

3RD INTERNATIONAL MEETING
FOR CHAMBER MUSIC

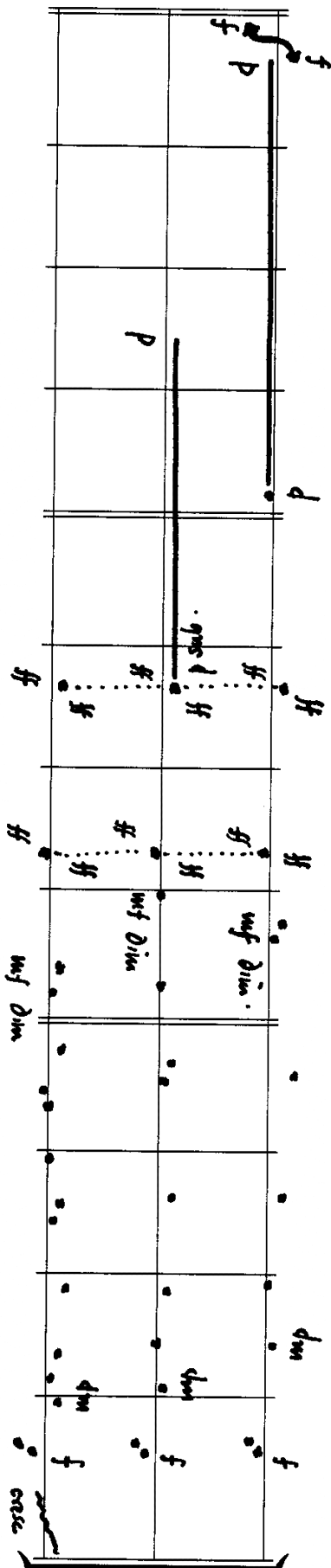
*3.º Encontro Internacional
para Música de Câmara*

8 - 10 January 2013

Music Department

University of Évora, Portugal

Unidade de Investigação em
Música e Musicologia (UnIMeM)



**3RD INTERNATIONAL MEETING
FOR CHAMBER MUSIC**

8 — 10 June 2012

**Unidade de Investigação em Música e Musicologia - UnIMeM
University of Évora, Portugal**

Zoltan Paulinyi (organizer)

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Score on cover page: Christopher Bochmann's "Homenagem a Leo Brower" (2009).

EXPEDIENT

Director of the Music Department of the University of Évora

Dr Christopher Bochmann

Director of UnIMeM of the University of Évora

Dr Benoît Gibson

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Useful contacts in Évora

International telephone code to Portugal = +351.

All Portuguese numbers have 9 digits; mobile numbers start with 9.

The University of Évora **Music Department** is located at Rua do Raimundo 98.

Phone (+351).266760260

http://www.uevora.pt/conhecer/unidades_organicas/escolas/escola_de_artes/departamento_de_musica

<http://maps.google.com/maps/ms?msid=211156329066085900876.0004b26aa0c8b1f1f4a58&msa=0&ll=38.568066,-7.911766&spn=0.008003,0.016501>

Unimem: <http://www.unimem.uevora.pt/>

Hospital do Espírito Santo. Address: Largo Senhor da Pobreza. Phone: 266 740 100

<http://www.hevora.min-saude.pt/>

<mailto:sec.ca@hevora.min-saude.pt>

Police at Rua Francisco S. Lusitano. Phone: 266 702 022

Taxi in Évora. Phone: 266 734 734

Tourism Office at "Praça do Giraldo (Giraldo's Square)", 73. Phone: (+351) 266 777 071

http://www2.cm-evora.pt/guiaturistico/results_utilidades.asp

Holy Spirit Church (Igreja do Espírito Santo): Largo do Colégio Espírito Santo.

<http://goo.gl/maps/zHDGK>

In Portugal, be prepared to pay most of the bills in cash because international credit cards are not widely accepted. There are many cash machines in Évora, and there is an exchange bureau in the centre (Rua Serpa Pinto). In Évora, most shops close during the lunch time between 13:00 and 15:00.

Known outstanding (and cheap) restaurants:

Breakfast and snacks: **Pastelaria Conventual Pão De Rala** at Rua Cicioso 47. Phone: +351.266 707 778 . <http://g.co/maps/jn3de>

For lunch time: the **Cathedral Café/Restaurant**.

For lunch time: **Cozinha do Cardeal** (University main restaurant near the Holy Spirit Church): Rua Cardeal Rei (Colégio Espirito Santo, under the garden). Phone: (+351) 266741748

<http://www.sas.uevora.pt/Default.aspx?tabid=96>

In both places, a lunch costs less than €10.

For dinner: *All pubs and restaurants in Évora close before 23:00*, except at the IBIS Hotel.

NaBrasa: Brazilian food. Rua Romão Ramalho, 82, Évora 7000-671. Phone: 266771609, mobile: 924216029.

Pane e Vino: Pizza & Italian food. Pátio Salema 22, Évora 7000-818. Phone: 266746960.

Di Casa: Pizza & Italian food. Rua do Muro n.4, Evora 7000-602. Phone: 266 098 181. <<http://www.dicasa.pt>>

Évora is famous for its internationally awarded wines and cheese. The best wines are hardly available in restaurants. Find them cheaper in the Divinus Gourmet instead, located at the central market. Cheese can be bought at all supermarkets.

Hotels

There are many hotels in Évora. The IBIS Évora <<http://www.ibishotel.com>>, for example, is a standard touristic one, near both to the Évora Bus Station (at Avenue Túlio Espanca) and to the Music Department.

There is a cheap (around €30/night) and worthy state hostel called "Centro de Férias" next to the Music Department, at Rua do Raimundo 118 (Évora 7000-661), whose entrance is through a parking gate number 112. The gate is open although it looks closed; one must knock the door in order to call someone from the staff. At the "Centro de Férias", there is a common kitchen and no breakfast: it is a guest house; reservations must be made in advance by phone (+351) 266 707 215, mobile (+351) 917 334 347, e-mail cfevora@ssap.gov.pt .

In Évora, taxi to the centre costs about €5 from each station.

How to arrive in Évora

By bus

From the Lisbon Airport, take a taxi or metro (underground) to the bus station "Estação 7 Rios" (about €8 - €10 on weekdays, 50% more on weekends), from where the buses go hourly to Évora until 10 pm. The journey is less than 2 hours long. Even a direct bus may collect passengers in a city before Évora. Travellers can buy bus tickets in advance at <http://www.rede-expressos.pt/default.aspx>.

By train

There is a train service to Évora four times a day also from the Lisbon "Estação 7 Rios" ("7 Rivers Station"). The train station entrance is opposite to the bus station. The journey, by train, takes about one hour and half. Please, check timetable and pricing at <http://www.cp.pt>. Timetable directly available at:

<http://www.cp.pt/StaticFiles/CP/Imagens/PDF/Passageiros/horarios/regional/lisboa_evora_beja_funcheira.pdf>

By car

Take A2 and A6 from Lisbon do Évora. It is a route with tolls (about 130 Km). Avoid the slow and unsecure toll free National roads, especially on the winter rainy days. In Évora, free parking is outside the city walls. During the day, it is difficult to find parking near the University. Évora has a small city centre inside the walls, which contains most of the University Departments: one can cross the city within 20 minutes walking.

UnIMeM - Unidade de Investigação em Música e Musicologia

A **UnIMeM** é uma Unidade de Investigação financiada pela Fundação para a Ciência e a Tecnologia (FCT) e acolhida pelas Universidades de Évora e de Aveiro. Tem como objectivos:

- Exercer e promover investigação nos domínios da Música e da Musicologia, especialmente nas áreas do património musical, do ensino da música, da teoria, da interpretação e da criação musical contemporânea;
- Promover e apoiar a formação de recursos humanos nos seus domínios, incluindo as pós-graduações;
- Difundir o conhecimento científico e artístico nas suas áreas, nomeadamente através de publicações em quaisquer suportes e da realização de encontros científicos, colóquios e congressos;
- Promover o intercâmbio científico e artístico com instituições, criadores e investigadores, nacionais e internacionais;
- Cooperar na criação de redes de extensão científica e cultural.

Performance Studies Network

<https://www.jiscmail.ac.uk/cgi-bin/webadmin?A0=PERF-STUD-NET>

PERF-STUD-NET is the email forum of the Performance Studies Network, which is hosted by the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP). The Network aims to facilitate interaction between musicians and scholars working across a spectrum of disciplines, to develop an increasingly inclusive and cohesive community of performance studies specialists and other interested parties, and to lay the foundation for continuing dialogue and collaboration into the future. PERF-STUD-NET is open to anyone who wishes to exchange ideas and be kept informed about performance-related research, events and activities taking place around the world.

SUBSCRIBE this mailing list at:

<https://www.jiscmail.ac.uk/cgi-bin/webadmin?SUBED1=PERF-STUD-NET&A=1>

Internet connection during the Meeting

There is a couple of old working public IBM computers at the entrance of the Music Department. In case you have your own laptop, you can unplug the Ethernet cable from the IBM and plug it into your computer. Remember to put it back before leaving the room.

There is Wi-Fi connection within all University of Évora buildings scattered through the city. Anyone having an *Eduroam* account from most European universities may log in with his/her user name and password by the Wi-Fi connection. For the delegates who don't have an *Eduroam* account, please find attached on the last pages further bilingual instructions to access internet by a login specifically created for this Meeting.

There are free open access Wi-Fi networks at the "Praça do Giraldo" Square (Évora Centre) and at the "Jardins do Paço Dom Manuel" Gardens.

About the Meeting for Chamber Music

Zoltan Paulinyi (UnIMeM, Portugal; OSTNCS, Brasil)

Paulinyi@yahoo.com, <http://English.Paulinyi.com>

The "International Meeting for Chamber Music" has two main objectives:

1. to encourage alumni of the University of Évora Music Department into scientific initiation and their artistic expansion toward contemporary music;
2. to promote the international dialogue among contemporary composers and their performers.

For this meeting, the academic short seminars are followed by the concerts presenting the musical pieces selected by teachers and students. Because of the prodigious amount of international submissions, feasible works were selected among the composers who accepted to come to the event and to talk about their works, especially those performed during the meeting.

This meeting inherits the tenacious efforts of the seven "Violin and Chamber Music Meetings" started in Brasília, Brazil, since December 2007. The institutional embrace of the University of Évora Research Centre in Music and Musicology ("Unidade de Investigação em Música e Musicologia", UnIMeM) enlarges this Meeting by joining international composers and a variety of ensembles. Indirectly, this event grows from a University winner project under "Bento de Jesus Caraça Program" 2011/2012, a fact that immediately team up eager undergraduate students and ensembles.

An admired human aspect of this meeting is the openhanded endeavour of all participants. Each one acts in the other's benefits: composers, for the performers' success; performers, teachers and staff, for the composers and participants' sake. I thank the voluntary enrolment of all participants, especially the students, the encouragement by teachers and professors Dr Christopher Bochmann, director of the Music Department, Dr Benoît Gibson (UnIMeM), Dr Eduardo Lopes, Dr Ana Telles; the suggestions by secretaries Maria de Fátima, Maria Ana (Mita) and Manoela de Barros; the promotion of Regina Branco. I thank the spiritual support by the University Pastoral, whose holy mass opens this Meeting at the Holy Spirit Church, seed of the University of Évora. There are some papers whose author's could not attend to the Meeting due to last minute cancellation; since invitations remain, their

articles are still included here although the principal component of this Meeting is the personal contact among the delegates.

Official Meeting website:

<<http://paulinyi.blogspot.com/2012/09/3rd-international-meeting-for-chamber.html>>

Proceedings of the previous Meetings available at:

II Meeting (June 2012): <<http://paulinyi.com/anexos/textos/MeetingJune2012.pdf>>

I Meeting (January 2012): <<http://issuu.com/paulinyi/docs/1international-meeting-chamber-music-edition3?mode=window&backgroundColor=%23222222>>

Sobre o Encontro para Música de Câmara

Zoltan Paulinyi (UnIMeM, Portugal; OSTNCS, Brasil)

Paulinyi@yahoo.com, <http://English.Paulinyi.com>

O "Encontro Internacional de Música de Câmara" orienta-se para duplo objetivo:

1. incentivar a iniciação científica e expansão artística contemporânea dos alunos do Departamento de Música da Universidade de Évora;
2. promover o diálogo internacional de compositores atuais com seus intérpretes.

Para isso, estabeleceu-se o formato acadêmico de seminários curtos seguidos de apresentações musicais das obras selecionadas pelo corpo docente e discente. Devido à generosa quantidade de submissões internacionais, selecionaram-se obras exequíveis cujos autores se dispuseram a vir pessoalmente ao evento para falar de suas obras, principalmente aquelas apresentadas durante o Encontro.

Este evento herda perseverante esforço dos sete "Encontros de Violino e Música de Câmara" iniciados em Brasília, Brasil, a partir de dezembro de 2007. O acolhimento institucional pela Unidade de Investigação em Música e Musicologia (UnIMeM) da Universidade de Évora alarga o Encontro na inclusão de compositores internacionais e na diversidade de grupos de câmara. Indiretamente, o evento insere-se no projeto do vencedor do Programa Bento de Jesus Caraça 2011/2012 da própria Universidade, fato que imediatamente agrega entusiasmados alunos e grupos de câmara da graduação.

Um admirável aspecto humano deste Encontro é o desprendido empenho de todos os participantes. Cada um age em benefício do próximo: compositores, pelo destaque dos intérpretes; intérpretes, professores e organizadores, pelo bem dos compositores e participantes. Agradeço a participação voluntária de todos os envolvidos, principalmente dos alunos, do incentivo dos professores Dr. Christopher Bochmann, Dr. Benoît Gibson, Dr. Eduardo Lopes, Dra. Ana Telles, das sugestões das secretárias Maria de Fátima, Maria Ana (Mita) e Manoela de Barros, da promoção de Regina Branco. Agradeço o apoio espiritual da Pastoral Universitária, cuja santa missa celebrada pelo Padre Hermínio Rico abre o evento na Igreja do Espírito Santo, origem da própria Universidade de Évora. Há alguns artigos cujos autores não puderam comparecer ao

Encontro devido a cancelamentos tardios; em virtude de permanecerem os convites, seus artigos encontram-se incluídos em que pese o principal componente deste Encontro ser o contato pessoal entre os participantes.

Endereço oficial deste Encontro na internet:

<<http://paulinyi.blogspot.com/2012/09/3rd-international-meeting-for-chamber.html>>

Edições anteriores possuem atas disponíveis em:

II Encontro (junho de 2012):

<<http://paulinyi.com/anexos/textos/MeetingJune2012.pdf>>

I Encontro (janeiro de 2012): <<http://issuu.com/paulinyi/docs/1international-meeting-chamber-music-edition3?mode=window&backgroundColor=%23222222>>

TIMETABLE

Tuesday, 8 January 2013:

19:15 - Roman Catholic Mass at the Holy Spirit Church. Church closes just after the Mass by 19:45.

Wednesday, 9 January 2013:

10:00 - Keynote by **Dr Eduardo Lopes** (UnIMeM - University of Évora, Portugal) about "Principles for a Theorization of Multicultural Narratives in some XXI Century Music: An inclusive perspective"

10:30 - **Zoltan Paulinyi's** (Brazil/Portugal) lecture about his "Sonrotnoc" for 2 percussionists (2012)

11:00 - **Sergio Roberto de Oliveira's** (Brazil) lecture about his "Ludus" (2012)

12:00 - Lunch at the Cathedral Museum Café, about €10/person. Each delegate pays for his/her own lunch.

14:00 - Panel with all delegates including visitor Teresa Di Somma and performers from the Guitars Quintet. Chair: **Dr Christopher Bochmann**, Director of the University of Évora Arts Departments.

15:30 - coffee break;

16:00 - **Apostolos Darlas'** (Greece) paper about his "6 pieces op. 56b"

16:30 - **Marcello Messina's** (Sicilia/University of Leeds, UK) paper about his "A Ugghja" (2012)

17:00 - **Dr Christopher Dromey's** (University of Middlesex, UK) lecture about "A Snapshot of the 'Pierrot' Ensemble Today"

17:30 - break;

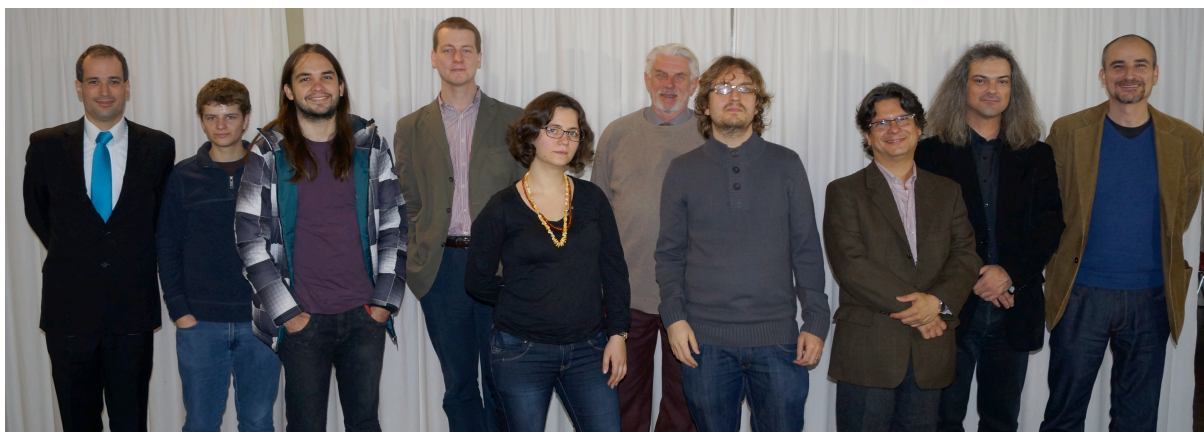
18:30 - tea at the "Pão da Rala".

21:00 - Concert. See the following programme.

Thursday, 10 January 2013:

10:00 - Walk through Évora: Music Department, Gardens of the Dom Manuel Palace, Bones Chapel and Saint Francis Church, Cathedral and Roman Temple, Giraldo Square and Saint Anthony Church, guided by Paulinyi.

12:00 - Visit through The Saviour's Church "Igreja do Salvador" guided by architect Estela Cameirão (Universidad Politécnica de Madrid).



Delegates at the round table, from left to right: organizer Zoltan Paulinyi (Brazil/Portugal), guitar players Miguel Gromicho (Portugal) and Armando César (Brazil), composer Christopher Dromey (UK), visitor Teresa Di Somma (Italy), Chair and Director Dr Christopher Bochmann (UK/Portugal), composers Marcello Messina (Sicilia/Italy), Sergio Roberto de Oliveira (Brazil), Apostolos Darlas (Greece), percussionist Dr Eduardo Lopes (Portugal), who is vice-director of UnIMeM.



Guitars Quintet before the concert, from left to right: Miguel Gromicho, Filipe Curral, Apostolos Darlas, Armando César, Vasco Brás, Vasco Vilarinho.

3rd International Meeting for Chamber Music
Concert with World Premiered pieces

University of Évora Music Department — Concert Hall

9 January 2013 - 21:00



PROGRAMME

Zoltan Paulinyi — Sonrotnoc (2012) for 2 percussionists
Dr Eduardo Lopes (UnIMeM)
Ricardo Silveira

Marcello Messina — A Ughhja (2012)
Vivace Trio: Maria Luís Garcia, Eduardo Silva
Ferreira (violins), Cláudia Santos Anjos (piano)

Apostolos Darlas — 6 pieces op. 56b (2012)
Guitars Quintet: Filipe Curral, Miguel Gromicho,
Vasco Brás, Vasco Vilarinho, Armando César

Programme notes announced by each composer.

Collective document: further actions after the Meeting

The participants were stimulated to respond to the following questions.

- 1. How did this Meeting interfere in your musical activities?**
- 2. What can you do for promoting this Meeting and planning new actions together?**

Apostolos Darlas (Απόστολος Ντάρλας):

1. Every meeting of this kind is always interesting. Meeting composers, musicologists and performers from all over the world has always a great impact on an artist. Moreover a composer must have more "ears than mouths" saying it in humor sense. I think someone always learns if he listens to others' opinions and ideas. Personally, working with musicians from foreign countries is a chance to learn more about their culture. Besides that, a rule is among us, saying that music and art in general make people feel connected to each other. And this, surely makes us a big family.

2. Well the first thing I'll do is to promote this meeting — which had a great success — to the members of the Greek Composers' Union. Secondly I could think of a future meeting on skype! This could help us doing it more than once a year.

Sergio Roberto de Oliveira:

1. Interchange is always important. In this meeting I had the chance to meet wonderful musicians and their ideas. For sure it will bring me a wider perspective in my own ideas. The meeting was also an important opportunity to interview composers for my upcoming radio show "Compositores de Hoje" (Composers of Today). The show will bring the ideas and music of alive composers from Rio de Janeiro (where it is based), other cities in Brazil and the whole world. During the interviews I could know more about the ideas of my colleagues, what made my experience even richer.

2. As I declared before, I am totally in a next meeting and offer myself to anything: help in planning, publicizing, organizing, producing, etc. It was a great experience that deserves to continue.

Christopher Dromey:

1. I imagine this is aimed more at composers than musicologists, but I'm happy to say that the meeting – a wonderfully organised meeting! – was a great stimulation for my academic activities, and the concert was very enjoyable (with thanks to the hard-working performers, especially!).

2. If and when a fourth meeting is arranged, hopefully I'll hear about it via JISCMail or directly. I'd be very happy to participate again, wherever it should be held.

Zoltan Paulinyi:

1. The purpose of this Meeting is to establish a communication channel among musicians, composers and their performers, musicologists and the audience. The theme, focused on new chamber music, broadens its scope from solo performance to opera productions. While the composers start the musical process in virtue of their creations, the musicologists conclude it with a critical review. All these people are important for the Meeting.

2. This third Meeting had unusually many cancellations from presenters (about 50% among performing ensembles and speakers), although it had the biggest audience. An improvement on the proposals submission process could stimulate the presence of the proponents. It is a small event if we count the number of speakers, but there are no parallel sessions that disperses the people. On the other hand, broadcasting the meeting, as happened in the first one last year, can indeed increase international audience; nevertheless, it needs a more sophisticated equipment and maybe more staff engaged.

Marcello Messina:

1. The 3rd International Meeting was a unique occasion to meet and discuss the work of composers and musicologist from all around the world. I really enjoyed the papers and especially the round table during the day. The evening concert featured my first Portuguese premiere ever - many thanks to Vivace Trio.

2. Surely there is potential to propose this type of event in the UK: I would be interested in collaborating to the organisation of a new Meeting.

About the Performers / Sobre os intérpretes

Percussions Duo

Dr Eduardo Lopes

el@uevora.pt

Eduardo Lopes efectuou estudos de bateria jazz e percussão clássica no Conservatório Superior de Roterdão (Holanda). É Licenciado pela Berklee College of Music (EUA) em Performance e Composição com a mais alta distinção. É Doutorado em Teoria da Música pela Universidade de Southampton (Reino Unido), tendo feito Pós-doutoramento no Instituto Superior Técnico investigando a problemática da formalização do ritmo musical. Ao longo da sua carreira recebeu vários prémios e bolsas de estudo nacionais e internacionais. É autor de vários artigos e textos sobre a problemática da interpretação musical, teoria da música e ritmo, jazz e ensino da música. Actua regularmente com as mais variadas formações musicais nacionais e estrangeiras, bem como tem participações em vários CDs. Leccionou na Universidade de Southampton e na Escola Superior de Música e Artes do Espectáculo. Lecciona no Departamento de Música da Universidade de Évora.

Ricardo Silveira

Natural do Porto, teve as primeiras aulas de música aos 4 anos de idade. Começou os seus estudos de percussão pela bateria, tendo tido aulas com vários professores e em várias escolas.

Estudou percussão no Conservatório Regional de Gaia, na University of Glasgow e na Universidade de Évora, instituição na qual se licenciou e onde concluiu o mestrado.

Actualmente é doutorando na Universidade de Évora, onde também exerce o cargo de Professor Assistente Convidado.

Vivace Trio

Cláudia Anjos

clau_anjos12@hotmail.com

Natural de Évora, residente em Reguengos de Monsaraz, iniciou os seus estudos musicais aos nove anos de idade, tendo ingressado, dois anos mais tarde, no Conservatório Regional de Évora – Eborae Música, onde estudou piano na classe do professor Tito Gonçalves e sob orientação da professora Ana Filipa Luz. Na mesma instituição, participou em alguns projectos de música de câmara dinamizados pelos professores Susana Nogueira e Luís Rufo.



Frequentou cursos de aperfeiçoamento da prática coral orientados por Stephen Coker, Paulo Lourenço, Pedro Teixeira, Peter Philipps e Armando Possante. Ainda na área do canto, participou, como solista, na ópera “O Que Diz Sim”, de Kurt Weill, dirigida por Pedro Teixeira em Junho de 2012.

Actualmente, encontra-se no 1º ano de licenciatura em Música – Ramo Interpretação, da Universidade de Évora, na classe da professora Ana Telles (Piano) e dos professores Zoltan Paulinyi e Christopher Bochmann (Conjunto Vocal e Instrumental).

Born in Évora, residing in Reguengos de Monsaraz, she initiated her musical studies at the age of nine, having entered, two years later, in the Conservatório Regional de Évora – Eborae Música (Regional Conservatory of Évora), where she studied piano with Tito Gonçalves and Ana Filipa Luz. In the same institution, she participated in various chamber music projects coordinated by the professors Susana Nogueira and Luís Rufo.

She has participated in choral music masterclasses oriented by Stephen Coker, Paulo Lourenço, Pedro Teixeira, Peter Philipps and Armando Possante. As a singer, she has

also took part in a production of the opera “Der Jasager” (The Yea-sayer) by Kurt Weill, conducted by Pedro Teixeira in July 2012.

She is currently in the first year of her graduation at the University of Évora, where she is studying piano with Ana Telles, and Chamber Music with Zoltan Paulinyi and Christopher Bochmann.

Maria Luís Garcia (violin)

m.lgs@hotmail.com

Eduardo Silva Ferreira (violin)

eduinteractivo@hotmail.com

Guitars Quintet

Miguel Gromicho

m.gromicho94@hotmail.com

Tem 18 Anos; 5º grau completo na Escola de Artes do Norte Alentejano (Portalegre); estudou guitarra clássica com Filipe Máximo; alcançou o 2º prémio da categoria B do "I Concurso de Interpretação Musical" da EANAP (2009) e o segundo prémio da categoria C do "II Concurso de Interpretação Musical da EANAP" (2010)



He is 18 and has 5th grade completed at "Escola de Artes do Norte Alentejano" (Portalegre). He studied classical guitar with Filipe Máximo; 2nd place B class at the "1st musical interpretation competition of EANAP" (2009) and 2nd place C class at the "2nd musical interpretation competition of EANAP" (2010).

Filipe Curral

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Filipe Neves de Lima Curral nasceu em 1994 na cidade do Porto. Aos seis anos, inicia os seus estudos musicais na Academia de Música de Espinho, na classe de guitarra do Professor Ricardo Abreu, onde concluiu o 5º grau. Em 2009, ingressa na EPME (Escola Profissional de Música de Espinho), sob a orientação do mesmo professor, onde conclui com sucesso o Curso Profissional de Instrumentista de Cordas e Teclas. Colaborou com o Coro da Casa da Música, orientado por Marion Sarmiento, juntamente com a Orquestra Sinfónica do Porto Casa da Música, dirigida por Christopher König, para o concerto da obra "Requiem Alemão", de Johannes Brahms; colaborou também com a Orquestra de Jazz da EPME, orientada por Daniel Dias, Jeffery Davis e Paulo Perfeito, tocando baixo elétrico. Em 2011, obtém o 3º prémio da categoria V, no concurso de Guitarra Luso-Espanhol realizado em Fafe. Ao longo do seu percurso enquanto instrumentista, frequentou Masterclasses com os professores Dejan Ivanović, Michalis Kontaxakis, Gælle Solal, Pedro Rodrigues e Júlio Guerreiro. Actualmente, frequenta o curso de licenciatura em Música (ramo Interpretação) orientado pelo professor Dejan Ivanović.

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A Snapshot of the 'Pierrot' Ensemble Today

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Abstract.¹

2012 was the centenary of the first performance of Arnold Schoenberg's *Pierrot lunaire*, Op. 21, and over the last hundred years its mixed chamber ensemble has become, in all its protean forms, a principal line-up for modern music. As scholars have awoken to this phenomenon, so the term 'Pierrot ensemble' has gradually entered the lexicon of music criticism to describe such works, as well as the groups that perform them. At the same time, it is clear that music written for conventional chamber-music groupings has become increasingly rare since the early twentieth century, and that the preference of composers for more colourful and heterogeneous types of ensemble has grown. Because of these tendencies, the Pierrot ensemble's line-up could be popular but never absolutely fixed: as we shall see, nearly all Pierrot ensembles deviate in some way from Schoenberg's prototype.

My paper scrutinises recent Pierrot ensembles against the backdrop of a century of composition and performance: a lineage of Pierrot ensembles instigated by Schoenberg, modernised by Peter Maxwell Davies, the Pierrot Players and The Fires of London during their twenty years of domestic and foreign tours (1967-87), and nourished by many others since. When Steve Reich scored his Pulitzer Prize-winning *Double Sextet* (2007) for Pierrot ensemble, it joined a repertory of hundreds. The last twenty years, indeed, have seen an outpouring of music for the line-up, in stark contrast to its first half-century. Analysing case studies composed by the likes of John Zorn, Tansy Davies and Mercedes Zavala, I assess what the term 'Pierrot ensemble' means in the twenty-first century.

Why, and for whom, do composers continue to write works for Pierrot ensemble? How useful are established subcategories – Pierrot quintet, Pierrot or 'Fires' sextet, *Pierrot*-with-percussion – to our musicological discourse today? While their prevalence is undoubted, with more Pierrot ensembles than ever sustaining their repertory through performance and commissions, no real attempt has yet been made to survey the long-term impact beyond Britain. What, then, can a modern, international perspective on the Pierrot ensemble teach us about music-making today and the Pierrot ensemble at large?

¹ [Editor's note:] A couple of weeks after presenting this paper, Dr Christopher Dromey's book on The Pierrot Ensembles was officially published, available at <http://www.amazon.co.uk/The-Pierrot-Ensembles-Chronicle-Catalogue/dp/0956600735/ref=sr_1_2?ie=UTF8&qid=1355477614&sr=8-2>



New York New Music Ensemble performing Peter Maxwell Davies's *Eight Songs for a Mad King* (1969), Merkin Hall, New York, 30 April 2007 © Nan Melville

2012 marked the centenary of Arnold Schoenberg's magnum opus, *Pierrot lunaire*. Ever since it was written, the piece has been a touchstone for an astonishing number of composers, performers, critics, musicologists, artistic directors (as we now call them) and administrators. *Pierrot's* spate of national premieres began in Berlin, with Schoenberg himself at the helm of an ensemble fronted by the work's commissioner, Albertine Zehme. The world premiere would be the first leg of a sixteen-date tour of Germany and Austria, allowing such luminaries as Richard Dehmé, Otto Klemperer and Igor Stravinsky to witness *Pierrot* first hand. At the beginning of the 1920s, *Pierrot* had not been heard anywhere since the outbreak of war, but in the space of four short years the work's notoriety inspired premieres, revivals and tours in the United States, the Netherlands, Czechoslovakia, France, Belgium, Great Britain, Italy and Spain.²

² Original newspaper and journal reviews of twenty-four of *Pierrot's* earliest performances in concerts around the world, including its Berlin premiere and Austro-German tour of 1912, are collected in *Dossier de Presse: Press-book de Pierrot lunaire d'Arnold Schönberg*, ed. François Lesure (Geneva: Minkoff, 1985), 34-93. See also Reinhold Brinkmann (ed.), *Arnold Schönberg: Sämtliche Werke, Melodramen und Lieder mit Instrumenten*, vol. 1, *Pierrot lunaire, Op. 21, Kritischer Bericht – Studien zur Genesis – Skizzen – Dokumente* (Mainz: Schott; Vienna: Universal, 1995), 234-98.

Again, the figures involved are eye-catching. Darius Milhaud conducted the French premiere of *Pierrot lunaire* in 1922 and brought two-thirds of his ensemble to London for the British premiere a year later. Edgard Varèse co-founded the International Composers' Guild (the ICG), the body responsible for the American premiere in New York, after hearing a performance of *Pierrot* in the Berlin flat of fellow composer Ferruccio Busoni.³ As an ICG member, Alfredo Casella attended the New York concert, which counted Milhaud, George Enescu, Leopold Stokowski and Willem Mengelberg among its stellar audience. Casella brought *Pierrot* to Italy in 1924, and with it co-launched the *Corporazione delle Nuove Musiche*. The Florence leg of that tour attracted the old and new faces of Italian music, with a frail Giacomo Puccini and a twenty-year-old Luigi Dallapiccola in attendance. So successful was the ICG's American premiere that a follow-up concert was mooted, bringing into being a rival League of Composers for a 1925 performance attended by George Gershwin. Weeks later, *Pierrot* reached Spain, as Roberto Gerhard arranged for the *Associació de Música de Camara* to stage a *Festival de la Musica Viennesa* in Barcelona.

The story behind these performances, collectively interwoven and trans-Atlantic, continues to fascinate. This was a time when new musical cooperatives flourished and international cooperation was renewed. National fault-lines, however, did not vanish overnight. Casella and Schoenberg quarrelled after the Italian hypothesised how Schoenberg's art, 'so alien to our temperament', faced an 'unbridgeable chasm' in Italy, as though *Pierrot's* melodramas failed by the revered standards of Italian drama.⁴ Another "first" of *Pierrot's* reception in Italy

³ The performance was held on 17 June 1913. Busoni had missed *Pierrot's* premiere while touring England, so arranged this private performance himself. See Delia Couling, *Ferruccio Busoni: A Musical Ishmael* (Lanham, Md. and Oxford: Scarecrow, 2005), 267-8.

⁴ Alfredo Casella, 'Schoenberg in Italy', *Modern Music* 1/1 (1924), 7-8. An opinion Casella expressed in 1934, hailing the independence of the Italian national spirit, so riled Schoenberg that although a decade had passed since their tour together, he sarcastically cited *Pierrot* and Casella's *Serenata*, Op. 46 (1927), by reply. Among his rebuttals, Schoenberg illuminated the debt *Serenata* owed him, that is, how its mixed quintet of clarinet, bassoon, trumpet, violin and cello (a clear *Pierrot* take off) helped to delineate its structure timbrally (also in the manner of *Pierrot*). See Alfredo Casella, 'Modern Music in Italy', *Modern Music* 12/1 (1934), 19-20; Arnold Schoenberg, "'Fascism is No Article of Exportation'" (c. 1935) in: Joseph Auner (ed.), *A Schoenberg Reader: Documents of a Life* (New Haven and London: Yale University Press, 2003), 268-75. Incidentally, Schoenberg's Mussolini-quoting article title was not meant to reflect on Casella as an individual, and it is worth remembering how the Italian's education in Paris had once established him as among the most outward looking of the post-Puccini generation.

was to reveal how the subject of Schoenberg's new and mysterious twelve-tone method would colour press coverage of his *earlier* atonal works. Schoenberg's pointed, simple reply: 'My tonality uses twelve notes instead of seven.'⁵ Across cities, countries and continents, a cycle of anticipation and reaction had already attached itself to *Pierrot lunaire*. It was a cycle that shaped the music as divisive yet momentous. Responding to the British premiere, Percy Scholes summed it up perfectly: '[*Pierrot's*] very great power ... compels respect even when it provokes dislike.'⁶

More than respect, *Pierrot* inspired action. The music's reputation preceded it, even for those still to hear the work. Within months of *Pierrot's* first tour, Maurice Ravel, hearing Stravinsky's account, had breathlessly lobbied the *Société de Musique Indépendante* to support his 'stupendous project for a scandalous concert' to grant a French premiere to the 'work for which blood is flowing in Germany and Austria'.⁷ Paris would have to wait another decade for *Pierrot*, but the work attracted a cluster of composer-conductors and performer-theorists who became its ambassadors: Schoenberg, of course, and members of his circle such as Erwin Stein and Hermann Scherchen, both of whom wrote excited articles to preview revivals of *Pierrot* to be performed under their direction; Louis Fleury, *Pierrot's* flautist in Paris, London and across Italy, also fed the frenzy.⁸

⁵ Arnold Schoenberg, quoted in Renzo Massarini, 'Arnold Schönberg in Italy', trans. G.A. Pfister, *Sackbut* 4/12 (July, 1924), 364.

⁶ Percy Scholes, 'Music and Musicians: Mad Musicians', *The Observer* (25 November 1923), repr. in: *Dossier de Presse: Press-book de Pierrot lunaire d'Arnold Schönberg*, ed. François Lesure (Geneva: Minkoff, 1985), 165.

⁷ Ravel's designs were even grander than they first appear. His concert, which went ahead without *Pierrot* in January 1914, would originally have included 'pieces for (a) narrator; (b) and (c) voice and: piano, string quartet, 2 flutes, and 2 clarinets.' Ravel admitted that this configuration was a clear vehicle for Stravinsky's *Three Japanese Lyrics* and his own *Trois poèmes de Stéphane Mallarmé* – '(b) and (c)' respectively – both of which augmented *Pierrot's* line-up and were composed in its immediate aftermath. Maurice Ravel, letter to Alfredo Casella (2 April 1913) in: *A Ravel Reader: Correspondence, Articles, Interviews*, ed. Arbie Orenstein (2nd edn., Minneola, New York: Dover, 2003), 135-36.

⁸ See, for example, Hermann Scherchen, 'Pierrot lunaire', *Neue Zeitung* (27 March 1922), 20-1 (trailing *Pierrot's* Swiss premiere held at a music college in Winterthur that year); Erwin Stein, 'The Moon-Struck Pierrot Comes to London', *Radio Times* (4 April 1930), 9 (on its performance three days later, its first in London for seven years); See Louis Fleury, 'About "Pierrot Lunaire": The Impressions Made on Various Audiences by a Novel Work', trans. Arthur H. Fox Strangways, *Music & Letters* 5/4 (October, 1924), 348.

Such circumstances help explain how *Pierrot lunaire* became such a musical and cultural phenomenon—one that's been freighted with all kinds of meanings in the areas in which its fame, or infamy, was gained: expressionism, music theatre, the *commedia dell'arte*, melodrama, vocalisation, instrumentation, the song cycle (or the deconstruction thereof) and satire, to name but a few. But a further consequence of this story was that even by the mid 1920s, many more musicians than the eight of Schoenberg's 1912 ensemble (in which I include his co-conductor, the young Scherchen) had performed the work. *Pierrot's* unprecedented instrumentation elevated its status as a piece that would epitomise modern music-making. Its performances obliged fresh groups of players to come together, often leading to new and enduring groups being formed on or around Schoenberg's 'Pierrot ensemble', that is, the speaking voice (or *Sprechstimme*, source of ceaseless debate on its realisation and reception) with a versatile accompaniment of flute doubling piccolo, clarinet doubling bass clarinet, piano, violin doubling viola, and cello.

Fast forward to the present day, and *Pierrot's* mixed chamber ensemble has become, in all its protean forms, a principal line-up for modern music. Dozens of groups around the world are founded on its instrumentation, the most prominent of which are the Da Capo Chamber Players, eighth blackbird and the New York New Music Ensemble in the United States, the New Music Players and Psappha in Britain, Pierrot Lunaire Ensemble Wien in Austria, Piccola Accademia degli Specchi (Little Academy of Mirrors) in Italy, and the Syzygy Ensemble in Australia. Doubtless there are literally thousands of works for Pierrot ensemble; my current catalogue of the repertory, a work in progress, runs to nearly five hundred pieces.⁹

⁹ Published last year, the catalogue forms the second half of my book on the subject. See Christopher Dromey, *The Pierrot Ensembles: Chronicle and Catalogue, 1912-2012* (London: Plumbago, 2012), 207-67.



Pierrot Lunaire Ensemble Wien, Royal Hall, Pafos, 3 August 2006 © Christos Miltiades

Something quite remarkable, then, happened between 1912 and 2012. Where once *Pierrot lunaire* stood alone in concert,¹⁰ composers and concert programmers later introduce companion pieces. Schoenberg would never score a second Pierrot ensemble, although he sometimes encouraged new, similar works from his former pupils, including Hanns Eisler's *Palmström*, Op. 5 (in 1924, although details of its premiere are unknown) and Webern's transcription of Schoenberg's own First Chamber Symphony, Op. 9 (in 1922-23, premiered alongside *Pierrot* in Barcelona). Significantly, the instrumentation of all three works varies. Eisler became the first composer to use the speaking voice with an accompaniment reminiscent of *Pierrot*, but *Palmström* omitted the piano. Webern reduced Schoenberg's lop-sided chamber symphony from its fifteen-strong force (eight woodwinds, two horns, five strings) to what some now call a 'Pierrot quintet', that is, without Pierrot's speaking voice and instrumental doubling.

This micro-lineage of Pierrot ensembles gathered pace slowly at first. A young Benjamin Britten was carving out a living in London as a film composer when he scored three British Commercial Gas Association documentaries for Pierrot ensemble in 1935.¹¹ Five years later, Eisler wrote his second Pierrot

¹⁰ The premiere actually scheduled breaks between each of *Pierrot's* three Acts (its *dreimal sieben Gedichte* or "three-times-seven poems").

¹¹ Britten's scores are *Dinner Hour* (for fl, cl, pf, perc, vn, vc), *Men Behind the Meters* (fl, cl (later ob), pf, perc, vn, vc) and 'Title Music III', probably for the film *How Gas is Made* (fl, cl, pf, perc, vn,

ensemble (like Britten's, for film), *Vierzehn Arten den Regen zu beschreiben* (*Fourteen Ways of Describing Rain*), Op. 70, subtly changing the line-up once more by requiring no doubling between parts and scoring the violin and viola parts separately, though they never sound together. Indeed, it was not unknown for *Pierrot* to be performed by six instrumentalists, with a separate violinist and violist, around this period.¹² These ties to performance history affected Britten, who heard *Pierrot* broadcast from London in 1930 and saw it live there in 1933, as much as they did Elisabeth Lutyens, the next British composer of a *Pierrot* ensemble. Her *Concertante for Five Players*, Op. 22 (1950) was almost certainly inspired by Eisler's *Vierzehn Arten*, which she heard at the 1949 ISCM Festival in Palermo.

A select few categories of *Pierrot* ensemble have since become standard. In all, I have identified twelve subcategories (see Appendix). Some of these, for various geographical and aesthetic reasons, have evolved to become more popular, more standard, than others. The *Concertante* and *Vierzehn Arten* belong to the fourth category: voiceless while retaining an element of doubling—and in general the contentious *Sprechstimme* would, over the years, prove dispensable to most composers, if not to musicologists. The *Pierrot* quintet (cat. v.) is well represented: a streamlined, portable, economic version of Schoenberg's line-up that has flourished, especially in recent years. The way Webern configured the quintet, as a fixed line-up of flute, clarinet, piano, viola and cello, is typical, although there are exceptions: Peter Maxwell Davies's *Unbroken Circle* (1984) and Colin Matthews's *Elegiac Chaconne* (1997) are both scored for alto flute, bass clarinet, piano, viola and cello: a "reversal" of timbre very similar to the way Schoenberg scored the macabre 'Rote Messe' in *Pierrot lunaire* (for piccolo rather than alto flute) as well as—little-known fact—the end of 'O alter duft', *Pierrot's* final number. In other words, it is possible, and may be beneficial, to subdivide some of these categories to illustrate in even greater detail how composers after Schoenberg came to view his ensemble.

vc). For more on these works, see Christopher Dromey, 'Benjamin Britten's "Pierrot" Ensembles', in *British Music and Modernism, 1895-1960*, ed. Matthew Riley (Farnham: Ashgate, 2009), 219-47.
¹² Nor is it unknown today: the American *Pierrot* ensemble Lunatics at Large are pictured performing *Pierrot* as an instrumental sextet towards the end of this article.

The most famous tale to tell, however, is also the most obvious: the sixth category, substituting the voice for percussion, as Britten had in the mid 1930s, is by far the most popular medium. The real turning point came three decades later, or 1967 to be precise, when the British composers Peter Maxwell Davies, Harrison Birtwistle and a group of likeminded musicians, including a percussionist, debuted the Pierrot Players (1967-70). Their breakthrough was significant enough, with regular performances of *Pierrot*, new works for Pierrot ensemble written within the group (Davies's *Antechrist* and Birtwistle's *Cantata*, for example), and others commissioned beyond (such as Morton Feldman's *viola in my life*). All within three years. But the group's longevity is equally important for the sheer number of pieces it generated. Historically, Davies has tended to take most of the credit for this: Birtwistle left the group in 1970 and the Pierrot Players were renamed The Fires of London (1970-87). The Fires' international stature grew as they toured Europe, Australia and the Americas and collaborated with the likes of Elliott Carter, Peter Sculthorpe, Henze, Michael Finnissy and Pierre Boulez. The new group's line-up would be subjected to greater variation than before, as Davies and dozens of other composers tinkered with The Fires' instrumentation. Where once the harpsichord or honky-tonk piano was used to extend Schoenberg's ploy of doubling instruments or to replace the piano altogether, now sporadic appearances of the guitar and, later, the marimba adorned the Pierrot ensemble. Hence, the aesthetic and timbre of the two most influential Pierrot ensembles around this time, Davies's *Eight Songs for a Mad King* (of 1969) and *Ave Maris Stella* (six years later), are so different.

As scholars awoke to this phenomenon, so the 'Pierrot ensemble' gradually entered the lexicon of music criticism to describe such pieces, as well as the groups that perform them. In fact, the term was hardly used at all until the mid-to-late 1970s. In British journals we witness Arnold Whittall using it to review Maxwell Davies's *Miss Donnithorne's Maggot* in 1978, and Paul Griffiths noticing the similarity of several Pierrot quintets three years later.¹³ I decided the term warranted research a decade ago, and in 2007 'Pierrot ensemble'

¹³ See Arnold Whittall, '[Review of] *Miss Donnithorne's Maggot* and *Symphony*', *Music & Letters* 59/4 (October, 1978), 517; Paul Griffiths, '[Review of] *Tenebrae super Gesualdo* by Davies, *Incredible Floridas* by Meale, *Arie da capo* by Babbitt, *Après 'D'un désastre obscur'* by Amy', *Musical Times*, 122/1657 (March, 1981), 187.

gained its own, albeit short, Wikipedia entry (surely the seal of approval for any once obscure subject!). More recently, as *Pierrot's* centenary approached, the blogosphere debated the pros and cons of the ensemble, largely from an American perspective given the medium's popularity there since the late twentieth century.¹⁴ As Steven Mackey puts it, the Pierrot ensemble in mid-1980s America was the 'ubiquitous "mod-music" group'.¹⁵ More recently, Steve Reich overcame his instinctive objections to the line-up—'I can't write for an ensemble like ... *Pierrot lunaire*, that's not me.'—by scoring his Pulitzer prize-winning *Double Sextet* (2007) for a Pierrot ensemble against its pre-recorded self.¹⁶ It's a clever solution, making provision for the unison canons that are so important to Reich's style, and offering a new example of how the Pierrot ensemble can withstand novel variations to its identity.

Remaining in the United States, we shall now hear, and contextualise, three more twenty-first-century works for Pierrot ensemble. Intriguingly, few works for Pierrot ensemble have emulated Schoenberg's original line-up (cat. i.). The use of voice at all is not very common, even in works where percussion is added (as in cat. iii.). Davies's *Eight Songs for a Mad King*, which casts King George III as its alienated protagonist (rather than Pierrot), is a glorious exception: a rare example of taxonomy and aesthetic overlapping to suggest something genre-based at play. John Zorn's *Chimeras* (2001) belongs to the same

¹⁴ See, for example, Lane Harder, 'The Pierrot Ensemble: Are We Through? Shouldn't We Be?', <http://whatmusicisdotcom.wordpress.com/2011/06/08/the-pierrot-ensemble-are-we-through-shouldnt-we-be/>; Will Robin, 'Moondrunk for a Century: A History of the Pierrot Ensemble', <http://www.newmusicbox.org/articles/moondrunk/>; Kyle Gann, 'Pas mon ami Pierrot', <http://www.artsjournal.com/postclassic/2012/07/pas-mon-ami-pierrot.html> (accessed 21 January 2013).

¹⁵ The full quotation reads: 'When I was a young composer in the mid-eighties the so-called Pierrot ensemble ... was the ubiquitous "mod-music" group. It has a certain economic appeal in that you get a little of everything but because of that, every concert you went to had pieces by students and teachers wrestling with this Spartan orchestra in a post-Schoenbergian expressionist idiom. I ... felt the need to transform the ensemble into something else, something more sympathetic to my background and interests, something more lively. In *Micro-Concerto*, the featured role of the percussionist playing a combination of toys, kitchen utensils and "legit" instruments makes the ensemble a little more playful.' Steven Mackey, note on *Micro-Concerto for Percussion and Five Instruments* [solo perc with fl, cl, pf, vn, vc] (1999, written for the New York New Music Ensemble), <http://stevenmackey.com/composer> (accessed 7 September 2012). See also notes 22 and 23.

¹⁶ Steve Reich, interview with Tim Munro, <http://www.eighthblackbird.org/projects/tomt> (accessed 10 January 2013). The alternative scoring for *Double Sextet* simply requires two Pierrot ensembles [fl, cl, pf, vib, vn, vc, pre-recorded tape (of fl, cl, pf, vib, vn, vc) or 2 fl, 2 cl, 2 pf, 2 vib, 2 vn, 2 vc].

medium. Here we are faced with single strings, doubled clarinets, tripled keyboards and quadrupled flutes. Its structure is *Pierrot*-esque, being divided into two ‘books’ of six movements of various permutations of timbre.¹⁷ Moreover, Zorn’s vocal lines, while wordless and sung, invite comparison with the way *Pierrot lunaire* “absorbs” into its textural fabric the expressive and illustrative qualities of its text. (This relationship between voice and ensemble, so important in *Pierrot*, probably explains Zorn’s title.) The fact that each of *Chimeras*’s twelve movements avoid a particular pitch, and that these twelve pitches in succession make up what is generally regarded to be the first tone to Schoenberg ever utilised, underlines the work’s high level of symbolic and aesthetic homage. [‘Eleven’, *Chimeras*’s penultimate number, was heard at this point.] Thirteen years on from the turn of the century, it is relatively safe to conclude that retro-modernist attitudes, often couched in a polylliterate musical language, form one important and flourishing strain of contemporary creativity. The pointillism of *Chimeras* and its nod to 1960s-style avant-gardism makes Zorn’s piece a case in point. It is no surprise, then, that the composer enlisted Fred Sherry to help record the work, for in 1971 Sherry co-founded Speculum Musicae, a twelve-piece group that often performed *Pierrot lunaire*, and which, together with Da Capo Chamber Players and The Fires of London (sic), helped proliferate the *Pierrot* ensemble in the United States. Carter and Feldman I have mentioned; Joan Towers, Mario Davidovsky, John Harbison, Donald Martino, Arthur Berger, Robert Kyr, Ronald Caltabiano and many other American composers also wrote works for *Pierrot* ensemble around this time.

Instrumentally, Mercedes Zavala’s *La Apoteosis Nocturna de Andoar* (2001) is scored similarly to *Chimeras*, although her approach to the ensemble is quite different. In my discussions on the *Pierrot* ensemble with composers, an issue often raised is the challenge the line-up’s range and mixed timbres presents as they (and their pupils) “slide” between polyphony and homophony.¹⁸ This perhaps explains why the ensemble is such a useful pedagogical tool. It is also evident, beyond such anecdotes, that part of the attraction of mixed ensembles is their capacity to release musical thought into line and counterpoint—escaping

¹⁷ John Zorn, sleeve-notes to *John Zorn: Chimeras* (Tzadik, TZ 7085; 2003), pages unnumbered.

¹⁸ Kyle Gann makes a similar point in his aforementioned blog. See note 13.

the apparent confines of the more harmonically-orientated string quartet or piano-singer duo. This is relevant to Zavala's Pierrot ensemble, which makes a feature of its polyphonic potential, as we shall hear. [An extract from *La Apoteosis Nocturna de Andoar* was played at this point.] A highly stratified texture, strongly rhythmicised phrases, and a difficult percussion part influenced by *djembe* and *saba* techniques fashion an introduction that, in Zavala's words, 'is conceived as a piece that could be choreographed.'¹⁹ Note category 11: several works for Pierrot ensemble *are* akin to small-scale ballets, an innovation Birtwistle had predicted but which Davies inaugurated with *Vesalii icones* (1969), a sober work based formally and conceptually on the Stations of the Cross.²⁰

A Spanish connection inspired the third work for Pierrot ensemble we shall hear, Tansy Davies's *Grind Show (electric)* (2003, an 'unplugged' version was published five years later). Davies—no relation to Peter Maxwell Davies—describes the piece as an 'imaginary journey into the heart of a painting by Goya: the Pilgrimage of St Isadore.' The music superimposes a bawdy dance hall (hence the irregular dances of the instruments) and a rainy landscape at night (the electronics). Davies may mirror Goya, but equally relevant is her Pierrot ensemble, a Pierrot quintet with a prepared piano and backgrounded CD samples) and the *commedia dell'arte* implications of her slightly sinister 'carnavalesque' music. This is the performance marking, and atmosphere, of the opening [which was heard at this point]. Davies's is a very individual, very twenty-first-century take on the Pierrot ensemble. Her musical style often discloses the influence of popular culture, something she shares with several of her young British peers: Thomas Adès, Gabriel Prokofiev (grandson of Sergei), Joby Talbot, to name but three. Filtered through Goya, *Grind Show* nevertheless taps in to the traditions of the Pierrot ensemble in three ways. First, its use of Pierrot ensemble with electronics or tape (cat. x): 1960s Pierrot ensembles by Davidovsky (*Synchronisms No. 2*), Justin Connolly (*Obbligati II*) and Birtwistle (*Medusa*) did likewise. Second, in the line of *Pierrot*, *Grind Show's* stylised

¹⁹ Mercedes Zavala, email communication with the author, 10 December 2013.

²⁰ 'To our singer, speaker and players, we hope eventually to add a dancer.' Harrison Birtwistle, quoted in: Noel Goodwin, 'Music in London: Pierrot Players', *Musical Times* 108/1493 (July, 1967), 626. It is also noteworthy that Ballet Rambert famously added Glen Tetley's choreographed *Pierrot lunaire* (1962) to their repertory in 1967.

debauchery has a familiar ring about it, from the semi-allegorical grotesqueries of *Pierrot lunaire* itself, through Maxwell Davies's theatrical resurrection of similar themes (often blended with religion or madness), to Henze's use of the Pierrot ensemble alongside percussion, brass and jazz ensembles in *Der langwierige Weg in die Wohnung der Natascha Ungeheuer* (1971)—Henze's Pierrot ensemble part-dressed in bloodstained hospital garb, part-dressed in Pierrot costumes, to represent the 'sickness of the bourgeoisie, its music, its morality.'²¹ In such a context, *Grind Show*'s dark, subversive potential is easier to grasp.



Lunatics at Large with Katharine Dain performing Arnold Schoenberg's *Pierrot lunaire*, Op. 12 (1912), Symphony Space, New York, 18 May 2009 © Rachel Papo

The Pierrot ensemble, then, is divisible into several subcategories, having undergone a century of formation, variation and continuation. As *Pierrot lunaire* enters its second century, it is obvious that the work has endured and that its conditions of performance continue to vary. Certainly, its shock is dampened in “concert” presentation (theatrical, costumed performances, with the

²¹ ‘The significance of the two types of costume points to one thing: sickness, the sickness of the bourgeoisie, its music, its morality ... What they have to say has its origins in Schoenberg's construct, but has departed from it and broken with it, beyond the point of parody towards a new kind of denunciatory analytical music exercise.’ Hans Werner Henze, *Music and Politics: Collected Writings 1953-81* (London: Faber, 1982), 191.

instrumentalists hidden behind a screen, the conditions of *Pierrot*'s premiere, are far rarer). But however hidden, and however ironically they are understood, the excesses of its make-believe world, its moonstruck journeys through fantasy, blasphemy, nostalgia and violence, rarely fail to intrigue: *Pierrot* acting the priest to serve his own heart for Communion in 'Rote Messe', boring open Cassander's skull to smoke tobacco from it in 'Gemeinheit' five numbers later—no single feature of this bizarre and blackly comic work can entirely explain its draw. At the same time, it is clear that music written for conventional chamber-music groupings has become increasingly rare since the early twentieth century. The preference of composers for more colourful, heterogeneous types of ensemble has proved inexorable. Because of these tendencies, the *Pierrot* ensemble's line-up could be popular but never absolutely fixed—hence the overwhelming number of *Pierrot* ensembles that deviate in some way from Schoenberg's prototype. While the idea of doubling, tripling and even quadrupling the ensemble's winds took hold as alto and bass flutes, contrabass and basset clarinets, recorders, saxophones and even ocarinas entered the fray, the violin and viola were as likely to have been un-doubled, or to have had one instrument dropped altogether, as they were to be doubled in the manner of *Pierrot*—not forgetting guitars, dancers, electronics and other adornments to the ensemble.

(Maxwell) Davies had a profound effect on the line-up, encouraging us to appreciate it as a genre by resurrecting its potential in music theatre, and arguably usurping *Pierrot* at particular points in particular countries. If this sounds outlandish, then consider the reputation of the *Eight Songs*, as well as its relationship with subsequent pieces: Henze and Zorn we have discussed; Davies himself wrote a companion piece to it, *Miss Donnithorne's Maggot*; and in 2005 Paul Dresher scored *The Tyrant* for the same line-up and with similar staging. Has the 'Pierrot' ensemble become the 'Mad King' ensemble? The pluralistic, categorising approach I adopt suggests, in one sense, that it has, even if such works technically comprise a subgenre within the *Pierrot* ensemble medium.²² Besides, it would be quite unnatural for *Pierrot*, however chameleonic its content and performance history, forever to exemplify features that were to become

²² For more on the relationship between the *Pierrot* ensemble medium and genre, see Dromey, *The Pierrot Ensembles: Chronicle and Catalogue, 1912-2012*, 10-15.

typical of the “class” of Pierrot ensembles. Thus *Pierrot* remains a prototype, for it spawned a vast lineage of Pierrot ensembles of comparable multiformity. And just as some composers today come to the line-up not through Schoenberg,²³ but through any of the active Pierrot ensembles across the world, musicologists have begun to do likewise.²⁴ What we currently lack is a joined-up understanding of the ensemble: surveying a greater number of works, exploring its effects on local concert scenes, codifying the medium in global terms. My ‘snapshot’ is just that. Speaking of a “Fires sextet” today, for example, probably means little outside Britain, however great that group’s legacy. But the Pierrot ensembles’ diversity, versatility, heritage and, above all, their proliferation and new-music-friendliness, have made it so.

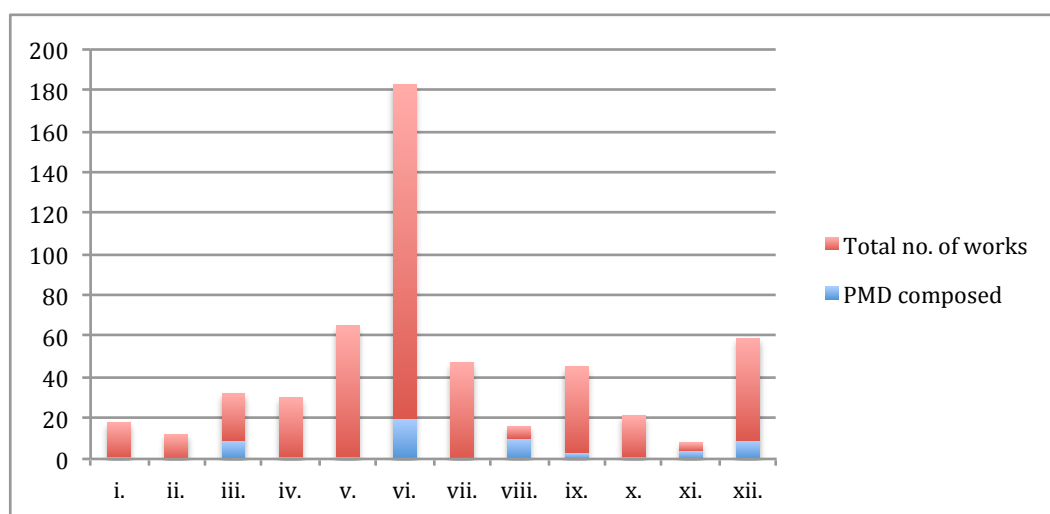
²³ Michael Torke, who wrote two pieces for Pierrot ensemble while still a student, makes an aesthetically credible denial of ever having studied *Pierrot* before writing *Ceremony of Innocence* (1983) and *The Telephone Book* (1985-95). His view of the line-up is that it was ‘very common, easily assembled and so playable everywhere. ... That cluster of instruments ... seemed everywhere in the mid eighties.’ Michael Torke, email communication with the author, 5 February 2004.

²⁴ See, for example, Matthew Coley, *Pierrot Plus Percussion: A Trend Shaping Contemporary Chamber Music and Percussion Repertoire* (D.M. diss., Northwestern University, Evanston, IL, forthcoming).

Appendix – Categorising the Pierrot ensemble

voice(s) and Pierrot ensemble, with instrumental doubling
without doubling

- iii) with percussion, irrespective of doubling
- iv) without voice, with instrumental doubling
- v) without voice, without doubling a.k.a. Pierrot quintet
- vi) without voice, with percussion
- vii) violin and viola undoubled
- viii) with guitar, banjo or mandolin
- ix) with piano omitted or substituted for percussion and/or harp
- x) with tape, multimedia or electronics
- xi) with dancers and/or other extramusical characters
- xii) with miscellaneous additions



i) voice(s) and Pierrot ensemble, with instrumental doubling

- e.g. Ferneyhough, *On Stellar Magnitudes* (1994) [mez, fl/pic, cl/bcl, pf, vn, vc]
- Schoenberg, *Pierrot lunaire*, Op. 21 (1912) [Sprechstimme, fl/pic, B@-cl/A-cl/bcl, pf, vn/va, vc]

ii) without doubling

- e.g. Berio, *O King* (1967-68) [mez, fl, cl, pf, vn, vc]

iii) with percussion, irrespective of doubling

- e.g. Birtwistle, *Cantata* (1969) [sop, fl/pic, high-pitched-cl ('Old Eng. pitch'), pf/cel, glock, vn/va, vc]
- Davies (P.M.), *Eight Songs for a Mad King* (1969)
[male voice (bar), fl/pic, cl, pf/hpd/dulcimer, perc, vn, vc]
- Zorn, *Chimeras* (2001) [2 sop, fl/afl/bfl/pic, cl/bcl, pf/cel/org, perc, vn, vc]

iv) without voice, with instrumental doubling

- e.g. Babbitt, *Arie da capo* (1973-74) [fl, cl/bcl, pf, vn, vc]
- Eisler, *Vierzehn Arten den Regen zu beschreiben* (1940-41)
[fl, cl, pf, vn, va, vc – vn+va do not sound together]
- Lutyens, *Concertante for Five Players* (1950) [fl/pic, cl/bcl, pf, vn/va, vc]

v) without voice, without doubling a.k.a. Pierrot quintet

- e.g. Finnissy, *Regen beschreiben* (2001) [afl, cl, pf, vn, vc]
Webern, *Kammersymphonie (arr. of Arnold Schoenberg, Op. 9)* (1922-23)
[fl (or vn), cl (or va), pf, vn, vc]

vi) without voice, with percussion

- e.g. Andriessen, *Zilver* (1994) [fl, cl, pf, 2 perc (vib, mar), vn, vc]
Boulez, *Dérive [I]* (1984) [fl, A-cl, pf, vib, vn, vc]
Carter, *Triple Duo [Free Fantasy]* (1982-83) [fl/pic, B@-cl/E@-cl/bcl, pf, perc, va, vc]
Davies (P.M.), *Ave Maris Stella* (1975) [fl/afl, A-cl (or basset-cl), pf, mar, va, vc]
Halffter, *Oda para felicitar a un amigo* (1969) [afl, bcl, pf/cel, perc, va, vc]
Martino, *Notturmo* (1973) [fl/afl/pic, cl/bcl, pf, perc, vn/va, vc]
Reich, *Double Sextet* (2007)
[fl, cl, pf, vib, vn, vc, pre-recorded tape or 2 fl, 2 cl, 2 pf, 2 vib, 2 vn, 2 vc]
Xenakis, *Plektó* (1993) [fl, cl, pf, 5 woodblocks/7 drums, vn, vc]

vii) violin and viola undoubled

- e.g. Feldman, *The viola in my life (2)* (1970)
[fl, cl, cel, perc, vn, va, vc = va with fl, cl, cel, perc, vn, va, vc]

viii) with guitar, banjo or mandolin

- e.g. Davies (P.M.), *Tenebrae super Gesualdo* (1972)
[mez, afl, bcl, hpd/cel/chamber org, mar/glock, gui, vn/va, vc]

ix) with piano omitted or substituted for percussion and/or harp

- e.g. Berio, *Folk Songs* (1964) [mez, fl/pic, cl, hp, 2 perc, va, vc]
Davies (P.M.), *Antechrist* (1967) [pic, bcl, 2 or 3 perc, vn, vc]
Eisler, *Palmström: Studien über Zwölfton-Reihen* (1924) [Sprechstimme, fl/pic, A-cl, vn/va, vc]

x) with tape, multimedia or electronics

- e.g. Davies (Tansy), *grind show (electric or unplugged)* (2007) [fl, cl, pf (prepared), vn, vc, CD samples]
Murail, *Winter Fragments* (2000) [fl, cl, pf, vn, vc, Apple Mac, MIDI keyb, amplification, reverb]

xi) with dancers and/or other extramusical characters

- e.g. Davies (P.M.), *Vesalii icones* (1969)
[dancer/honky-tonk-pf, fl/afl/pic, basset-cl (or A-cl), pf/out-of-tune-autoharp/music-box ('unsuitable' tune)/etc., perc (glock/xylo/etc.), va, vc]

xii) with miscellaneous additions

- e.g. Britten, *Men Behind the Meters* (1935) [fl, cl (later ob), pf, perc, vn, vc]
Davies (P.M.), *Suite from "The Boy Friend" (most arr. of Sandy Wilson)* (1971)
[fl, cl, bcl, 4 sax, 2 tpt, trb, tb, 2 perc, banjo, uke/mand, hp, 2 keyb (pf/cel/autoharp (or zither), pf/tamb/scraper inside pf), str (single or multiple)]
Dench, *light-strung sigils* (2002) [ampl. rec with fl/afl/pic, cl/cbcl, pf, perc, vn, vc]
Falla, *Concerto* (1923-26) [fl, ob, cl, hpd (or pf), vn, vc = hpd (or pf) with fl, ob, cl, vn, vc]
Henze, *Der langwierige Weg in die Wohnung der Natascha Ungebeuer* (1971)
[solo bar, solo perc with Pierrot, jazz and
brass ensembles, Hammond org = bar, fl/pic, B@-cl/E@-cl/bcl, hn, 2 tpt, trb, jazz ens.
(fl, ocarina (ampl), bcl, sax, trb, 2 perc, db), pf, Hammond org, perc (timbales/flexaphone/etc.)
vn/va (ampl), vc (ampl), tape]

Six Pieces for five guitars op.56 B

A surprising journey to life through research and education

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Abstract. Six Pieces for Five Guitars op.56 B was originally written for an ensemble for six guitarists, and has been transcribed for five guitarists for the occasion of the 3rd International Meeting for Chamber Music held by the University of Évora, Portugal. It consists of six pieces that are titled as below: Arrival, Conformity, Cogitation, Reaction, Production and Departure.

I work as a piano teacher in a Music School, and the idea to write such a work was to describe a student's daily program in school. The performers-who represent students-additionally use some extra "instruments" things that can produce sounds, such as balloons, stones etc. This symbolizes that students need for their education more things than a pen, a piece of paper and a book. They need to go beyond school borders in order to listen, feel, be surprised, and think about, the environment, the society, life, and history.

INSTRUMENTATION

Five Guitars

Marbles

Metal Hammer

A Piece of Metal

Paper Pages

Stones

Pencils

Balloons

Arrival

Outer-music Instruments: Marbles

The first part, Arrival, starts off with a tutti chord, which will be implemented later on in the remaining pieces. The image of a continuously growing student assembly is

created in the first episode. The first guitar assumes the role of a sound-producing means by performing an ever growing tremolo as if there was an unstoppable and prolonging uproar during the student gathering at school. The third and second guitar contributes to this in the 2-4 meters. Performers 2-5 are asked to throw marbles on stage during meters 2-5. The initially exposed sound materials are grouped in M13 as if students and schoolmates were gathered together. The 12-tone-row appears for the first time in M17-19 and is equally completed by the second and the third guitar. It is actually through this, that an idea, a thesis or an event is articulated by a student or a teacher, and this will function in numerous ways in the following parts. A short dialogue begins from M17 till M22 as the ensemble is divided in two parts among guitars 1-2 and 3-4-5, with the third guitar acting in an alternate way. In M22 the 3rd guitar will follow the first two thus creating a sound mass which will lead us to the first episode of the gathering. This time, however, we are transported to a new place, probably a classroom. The performers are asked to sing the note E. By asking the performers to do something apart from playing the guitar, we are actually intervening in their assigned role. We are asking them to do something unconventional, something well beyond what they are supposed to have been taught to do. In other words we are asking them to liberate themselves, to act, not upon their reason, but upon their imagination. In this way they will transcend themselves. That is what the so called Metapraxis is about. In this way, by asking the guitarists to sing, we imagine a choir session starting.

Conformity

Outer-music Instruments/ Techniques: hit on board, wet fingers, bowling marbles, use of scordatura 3rd guitar, E to D sharp.

In the second part, Conformity, various beat elements are alternating with simple beats on the guitar board, which are later organized in rhythmic schemata as in M11. The class is organized, adapts itself to the requirements of the lesson, and the lesson starts. As new material is being taught to the students, the atmosphere is imposing. This is conveyed through the repetitive rhythmic schemata of dotted eighths and dotted sixteenths which come from the modification of the rhythmic schemata that were introduced for the first time in M13. Twelve tone fragments with lyric style reappear in M8-9 and M35-36. Marbles roll onto the floor in M37 and the sound which is thereby produced is conveyed to the class as a common feeling, a fibre that unifies the strength

of the class. This functions as a connective substance which, in turn, brings students together with the aim of interaction and communication.

Cogitation

Outer-music Instruments/ Techniques: Hammer, piece of metal, hit on board, scratch string, tear paper, hit pencil, balloon burst.

In the third part, Cogitation, I venture upon the depiction of the multiple cognitive functions required during the process of contemplating upon a mere object. The depiction of such processes is implemented with outer-music means of sound - producing materials, such as metals, pencils on board, tear papers etc, rather than conventional musical notes. Thought is an internal and exclusively personal experience.

As neurology experts claim, the human brain performs million of calculations per second. In the meantime there is a great influence on our internal world, while our imagination extends from the past to the future with a tremendous speed whereas faces, images and events well stored in our memory feature in the leading role. All these elements are escorted, apart from revelations of the other senses, by primordial, even original sounds that come out of this world.

Our brains is composed of two hemispheres and according to research regarding their various functions, the western hemisphere is responsible for creative thought, the thought that is curious, conducts research, plays, feels, imagines and diverges. This thought, which is also called “diverging”, is based on imagination and leads to the creation of new ideas, theories, methods products and leads to solving problems by implementing original ways and multiple solutions.

Most of the educational activities, in which children take part, advance the analytical, rational or converging thought (left brain hemisphere). It is the kind of thought that analyses, controls, imposes rules, deduces through reason, and explains. When these two ways of thought are equally developed, achieve the maximum level of creativity and help man live harmoniously with themselves. At the end of the third part, the balloons explode and act in a redeeming way. In this way the craved solution to the problem is achieved as by letting off the steam of an accumulated mental pressure.

Reaction

The fourth part, *Reaction*, is modulated in a painstaking and systematic way. Up to M76 it is organized in three parts which consist of guitars 1 then 2/3/4 and 5. The rhythms they fluctuate in vary among 7/8 and 5/8 with sudden variations in 2/4 and 4/4. The atmosphere of this part is aggressive and wild, manifesting in every possible way the concept of reaction. An ostinato begins in M77 which is structured by the guitar pairs firstly 4-5 then 2-3 and finally 1. The scene is concluded with a blast at the finale, whereas the appearance of a leitmotiv which is composed of the twelve tone-row functions as redemption. In an atmosphere of tranquility and serenity the twelve tone theme returns as the identity of the student's mentality.

Production

The fifth part, Production, is minimally structured. It acts as industrial music, every element of which is produced in a factory of ideas. The rhythmic schema of each guitar is moved to the assembly line and is processed at M6-M18. Four meters of increasing intensity follow, after a whole meter pause 4/4 at M19, which lead us to the octave exposition in quarters of the modal theme B-C-D from the first guitar. Whole measure pauses come as brief alternate thoughts or as intervals of relaxation in the intellectual work of a student during a lesson. The production of ideas culminates at M38. A thinning of rhythmic phenomena is observed from M39 till M55. The ideas have sufficiently been produced. One could say that it is high time the produced material underwent quality control. The movement of the modal element D-C-B is reversed in the end, at M56-M57. It moves upwards as an attempt to abandon the production site, the respective title of the last piece.

Departure

Outer-music Instruments/ Techniques: Hammer, piece of metal, hit on board, scratch string, tear/crumple paper, hit pencil, balloon burst, bowling marbles.

Departure, the sixth and final part of my work is completed with elements from the production as well as from the rest of the movements. The student is asked upon on a daily basis to produce an intellectual piece of work. Most of the times he does so, with great effort. At the end of each school days he goes home having acquired new

knowledge and experience. The daily happenings are various and numerous so s/he is need for relaxation. The use of sound producing materials acts as a means to recollect what happened during each day.

CONCLUSION AND EDUCATIONAL GOALS

Six Pieces for Five Guitars op.56 B belongs to the category of my educational works, such as Easy Contemporary Piano Pieces op.59, Micrographies op.44, The Luminaries op. 46, Cantata for the anniversary of 17th November, In Memory of the Victims of Totalitarianism op.37 etc. It is useful for a composer to compose such educational pieces as they function positively towards creating the aesthetic vision of each student. In this specific part, the co-existence of five musicians playing the same instrument reinforces the element of solidarity and team work, while at the same time each performer acts as a soloist. Cooperation is a necessary prerequisite in the production of each item. If a person is unaware of the group they belong to, every attempt for the production of a mere item will seem insufficient. At the same time individuality in one's thought is essential so that all imposed ideas and guidelines are abolished. Each performer is a separate entity in the ensemble. As each performer has a musical role and articulates an idea through his/her music, so does s/he express himself/herself in society by manifesting ideas and attitudes. Then comes the process of conversing, composing points of view, smoothing out extremities so as to achieve a commonly accepted solution.

THE NEED FOR RESEARCH AND THE ELEMENT OF SURPRISE

I come from a country whose tradition and culture is long and fruitful. The science of archaeology dates back to almost two centuries, ever since 1837. Systematic archaeological excavations have brought to light increasingly more samples of the culture but also of the everyday life of my ancestors. In this way, not only is our knowledge about the history of my country enriched, but more essentially is our identity as entities in the modern world manifested. A composer must assume the identity of a researcher. He will discover through research new sound materials so as to structure images of expression. The same goes for an archaeologist who searches in an excavation

site which is already defined and chartered an archaeologist always bears in mind that s/he might fail. The expected findings may never come to surface. However, s/he also bears in mind that something unexpected might be discovered. No one knows what existed under the earth we live upon. When new findings come to light, surprise will take over the researcher. That's the beauty of archaeology. The same is valid for the synthetic procedure. A composer discovers what is deep inside him and modulates it in sounds. S/He shares that kind of surprise with the listeners of his music and hopes that the audience will encompass his/her feelings.

I've always believed in the ability of the artist to transform the chimerical illusion into reality. Our rationale is the proof of our ideology. We are trackers of the future and express the present or rather we express the future in the present.

All-contours sets as structures for Paulinyi's "Sonrotnoc"

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Abstract. Contours theory in music has a history with recent and scattered origins, without a consensual definition. This article defines contour as a sequence of changes in direction of a musical parameter. Contour theory is often applied to the melody. Nevertheless, its parametrical property allows its usage to timbre and rhythm, among other parameters. As an example, this text shows the structuring of Paulinyi's Sonrotnoc (2012), which uses sets with all contours of 5 and 6 elements. Such contour sets may have an added value with all-intervallic and all-trichordal properties.

Keywords: contour, percussion, composition, timbre, rhythm

Resumo. Teoria de contornos na música possui origem histórica recente, fragmentada e sem consenso em sua definição. Este artigo define contorno como uma sequência de inversões de sentido de um parâmetro musical. Contorno é frequentemente aplicado à melodia. Entretanto, a característica paramétrica do contorno permite sua aplicação para timbre e ritmo, entre outros. Como exemplo, este texto mostra a estruturação de Sonrotnoc (PAULINYI, 2012) utilizando conjuntos com todos os contornos de 5 e de 6 elementos. Tais conjuntos de contornos podem ter valor agregado por serem oni-intervalares e onimicromodais (onitricordais).

Palavras-chaves: contorno, percussão, composição, timbre, ritmo

Introduction, definitions and objective

Contour, meaning an outline, is a word that comes from Latin: *cum* (with, together) + *tornare* (round the corners on the lathe). Extended to musical theory, contour is related to the relative movement of a pitch, not considering precise melodic intervals.

In music, contour theory has a recent and fragmentary history. Table 1 shows a sample of authors with published articles about contours theory in music, taken from published articles available through JSTOR and international free digital repositories. Authors come from different academic origins, including physics, musicology, ethnomusicology, folklore, psychoacoustics, perception, music theory and analysis, performance, composition and some interdisciplinary fields among others. Such

scattered origins explain the lack of standard notations and basic set of common concepts.

Table 1: a sample of authors with published articles on music contour theory shows a scattered historical evolvement of this study field.

| Authors | Areas | Period of publications |
|-----------------------------|---|-------------------------------|
| (Alexander Ellis) | <i>(Physics and ethnomusicology)</i> | (19 th century) |
| Herzog | <i>Musicology and folklore</i> | 1928-1945 |
| Francès | <i>Psychology</i> | 1956 |
| Kolisnki | <i>Musicology</i> | 1957 |
| Dowling, Hallombe, Fujitani | <i>Psychoacoustics and perception</i> | 1971-1977 |
| Herndon | <i>Ethnomusicology</i> | 1974 |
| Adams | <i>Ethnomusicology</i> | 1976 |
| Edworthy | <i>Psychomusicology (interdisciplinary)</i> | 1982-1985 |
| Friedmann | <i>Musical theory</i> | 1985-1987 |
| Morris | <i>Musical theory</i> | 1987 (among others) |
| Marvin, Laprade | <i>Musical theory</i> | 1987-1991 |
| Polansky, Bassein, McKinney | <i>Computational music and musical theory</i> | 1987-1992 |
| Quinn | <i>Musical perception (interdisciplinary)</i> | 1999 |
| Beard | <i>Musical analysis</i> | 2003 |
| Carson | <i>Musical theory</i> | 2004/2005 |
| McDermott <i>et al.</i> | <i>Psychology</i> | 2008 |
| Sampaio | <i>Composition</i> | 2008 |
| Juhász e Sipos | <i>Interdisciplinary (artificial intelligence, ethnomusicology, etc.)</i> | 2009 |
| Cohen | <i>Musical Performance</i> | 2011 |

In this study, contour is defined as a sequence of directional inversions of a musical parameter. Musical parameters are pitch, time (rhythm, duration, tempo), articulation, dynamics, density of notes in a chord, among others, although most studies on this subject are confined to the relation between pitch or duration and time.

Friedmann (1985, p.226) defines Contour Adjacency Series ('CAS') as describing "a series of directional moves up and down in the melody". This article considers, as one segment, all notes that are in the same direction, positive or negative, upward or downward, including border notes. The first percussion in the upper staff of Ex.1 shows 6 notes of CAS <---+-->, which has a condensed form <-4 +2 -2> indicating a segment of 4 notes downward, a second segment of 2 notes upward and a third segment

with 2 notes downward. The border notes of joint segments are counted twice: one time for the downward segment, another for the next upward segment, or *vice versa*.

The image shows a musical score for two percussionists. The tempo is marked as ♩ = 88. The score is divided into three measures. Measure 1 is in 2/4 time. Measure 2 is in 5/16 time. Measure 3 is in 2/4 time. Percussão 1 (top staff) plays Temple blocks and Tom-toms. Percussão 2 (bottom staff) plays 2 Pratos, Apito, and Agogôs. The dynamic marking is *mf*. The Caixa-clara (sem cordas) is indicated with 'x' marks for lateral strokes.

Ex. 1: Measures 1-3 of Paulinyi's *Sonrotnoc* (2012) for 2 percussionists.

This article explains how contours are exhaustively applied to a composition as all-contours sets of 5 and 6 notes, some of them improved with added all-intervallic and all-trichordal properties, and exemplifies a rarer contours usage to a non-pitched work.

All-contours sets

Paulinyi's *Sonrotnoc* (2012) is a 5 minutes extract of an *intermezzo* from his Brazilian opera "*Preço do Perdão*" ("Price of Forgiveness"). The opera was premiered on 27th June 2012 and replayed on the following day with a second cast. *Sonrotnoc*, premiered on this Meeting at 9th January 2013 by Dr Eduardo Lopes and Ricardo Silveira,¹ to whom the piece is dedicated, is based on a duet with unpitched percussion instruments: percussionist 1 plays on 5 temple blocks, 1 tambourin and 3 tom toms while percussionist 2 plays on 2 suspended cymbals, 1 whistle, 2 agogôs, 1 snare drum without strings, 1 triangle and 1 caxixi.

Sonrotnoc is a word reversal of "*contornos*", which translates "contours" into Portuguese. It is a piece with form || **A B A** ||, where part "**A**" is based upon all-contours set of 6 notes while "**B**" upon all-contours set of 5 notes. Although contour is often associated to pitch, the parameter employed here is the timbre, not the pitch.

¹ Video available at <<http://youtu.be/AC5TYoMDXb4>> accessed on 13 January 2013.

For a set of 5 notes, Ex.2 lists all 8 contours. The reader may note that:

- a) there are more 8 contours, which are the inversions of the CAS shown.
- b) 2 contours are the same as the retrograde of the others.

Ex. 2: all 5 notes contours represented as CAS in condensed form.

r = retrograde; ri = inverted retrograde.

| Index | Contour | CAS (condensed form) |
|--------------|----------------|--|
| 1. | ++++ | +5 |
| 2. | +++- | +4 -2 |
| 3. | ++++ | +3 -2 +2 |
| 4. | ++-- | +3 -3 |
| 5 = 3r | ++++ | +2 -2 +3 |
| 6. | +++- | +2 -2 +2 -2 |
| 7. | ++++ | +2 -3 +2 |
| 8 = 2ri | ++-- | +2 -4 |
| (...) | (...) | <i>the remaining are inversions. 9 = 8i, 10 = 7i, etc.</i> |

The part "B" is the shortest (Ex.3), from measures 111 to 124, because it is based on all 8 contours with only 5 notes shown in Ex.2. In this case, retrograde and inverted forms of a series are considered metaphysically equivalent for they are forms of perception that don't alter the sound object essence, as Paulinyi (2012, p.85) has demonstrated for the case of melodies.²

In Ex.2, part "B" is clearly formed by an antecedent (m.111-115) and a consequent (m.117-124). All 8 contours with 5 notes are employed in the following order considering the index number of Ex.2:

- Antecedent: contours **#2, #5i, #7, #4** at the first percussion.
- Consequent: contours **#3, #8, #6i, #1** at the second percussion.

² This argument is not valid for harmony (simultaneously sounding pitches) because of their resulting beatings.

Ex. 3: measures 110-124 are the part "B" of Paulinyi's Sonrotnoc. Blue circles indicate all 8 pentatonic contours (from the previous Ex.2) applied to the timbristic parameter in this order: #2, #5i, #7, #4, #3, #8, #6i, #1.

110 Temple blocks

1 Tom-toms
Triângulo Caxixi

2 Apito

115 Tambourin Temple blocks

1 *pp* *f* *dim.* *pp* *ff*

2 Caixa-clara (sem cordas)

121

For part "B", the graphic placement of the notes matches the aural perception of the sound direction upward and downward. Nevertheless, the part "A" has a different set of instruments for percussion 2, requiring a compositional plan for writing the contours on the score. Ex.4 shows the correspondence between the compositional plan of the timbristic parameter and its representation over the printed systems. The score set-up improves some of the Elaine Gould's (2011, p.284-286) advices aiming the performers efficient reading.

Ex. 4: correspondence between the compositional plan of the timbristic parameter with its printed position over the systems (except between measures 110-124, where the score set-up is the same as the compositional plan).

| | Percussion 1 | Percussion 2 |
|---------------------------|---|--|
| Compositional plan | small tom-tom 4 temple blocks big tom-tom | small cymbal 2 agogôs snare-drum (x = lateral) snare-drum (with no strings) big cymbal |
| Score set-up | 5 temple blocks tom-toms | small cymbal big cymbal (whistle) 2 agogôs snare-drum |

Part "A" has an ostinato of semiquavers based on all 5 notes contours of Ex.2, in this order: 4i, 7, 2i, 5, 8i, 3, 6i, 1ri, 4r, 7ri, 2r, 5ri, 8r, 3ri, 6r, 1. At this ostinato, the last note of a segment is the first of the following one. An added additional note indicates the end of the all-contours sequence. After that, two measures (2/4 e 5/16) are copied in order to complete the accompaniment for the other percussionist until the next period, where the ostinato is repeated cyclically. Thus, each period is formed by 7 contours segments ('CAS'), grouped into the measures 2/4 + 2/4 + 5/16. Each period ends with a homophonic block with no ostinato. After that, the cycle restarts with the voices permuted, the other percussionist playing the ostinato.

In part "A", the timbristic "melodic" line shows all 6 notes contours of Ex.5. This timbristic line starts on the upper staff of Ex.1 with a CAS <-4 +2 -2>, which is an inverted CAS number 3 Ex.5. All 36 resulting contours of 6 notes appear with rhythms ruled by the contours of Ex.6, which have a special property: they are all-interval and all-trichordal (all-micromodal) series of 6 notes, generated by the Paulinyi's (2012) algorithm written in C++ Language. Such series give the length for each note, from zero = semiquaver until 5 = dotted crochet. Ex.6 gives 24 series; thus, 12 of them are repeated to sum 36 contours.

Ex. 5: all-hexatonic-contours listing.

| Index | Contour |
|-----------|---|
| 1. | +++++ |
| 2. | ++++- |
| 3. | +++-- |
| 4. | +++-- |
| 5. | ++-++ |
| 6. | ++-+- |
| 7. | ++-++ |
| 8. | ++--- |
| 9. | +---- |
| 10. | +---- |
| 11. | +---- |
| 12. | +---- |
| 13. | +---- |
| 14. | +---- |
| 15. | +---- |
| 16. | +---- |
| 17. (...) | <i>the remaining are inversions: 17 = 16i, 18 = 15i, etc.</i> |

Ex. 6: all-interval and all-micromodal series of 6 notes used as contours for the length of notes.

| |
|------------------------------|
| #Counter: row; |
| #1: 0, 5, 1, 4, 2, 3 |
| Micromodes: 3, 2, 1, 0, 1, 6 |
| #2: 1, 3, 2, 5, 0, 4 |
| Micromodes: 0, 1, 6, 3, 2, 1 |
| #3: 1, 3, 4, 0, 5, 2 |
| Micromodes: 1, 2, 3, 6, 2, 0 |
| #4: 1, 4, 0, 5, 3, 2 |
| Micromodes: 2, 3, 6, 1, 0, 1 |
| #5: 1, 5, 0, 3, 2, 4 |
| Micromodes: 3, 6, 1, 0, 1, 2 |
| #6: 1, 5, 0, 3, 4, 2 |
| Micromodes: 3, 6, 2, 0, 1, 2 |
| #7: 2, 0, 5, 1, 4, 3 |
| Micromodes: 6, 3, 2, 1, 0, 1 |
| #8: 2, 1, 4, 0, 5, 3 |
| Micromodes: 1, 2, 3, 6, 1, 0 |
| #9: 2, 3, 1, 4, 0, 5 |
| Micromodes: 0, 1, 2, 3, 6, 1 |
| #10: 2, 3, 5, 0, 4, 1 |
| Micromodes: 1, 6, 3, 2, 1, 0 |
| #11: 2, 4, 3, 0, 5, 1 |
| Micromodes: 0, 2, 6, 3, 2, 1 |
| #12: 2, 5, 0, 4, 3, 1 |
| Micromodes: 6, 3, 2, 1, 0, 2 |

#13: 3, 0, 5, 1, 2, 4
 Micromodes: 6, 3, 2, 1, 0, 2
#14: 3, 1, 2, 5, 0, 4
 Micromodes: 0, 2, 6, 3, 2, 1
#15: 3, 2, 0, 5, 1, 4
 Micromodes: 1, 6, 3, 2, 1, 0
#16: 3, 2, 4, 1, 5, 0
 Micromodes: 0, 1, 2, 3, 6, 1
#17: 3, 4, 1, 5, 0, 2
 Micromodes: 1, 2, 3, 6, 1, 0
#18: 3, 5, 0, 4, 1, 2
 Micromodes: 6, 3, 2, 1, 0, 1
#19: 4, 0, 5, 2, 1, 3
 Micromodes: 3, 6, 2, 0, 1, 2
#20: 4, 0, 5, 2, 3, 1
 Micromodes: 3, 6, 1, 0, 1, 2
#21: 4, 1, 5, 0, 2, 3
 Micromodes: 2, 3, 6, 1, 0, 1
#22: 4, 2, 1, 5, 0, 3
 Micromodes: 1, 2, 3, 6, 2, 0
#23: 4, 2, 3, 0, 5, 1
 Micromodes: 0, 1, 6, 3, 2, 1
#24: 5, 0, 4, 1, 3, 2
 Micromodes: 3, 2, 1, 0, 1, 6

Conclusion and commentaries

This article does not show a “problem” to be resolved, but rather a mystery to be explored. Of course, the lack of a standard taxonomy in contours theory is a dense musicological issue; in the meantime, there are compositional strategies that can be derived from it.

Contours can be applied for any compositional parameter, not restricted to pitch. Paulinyi's "Sonrotnoc" applies contours of 5 and 6 notes for timbre and rhythm. Instead of approaching the contours theory by the traditional use of segments, this article proposes the exhaustive usage of all-contours sets. These sets can be improved with additional all-interval and all-micromodal (all-trichordal) properties.

A final and important question arises from these mathematical structures: how is emotion included into this piece? Actually, this compositional process does not dictate its rules: the organization of the work, the way in which notes and segments are "put together" (from Latin, *componere*), is solely the composer's decision. In this piece, while

the part B has a simple rhythm and accompaniment that stress the cadential form, the part A has a hierarchical net of partial and total climaxes that aims to produce a rhetorical power for the audience.

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***A ugghja*: Introductory Notes and Analysis**

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Abstract. The main purpose of this work is the presentation of a semiotic analysis of my piece *A ugghja* for two violins and piano. The analysis is preceded by a brief introduction to my compositional activity and the main motives behind it, followed by a short section that explains the meaning of the title and briefly mentions the specific events that inspired the composition of this piece.

Keywords: semiotic, analysis, composition, ugghja

1. Introduction

As a composer/researcher I explore ways of contributing to the expression of specific instances of dissent. In particular, I look at the recent emergence of Sicilian and Southern Italian protest movements¹, which question the official narratives of Italian history/politics, denounce the gap in income and employment rate between the north and the south of the country, and in many cases invoke the concession of more local autonomy or even total independence from the central state.

I employ various different strategies in order to obtain this:

- In a series of pieces, written mainly for medium to large ensembles, macro-structural elements are used to highlight politico-economic, cultural and/or historical patterns in order to criticise them. My orchestral work *U mpastu*² is an example of such pieces.
- In a group of vocal pieces the lyrics are deliberately re-organised in order to twist the meaning of the original text and adapt it to the message that is

¹ A good introduction to these movements is offered by Patruno (2011).

² Recording available at <https://soundcloud.com/marcello-messina/u-mpastu>

intended to be sent through. My song cycle *Circling round my flesh*³, with lyrics by English poet John Whale, belongs to this group of pieces.

- In another group of pieces microstructural elements are combined together in order to form larger structures – the very act of construction involved in this process is meant to convey a utopian meaning. *A ughhja* belongs to this last group of pieces.

In the section 2 I will explain the title of the piece, giving some indications about the motives behind its composition. In the section 3 I will carry out a semiotic analysis of the piece, in order to give an idea of how I work. Before proceeding to the next section, it is important to clarify three points:

- The analysis does not always follow the same methods employed for composing the piece; this means it can potentially reveal some important elements I was not aware of when composing the piece, while at the same time it could overlook other features that were relevant at the time of composing the piece.
- A full analysis of the piece is not among the purposes of this work, and there will be considerable parts of the score which will not be included in the analysis.
- Provided that the analysis is the central purpose of this work, this section and the next may not appear immediately relevant. However, I chose to reveal the motives behind the composition of this and other pieces: this is mainly due to reasons of personal and intellectual integrity.

2. The title

A ughhja literally means ‘the needle’ in Sicilian [the word *ughhja* can also be spelled as *ughhia*, *avughhia*, *aughhia*, *agughhia*, etc.]

The piece is inspired by the struggle for Sicily’s Independence/Autonomy, hence the metaphor of the needle which is meant to refer to a constant, relentless work of sewing pieces together, gathering people and making them conscious of their identity.

³ Recording available at <https://soundcloud.com/marcello-messina/circling-round-my-flesh>

On the other hand, telling *a fàula r'a ugghja* ['the tale of the needle'] essentially means repeating the same lies again and again in order to distract people from more serious issues – in this sense the title refers specifically to recent events in Italian and Sicilian politics, such as the attacks against the Island's Autonomy Statute perpetrated by the mainland press and parties⁴, and the recent campaigns towards the Sicilian Regional Elections [28 October 2012], characterised by the hegemony of said mainland parties, and by promises, by the local exponents of these parties, of more autonomy⁵. From my point of view, in a situation like this, the Island's autonomy is instrumentalised either to gain consensus locally or to point the national public opinion towards an easy scapegoat, with the result that the public is distracted from the fact that the Statute has never been fully applied⁶, preventing the Island from benefitting from a real and complete autonomy.

3. Analysis⁷

3.1 Violin 1 and Violin 2

The piece opens with a long B in the violin 2 part, which then is tied to a downward glissando over one semitone in the following bar. I will call this pattern α .



Ex. 1: the first occurrence of pattern α in bb. 1-2

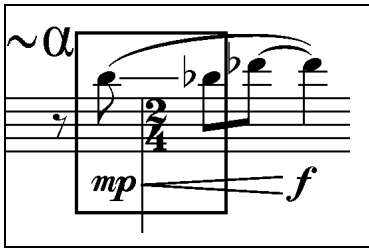
Pattern α reappears in different forms in bars 7-8 (violin 1), bars 14-15 (violin 2), bars 15-16 (violin 1) bars 37-39 (violin 1), bars 47-48 (violin 2), bars 48-49 (violin 1), bars 69-73 (violin 1). I will also call $\sim\alpha$ other figures which resemble pattern α :

⁴ Examples of these attacks are Vv. Aa. (2012) and Indini (2012). The arguments of the pro-Statute faction are summarized, for instance, in Coppola (2012)

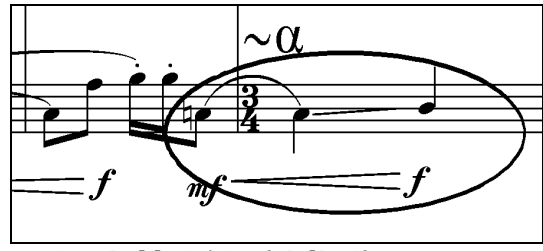
⁵ See for example Condorelli (2012) and Sardo (2012).

⁶ On the non-application of the Sicilian Autonomy Statute, see Mignemi (1980) and Costa (2009).

⁷ See also Nattiez (1980 and 1990) and Messina (2011).

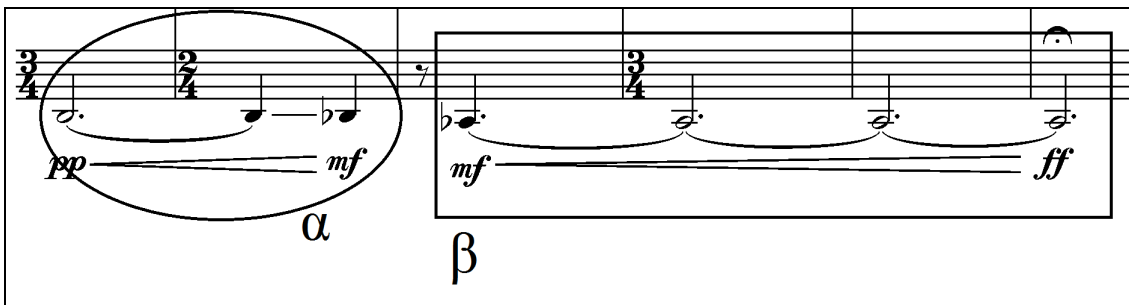


Ex. 2: ~α in bb. 26-27 (violin 1)



Ex. 3: ~α in bb. 35-36 (violin 2)

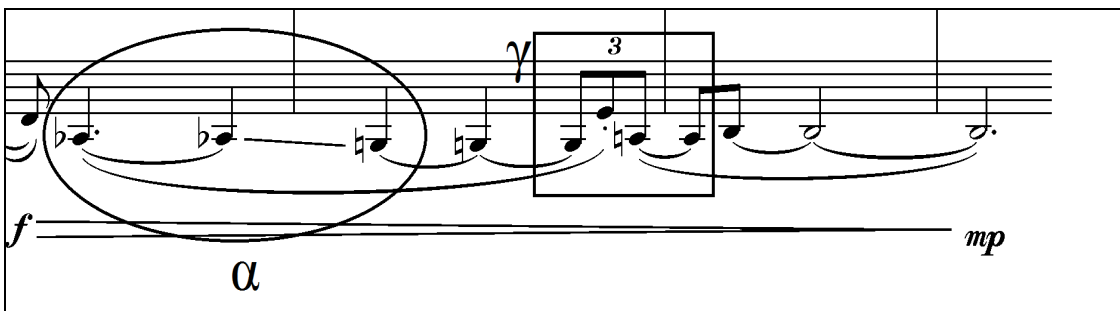
The first occurrence of α is followed, in bar 3, by a long A flat as shown in example 2. I will call this very simple pattern β:



Ex. 4: bb. 1-6 (violin 2)

Pattern β appears in a very similar form in bars 29-30 (violin 1). Other occurrences of β will be discussed below.

I will now focus on the third occurrence of pattern α, in bar 14 (violin 2), which is followed by a figure which I will call γ:



Ex. 5: bb. 14-17 (violin 2)

Pattern γ appears again in bars 34 (violin 1), 45 (violin 1), 48-49 (violin 2), 62-63 (violin 2). The occurrence of γ in bar 45 is preceded, in bar 42, by the occurrence of

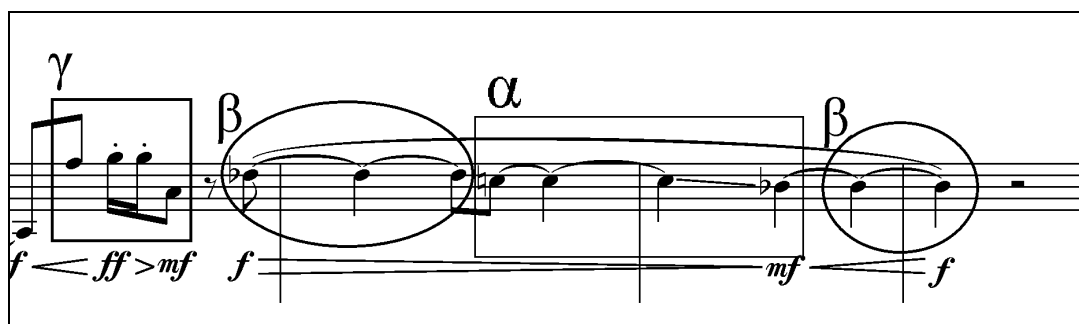
another pattern, which I will call δ . Another occurrence of pattern δ also follows γ in bar 46:

Ex. 6: bb. 42-47 (violin 1)

I will now compare the last three examples: the long B in bars 16-17 (example 3), the C in bars 43-44 and the B flat in bars 45-47 (example 4) can be all assimilated to pattern β . Arguably, the B that links α to γ in bar 15 could be also assimilated to β :

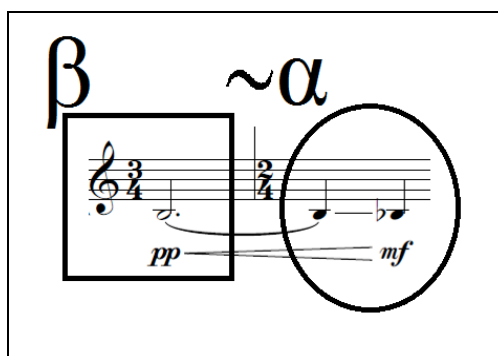
Ex. 7: comparison between bb. 1-6 (violin 2), bb.14-17 (violin 2) and bb. 42-47 (violin 1)

Similarly, other occurrences of pattern β appear between bar 14 and bar 17 (violin 1):



Ex. 8: bb.14-17 (violin 1)

In light of the previous considerations on patterns α , $\sim\alpha$ and β , I could also argue that $\alpha = \beta + \sim\alpha$ as shown below:



Ex. 9: bb. 1-2 (violin 2) - alternative segmentation of α

However, I will keep describing the above patterns as α when they occur together in this order.

I will now focus on bars 37-41 (violin 1): in bar 37, after the first two semiquavers, pattern α reoccurs, followed by β in bars 38-40 – in bar 38 a lower voice appears, in which $\sim\alpha$ occurs, followed by three appearances of pattern β in bars 41. Going back to voice 1, in bars 40-41 a pattern occurs, which I will call ζ :

Ex. 10: bb. 37-41 (violin 1)

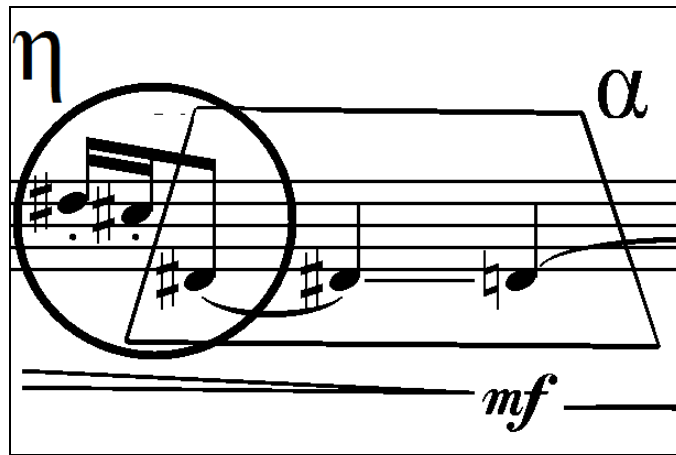
Pattern ζ had already appeared in voice 1 in bars 7-8 (violin 2), above an occurrence of α in voice 2 :

Ex. 11: bb. 7-8 (violin 1)

Other occurrences of ζ appear in bars 11 (violin 2), bars 19-20 (violin 1), bars 59-61 (violin 2), bars 65-68 and 68-69 (violin 2).

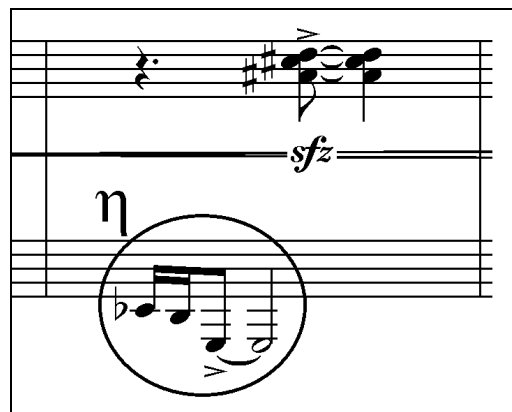
3.2 Piano

In the previous subsection I have mentioned the two semiquavers that precede the occurrence of α in bar 37 (violin 1). They form, together with the following quaver, a pattern that repeatedly occurs in the piano part as well. I will call this pattern η:



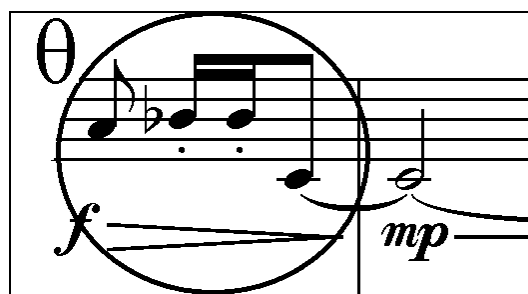
Ex. 12: pattern η in b. 37 (violin 1)

Pattern η is one of the very few patterns that appears both in the piano part and in one of the violins parts. Pattern η appears in the piano part in bars 3, 15, 24, 43, 48 and 69.



Ex. 13: pattern η in b. 15 (piano)

Bar 42 (violin 1) also contains a pattern that is found in the piano part: I will call it pattern θ. Pattern θ appears only twice in the score: in the aforementioned bar 42 (violin 1) and in bar 46 (piano):



Ex. 14: pattern θ in b. 42 (violin 1)

Ex. 15: pattern θ in b. 46 (piano)

A complete analysis of the patterns in the piano part is not among the purposes of this work; however, I will briefly focus on the wider context around bar 46, from bar 42 to bar 47. Bar 42 opens with η in the left hand, whereas the chord in the right hand can be identified as a recurring pattern throughout the piano part, which I will call λ . Pattern λ appears also in bars 2, 4, 14, 15, 16, 28, 33-34, 47, 48, 49, 55-56, 69-70 and 72.

Bar 43 opens with two bichords of the length of a quaver each, notated across the piano staff, and followed by a third bichord in the right hand, which continues in the following bar. Each of the single components of this figure could be compared to other significant bichords found repeatedly on the score; for reasons of simplicity, I will focus on the whole figure and call it pattern μ – this pattern appears also in bar 26.

Bars 44-45 (right hand) open with the prolongation of the last bichord of μ , followed by a figure that I will call pattern ν , and that appears also in bars 34. Bar 45 (left hand) contains, as shown above, pattern θ .

Bar 47 presents an occurrence of pattern λ in the right hand, preceded by a bichord, which is very similar to the bichord that opens pattern μ . This bichord appears repeatedly in the score, and I will call it π . The combination $\pi + \lambda$ is also very frequent throughout the piano part, and it could be considered an independent pattern, which I

will call ω . The bichord in bar 45 (left hand) and the one in bars 46-47 (left hand) can be also found elsewhere in the score – I will call them σ and ξ respectively.

The image shows a musical score for piano, measures 42-47. The score is written on two staves, treble and bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The score is annotated with various symbols and boxes. In the treble staff, there are circled symbols λ and μ above measures 42 and 43 respectively. A box labeled ν encloses measures 44-45. Another box labeled ω encloses measures 46-47. In the bass staff, there is a circled symbol η above measure 42, a circled symbol σ below measure 43, a circled symbol θ above measure 44, and a circled symbol ξ below measure 47. Dynamics markings include mf and f . A box labeled δ^{vb} is located below the bass staff in measure 44. The score is enclosed in a rectangular frame.

Ex. 16: an overview of bb. 42-47 (piano)

4. Conclusion

The main purpose of the analysis carried out in section 3 was offering an overview on the way I work. Although the analysis does not include some considerable parts of the score, I believe it succeeds in covering the most significant points and giving an exhaustive idea of my piece. In addition to the analysis, the introductory notes included in the first two sections of this paper can help provide further clarification on the piece.

Acknowledgments

A ughja is dedicated to Teresa Di Somma. Many thanks to Maria Luís Garcia, Eduardo Silva Ferreira and Cláudia Santos Anjos (Vivace Trio) for premiering the piece, and to Zoltan Paulinyi for organising this event.

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Short biography about the author



Marcello Messina is a Sicilian composer based in Leeds, UK. He has been taught by Mic Spencer, Ewan Stefani, Stefano Bonilauri and Adam Fergler. His music has been performed by Icarus Ensemble, Trio Atem, Giacomo Baldelli, Sarah Leonard with Jonathan Gooing and Colin Blamey (Hull Sinfonietta/Portumnus Ensemble), ThingNY, Red Note Ensemble, Mikroblech, Sandra Stojanović, LSTwo, Lauren Redhead, LUUMS Symphony Orchestra, Clare McCaldin with Ian Shaw, Markee Rambo-Hood with Peter Nicholson, and many others.

In 2011, he was selected for the European Composers' Professional Development Programme, a project that culminated in the premiere of his piece *I supikkjarii* in the Huddersfield Contemporary Music Festival 2011: the piece was performed by the Icarus Ensemble and published by the University of York Music Press in 2012.

He has been involved in organising concerts and events for the Forum of Composers and Musicians (FOCAM) since 2009, and is a member of the Ursprung Collective, a spoken poetry and music project based in Brooklyn, NY.

“Umas Coisas do Coração” – a piece that touch people

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Abstract. The Contemporary Music still tries to build efficient channels of communication to the audiences, either creative channels or the ones related with the publicity and diffusion. This article analyses aspects of the compositional process and technic, relating them with communication in movement of a piece that created an efficient bridge between the Contemporary Music and the common public: “Umas Coisas do Coração” (I- Agitado), for solo guitar. The piece was nominated to the Latin Grammy and has been opening a big space in media to the composer and the Contemporary Music.

Keywords: Composition, Music, Brazilian Contemporary Music

Introduction

I consider “Umas Coisas do Coração” a very successful compositional project. But the success concept itself is as wide as the composer’s intention with his music. My work is about communication, but also about changing people, their relationship with contemporary music and the musical environment. So, a successful compositional project for me is the one where I can express my ideas, my aesthetic, but also the one that motivates performers to play, touch the audiences and brings more public to the concert hall, even though I refuse to change one note in my music, or one musical idea in my compositional project. So, how connect to people? This article will expose my impressions about these achievements, considering the ideas, feelings and strategies, having as main subject the first movement of the piece, the one that was nominated to the Latin Grammy 2011.

1. The commission

In the present point of my career, where my music has been performed in average more than 65 times per year in the last 6 years, I just write a new piece when there is a commission or, at least, a date for premiere. And the commission of “Umas Coisas do

Coração” was really tempting: guitar player Armildo Uzeda was recording a CD with pieces dedicated to him and ask me to write a new piece. To be recorded is always exciting and give us a feeling of eternity, such as publications. So, I accepted the challenge – write for guitar is always challenging for a composer that doesn’t play the instrument – for many reasons: the already mentioned sense of eternity, the possibility to reach more people, the possibility to have a good performer playing it and, finally, the possibility to reach a lot of people either having my music in Uzeda’s repertoire for a while or having the piece broadcasted by radio. Although these are not technical thoughts, the nowadays composer should consider them: having a good performer playing the music helps to have the piece works properly, having a good chance to have it included in multiple performances helps it to reach more people and being more powerful to interfere in the musical environment.

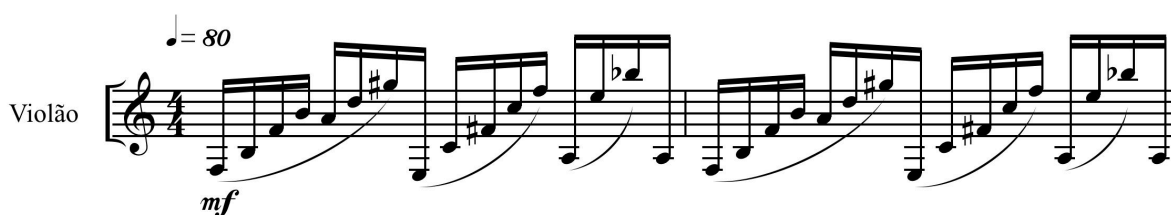
2. The idea

A lot of times we see the contemporary composer going far from the public just because he consider himself different. Or, putting it better, he forgets that he is part of a society that consumes other forms of art. He forgets how he is touched by someone else art and doesn’t ask himself about why does he prefer to read Saramago, for instance, than Hesse, to watch Almodóvar than Scorsese or to see Matisse than Picasso. And the complex answer to taste in art – and more – to attraction in it, is background and emotion. Because of this believe, lots of my pieces are related with common human emotions and to experiences of the contemporary human being. Love, of course, is one of them; the relationship with God is another, etc. For “Umas Coisas do Coração” (“Some Things from the Heart”) I am directly talking about emotions. The first movement, called “Agitado” (“Agitated”), expresses the one’s heart that is always searching for more, always changing, always agitated. Something that relates directly to my own heart, but also to the contemporary urban people. The second movement, called “A Resolver” (“To Resolve”) shows the feelings of someone that is unquiet, that has issues in his feelings – basically everybody. And the third, “Sempre Aberto” (“Always opened”) is about someone’s heart that is free to have new feelings and new people in it. So, the piece is basically about a metaphor about human feelings, feelings of an artist, feelings of people that are not accommodate and, most important, feelings that can everyone opened to relate with art can understand, having them or not. With these choices I express my own

feeling and on the same time touch people by having them – right in the title – connecting with the most powerful references: the emotional ones. The most powerful of the three movements is the first one, because of the agitation that the present life – with millions of stimulations, feelings, opportunities and information. Because of that this particular movement attracts so many people, was nominated to the Latin Grammy, make people think and enjoy. “Agitado” is a short piece of music (less than two minutes) very powerful, though, in communication.

3. Analysing the first movement – “Agitado”

Many artists claim that the idea for their works come from observation of people or nature. In this case, mine came from the observation of waves of a beach in Brazil: Porto de Galinhas. The calm sea had waves that were in the same time a unity – one movement of the sea – and irregular part of it – the bigger wave had 4 smaller ones, with different sizes. I loved the idea and related it with the right hand of the guitar player. So, the main element – and most recurrent of the piece is a single 4/4 measure that has an inside rhythm division with 4 irregular parts in 7, 5, 3 and 1 sixteen notes. This irregularity creates the sensation of instability and “agitation”. To reinforce that, a very simple first voice is introduced in third measure, built basically with 3 notes (E, B and C), using the same intervals of the second voice: 4ths, 5ths and a minor 6th. This first voice reinforces the instability, since it *underlines* the irregularity of the division.



Ex. 1: First and main element of the movement “Agitado”



Ex. 2: First voice reinforcing the instability.

A very simple element appears on measure 6: an augmented chord repeated 5 times, with a rhythm used a lot in Brazilian popular music, as *Bossa-Nova*. This element creates a rest to the ears and also introduces an idea of simplicity and “Brazilianity”. The idea of “irregularity” is still there, since the measure changes from 4/4 to 3/4. Not just that, but the pattern used in popular music, which reference is immediate, is in a 2/4 measure, not 3/4 as I used it.



Ex. 3: The second element.

As an ostinato, the first element returns with no rest (this is another idea that reinforces the general idea of the movement: there is not a single moment of silence during the movement) but the first voice ends differently: instead of a 6th, there is a minor second: it’s the beginning of the next element, where minor seconds in sixteen figures substitute the second element, taking of the resting sensation expected by the listener (the rest sensation still happens with the guitar player, since he can play the element just moving one finger in the left hand).



Ex. 4: The fourth element: minor seconds.

In the same way that happens after the first appearance of the second element, the first element appears again with on rest, with no transition, with no preparation. And, as it happens before, the end of the element is not anymore a 6th interval, but, for the first time, a 3rd, creating, as simple as that, a sensation of freshness. The fifth element, two four note chords made by intervals of 4th gives (the first coming directly from the second beat of measure 1), also for the first time, a bigger rest: the chords last for the whole measure. Three entire tempos with no “agitation” represent the pauses in life.



Ex. 5: The fifth element: intervals of 4th to rest our ears - a metaphor for the pauses in life.

But, as in life, for an agitated heart, the pauses are not long. And immediately, as before, the first element appears again.

The next section consists in alternate the 5 elements in different order. This strategy keeps the attention of the audience that, when could image that a repetition was coming and they would relax, is surprised with the elements that they already know (creating the great feeling of *belonging*) in different orders. This idea is took to its extreme when, in measure 29, the first element is gradually reduced to a single note.

The image displays a musical score for an exercise. It consists of four staves of music. The first staff begins with a dynamic marking of *mf* and a 4/4 time signature. The music is composed of eighth-note patterns with various accidentals (sharps and flats) and phrasing slurs. The second staff is numbered 31, the third 33, and the fourth 35. The fourth staff concludes with a double bar line and a repeat sign.

Ex. 6: Reducing the first element to one note.

After that, there is no recapitulation of the main element (the first one). It sounds as it was changed forever. More agitated, less ornamented, a single note repeated in *crescendo*, representing the emotions, the life, more and more agitated. It ends with elements 4 and 5 and a new chord, the longest of the piece, using the more recurrent notes of the piece.

5. Other strategies to touch people

As shown, lots of emotional references are suggested to the listener in the compositional structure of the piece. But more important is the intention to reach people, the intention to communicate. On the premiere concert – and other concerts where I had the opportunity to attend, I spoke to the audience, telling the non-technical elements. I gave radio interviews about the piece and Armildo Uzeda, the performer, did the same. Finally, I dare to apply to a commercial award: the Latin Grammy. To mark a

position: Contemporary Music may also communicate. To tell the people that this music exists, that we are alive artists, to make our music alive and not just a subject to be studied.

6. Results

Surprisingly, the piece was nominated indeed to the Latin Grammy Award. It was the beginning of a next level of publicity never dreamed by me. The great Brazilian guitar player Luis Carlos Barbieri made a second recording of the piece. Other guitar players are asking for the score. Newspapers, radios, blogs, websites, and magazines: media is interested in contemporary music. Suddenly I feel like finally I am doing my part for the contemporary music community: not just writing my music, but making *our* music more popular, through mine!

Conclusion

The objective of the compositional project of “Umas Coisas do Coração” was achieved, creating emotional references through musical elements, concert interferences, publicity and important award appliance. My music and image are now more familiar to the common listener, more opened to Contemporary Music.

Acknowledgments

Thanks to Armildo Uzeda, for making this whole experience happens.

Short biography about the author

Nominated for the 2011 Latin Grammy in the category of "Best Contemporary Classical Composition" and for the 2012 Latin Grammy for the CD "Prelúdio 21 -String Quartets" for which he participated as producer and composer, Sergio Roberto de Oliveira has been actively participating in the Brazilian and international music scenes over his 16 years as a composer.

His works are published in United States and England. Various articles in specialized journals and sites have cited the composer, such as the Flutist Quarterly , Early Music America, Andante.com, 21st Century Music, etc.



Oliveira has frequently been invited to lecture at American universities, and has spoken at more than a dozen institutions including Princeton and Duke. In 2009 he was Artist-in-Residence at Duke University. His discography includes 12 CDs as composer. Sergio Roberto de Oliveira is a member of the Latin Academy of the Arts and Science of Recording.

A Versão para Flauta da *Fantasia para Saxofone e Pequena Orquestra* de Heitor Villa-Lobos

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Abstract. *This essay presents a previously unreleased version for Flute to the *Fantasia for Saxophone and Small Orchestra* by Heitor Villa-Lobos written by maestro Sebastião Vianna, the composer's assistant and proofreader between the years of 1945-1950.*

Keywords: *Villa-Lobos, Fantasia, Transcription, Flute, Sebastião Vianna.*

Resumo. Este ensaio apresenta a versão inédita para flauta da *Fantasia para Saxofone e Pequena Orquestra* de Heitor Villa-Lobos realizada pelo maestro Sebastião Vianna, assistente e revisor do compositor entre os anos de 1945-1950.

Palavras-chaves: Villa-Lobos, Fantasia, Flauta, Sebastião Vianna, Transcrição.

Introdução

Heitor Villa-Lobos (1897-1959) é, sem sombra de dúvida, o compositor brasileiro mais conhecido e executado em todo mundo. Este reconhecimento é fruto da criação de estilos únicos de composição, nos quais elementos reinventados da música nacional são combinados com técnicas europeias. Tal perfil conferiu ao compositor uma carreira de sucesso que serviu de modelo à geração seguinte de compositores brasileiros.

A última versão do catálogo de obras do compositor, intitulada “*Villa Lobos, sua obra*”, foi realizada pelo Museu Villa-Lobos no Rio de Janeiro, em 2009, baseada na versão anterior de 1989¹. Neste catálogo a vasta obra do compositor foi dividida em três

¹ O Catálogo das obras de Heitor Villa-Lobos na íntegra está disponível em: http://www.museuvillalobos.org.br/bancodad/VLSO_1.0.pdf (Consultado em 16/11/2012)

grandes grupos: Obras Instrumentais; Obras Vocais; Coleções. Ainda dentro destes grandes grupos, as obras foram agrupadas em Unidades Classificatórias, seguindo critérios de instrumentos e/ou gêneros. Os Concertos e outras obras para instrumento solista com orquestra/banda foram incluídos na seção “A-IV”.

Verificamos que vários instrumentos foram contemplados pelo compositor com concertos ou obras solo com acompanhamento de orquestra: piano, harpa, violão, violino, violoncelo, fagote, gaita (harmônica) e saxofone. Temos ainda duas peças escritas para orquestra de sopros – a *Fantasia em três movimentos em forma de choros* (1958) e o *Concerto Grosso para flauta, oboé, clarineta, fagote e orquestra de sopros* (1959). Apesar de assumir posição de destaque em várias obras do compositor, a flauta não foi contemplada, com nenhum concerto específico ou outra obra solo com orquestra.

Dentro deste contexto, apresentamos uma transcrição inédita para flauta da *Fantasia para Saxofone Soprano ou Tenor e Pequena Orquestra* (1948), realizada possivelmente a pedido do próprio compositor, pelo maestro Sebastião Vianna. Flautista, regente e compositor, Vianna trabalhou com Heitor Villa-Lobos no Rio de Janeiro entre os anos de 1945 e 1950, como seu assistente e revisor. Ainda que não se trate de uma versão original de Villa-Lobos para flauta, esta transcrição vem preencher uma lacuna na obra do compositor, incluindo uma peça específica para flauta e orquestra no repertório deste instrumento. Os dados biográficos sobre Sebastião Vianna foram incluídos neste trabalho com a finalidade de comprovar sua competência musical, sua proximidade com o compositor, e o contexto em que foi realizada esta transcrição. Apresentamos ainda uma versão nossa para flauta e piano baseada no trabalho de Vianna e na versão já editada pela Peer Music para saxofone e piano.

Será abordada a origem da obra desde sua concepção e suas diferentes versões até a transcrição para flauta feita por Vianna. Foram pesquisados os manuscritos autógrafos da obra, disponíveis no Museu Villa-Lobos, a edição para saxofone e orquestra/piano da Peer Music e os manuscritos da transcrição encontrada no acervo deixado por Sebastião Vianna. Sobre o compositor e sua obra foram consultados autores como Béhague, Duarte, Guérios, Kiefer, Mariz, Pepperconr, Pilger, e Tacuchian. Sobre o transcritor constatamos a escassez de trabalhos publicados, além do acervo particular deixado por ele próprio e as obras de Lacerda e Santos. Sobre a *Fantasia para Saxofone e Pequena Orquestra* foram consultadas as obras de Dowdy, Homem, Mauk e Regenmorter.

1 – As transcrições na obra de Villa-Lobos

As transcrições sempre tiveram papel destacado na obra de Villa-Lobos. Ele próprio transcreveu várias de suas composições para instrumentos diferentes, e fez arranjos e transcrições de obras de outros compositores. Villa-Lobos lançava mão livremente de suas próprias obras, aproveitando trechos, fazendo transcrições para outros instrumentos, realizando novas instrumentações e reduções da parte orquestral para piano. Alguns exemplos desta prática largamente utilizada pelo compositor podem ser encontrados em obras como: *O Naufrágio de Kleônico* (1916) – a parte final do poema sinfônico foi transcrita pelo autor para violoncelo e piano ou violino e piano sob o título de *O Canto do Cisne Negro*, obra bastante executada e conhecida. *O Trenzinho do Caipira* - parte das *Bachianas Brasileiras Nº 2* (1931), teve também sua transcrição para violoncelo e piano, realizada pelo próprio autor. Temos ainda a versão da *Distribuição de Flores* (1932), para coro feminino, flauta e violão, que originalmente fora escrita para flauta e violão. O *Sexteto Místico* (1917), originalmente escrito para flauta, oboé, sax alto, violão, celesta e harpa, em uma versão posterior do autor foi reescrita para vozes masculinas, sax, celesta, cítara, violão e harpa. Estes são apenas alguns exemplos de transcrições e arranjos, dentre os muito encontrados na obra de Villa-Lobos.

No já mencionado catálogo das obras do compositor – na categoria Obras Instrumentais – foi reservada uma seção específica para os arranjos e transcrições feitas por ele, a partir de obras de outros autores (seção A-XI). Encontramos também em outras seções do catálogo, transcrições, arranjos e adaptações feitas por Villa-Lobos a partir de suas próprias obras. A importância desta prática na vida e obra do compositor foi destacada por Pepperconr:

...é interessante notar que essas transcrições tinham para o compositor a mesma importância das versões originais. Nem uma só vez ele as tomou pelo que realmente eram, mas as considerava sempre como obras totalmente novas, às vezes até mesmo preferindo a versão retrabalhada ao original. A escolha de um instrumento ou conjunto frequentemente lhe parecia secundária (PEPPERCONR, 1998).

2 – Dados sobre o transcritor

Nascido em Visconde do Rio Branco, zona da Mata do Estado de Minas Gerais, Brasil, em 27 de fevereiro de 1916, Sebastião Vianna iniciou seus estudos musicais aos dez anos de idade com o maestro Hostílio Soares² em sua terra natal. Dando seguimento aos seus estudos, transferiu-se para Belo Horizonte, capital do estado de Minas Gerais. Diplomou-se como professor de flauta e professor de música no antigo Conservatório Mineiro de Música³ e ingressou na Banda do 1º Batalhão da Polícia Militar de Minas Gerais como flautista, vindo logo a assumir a função de regente. Nomeado mestre da Banda do 2º Batalhão da Polícia Militar de Juiz de Fora MG, em 1937, Sebastião fixou residência nesta próspera cidade, equidistante da Capital e do Rio de Janeiro. Ali trabalhou como mestre de banda, professor de canto orfeônico e participou de um importante conjunto de jazz local.

2.1 – O contato com o compositor Villa-Lobos

Em dezembro de 1944, ainda trabalhando e residindo em Juiz de Fora, Minas Gerais, Sebastião matriculou-se em um curso de férias no Rio de Janeiro coordenado pelo já eminente compositor Heitor Villa-Lobos. Na época, entretanto, o compositor não estava presente. O crescente reconhecimento de seu trabalho na Europa e Estados Unidos, faziam com que sua agenda alternasse os frequentes concertos internacionais com sua presença no Brasil, onde dirigia o Conservatório Nacional de Canto Orfeônico, fundado por ele. Vianna redigiu um relatório no qual descrevia suas impressões sobre o curso, apontando as falhas e pontos positivos. Villa-Lobos teve acesso ao documento e teria ficado muito bem impressionado com o que leu. Informado, por uma colega do curso, sobre o interesse de Villa-Lobos em conhecê-lo, Vianna retornou ao Rio de Janeiro no ano seguinte (1945). O primeiro contato com o compositor aconteceu no

² SOARES, Hostílio [1898-1988] – músico, professor e compositor. Natural de Rio Branco MG. Lecionou contraponto, harmonia, composição e instrumentação, canto coral e teoria musical na Escola Nacional de Música da Universidade do Brasil no Rio de Janeiro, e no Conservatório Mineiro de Música em Belo Horizonte. Entre 1928 e 1932 dirigiu e lecionou em uma escola de música em Visconde do Rio Branco, fundada por ele.

³ O antigo Conservatório Mineiro de Música na cidade de Belo Horizonte é hoje a Escola de Música da Universidade Federal de Minas Gerais, oferecendo cursos de graduação, mestrado e doutorado em diversos instrumentos e canto. Os antigos cursos de professor de flauta e professor de música correspondem aos atuais cursos de Bacharelado em Flauta e Licenciatura Musical nesta instituição.

Conservatório Nacional de Canto e Piano. Depois de apresentar-se ao compositor, Vianna foi por ele orientado a terminar seu curso na instituição, com a promessa de logo ser aproveitado como seu assistente (SANTOS, 2004, p. 29).

Estava assim iniciada a convivência de Vianna com o compositor, que durou até seu retorno a Belo Horizonte, em 1950. Aceitando o convite de Villa-Lobos, Sebastião deixou Juiz de Fora e transferiu-se para o Rio de Janeiro. Trabalhou diretamente com o compositor no antigo Conservatório Nacional de Canto Orfeônico e Piano como seu revisor e assistente pessoal. Para complementar sua renda, atuava no restaurante e casa noturna Night and Day como flautista e acordeonista.

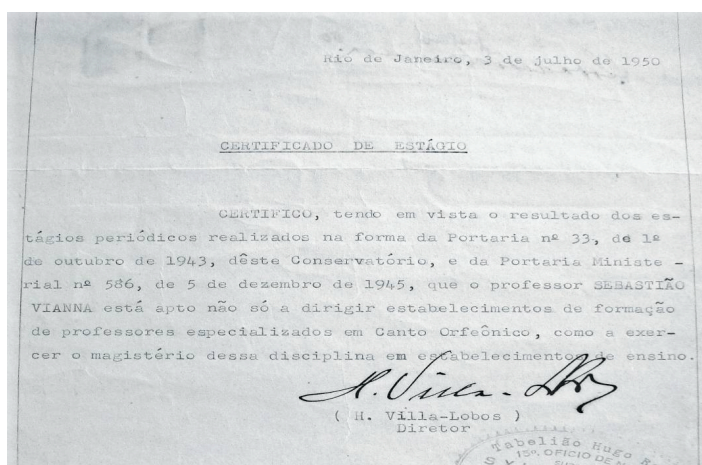


Figura 1: Certificado de estágio no Curso de Professor de Canto Orfeônico concedido a Sebastião Vianna por Villa-Lobos, habilitando-o a dirigir estabelecimentos de formação de professores e a exercer o magistério desta disciplina. Fonte: Arquivo de Sebastião Vianna (reprodução autorizada).



Figura 2: Sebastião tocando acordeom na casa de shows e restaurante Night an Day. Década de 40. Fonte: Arquivo de Sebastião Vianna (reprodução autorizada).

Como assistente direto do compositor, Vianna se fazia presente em eventos, aulas, concertos e palestras promovidos por Villa-Lobos. Tinha também a tarefa de revisar

todos os manuscritos de suas obras, antes que fossem enviados aos editores para impressão. Sempre discreto e recolhido, sequer foi identificado nas publicações e fotos da época onde aparecia sempre ao lado do compositor. Na foto publicada pela revista da Academia Brasileira de Música todos os presentes foram identificados, exceto três pessoas, uma delas é Sebastião Vianna.



Figura 3: A foto registra a passagem pelo Rio de Janeiro do compositor francês Florent Schmitt (1870-1958) e seu encontro com Villa-Lobos na década de 40. Sebastião Vianna é o primeiro, na foto, ao lado direito de Villa-Lobos (Fonte: MEMÓRIA fotográfica ABM. Brasileira - Revista quadrimestral da Academia Brasileira de Música, Rio de Janeiro, n.07, p.10, jan. 2011).

Durante sua estadia no Rio de Janeiro, vários convites de retorno a Belo Horizonte foram feitos, até que, com a promessa de um bom salário e a criação de uma Escola-Orquestra na Polícia Militar de Minas Gerais, Vianna retornaria definitivamente à capital mineira em 1950, assumindo, além da recém criada escola, a direção geral das Bandas da Polícia Militar do Estado.

Ao participar ao Maestro Villa-Lobos a sua decisão, o genial compositor não compreendeu e logo protestou: - Sebastião, o que é isso! Você vai deixar de trabalhar com um homem como eu, conhecido e reverenciado em todo mundo para ensinar música a soldado? Sentindo o tom enciumado do maestro, Sebastião explicou: "Maestro, o senhor é uma estrela, um astro fulgurante, um sol iluminado que apaga todos que estão à sua volta! Eu também preciso acender minha estrela!" (SANTOS, 2004, p. 32).

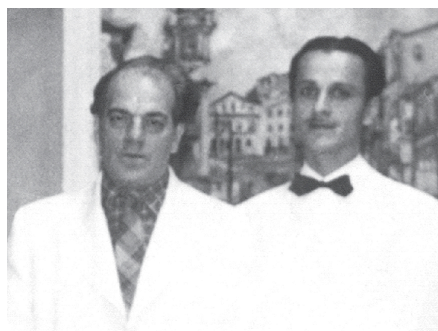


Figura 4: Villa-Lobos e Vianna em data e local não identificados. Fonte: Arquivo de Sebastião Vianna (reprodução autorizada).

Na Polícia Militar de Minas Gerais, Sebastião fez brilhante carreira. Foi pioneiro em criar no Brasil, na década de 1950, uma orquestra escola oferecendo instrumentos musicais, a oportunidade de estudar com bons professores, além de bolsas aos alunos carentes. Esta escola exportou músicos para várias partes do Brasil. Vários de seus ex-alunos, hoje são eminentes profissionais, alguns com reputação internacional. Projetos semelhantes, de inserção social dos jovens através da música, hoje vem sendo desenvolvidos no Brasil com grande sucesso. Alguns exemplos atuais destas iniciativas no Brasil são o Núcleo de Orquestras Jovens da Bahia – NEOJIBA em Salvador, Orquestra Sinfônica Brasileira Jovem no Rio de Janeiro e Instituto Bacarelli em São Paulo, dentre outros.

2.2 – Vida acadêmica

Em 1956, Sebastião Vianna ingressou na vida acadêmica como professor de flauta no Conservatório de Música da Universidade Federal de Minas Gerais – UFMG, atual Escola de Música da UFMG. Nesta época, deixou a Escola de Formação da Polícia Militar que, aos poucos, acabou se extinguindo. Entretanto, a Orquestra Sinfônica da Polícia Militar de Minas Gerais continua em pleno funcionamento até os dias de hoje em Belo Horizonte, sendo considerada a principal orquestra militar brasileira. Formou no Brasil uma importante geração de flautistas ainda atuantes em várias orquestras e instituições de ensino. Como compositor deixou peças para banda, canto e piano⁴. Sua discografia foi recentemente resgatada por seu filho o compositor e produtor musical Marcos Viana.

⁴ A relação completa das composições de Sebastião Vianna pode ser encontrada em Santos (SANTOS, 2004, p.39-40).

Em 1981, se aposentou como professor catedrático da UFMG, tendo ainda ocupado os cargos de diretor da Escola de Música e maestro da Orquestra de Câmara da instituição. Sebastião Vianna faleceu ainda em atividade como maestro e flautista, em Belo Horizonte, em abril de 2009, aos 93 anos de idade.



Figura 5: Foto do compositor Heitor Villa-Lobos com dedicatória a Vianna: “Ao Sebastião amigo lembrança grata do Villa-Lobos - Rio, 27/6/50. Fonte: Arquivo de Sebastião Vianna (reprodução autorizada).

3 – A Fantasia para Saxofone e Pequena Orquestra

A primeira versão da obra foi escrita em 1948 e dedicada ao saxofonista Marcel Mule⁵. No manuscrito original encontramos duas referências sobre o local de sua composição: no início, New York, 1948; e no fim, ao lado de seu autógrafa, o compositor anotou Rio, 1948. Naquele ano, ele foi internado em Nova Iorque no Sloan-Kettering Memorial Hospital com diagnóstico de câncer na bexiga e passou por uma séria cirurgia. Ao rever sua produção composicional para esse ano, descobre-se que escreveu quatro obras para voz e piano (um dos quais, *Big Bem*, ele também arranjou para orquestra), o seu *Concerto Nº2 para piano e orquestra* além desta *Fantasia para Saxofone Soprano e*

5 MULE, Marcel- 1901-2001 – Saxofonista francês considerado pai da escola francesa de saxofone. Lecionou no Conservatório de Paris de 1944 até se aposentar em 1967. Sua influência atraiu a atenção de alguns dos compositores mais importantes da época, incluindo Darius Milhaud, Arthur Honegger, Florent Schmitt e o próprio Villa-Lobos, que incluíram o instrumento em suas obras ou lhe dedicaram obras solo.

Pequena Orquestra. Este fato nos leva a crer que a obra começou a ser escrita em Nova Iorque e foi terminada no Rio de Janeiro.

O depoimento de Marcel Mule sobre seu primeiro contato com Villa-Lobos foi transcrito por Rosseau:

Villa-Lobos e eu nos encontramos em Paris nos anos vinte no ponto alto de minha carreira quando eu estava tocando muito, mas eu ainda não tinha começado a usar o vibrato para melhorar o meu som. Nos demos muito bem e ele gostou da minha sonoridade, apesar de eu tocar sem vibrato. Eu o conheci quando tocava em uma orquestra e ele era maestro convidado. Ele era um homem nervoso e por vezes tornava-se furioso com alguns membros da orquestra quando sentia que eles não estavam realizando o melhor de suas possibilidades. Quando voltou a Paris, vários anos mais tarde, realizou uma obra que incluía saxofones. Nesta época eu já usava o vibrato como parte da minha sonoridade e Villa-Lobos não escondeu o fato de que gostou. Você sabe, muitos de seus trabalhos incluem peças para saxofones. Alguns anos mais tarde ele me enviou o manuscrito de sua Fantasia a mim dedicada.⁶

Apesar de lhe ter sido dedicada, Mule não se interessou pela obra recusando-se a estreá-la. A recusa pode ter sido uma saída educada ao temor de Mule em executar a peça na sua tonalidade original, Fa maior, onde atingia um registro altíssimo do instrumento (REGENMORTER, 2009). Por se tratar de instrumento transpositor, a parte solo do saxofone soprano foi escrita em Sol e Vianna se aproveitou deste fato na sua transcrição como mostraremos adiante. De acordo com Appleby⁷ a fantasia foi estreada em 17 de novembro de 1951, no Rio de Janeiro, sob a regência do próprio compositor e tendo como solista o saxofonista Waldemar Szpilman⁸. O solista, na época, não possuía um saxofone soprano e a obra foi estreada com o saxofone tenor.

6 Rosseau (1982 apud Mauk). Disponível em: < <http://faculty.ithaca.edu/mauk/docs/villalobos.pdf> >. Acesso em: 29 set. 2011 – tradução nossa).

7 APPLEBY, David P. Heitor Villa-Lobos: A Life (1887-1959), Lanham, MD: Scarecrow Press, 2002.

8 Waldemar Szpilman (1915). Saxofonista e clarinetista polonês. Chegou ao Brasil em 1925. Tocou na Orquestra Sinfônica Brasileira e foi programador da Rádio MEC. Em 1945 liderou uma orquestra que por mais de vinte anos abrilhantou bailes no Rio de Janeiro.



Figura 6: Trechos da primeira e última página do manuscrito original (autógrafo) da partitura de orquestra da Fantasia para Saxofone. As setas assinalam respectivamente New York, 1948 e Rio 1948, acima do autógrafo do compositor. Esta primeira versão foi escrita no tom de Fa maior, e a parte solo do saxofone soprano em Sol maior.

Quinze dias após a estréia, o pianista José Vieira Brandão apresentou ao compositor uma redução das partes de orquestra para piano. Esta versão foi apresentada em Mi bemol maior, um tom abaixo da versão original. Existem dois manuscritos desta redução, um atribuído a Vieira Brandão e o outro, com algumas alterações, atribuído ao próprio compositor (REGENMORTER, 2009). O manuscrito revisto pelo compositor foi editado pela Peer Music⁹. Esta edição é a única comercializada atualmente e vem sendo utilizada pela maioria dos saxofonistas.



Figura 7: Trecho da redução de piano feita por Villa-Lobos, baseada na versão que lhe foi apresentada por José Viera Brandão. A parte já aparece transposta em Mi bemol maior, ou seja, um tom abaixo da primeira versão original.

3.1 – A Transcrição da obra para flauta

Em pesquisa feita nos arquivos deixados por Vianna, encontramos cópias do manuscrito da partitura original para orquestra, tal como composto em sua primeira

⁹ A Peer Music é atual sucessora da Southern Music Publishing Co., Inc., detentora dos direitos sobre a obra desde 1963.

versão, em Fa maior, para saxofone soprano, e da transcrição para flauta que jamais havia sido estreada em concerto.

Sendo o saxofone um instrumento transpositor, o soprano e o tenor (instrumentos em Sib) soam uma segunda abaixo da tonalidade escrita. Desta forma, na primeira versão do compositor, a parte solo estava um tom acima da tonalidade da orquestra (a tonalidade é de Fa maior e a parte solo foi escrita já transposta em Sol maior). Vianna observou que, na tonalidade de Sol maior, a peça era perfeitamente executável na flauta. Seu trabalho foi o de transpor a parte de orquestra uma segunda maior acima, tendo em vista que a parte solo podia ser tocada quase como estava no primeiro manuscrito do compositor.¹⁰ Lembramos que, como já descrito, Mule se recusou a estrear a peça justamente por considerá-la aguda demais para seu instrumento. Como flautista Vianna não teve dúvida em se basear na primeira versão da obra, onde a extensão se encaixa com comodidade ao registro da flauta. No canto direito da versão manuscrita da partitura de orquestra já transcrita para flauta foi encontrada a referencia de Vianna:

“Transcrição a pedido do compositor por Sebastião Vianna”

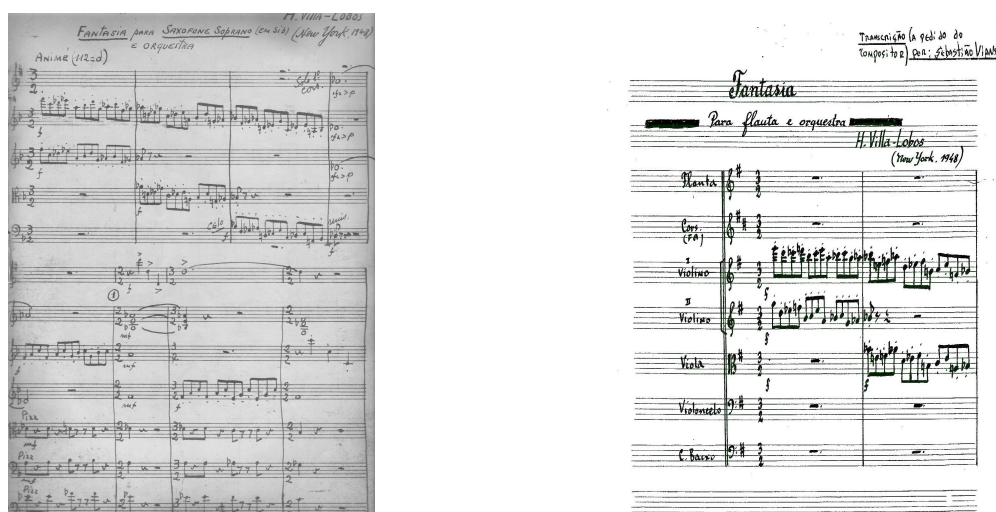


Figura 8: Primeira página do manuscrito autógrafo, primeira versão em FA maior (esquerda). Manuscrito da transcrição para flauta de Sebastião Vianna. Destaque para o título: Fantasia para Flauta e Orquestra e a nota no canto superior direito: “Transcrição a pedido do compositor por Sebastião Vianna (Fonte: Arquivo de Sebastião Vianna, reprodução autorizada).

10 Vale ressaltar que, para as cordas, a tonalidade de Sol maior, além de mais confortável apresenta melhor brilho que a tonalidade de Mi bemol maior

Como forma de adequar a parte do saxofone solo à escrita idiomática¹¹ da flauta, Vianna acrescentou pequenas modificações na parte solista do terceiro movimento. Essencialmente, são notas dobradas (rebatidas) em alguns trechos. Tal efeito é de difícil execução no saxofone, porém na flauta, utilizando-se golpe de língua duplo, é executável sem grandes dificuldades. Ainda o primeiro compasso do número 11 de ensaio foi oitavado para cima porque se encaixa perfeitamente na extensão da flauta.

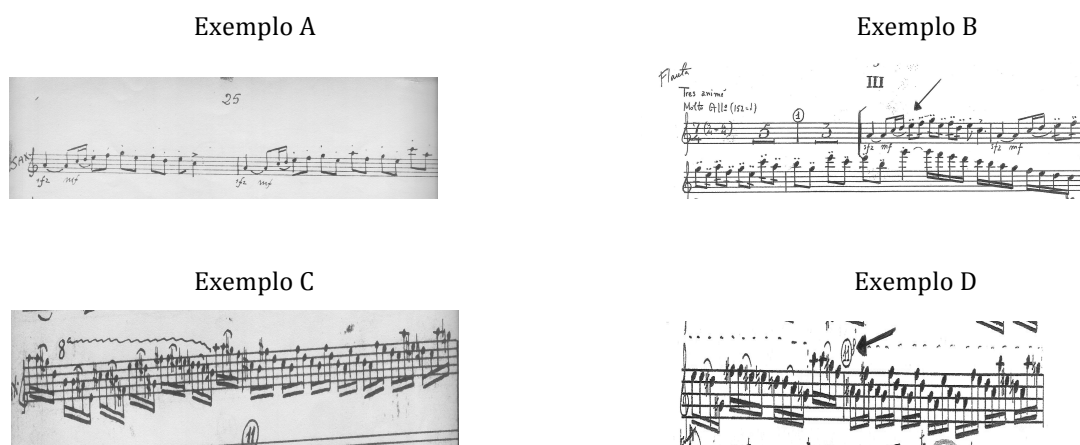


Figura 10: No tema do 3º movimento (manuscrito autógrafo Ex. A) notamos que a parte do saxofone solo não possui as colcheias duplicadas (rebatidas). Sebastião Vianna explorou este efeito idiomático característico da flauta, duplicando as colcheias (Ex. B). Este procedimento foi utilizado por ele em todas as vezes em que o trecho é repetido pela flauta durante este movimento. No primeiro compasso do número 11 de ensaio, notamos que a linha de oitava não está presente (manuscrito autógrafo, Ex. C). O compositor pensando na extensão do saxofone optou por escrever o trecho oitava abaixo. O transcritor acrescentou a linha de oitava superior (Ex. D). A alteração é perfeitamente executável na flauta e ficou muito mais condizente com a direção melódica.

As partes do material de orquestra também foram encontradas prontas nos arquivos deixados por Sebastião Vianna. Em uma delas há referencia do nome do copista: “BH, 1979, Afonso de Paula da Silva”. Embora numa das partes esteja também presente o carimbo da Biblioteca da Escola de Música da UFMG, em pesquisa realizada nesta biblioteca em abril de 2010, não encontramos este material ou qualquer referencia sobre a existência do mesmo. Por não ter sido levado em concerto, não há também registros de sua execução nos anais da referida orquestra.

11 A palavra “idiomático” vem do grego (*idiomatikós*) que significa “particular”, “especial”. Aplicando este conceito na linguagem da música instrumental podemos entender por “idiomatismo” de um instrumento, tudo que lhe é particular tais como: técnicas e efeitos que lhe são peculiares. Cf. PILGER, Vargas Hugo: Aspectos Idiomáticos na Fantasia para Violoncelo e Orquestra de Heitor Villa-Lobos. Artigo publicado no I Simpósio Brasileiro de Pós-Graduação em Música, Rio de Janeiro, 2010. Disponível em: <http://www.unirio.br/simpom/textos/SIMPOM-Anais-2010-HugoPilger.pdf> (Consultado em 10/11/2012).

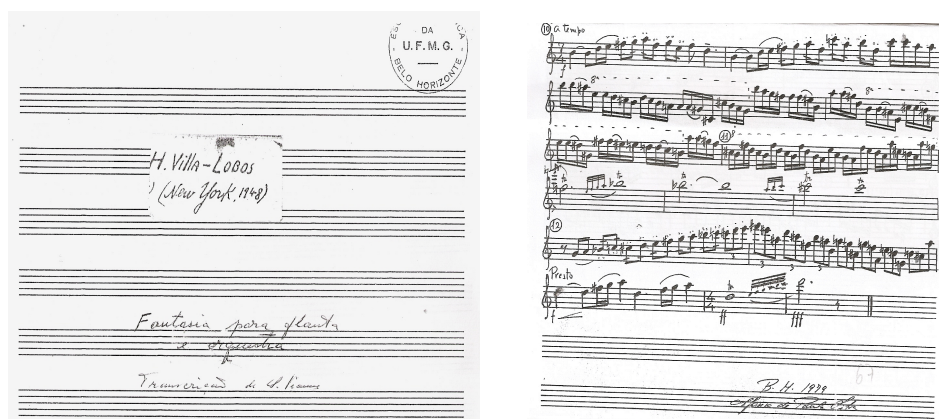


Figura 9: Folha de rosto e trecho final da parte de flauta da Fantasia transposta por Vianna. Destaque para o carimbo da Biblioteca da UFMG no canto direito da folha de rosto e a assinatura do copista com data e local no final da pagina: “BH, 1979 Afonso de Paula da Silva” (Fonte: Arquivo da família Vianna, reprodução autorizada).

A estréia da transcrição ocorreu em 27 de novembro de 2012, no Salão Nobre da Reitoria da Universidade Federal da Bahia, com a Orquestra Sinfônica desta universidade, sob a regência do Professor Doutor José Maurício Brandão, tendo como solista o doutorando Fernando Pacífico Homem.

A versão camerística para flauta e piano foi elaborada pelo flautista Fernando Pacífico Homem e o pianista Paulo Novaes de Almeida, baseada na transcrição de Sebastião Vianna e na versão já existente para saxofone e piano editada pela Peer Music.

3.2 – Breve análise da obra

A *Fantasia para Saxofone e Pequena Orquestra*, obra original a partir da qual a transcrição para flauta aqui abordada origina-se, é uma peça em três movimentos – rápido-lento-rápido – nos moldes gerais de um concerto solo, ou, mais apropriadamente um concertino. Villa-Lobos usou com certa recorrência o termo Fantasia¹² para designar peça com solista, cujas proporções não justificassem a designação concerto. Os tres movimentos são assim denominados: *Animé/Moins; Lent/Lentement; Três animé*.

12 Fantasia é uma composição cuja forma varia largamente entre livre e improvisatória até uma estrutura mais estritamente contrapontística e mais ou menos seccionada.

A instrumentação – denominada de pequena orquestra – é composta de cordas a cinco e três trompas, além da parte solista. No que concerne à instrumentação, a versão original para Sax soprano e a presente transcrição para Flauta apresentam uma ligeira vantagem em relação à versão em Mi bemol muito tocada no Sax tenor. O equilíbrio das duas primeiras em relação ao registro das trompas é um pouco mais satisfatório, uma vez que o Sax tenor soa em região muito próxima daquela das três trompas. Porém, tal pormenor não chega a comprometer – no caso da versão para Sax tenor – o equilíbrio de dinâmica, apenas a paleta de timbres fica mais difusa.

O primeiro movimento, composto de duas grandes seções, com andamentos particulares – *Animé* e *Moins* – evoca paralelamente as influências da música do início do século XX e a música popular urbana do Rio de Janeiro na época. Ao mesmo tempo que elementos idiomáticos da obra de compositores como Debussy, Poulenc, Hindemith e Stravinsky podem ser percebidos, as atmosferas do choro e da seresta são significativamente presentes.

A primeira seção – *Animé* – é estruturada sobre três elementos principais: a) um sequência de 13 colcheias, oriundas de uma célula composta no molde “uma tecla branca e duas pretas”¹³ escritas em compasso 3/2; b) um motivo composto de 3 semínimas em saltos descendentes de oitavas, escritas em compasso 2/2; c) elementos ritmicos diversos que contrapõem a ordem e divisão natural dos compassos 3/2 em processos de poliritimia. Os elementos a e b são combinados ao longo de toda a seção, enquanto que o elemento b goza de certa independencia. Em dois momentos cadenciais, em especial na preparação à transição para a segunda seção, os tres elementos são combinados. O tratamento ritmico desta seção assemelha-se a procedimentos de Hindemith e Stravinsky e a atmosfera lembra um choro, quer pela fluencia rítmica como pela jocosidade da combinação dos elementos.

A segunda seção – *Moins* – pouco mais lenta, é definitivamente uma seresta. Um fomato a-b-c-c-a’ é claramente identificável nesta seção. Há uma sub-seção inicial cuja melodia é construída sobre sincores (a); uma sub-seção central, em textura mais aberta, na qual um côro das trompas dobra com o instrumento solista (b); segue-se uma sub-

13 Sobre o procedimento composicional de se alternar seqüência de teclas brancas e pretas no piano, muito utilizado por Villa-Lobos, Cf. OLIVEIRA, Jamary. Black Key versus White Key: A Villa-Lobos Device. Latin America Music Review, Vol. 5, Nº1, University of Texas, p. 33-47. Spring-Summer, 1984. Disponível em <<http://www.jstor.org/stable/780111>>. Acesso em 24/11/2012.

seção na qual o instrumento solista, em registro agudo dialoga com a orquestra (c). Esta sub-seção se repete com ligeiras alterações. Por fim, uma sub-seção (a) modificada encaminha o movimento para o seu final. O tratamento harmônico e a escrita para cordas ao longo de toda esta seção faz a curiosa combinação de um impressionismo seresteiro, cuja fluidez é marca indelével de Villa-Lobos.

O segundo movimento é essencialmente uma canção, de formato parcialmente estrófico, porque uma mesma melodia que é iniciada de forma igual ou similar, é completada de maneiras diferentes, e sem a presença de refrão. Esta melodia é apresentada inicialmente por uma viola solista, sob andamento – *Lent* – e, em seguida, apresentada três vezes pelo instrumento solista, sob indicação de andamento *Lentement*. A orquestra segue dois padrões de acompanhamento, sendo um para as trompas em escrita coral; e outro para as cordas, assim divididas: cordas agudas em notas rebatidas; violoncelos em arpejos que lembram o dedilhar de um violão; e contrabaixos em notas longas a intervalos de quinta e oitava. A presença de acordes em bloco, executados por toda a orquestra, tem a função de pontuar os elementos da melodia. O segundo movimento é conectado (*attacca*) por uma anacruze em semicolcheias ao terceiro movimento, em sucessivos saltos descendentes de oitava, uma alusão ao elemento (b) da primeira seção do primeiro movimento.

O terceiro movimento – *Trés animé* – é em forma ternária, a-b-a'. A sub-seção (a) inicia-se tendo como elemento temático um ritmado motivo em 7/4, com entradas sucessivas em procedimento imitativo. Este motivo é ordinariamente escrito numa divisão 3 + 4. Ao longo do desenvolvimento do movimento, os padrões de acompanhamento, alinhando com as digressões da linha melódica do instrumento solista, re-ordena a divisão para 4+3. A sub-seção central (b), escrita em 4/4, apresenta um elemento temático disposto em dois compassos. Isto lhe confere um padrão de consistência em relação ao elemento temático da sub-seção (a), que escrito em 7/4 tem duração de sete semínimas, enquanto o da sub-seção (b) tem duração de oito semínimas. A sub-seção (a') é uma re-exposição condensada da sub-seção e conduz ao fechamento da peça.

3.3 – A Publicação da edição para flauta

A editora norte americana Peer Music é a atual detentora dos direitos autorais sobre a obra (desde 1963). Até o fechamento deste trabalho, encontra-se em fase de negociação uma edição em escala comercial desta transcrição através de parceria da Academia Brasileira de Música com Peer Music. Segundo decisão da Academia, ratificada pelo seu presidente, Turíbio Santos, a revisão final da parte orquestral ficará a cargo do maestro Roberto Duarte¹⁴ um dos maiores especialistas brasileiros na edição de obras de Villa-Lobos. A revisão final da parte de flauta ficará a cargo do flautista Fernando Pacífico Homem. A proposta é incluir a publicação da referida versão para flauta e piano.

Fantasia para flauta e orquestra

I

H. Villa-Lobos
Transcrição de Sebastião Vianna

Animé (♩ = 112)

Flauta

Piano

Versão para Flauta e piano:
Fernando Pacífico Homem e Paulo Novalis de Almeida

© Copyright Fernando Pacífico Homem

Figura 10: Página inicial da versão para flauta e piano baseada na transcrição de Sebastião Vianna e na versão já existente para saxofone, pronta para publicação.

14 DUARTE, Roberto: Regente, professor brasileiro. Desenvolve intensas atividades como regente no Brasil, Europa e Estados Unidos. Seu interesse pela música brasileira o coloca em posição de destaque no cenário musical, com a apresentação de mais de uma centena de obras em primeira audição mundial, a revisão das inúmeras obras para orquestra de Villa-Lobos e a edição de *Il Guarany* e *Lo Schiavo*, de A. Carlos Gomes, para a Fundação Nacional de Artes - FUNARTE

Considerações Finais

Como demonstrado no início deste trabalho, as transcrições tinham um papel especialmente relevante para o compositor Heitor Villa-Lobos. Ele próprio transcrevia obras de outros autores e principalmente as próprias obras, adaptando-as para diferentes instrumentos. Não encontramos provas documentais de que esta transcrição tenha sido feita a pedido do compositor além do testemunho do próprio transcritor. Procuramos comprovar a proximidade entre o transcritor e o compositor, o que confere legitimidade a esta versão. A inexistência de uma obra específica para flauta solista e orquestra no Catálogo de Obras do compositor Heitor Villa-Lobos faz desta nova versão uma importante aquisição ao repertório deste instrumento. Esperamos que, dentro de um breve momento, a edição desta transcrição, em escala comercial esteja disponível através do Banco de Partituras da Academia Brasileira de Música¹⁵.

Agradecimentos

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15 O Banco de Partituras da Academia Brasileira de Música pode ser acessado através do site: <<http://abmusica.org.br>>

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Spatiality in Music:

The Spiral as a Metaphor for Musical Form

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Abstract. From an interdisciplinary perspective, the paper investigates certain aspects of musical space in formation of form and structure in musical composition. The study offers a cross-disciplinary approach to the derivation of structural processes and formal design: it deconstructs the notion of musical form as both *object* and *process*, and offers a paradigm of a spiral and its formal and structural implications. The paper describes the fundamental premise of the formation of spirals as the main carrier of musical form; it presents an argument that musical form may be imagined as an extension of the multi-dimensional spatial principles found in nature, geometry, and architecture. The transformative processes common to the structure of spirals and their application in musical form are explained, followed by a formal analysis of my recent collection of organ etudes. The paper puts forward an analytical representation of the spatiality of musical form and structure.

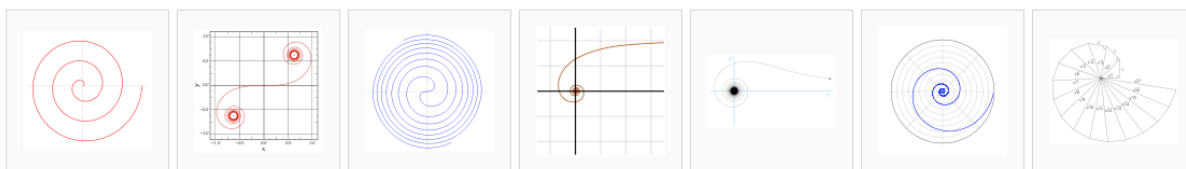
Keywords: analysis, musical form, composition, counterpoint, spiral.

Introduction

Nature in all its beauty and elegance continues to offer sounds of exotic birds, harmonious wind, and mysterious rain as inspiration for creative human activity. For the artist-musician susceptible to sound phenomena in nature, the shapes of various objects and occurrences can be very conducive to the creative process. Indeed, given its aesthetic complexity and abstract beauty, it is the object's very essence rather than its exact appearance that may prompt a composer to imagine such an experience realized in a piece of music.

As is often the case, composing a piece of music is often easier than actually writing and talking about it. The historical and musicological process of deciphering a musical work and navigating through a network of musical symbols has proven to be a narrative on its own. However, the musical analysis of one's own work and technique forms an integral part of musical self-evaluation and examination of the compositional

craft; it is often indispensable for a composer to articulate applied ideas, concepts, and realizations. In an attempt to discuss the significance of musical space in construction of form in music, the paper offers a perspective on the geometric shapes found in art and nature as potential catalysts in delineating formal constituents and units in a musical work. Most notably, it draws an analogy between the evolving cycles of a spiral and the conceptual formal design in a piece of music. In the context of the present analysis, it is the two-dimensional type of the spiral that will be used as a metaphor for musical form. The most frequently discussed types of the two-dimensional spirals are: a) Archimedean spiral, b) Cornu spiral, c) Fermat's spiral, d) Hyperbolic spiral, e) Lituus spiral, f) Logarithmic spiral, and g) spiral for Theodorus.



Example 1: Types of two-dimensional spirals. From left to right: Archimedean spiral, Cornu spiral, Fermat's spiral, hyperbolic spiral, lituus spiral, logarithmic spiral, spiral of Theodorus.

The paper delivers a formal analysis of my original composition, “De Harmonia Animæ,” (Lat. On the Harmony of the Soul), five etudes for organ solo completed in 2009.¹⁶ The essay describes the work and how it came into being, along with the attributes of its musical form and space – the main focus of the discussion. In writing these organ etudes, I explored the *spatial gestalt of the spiral* and its formation as a metaphor for musical form. Together with *Prologue* and *Epilogue* that open and close the work, each of the five central movements unfolds a harmonization of a neume-like cantus firmus whose resulting modality implies a particular tonality. Meanwhile, each of the etudes with their different musical attributes suggests an emotional metaphor for an individual’s journey from the outer to the inner world, encircling the ritualistic quality of the work that can be heard in the interplay of litany-like phrase patterns and the more amorphous, almost liquid harmonic structures.

The relationship between harmony and our inner being is best noticed in a number of harmonic objects or musical states. In “De Harmonia Animæ”, they represent an evolving state of the soul depicted in sound: much like a curve that emanates from a

¹⁶ For the complete score and recording, please contact the author at znagy@duq.edu.

central point, becoming progressively more complex, elaborate, and further away as it rotates and revolves from and around the innermost point. Hence, the musical form of the work can be best described as having the characteristics of a spiral, which through its *formal and structural lattices* allows the listener to contemplate the evolution of the musical material. As a consequence, the compositional cycle gradually unfolds multiple spiral phrases and sections through textural and rhythmic progressions and regressions. Coupled with my current interest and fascination with studies in the perception of musical form and structure, these organ etudes may suggest a novel approach to composition. For instance, the compositional design of the work reflects in part my current concern for ideas from music perception: dichotomies of consonance/dissonance, variation/invariance, and periodicity/aperiodicity, as a metaphor for the organization of musical syntax. The result is music that often revolves from harmonicity to inharmonicity (consonance/dissonance) or rhythmic regularity to irregularity (periodicity/aperiodicity).

As a composer, I have become increasingly interested in *non-narrative* process structures derived from the intricate patterns found in a great number of self-organizing mechanisms, as well as their philosophical and aesthetic implications (Wolfram, 2002; Hofstadter 1999). While a relatively recent characteristic of my compositional aesthetic, as an influential set of compositional principles in the last quarter of the twentieth century, minimalism has been shown to be rather propitious to my compositional explorations. However, more as a classification of aesthetic attitudes than a style, minimalism originated as a reaction to the high complexity of abstract expressionism in art, modernism in music, and the extreme harmonic and expressive expansion of serialism and neo-romanticism. As far as it concerns the latter, it gave rise to “rigid [musical] patterns and slow processes of change,”¹⁷ as well as “horizontalization of harmony, the elongation of harmonic event over time, a slowing of harmonic rhythm simultaneously with an increase in melodic activity.”¹⁸ Arguably founded by two of the most prominent American ascetics of early Minimalist music, La Monte Young (b. 1935) and Steve Reich (b. 1936), this music not only rapidly gained a wide number of followers but also influenced many composers over the last twenty years. Numerous writers have compared Minimalism to the earlier music style of the Baroque. For instance, it would

¹⁷ Jonathan Sheffer, “Foreword,” in *Minimalism and Baroque*, ed. Claudia Swan (NY: Eos Music, 1997), iii.

¹⁸ *Ibid.* iv.

suffice to examine canonic procedures in Steve Reich's *Cello Counterpoint* (2003) and melodic sequences in *Company for String Orchestra* (1983) by Philip Glass (b. 1937) in order to hear some familiar ostinati or canonic techniques otherwise encountered in music by Bach, Handel, or Vivaldi. In comparing Minimalism and the Baroque, Ben Yarmolinsky wrote the following in his essay:

Minimalist music presents itself as objective, abstract and non-representational. It purports to refer to nothing outside of itself. It is not expressive in the usual musical sense of the word. [...] Minimalist music avoids and semblance of the rhetorical. It eschews development, climax, argumentation, irony and the rest. [...] The most common rhetorical trope of Minimalism is that of repetition, [which] is intended to introduce a state of ecstasy in the listener... Minimalism tends to be a fairly democratic group activity: no one performer is more important than another. The characteristic minimalist sound results from the accumulated effect of lots of repeated small actions, none of which predominates.¹⁹

Certain music has the potential to portray the wonders of nature in sound. This leads to a particular music experience where the listener is exposed to the very quintessence of musical material, structure, and formal design; the listener is invited to penetrate this experience in a very personal and distinctive manner. While it may negate an overly subjective and emotionally overloaded stance towards the compositional craft, this fairly objective attitude towards composing and music-making offers a very structured musical world, whereby one may appreciate even the finest relationships between musical ideas, objects, and forms. However, a number of stylistic trends in both art and music resurfaced in the last two decades. Conceptual and process art further expanded the straightforwardness of minimalism, while enhancing and enriching it by adding layers of more complex structures and design. The result was post-minimalism, which evolved from minimalism, and metamorphosed into a plethora of art and music aesthetic movements and styles. I argue that "De Harmonia Animæ" lays on the intersection of these disparate musical idioms, rather than in styles of the 20th- and 21st-century. This may be true because of all the above artistic, musical and philosophical trends that have shaped my compositional language; the structural variety is reflected in a number of permutational patterns and procedures whose spatial-like

¹⁹ Ben Yarmolinsky, "Minimalism and the Baroque," in *Minimalism and Baroque*, ed. Claudia Swan (NY: Eos Music, 1997), 62-64.

characteristics create deeper hierarchical levels of melodic, harmonic, rhythmic, formal, and in the end, emotional structures, as well.

The Organization of Musical Form and Structure as the Unfolding of the Spiral

At a time when composition craft has increasingly become the field of infinite possibilities, traditional thought on the relation between music and space has acquired a heuristic perspective. For instance, modern study of musical form compares formal analysis of a piece of music to pattern recognition of a myriad of elements woven into the fabric of music (Hutcheson & Spring, 1995). The analytical principles of musical criticism have created circumstances in which the sense of proportion has become increasingly more important in defining a piece of music. As a phenomenon with a relationship to musical space, proportion in music forms a great subject for the debate as it furthers the understanding of the sections, parts, or episodes to one another and to the piece as a whole. Furthermore, formal proportion in music enables one to appreciate the evolving aesthetics of musical form as it may suggest the specific relationships within a particular idiom or style. Such possibilities once again make clear that involving spatial perspectives in the practice of composing music has remained very attractive; that even those moments in history of compositional craft that may be deemed seemingly among the most *unidimensional* are accompanied by a certain attitude towards the spatial discourse all the same.

The first step in composing a new work was to determine the overall form of the piece in respect to its patterns of tension and release, and the corresponding oscillations of growth and decline. This was achieved by dividing the work into five movements, or etudes, each corresponding to five pitch modalities and spaces, tempi, and durations, dynamics, and pipe organ registration. This resulted in music being supported by a gradual progression from highly consonant and particularly dissonant passages, and very fast to very slow tempi, on both micro and macro levels of musical form. Given this continuously increasing or decreasing processes each of the five etudes is built on the same conceptual premise of an unfolding spiral, which is in turn applied accordingly and transformed throughout. The outcome is a non-narrative music syntax, where the musical discourse takes the form of inner meditation: the intangible quality of the work could be described as the *distention* of the soul in five stages or descent of the soul from

the corporal to spiritual; a progress of the soul from the human, earthly realm towards a divine or supernatural harmony.

While working on the formal layout, I wrote the accompanying poem that supports the structure of the work (Example 2). Its successive horizontal lines follow the permutational transformation of the five harmonic objects, and determine the melodic transformation of the cantus firmi throughout all five movements.

(1) The passage is (2) from the outer (3) to the inner (4) harmony (5) of the soul

1

*from the outer
harmony
of the soul
of the inner
the passage is*

2

*to the inner
of the soul
harmony
from the outer*

3

*harmony
of the soul
to the inner*

4

*of the soul
harmony*

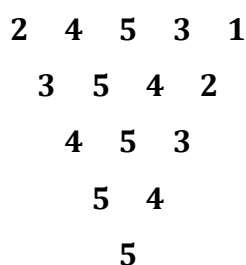
5

of the soul

Example 2: From the Harmony of the Soul – Poem and Its Structure; numbers 1-5 refer to five movements (etudes)

As a result, the overall formal design that exists on both formal and phrase level in all five etudes, i.e., both macro (i.e., formal) and micro (i.e., phrases) level, results in a reductive-permutational process, as illustrated in Example 3. An additive series of

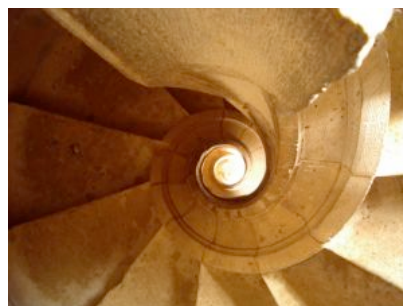
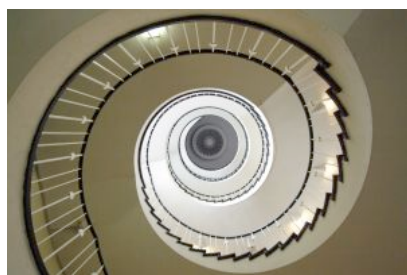
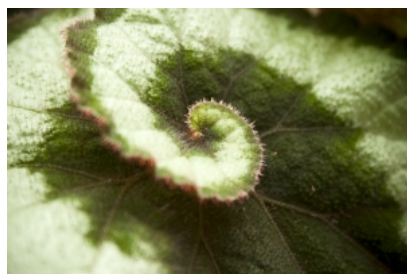
numbers (here representing major sections of the work) follow a reductionist pattern of transformation: given its clear sense of progression, it is its propagation that has enough of a non-linear feel to it to create a very unique perceptual experience. At the same time, it is a closed cycle – ending with a single-section movement filtered out from the starting sequence, established on the premise of a *musical spiral* that unfolds from the exceeding complexity of the musical material, to fairly simple and harmonious passages. Hence, there is a clear indication of a cyclical design, whose formation not only resembles the unfolding of a spiral, but also suggests a musical space for a delineation of the work's *idé fixe* – the metamorphosis of the *cantus firmus* throughout the piece. It is the experience of unity that permeates the work, which may prompt one to interpret the piece as *continuous composition* – a formal design in which all connected movements seem to be imbued by the same structural logic, along with their inner episodes and large internal divisions corresponding to other movements or a multimovement formal structure of the work as a whole (Hutcheson & Spring, 1995).



Example 3 *De Harmonia Animæ* – Formal Design; numbers 1-5 correspond to the five main sections of the work.

These five etudes encompass the entire pitch register of the pipe organ, from very high and penetrating sounds to very low and subdued stop combinations. This notion of the work's pitch space, or register, is arguably the first element that helps to segment the work into five articulative formal units that systematically revolve around each other, while becoming renewed in the process. The work's almost pliable form is reminiscent of many of György Ligeti and Steve Reich's works, where successive sections and movements seemingly flow and merge into each other. Ultimately, here I cannot help but think of various twirls, coils, and volutes found in nature, biology, and architecture, among other places. Their formal spatiality and abstract essence, whose characteristic and homogenous network of helical forms delineates their formation,

could be compared to the individual sections of each movement where by each turn, twist, or swirl forms a metaphor for individual division, episodes, or sections within a piece of music; example 4 illustrates several types of those spiral-like shapes.



Example 4: Examples of several types of helicoidal shapes found in nature and architecture. Above: instance of spiral-shaped leaf and fossil sample; Below: two examples of spiral staircases.

While varying the register gamut throughout the work, the formal architecture of “De Harmonia Animæ” does also resemble a cathedral’s spire and by its architectural nature, it creates the most perceptible intensification and reduction of musical energy. Although the work suggests a symmetrical formal design by disposition of its episodes and sections, this symmetry is relative. In other words, the actual durations of movements do not project absolute *chrono-symmetry* (e.g., the successive movements are temporally asymmetrical). With hindsight of this analytical overview, the work is reminiscent of a collage whose individual elements seem to complement each other.

Another type of structural process that may embrace spatial principles is the counterpoint, most notably self-sustaining musical structures, such as the canon. The Oxford Dictionary of Music defines counterpoint as “a term, first used in the fourteenth century, to describe the combination of simultaneously sounding musical lines

according to a system of rules.”²⁰ In the seventeenth century, the German composer Christoph Bernhard (1628-1692) already speculated that *harmonic counterpoint* was an articulated sequence of contrasted consonances and dissonances.²¹ Similar to these descriptions, my ideas on the subject of harmonic counterpoint do not differ much from the technique of descant from the thirteenth- and fourteenth-century. Counterpoint as a governing function of musical harmony serves to control, or to *articulate* the succession of consonances and dissonances. This results in a chain of chordal harmonic progressions on a pre-composed melody or *cantus firmus*. This contrapuntal procedure is further influenced by the Gestalt principles of pitch proximity and melodic contour, as well as by perceptual similarities and invariance. This affinity to a melody as a seed for further harmonic elaboration will be discussed shortly. Therefore, the resulting harmony comes to be regarded as the simultaneous sounding of two or three notes in isolation, as well as an intricate web of relationships between tones.

In “De Harmonia Animæ”, my approach to harmonic design largely resulted from my acquaintance with the writings of Swiss musicologist Ernst Kurth (1886-1946). His idea of ‘linear counterpoint’ derived from a melody as a nucleus for musical harmony and a sort of *kinetic contrapuntal energy* greatly influenced a more contrapuntal, or rather canonic harmonic processes. A great example of Kurth’s concept of linear counterpoint is a contrapuntal construct known as a ‘spiral canon.’ A spiral canon results when the *cantus*, or given pre-composed melody, is repeated at some other pitch than unison or octave, while preserving the *same contour*, the *same predefined duration-tone elements* and the *number of same scale steps between the adjacent intervals* of the *cantus*. (Norden, 1970). Hence, the imitative voice also preserves the exact durations like the original, but instead of imitating the exact interval content of other voices, it replicates the number of scale steps in the melody. Moreover, in my recent compositions, the canonic repetition of the melody utilizes only the pitches of the mode in question, and therefore represents a *modal canonic spiral*. What is really fascinating with this procedure is the unity of both the formal logic of the process as well as the

²⁰ Klaus-Jürgen Sachs and Carl Dahlhaus, “Counterpoint,” *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/grove/music/06690> (accessed March 25, 2009).

²¹ Christoph Bernhard, *Die Kompositionen Lehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*, ed. Joseph Müller-Blattau (Kassel and New York: Bärenreiter, 1963); Jairo Moreno, *Musical Representations, Subjects and Objects: The Construction of Musical Thought in Zarlino, Descartes, Rameau and Weber* (Bloomington: Indiana University Press, 2004).

perceptual accord of the initial gestalt of the contrapuntal with their contrapuntal archetype (i.e., cantus). A novelty found in my application of the spiral canon is that the entering voices can be arranged by various degrees of initial synchronicity (i.e., whether they all start at the same time, or whether they are introduced one by one according to a predetermined scheme). In this regard, my canonic procedure deviates from a traditional approach where the second voice must enter later than the first (with exceptions being the cancrizans – Latin for crab canon, derived from Latin *cancer* and proportional canons). As in a common contrapuntal practice, the spiral canon is based upon the principle of contrapuntal inversion, whereby two melodic lines can be introduced simultaneously with their corresponding octave replacement.

There are many different ways to apply principles of a modal spiral canon in composition. In Example 5, I offer three possibilities of its usage. The first instance (a) is to start all the voices at the same time, simultaneously with the cantus. The result is a perceptually articulate entity, with a maximum of vertical organization. The second case (b) is in a way very similar to the first, and denotes a ‘filtered’ version of the former. The last type (c) is more prolonged contrapuntal unit where individual voices enter successively. The imitative melodies are the same as in the former two cases, except that here the voices wait until their beginning tone appears in the cantus, at which point they commence their line.



Example 5: Linear Counterpoint - Modal Spiral Canon

This procedure of spiral canon as a way of harmonizing a given cantus firmus has direct analogies to Douglas R. Hofstadter’s descriptions of *strange loops*. In his well-known book, “Gödel, Escher, Bach: an Eternal Golden Braid”, the author summarizes the Gödelian strange loop as:

Slowly building up an analogy that likens intimate molecules to meaningless symbols, and further likens selves (or “I”’s or “souls”, if you prefer – whatever it is that distinguishes animate from inanimate matter) to certain special swirly, twisty, vortex-like, and meaningful

patterns that arise only in particular types of systems of meaningful symbols [...] the Gödelian strange loop that arises in formal systems in mathematics (i.e., collections of rules for churning out an endless series of mathematical truths solely by mechanical symbol-shunting without any regard to meanings or ideas hidden in the shapes being manipulated) is a loop that allows such a system to “perceive itself”, to talk about itself, to become “self-aware”, and in a sense it would not be going too far to say that by virtue of having such a loop, a formal system *acquires a self*.²²

What is absolutely captivating about these loops is that their abstract structure finds meaning in their intrinsic formal logic: comprised of abstract symbols and rules, they impose a clear meaning on themselves. Indeed, the process of a canonic spiral brings us to another significant feature of spiral-like design, which is a premise of Gestalt psychology. One of the best earliest examples of a spiral canon can be found in the modest four-voice chorale by arguably the greatest master of contrapuntal writing, Johann Sebastian Bach (1685-1750). “Canon”, BWV 1073 (*for Walther*) is scored for four voices whose consecutive entries present the same theme starting on a different scale degree; the diatonic transposition of the theme preserves the general melodic gestalt. Another example of this type of spiral canon is Bach’s *Canon per tonos* from “The Musical Offering.” Although a very concise piece, the canon introduces this process very clearly. This type of a canon is also known as a ‘modulating’ spiral canon because of its harmonic structure that swirls through an ascending set of keys to end at the point of its departure (C minor).



Example 5: J. S. Bach, “Canon” BWV 1073, mm. 1-4

²² Douglas R. Hofstadter, *I Am A Strange Loop* (New York: Basic Books, 2007).

Given the systematic enfoldment of the five etudes in “De Harmonia Animæ”, all of the individual sections at the phrase level, *phrase constituents* (Hasty, 1997), are also organized on the above permutational principles. In other words, each etude consists of a harmonized cantus firmi that permeate individual sections. The kaleidoscope-like melodic pattern is derived from the prime series of ranking of harmonic intervals, which is in turn permuted following the same spiral-like pattern as the overall formal design of the entire work. Depending on the number of tones per mode, an additive series of numbers has been assigned to the series, which is in turn used to derive another series of tones for a cantus firmus (Example 6). The resulting melodic loops and phrases are very tightly organized, and they represent an attempt to adhere to an organic and self-contained compositional process. It is important to note that although the work reflects many of the self-generative features, it is exclusively based on a number of compositional decisions that needed to be made during the composition process. It is perhaps this objectivity that resurfaced during the later stage of composing that has imbued this work with a meditative, ascetic quality.

The image displays three musical staves. The top staff, labeled 'Scale', shows a single melodic line with a key signature of two flats and a sequence of notes: C, D, E, F, G, A, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, C. The middle staff, labeled 'Harmonization', consists of two staves with chords and moving lines that harmonize the scale. The bottom staff, labeled 'Cantus Firmus', shows a single melodic line with a sequence of notes: C, D, E, F, G, A, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, C.

Example 6: Excerpt from the collection of cantus firmi series used to realize the polyphonic and harmonic structure in “De Harmonia Animæ.”

Consequently, each of the five main sections that permeate the five etudes is based on a series of unique but similarly derived cantus firmi consisting of a segmented string of tones (ex. 6). The order of pitches within each cantus firmus is determined according to my recently developed sonance system of composition whereby each tone in a series is hierarchically derived from the ranking of intervals from very consonant on one end, to very dissonant on the other; the tones are then permuted following various serial procedures as explained previously. The resulting melodic constituents are harmonized according to three different, but mutually inclusive harmonic processes.

Cantus firmi in *Etudes I* and *V* are harmonized applying the process characterized by the laws of *pitch commonality of successive chords* and *auditory streaming*; *Etude III* is a representation of a more polyphonic texture where the process of Spiral Canon is employed; and, similar to *Prologue*, the evolution of harmonic material in *Etudes II* and *IV* could be best described by the process of harmonic fade-out, or a systematic reduction of pitches according to a predefined method, such as a consonance/dissonance ranking of intervals. Example 7 illustrates five different musical objects, or states, used to compose the work.

Ped Tutti, I/Ped, II/Ped, III/Ped

1 the passage is

The same tempo

165 *fff*
non legato marcato

I-II-III Foundations 16', 8', 4', 2', Mutations, Mixtures, II/I, III/I
Ped Foundations 16', 8', 4', Reeds 16', 8', 4'

2 from the outer

Very fast ♩ = ca. 126

ff legato

I-II-III Foundations 16', 8', 4', 2', Mutations, II/I, III/I
Ped Foundations 32', 16', 8', 4', I/Ped, II/Ped, III/Ped

3 to the inner

The same tempo

176 *f* leggiero

f leggiero ma legato

I Cornet V, III/I
III Foundations 8'
Ped Foundations 32', 16', 8', III/Ped

4 harmony

The same tempo

75 *mf* legato

f

I Foundations 8', II/I, III/I
II Foundations 8', 4' (including Celestes), III/I [choir open]
III Foundations 8' (including Celestes)

5 of the soul

The same tempo

111 *ppp* legato

The image shows five systems of musical notation for piano. Each system is numbered 1 through 5. System 1 (measures 165-175) features a treble clef with a complex rhythmic pattern of eighth and sixteenth notes, and a bass clef with a more rhythmic accompaniment. System 2 (measures 176-185) has a treble clef with a melodic line and a bass clef with a steady accompaniment. System 3 (measures 186-195) shows a treble clef with a melodic line and a bass clef with a steady accompaniment. System 4 (measures 196-205) has a treble clef with a melodic line and a bass clef with a steady accompaniment. System 5 (measures 206-215) features a treble clef with a melodic line and a bass clef with a steady accompaniment. Each system includes performance instructions such as dynamics (fff, ff, f, mf, ppp) and articulation (legato, marcato, leggiero).

Example 7: Five different systems extracted from the full score – musical objects, or *formal lattices* used in “De Harmonia Animæ.” The numbers above each system correspond to Examples 2 and 3.

At the same time, my approach to musical harmony as a complex interplay of controlled auditory streams is at times quite interdependent but nevertheless united in

a single auditory image. For instance, very often melodic phrases, or constituents, can resemble the neume-like melodic fragments from Christopher Fox's work for cello solo, *Inner* (1999-2001). Many times the dense tone combination of chords results in blocks of harmonic objects found in much of the orchestral music by Somei Satoh, such as in the work for string orchestra, *Toward the Night* (1992). When I think about these two poles of musical experience, where as it seems, harmony and texture collide, I could not but agree with Albert Bregman, the Canadian psychologist, who stated that,

In much complex contemporary music we cannot [always] talk about melodic lines in the traditional sense, but still there exist horizontal and vertical dimensions of organization. The total mass of sound may separate itself into layers that are distinct from others and persist for varying lengths of time. The way in which each of these layers continues and changes over time is the horizontal dimension. There can also be moments in the sound at which the different components fuse into single global impression, such as at a crescendo or at the modern equivalent of a cadence, where the vertical organization is made to prevail.²³

For instance, the opening movement, *Prologue*, consists of a very large crescendo towards the middle of the movement, and while it gradually builds up a huge twelve-tone cluster it similarly dissolves back into being very transparent at the very end of the cycle. Similar to György Ligeti's second pipe organ etude, *Harmonies* (1969), this movement spirals out in all possible pitch series, while the ranking of the harmonic intervals controls the additive order of pitches. The reduction of the chromatic cluster at the end of the work creates interesting sustained tones and suspensions, that along with a gradual decrescendo and slow tempo, creates an impression of both musical and emotional release. On this tension-release dichotomy, Bregman writes the following,

Some chords instill in a given context a strong musical tension that is relaxed, or resolved, by more stable chords... Because listeners are assumed to expect musical relaxations, tension-

²³ Albert S. Bregman, *Auditory Scene Analysis: The Perceptual Organization of Sound* (Cambridge, MA and London: The MIT Press, 1990), 457.

relaxation relations are considered [...] as the 'glue' that links musical events in the entire span of the piece.²⁴

The cantus firmus represents a unifying musical force that, I believe, holds the piece together. Although many times it cannot be directly heard, it nevertheless becomes part of the musical fabric. While it can be made audible by the process of the spiral canon, it still resonates with *kinetic harmonic energy*. As a result of these harmonic processes, the surface of harmony is in a constant flux whereby individual lines or voices result in dynamic dissonance and consonance curves.²⁵ The strict processes whose attributes were predetermined (or pre-composed in advance) enhance this musical experience. In other words, the harmonic variations result not only in the melodic and harmonic contours of consonance and dissonance, but also from an impression of evolving *contrapuntal arabesques*, not different from the multi-dimensional curves of a spiral that turn around an axis at a varying distance while moving parallel to the axis. Indeed, movement from consonance to dissonance resemble the curves of the spiral that emanate from the central pitch point, while enfolding the gradual progression away and back to it.

As far as tonality is concerned, throughout the work there are points of very explicit pertinence to certain pitches in terms of creating very articulative *pitch-centricity loci*, not different from the nodes located on the spiral planes. While one could say that the main tonal centre of the work is based on pitch C, *Etudes IV* and *II* introduce their own, localized tonal centres. As a result, the etudes project an interesting harmonic discourse by way of ordered pitch space, while at the same time they form harmonic fields that resonate intricate pitch-harmony patterns.

While it is woven into the melodic gestalts, the rhythm in *De Harmonia Animæ* has a very distinct and often uniform pulse. However, there is a clear rhythmic progression throughout the work. This is achieved through the juxtaposition of disparate tempi and rhythmic durations. Fast tempi and quick rhythmic fragments

²⁴ Emmanuel Bigand, Fred Lerdhal and Richard Parncutt, "Perception of musical tension in short chord sequences: the influence of harmonic function, sensory dissonance, horizontal motion, and musical training," *Perception and Psychophysics* 58, 1 (1996): 128.

²⁵ In this context, the resulting dissonance in the harmonic process-structure (e.g. Sonance Counterpoint) could be explained as acting similarly to the noise component in a sound spectrum (e.g., attack transients or inharmonicity of spectral modulation).

represent an excitement of human life, while slow tempi and gentle rhythmic gestures allude to an inner, even devotional life. In other words, in addition to the relative linearity of the etudes' tempi – *very fast, fast, moderate, slow, very slow*, one can also trace the gradual compression of local rhythmic durations. While the later enfoldment is fairly non-linear due to the permutational pattern (Figure 15), the work's metric delineation highly suggests its primary role, which is to delineate and isolate individual phrase constituents. The apparent fluctuation of meter contributes to the increase and decrease of musical energy, which comes to the surface by interplay of different harmonic objects. Also, this interchange of phrases could be compared to harmonic leitmotifs, which while reiterated throughout the work, unify the musical narrative in terms of preserving the playfulness and character of the musical motion. I think that these often litany-like metric positions reveal a metric design that seem to add a ceremonial quality to music. Here one can easily observe a similarity with the shape of the spiral whereas a cylindrical spring or strand may resemble nodal points established by the metric accents in music.

On texture in music, Bregman says:

Western musicians talk about the “warp” and the “woof” in music, a metaphor drawn from weaving, in which the woof, or the yarns that are placed lengthwise on the loom, represent the horizontal dimension, the successive sounds that form melodies, and the warp, or crosswise yarns, stand for the vertical dimension, the simultaneous sounds that form harmonies. When musicians speak of “musical texture” they are referring to how these types of threads go together, how strong the vertical ones are in comparison with the horizontal ones, how the horizontal change over time, moving together or independently, and so on. The choice of the metaphor of a woven cloth implies that the woof and warp are more than merely dimensions of music; rather they are organizations that hold the music together in the same way the fibers hold a cloth together.²⁶

This is truly a fascinating metaphor and can easily be seen in musical form. While “De Harmonia Animæ” primarily focuses on harmony and its pitch relationships, the textural progressions and regressions that support the harmonic structures define the musical form from the very beginning. For instance, the first etude starts with a very busy and active texture, loud and in a very high register. As the etudes unfold, one hears

²⁶ Albert S. Bregman, *Auditory Scene Analysis: The Perceptual Organization of Sound* (Cambridge, MA and London: The MIT Press, 1990), 456.

a slow descent in pitch space as well as textural regression towards more quiet and translucent music. Although very subtle and at a significantly faster tempo, this feeling is already present in the first etude that introduces glimpses of later-to-come harmonic objects.

Another aspect of texture that I would like to discuss is a singularity of both a musical and emotional state expressed in a distinctiveness of musical experience. I would argue that to understand texture in this way could bring us closer to understanding the sense of the self in music; in the same way that a single marble or a precious stone stands apart in a midst of other stones, the sense of inner self as a bridge to the soul is in fact a single mental thing, with a distinctive personality and character. (Strawson, 1999). Yarmolinsky compares this particular type of prevalent texture with the style of the Baroque in which a homogeneous, pervasive texture depicts a particular affective state – an emotional state; “the music sustains a consistent pattern throughout a harmonic cycle or subtly changing figurations, while maintaining an overall unity of texture [...] devoid of sudden mood swings or abrupt discontinuities.”²⁷

This work’s concepts will undoubtedly continue to permeate my future music compositions and scholarly research. “De Harmonia Animæ” portrays my personal attitude toward the musical and inner space of sound. This type of unity inspired by nature’s abstract beauty reveals a rich structural fabric and formal design while at the same time tending to coalesce into an organic formal and structural whole. It is this unity that is inspiring: it prompts one to associate musical sound as an extension of the natural world of curves, angles, and proportions. I admit that as ambitious and often laborious as it had seemed for several years now, the at-times arduous development of my own personal formal and structural syntax has been surely a comfort in many uncertain moments as a composer.

Conclusion

My interest in musical form and its relation to space motivated me to continue exploring a personal approach to formal design. In this paper, I was especially interested in the spatiality of musical form and structure, and for potential in the generation of new models and schemas. From the composer’s point of view I am convinced that this

²⁷ Ben Yarmolinsky, “Minimalism and the Baroque,” in *Minimalism and Baroque*, ed. Claudia Swan (NY: Eos Music, 1997), 64.

approach to formation of formal and structural designs derived from the spatial configurations found in nature, such as spirals, could reveal itself as an instinctive, and above all, organic methodology.

The relationship of music to nature, philosophy, mathematics, and architecture, specifically in some of the twentieth-century musical trends, has been the subject of serious reflection and study since ancient times. For some composers these questions occupy a significant part of their work and music. For them, their aspiration is to penetrate the bare substance of harmonic sensation, and transfer it to the canvas of the human psyche. For others, the idea of dissecting a musical structure in a piece of music seems rather unattainable, and it is something of an unfathomable query, or a experiment designed to explore a common musical concern or to establish a compositional idiom. I believe that musical activity in a piece of music largely depends on the pattern imposed, developed and reiterated, which in turn is successfully performed and hopefully, perceived.

In this type of a compositional aesthetic, the task of the musician is not so much self-expression, but the comprehension of the perceptual principles that would render the resulting music to be experienced as almost pure music, devoid of any mannerism or external effect. Hence, the musician's task is also to explore novel compositional possibilities within an existing canon of music and performance practice. It is the emotional logic of conforming to the perceptual reality of senses, however tangible it might be, and of forming musical structures within the given constraints, "which lie beyond the particular whim and character of the artist-composer."²⁸ This paper represents an attempt to continue the exploration of musical forms: while they continue to evolve as culture does, the meaning of musical organization sustains its mysterious ability to portray the very essence of our being.

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²⁸ Paul Hillier, Arvo Pärt (Oxford and New York: Oxford University Press, 1997), 4.

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Short biography about the author

A Croatian-born, American composer and organist, Zvonimir Nagy has been the recipient of many honors and awards, the latest of which is the Seattle Symphony Composition Prize and a BBC/University of Aberdeen Composition Prize finalist. He has written a number of vocal and instrumental works, which are published by Paraclete

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O idiomatismo instrumental dos *Estudos* para violão¹ de Camargo Guarnieri: uma comparação com os *Estudos* de Heitor Villa-Lobos

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Abstract. *The purpose of this paper is to understand the implications of idiomatic writing from Guarnieri about the performance of his work, taking as a case study the "Three Studies for Guitar". This study starts from the definition of the term instrumental idiomatism and its implications. It is focused on the comparison between the studies composed by Guarnieri and the studies by Villa-Lobos for guitar. In order to contextualize the issues involved, the proposed study is preceded by a brief profile of the production of both guitaristic composers.*

Keywords: *Brazilian music; guitar; idiomatismo; Camargo Guarnieri; Villa-Lobos*

Resumo. O objetivo deste artigo é compreender as implicações da escrita idiomática de Guarnieri sobre a execução de sua obra, tomando como estudo de caso seus *Três Estudos para violão*. A metodologia parte da definição do termo *idiomatismo instrumental* e suas implicações e está centrada na comparação entre os *Estudos* de Guarnieri e os *Estudos* de Villa-Lobos para violão. Com o intuito de contextualizar a problemática envolvida, a metodologia ora proposta é precedida por um breve perfil da produção violonística de ambos compositores.

Palavras-chaves: música brasileira; violão; idiomatismo; Camargo Guarnieri; Villa-Lobos.

¹ Nome dado, no Brasil, ao cordófono de seis cordas simples denominado *classical guitar* na língua inglesa.

1. Introdução

1.1 Villa-Lobos e Guarnieri no contexto da música erudita brasileira

O musicólogo e compositor Fernando Lopes Graça assim contextualiza Heitor Villa-Lobos (1887 – 1959) e Camargo Guarnieri (1907 – 1993) no universo da música brasileira:

Se Villa-Lobos é a força impulsiva da moderna música brasileira, Camargo Guarnieri (Tietê, São Paulo, 1907) é a sua consciência esclarecida. Ela, a sua realidade, a sua projecção mundial, é inconcebível sem estes seus dois grandes obreiros, um, o heróico desbravador de terras virgens, outro, o lúcido construtor das riquezas descobertas (LOPES-GRAÇA, 1984, p. 223).

O carioca Heitor Villa-Lobos é o principal compositor brasileiro do século XX e talvez o único que tenha plenamente se estabelecido no cenário internacional. Seu trabalho como organizador do único sistema de ensino musical em nível nacional que o Brasil conheceu, a popularidade e sinceridade de inspiração de obras como a série das *Bachianas Brasileiras*, e a complexidade e inventividade de obras como sua série dos *Choros* corroboram com sua reputação e por isso, a musicologia brasileira merecidamente lhe tem dado lugar de destaque, assim como muito intérpretes internacionais. No universo do violão erudito, sua obra é bastante visitada e especialmente a série dos *Doze Estudos* (1924 – 1929) é celebrada como uma das mais importantes obras da primeira metade do século XX, se apresentando como conteúdo obrigatório em concursos e cursos superiores em todo o mundo.

Já Mozart Camargo Guarnieri, não possui a mesma projecção internacional e sua obra para violão é bastante reduzida, somando apenas seis breves peças. Contudo, reiterando a precisa análise de Lopes Graça, sua produção geral é comparável à do mestre carioca (em se tratando de sua importância para a música brasileira), podendo ser inclusive considerada como um avanço estético, em termos de “consciência esclarecida”. Nascido na pequena cidade de Tietê, filho de imigrantes italianos, Mozart Camargo Guarnieri foi compositor prolífico, de raro

refinamento, dono de um *metier* impecável e de um estilo pessoal inconfundível. Foi também líder da mais bem delineada escola composicional do Brasil, segundo José Maria Neves (1981, p. 69). Regente relevante no cenário musical brasileiro, fundou e dirigiu importantes corpos estáveis, além de ser um pianista extremamente dotado e de boa formação técnica (ABREU, 2001, p. 42). Suas qualidades e sua relevância foram atestadas por artistas de primeira importância, tais como Alfred Cortot (1936, *apud* SILVA, 2001, p. 43):

Foi me dado durante a minha muito breve estada no Brasil conhecer a quase totalidade de sua produção e eu não hesito em declarar que ela representa uma das mais pessoais manifestações musicais do nosso tempo e uma das mais características do gênio nacional brasileiro.

e Aaron Copland (1941, *apud* SILVA, 2001, p. 41):

o que mais nos atrai na sua música é o seu calor e sua imaginação sempre tocada por uma sensibilidade profundamente brasileira. Quando sua música é bem executada, ela representa a vigorosa expressão musical do continente latino-americano.

Também era pessoalmente estimado por luminares da música de seu tempo:

Meu caro Guarneri, acabo de encontrar sua *Sinfonia Brasília* no meu estúdio, escondida no meio de pilhas de cartas não abertas e pacotes de dois meses passados. Estou profundamente emocionado por você ter dedicado este trabalho a mim, e nesta primeira leitura achei esta obra brilhante e muito inventiva. Gosto particularmente da forma A-A-B-A do trágico movimento lento. Faço muito empenho em estudá-la mais tarde, assim que houver tempo. Pretendo um dia apresentá-la. Mais uma vez muito obrigado e o mais forte apoio ao seu valor artístico. Seu velho amigo, **Leonard Bernstein**, 24 de janeiro de 1967. (*apud* SILVA, 2001, p. 51).

Sua trajetória também incluiu inúmeros prêmios internacionais, muitos deles, conquistados ainda em sua juventude:

No dia 1º de dezembro [de 1942], em cerimônia realizada na União Pan-Americana, em Washington D.C., Guarneri recebeu pessoalmente o prêmio em dinheiro pelo *1º Concerto* para violino e orquestra, classificado em primeiro lugar no Concurso Internacional *Fleischer Music Collection*. Sergei Koussevitski e Howard Hanson, membros do júri desse concurso, se tornaram amigos íntimos do jovem brasileiro. (VERHAALLEN, 2001, p. 40).

Entendemos que o lugar de Guarneri na música brasileira – assim como o de Villa-Lobos – é inegável, pois sua obra tornou-se um dos pilares da produção musical erudita do país:

“(...) a figura de Guarneri foi imprescindível para a evolução da música brasileira, não só porque formou vários compositores, hoje atuantes nesta virada de século, como também nos representou de forma consciente, deixando-nos uma produção de significante valor” (RAYMUNDO, 1997, p. 225).

Apenas para citar, Guarneri é autor de sete sinfonias, inúmeros concertos para instrumento solista e mais de uma centena de peças para piano solo, dentre as quais encontramos desde grandes ciclos de peças aforísticas – como a festejada série dos *Ponteios* – até os complexos *Vinte Estudos para piano* ou sua monumental *Sonata*. Sua produção vocal também é abundante, englobando centenas de canções, peças para canto e conjunto instrumental, além de música religiosa para coro e órgão ou óperas.

Justificamos então o estudo do idiomatismo dos *Estudos para violão* de Guarneri partir da comparação com a obra de Villa-Lobos, especialmente pela relação estética entre os compositores: Villa-Lobos é um nacionalista modernista (assim como Guarneri) – contudo, de uma geração anterior. Villa-Lobos é um autodidata experimentador que construiu sua técnica e sua linguagem a partir de

experiências pessoais, não se apegando a ditames estéticos de terceiros ou correntes estéticas formais - o que resultou em uma obra eclética e heterogênea em termos de *metier* composicional. Já Guarnieri é muito mais apegado às premissas estéticas de Mário de Andrade (1893 – 1945)² - líder do modernismo musical nacionalista – e também possui formação musical neoclássica, o que lhe lega gosto pela forma e pela técnica de desenvolvimento e escrita contrapontística.

1.2. Alguns aspectos da obra para violão de Guarnieri e Villa-Lobos e a problematização deste artigo

Comparando especificamente a produção para violão solo de ambos autores, temos já de saída, discrepâncias notáveis, uma vez que a obra de Guarnieri é reduzida e pouco conhecida e a obra de Villa-Lobos é mais desenvolvida e é a produção de compositor brasileiro mais conhecida estudada e gravada no exterior. Além disso, Villa-Lobos dominava tecnicamente o violão, enquanto Guarnieri era um pianista que nunca executou o instrumento, sequer amadoristicamente.

A obra de Villa-Lobos é a pedra fundamental do repertório violonístico brasileiro, pois este é o primeiro compositor de formação musical tradicional sólida a escrever obras para violão solo no país. Esta produção para o instrumento compreende o *Choros nº. 1* (1920), a *Valsa-choro* (1927) e três distintos ciclos: a *Suíte Popular Brasileira* (1908 – 1923), os *Cinco Prelúdios* (1940) e os *Doze Estudos* (1924 – 1929)³, sendo este último, o mais celebrado e que, segundo Eduardo Isaac (ISAAC, apud Fuks, 2006. p.66) e Abel Carlevaro (ESCANDE, 2007, p.19 a 23), representa um divisor de águas no repertório internacional do instrumento⁴. Essa

² Segundo Ana Lúcia Kobayashi (2009, p. 38): "(...) o projeto de Mário de Andrade consistia na busca da identidade nacional a ser obtida por meio de pesquisa de caráter científico das tradições populares. Com o estudo dos processos de criação da cultura popular, o compositor, utilizando-se das técnicas da música culta, faria a transposição dos elementos folclóricos para a música erudita. O compositor seria o responsável pelo desenvolvimento da arte de caráter nacional através da música culta visando à equiparação com a produção européia, tida como símbolo de desenvolvimento".

³ Em sua última década de vida, Villa-Lobos compôs ainda o *Concerto para violão e pequena orquestra* (1951) que pode ser considerado como uma obra reiteradora de toda sua produção violonística.

⁴ As referências à importância desse ciclo de *Doze Estudos para Violão* são abundantes na musicologia brasileira: Fabio Zanon, Turíbio Santos, Teresinha Prada entre outros.

série foi notadamente construída a partir das características imanentes do instrumento, explora os limites de sua técnica e dedicada ao eminente violonista Andrés Segovia (1893 – 1987).

Já Guarnieri, tem uma contribuição de menor envergadura (*Três Estudos*, um *Ponteio* e duas *Valsas-choro*) escrita entre 1944 e 1986, mas esteticamente singular para o repertório do violão brasileiro:⁵

“...primeiramente, são representativas da produção mais tonal e intimista do compositor – como pares das peças de mesmo caráter constantes dos ciclos para piano solo – e esse caráter intimista é justamente uma das características da obra guarnieriana que alcançou maior notoriedade junto aos intérpretes e estudiosos. Em segundo lugar, essas peças são complexas e fazem uso de uma polifonia incomum que engendra um discurso harmônico denso e mui característico. Além disso, seu desenvolvimento motivico é exemplar, dando às peças um sentido estrutural claro e conciso e fazendo dessas pequenas composições, miniaturas de construções maiores do compositor – estas últimas, também muitas vezes monotemáticas. (PEREIRA, 2011. p. 221)

Podemos dizer então, que comparando esteticamente a obra de Villa-Lobos para violão à obra de Guarnieri, chegamos a conclusões análogas à visão de Lopes Graça, em sua comparação mais geral: Villa-Lobos é mais espontâneo e possui uma criatividade menos intelectualizada; já Guarnieri, produziu obras assumidamente intelectuais, que justamente por este ponto se apresentam como contribuições inovadoras para o repertório brasileiro do violão - sobretudo, até os anos de 1960.

Historicamente, ambas produções são singulares em se tratando de violão no Brasil: Villa-Lobos é o primeiro compositor erudito a escrever para o violão (o instrumento emblemático da música popular urbana brasileira) e Guarnieri é o primeiro compositor a seguir Villa-Lobos nessa empreita. Mas o fator mais relevante nesse aspecto histórico é o fato de que Guarnieri é o primeiro compositor não violonista a escrever para o instrumento em colaboração com um

⁵ O conjunto das seis peças que Guarnieri escreveu para violão foi estreado integralmente no dia 11/05/1994, durante a programação do Festival Camargo Guarnieri, ocorrido nos dias 4, 5, 11 e 12 de maio de 1994, no Sesc Ipiranga, São Paulo, por Edelson Gloeden.

violonista⁶. Esse processo é análogo ao processo de formação do repertório romântico tardio europeu para violão, que resultou em um ganho qualitativo e em um novo paradigma para tal repertório, já que compositores não violonistas tendem a se ocupar de questões estéticas de forma mais refinada e a evitar o virtuosismo raso - muitas vezes encontrável em obras de compositores violonistas do século XIX, por exemplo.

Guarnieri, a partir do princípio de evitar o banal e da busca modernista de desconstrução tonal, desenvolve uma linguagem harmônica pessoal, na qual as atrações se dão, na maioria dos casos, por caminhos não funcionais. Esse fato, aliado ao característico raciocínio polifônico resulta em uma complexidade muitíssimo pessoal e que pode ser considerada a principal contribuição do compositor para o repertório do violão. Tal complexidade é balizada por um minucioso trabalho de desenvolvimento motivico que, na maioria das vezes, define a forma das seções ou da peça. (PEREIRA, 2011. p. 221)

A complexidade intelectual acima descrita é aliada à falta de exotismo dessas obras, “*Guarnieri evitou totalmente a natural tentação de sucumbir a qualquer ritmo tipicamente brasileiro de fácil identificação*” (VERHAALLEN, 2001. p. 366) e ambos os fatores, provavelmente contribuíram para que as obras de Guarnieri permanecessem no ostracismo, enquanto a espontaneidade e a sonoridade rica e expansiva das obras de Villa-Lobos, favoreceram resultados na direção oposta, fomentando a difusão da produção do compositor carioca. Mas, considerando a já assinalada importância histórica de Guarnieri e a singularidade estética dessas obras, não podemos tomar os argumentos acima como justificadores do quase completo desconhecimento dessas obras, por parte dos intérpretes e do público, uma vez que obras intelectuais e complexas estão presentes no repertório internacional do instrumento, tanto em concertos, como em gravações. Nossa hipótese, então é que essas obras sejam desfavorecidas pela questão idiomática instrumental. Por isso, este artigo se propõe então a demonstrar em que grau o idiomatismo instrumental se apresenta como estrutural

⁶ Seu *Ponteio* (1944) foi escrito sob supervisão do violonista uruguaio Abel Carlevaro (1916 – 2001), prática que inaugura uma nova fase do repertório violonístico brasileiro.

dentro dessas obras e como ele influi na comunicação das mesmas. Como estudo de caso, elegemos a série dos *Três Estudos* de Guarnieri para a realização da análise idiomática. Antes, no entanto, é necessário definir o termo *idiomatismo instrumental* e realizar algumas considerações sobre as funções da análise idiomática a ser realizada.

2 Conceituando a aplicação do termo idiomatismo ao repertório do violão

O termo *idiomatismo* tem sido frequentemente utilizado em trabalhos de mestrado e doutorado em música e em outro artigo, já estudamos sua aplicação na área musical (PEREIRA e GLOEDEN, 2012, p. 525). Sua aplicação natural advém dos estudos lingüísticos nos quais está ligado à problemática da tradução literária e das expressões (lexias complexas) de cada língua: “*expressão idiomática é uma lexia complexa, indecomponível e cristalizada em um idioma pela tradição cultural*”, (XANTARA, 1998 apud SCARDUELLI, 2007 p.138). Na área musical, o termo - e suas derivações - tem sido frequentemente utilizado pelos pesquisadores que estudam fenômenos ligados a prática e a composição musicais, encontrando-se, por isso, já incorporado a esta área de conhecimento.

Em se tratando especificamente dos objetivos deste artigo, nos cabe definir como uma obra pode ser violonisticamente mais idiomática que outra e o que esse grau de idiomatismo da obra musical nos revela em relação à sua execução. Nesse sentido, concluímos que:

Em resumo, no caso do violão, há pelo menos três maneiras de uma obra se apresentar como idiomática: utilizar os efeitos que são peculiares ao instrumento (rasgueios, tamboras, harmônicos), potencializar as características acústicas do instrumento e tirar proveito de elementos mecânicos que favoreçam sua exequibilidade. O primeiro caso de idiomatismo é conceitualmente mais óbvio enquanto que os outros dois se apresentam como uma ampliação do conceito. São justamente esses dois últimos casos que constituem a abordagem mais comum em trabalhos acadêmicos ligados ao violão e a abordagem que

de fato melhor expressa a problemática envolvida na questão idiomática do instrumento. (PEREIRA e GLOEDEN, 2012. p. 531)

Em qualquer dos casos citados acima, não temos uma resposta sobre o que a análise idiomática pode nos revelar a respeito de uma determinada obra e por isso seguimos:

(...)uma escrita idiomática funcional, mais do que uma escrita repleta de recursos idiomáticos, é aquela que aproveita as características intrínsecas do instrumento, potencializando suas possibilidades e fazendo uso dos mais diversos recursos do instrumento **em prol do discurso musical**. (PEREIRA e GLOEDEN, 2012. p. 532).

Isto, porque há obras repletas de idiomatismos (tamboras, harpejos de efeito, rasgueados, etc) nas quais esses idiomatismo não estão integrados ao discurso musical, com o risco ainda de ofuscarem tal discurso – ou seja: o efeito pelo efeito. Dessa forma, a análise idiomática que faremos a seguir terá seu objetivo norteado pela seguinte proposição:

a partir dessa análise, há como compreender as relações da obra com outras obras do repertório e, mais precisamente, o nível técnico requerido do intérprete. Poderemos ainda observar o grau de relacionamento dos idiomatismos com a estrutura interna da obra – sob esse prisma, observamos que há obras cujo elemento gerador é algum elemento idiomático do violão e outras que apresentam idiomatismos apenas como adornos do discurso musical. Logo, a análise idiomática poderia revelar contradições ainda pouco estudadas, já que algumas obras podem conter muitos recursos idiomáticos sem que esses recursos sejam essenciais a essas e, já outras obras podem ter como material gerador algum elemento idiomático do violão e, por outro lado, conter pouquíssima variedade dos demais recursos idiomáticos (...) (PEREIRA e GLOEDEN, 2012. p. 532).

Assim, passaremos a uma comparação entre características idiomáticas encontradas nos *Estudos para violão* de Guarnieri em comparação com os *Estudos para violão* de Villa Lobos. Isto porque, após definir o termo idiomatismos aplicado ao violão, entendemos que os *Doze Estudos* de Villa Lobos se tornaram um marco no repertório do violão, justamente pelo excepcional aproveitamento idiomático do instrumento, como podemos intuir da conclusão da dissertação de mestrado de Marco Pereira, defendida na Universidade de Sorbonne (1984. p.109):

(...) mas a grande colaboração para o salto de qualidade na escrita violonística são os 12 estudos e o concerto. Em realidade, não existe um grande número de inovações feitas por Villa-Lobos; eu diria, mais precisamente, que tratam-se de “achados” segundo a própria natureza do instrumento. Os compositores que o antecederam, e mesmo seus contemporâneos, serviram-se do violão para exprimir uma linguagem musical mais geral, quer dizer, comum a outros instrumentos. Villa-Lobos foi, seguramente, o primeiro a utilizar aquilo que lhe era exclusivo, a essência do instrumento como material temático. Ele se serviu frequentemente, de evidências digitais para construir matéria musical, partindo de uma digitação pré-fixada para obter certos resultados sonoros.

Essa escrita altamente idiomática de Villa Lobos justifica definitivamente nossa escolha metodológica comparativa e em virtude dessa escolha, mais uma vez, encontramos o problema da desproporção entre as duas séries (uma vez que Villa Lobos escreveu doze estudos e Guarnieri apenas três). Para minimizá-lo, partiremos das características dos estudos de Guarnieri confrontando com casos análogos na obra do compositor carioca.

3 Comparações entre a escrita idiomática de Villa-Lobos e de Guarnieri encontradas nas séries de estudos para violão de cada compositor

O primeiro estudo de Guarnieri é, por definição, um estudo de harpejos:



Ex. 1: compassos iniciais do *Estudo nº 1* de Camargo Guarnieri - manuscrito autógrafa depositado no Instituto de Estudos Brasileiros (IEB) da Universidade de São Paulo (USP).

Assim como o primeiro estudo de Villa-Lobos é também um estudo de harpejos:

Étude nº 1
des arpèges

Allegro non troppo

Ex. 2: - compassos iniciais do *Estudo nº 1* de H. Villa-Lobos – edição Max Eschig

Contudo, mesmo para um leitor que não seja violonista, é notável a diferença entre ambos harpejos, sendo o de Villa Lobos muito mais tonalmente estável e mais longo em seu ciclo e o de Guarnieri, de harmonia mais complexa e de menores proporções. Além disso, Villa Lobos esconde em seu estudo um *coral elaborado*, enquanto Guarnieri dissimula uma densa textura a três vozes, com uma voz grave que se move mui lentamente:



Ex. 3: transcrição evidenciando a trama polifônica encontrada nos compassos iniciais do *Estudo n° 1* de Camargo Guarnieri.

Assim, a despeito de serem estudos de harpejos, a diferença musical entre ambos é grande e demanda do intérprete diferentes abordagens: enquanto no estudo de Villa Lobos, é clara a necessidade de manutenção da disposição digital da mão esquerda durante cada compasso, no estudo de Guarnieri, é necessário apenas se manter o baixo, devendo os demais dedos da mão esquerda, serem articulados de forma a delinear o contraponto implícito. Em outras palavras, durante quase a totalidade do *Estudo n.º. 1* de Villa Lobos, teremos uma ação de mão esquerda a cada mudança de harmonia, enquanto no *Estudo* de Guarnieri a ação da mão esquerda é complexa e contínua.

Além disso, a mão direita possui uma fórmula de ataque constante em praticamente todo o Estudo de Villa Lobos – formando um tipo de harpejo denominado *harpejo circular*, por Emilio Pujol (1971. p. 94.) - enquanto o Estudo de Guarnieri é, sob esse mesmo aspecto, bastante irregular em seu todo. Assim o *Estudo* de Guarnieri é na verdade uma peça contrapontística, enquanto o de Villa Lobos é um estudo de harpejos de velocidade. Aí reside o fato das dificuldades que depreendem de ambos *Estudos* serem distintas.

Antes de passarmos a comparar o *Estudo* de Guarnieri em questão, ao *Estudo n.5* de Villa Lobos (este, mais contrapontístico), vamos ainda diferenciar mais alguns pontos entre as duas peças até aqui analisadas: as cordas soltas em Guarnieri são aleatórias, enquanto em Villa Lobos, estas são planejadas para

facilitar as mudanças de posição esquerda e possuem efeito timbrístico, como verificamos no exemplo abaixo:

Ex. 4: - compassos de 13 a 16 do *Estudo n.º 1* de H. Villa-Lobos - edição Max Eschig

Esse exemplo é característico da escrita idiomática de Villa Lobos: há uma disposição digital fixa para a mão esquerda sobre um acorde diminuto, que baixa de meio em meio tom, enquanto a corda solta (no caso, o mi, marcado com o signo “o” - que designa corda solta) segue como um pedal de efeito timbrístico e harmônico. Ao mesmo tempo, o baixo (também um pedal em corda solta) enseja a mudança de posição sem que haja cesuras na textura contínua de semicolcheias.

Por fim, encontramos no exemplo acima – e na maioria das obras de Villa Lobos – disposições digitais já consagradas pela tradição clássica (e no caso de Villa Lobos, pela tradição do choro) que são expandidas, criando idiomatismos novos, de notável efeito timbrístico e dinâmico para o instrumento e que são derivados da própria prática tradicional do violão - constituindo uma ampliação às últimas consequências de procedimentos consagrados por esta. Outro exemplo marcante desse tipo de abordagem idiomática é a encontrada no *Estudo n. 12*: o acorde inicial de lá menor produz uma disposição para os dedos 1, 2 e 3 da mão esquerda que é mecanicamente transposta através de portamentos em bloco para diversas posições. Esse elemento idiomático, somado ao também idiomático *glissando* constitui o material fundamental para a caracterização da seção A da peça. Podemos observar a marcação da digitação (notada pelo próprio compositor também no manuscrito da obra) como prova de sua preferência idiomática.



Ex. 5: início do *Estudo n.º 12* de H. Villa-Lobos – edição Max Eschig

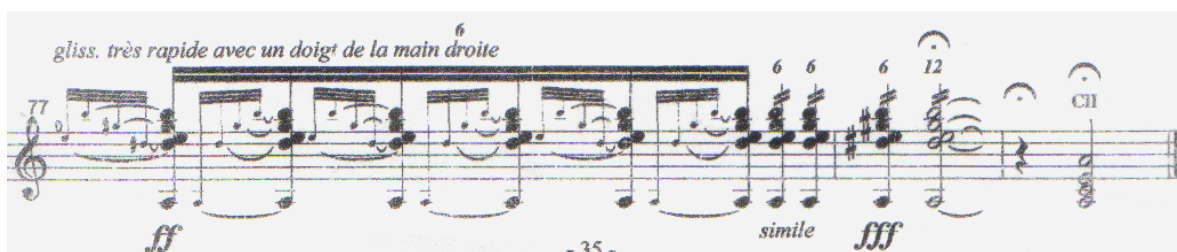
Esse tipo de idiomatismo simplesmente inexistente na obra de Guarneri para violão: nenhuma disposição ou ação digital é utilizada como elemento musical gerador. Mesmo algumas simples disposições digitais consagradas pela tradição (como o lá menor tocado pelos dedos 1, 2 e 3 da mão esquerda, que inicia o exemplo acima) quando ocorrem na obra de Guarneri, são muitas vezes, resultado de trabalho de algum revisor violonista, como podemos notar no exemplo a seguir, também do *Estudo n.1*, no qual o revisor reorganiza acordes (em posição aberta) que originalmente eram exequíveis e resultavam em original era uma sonoridade incomum, mas aumentavam consideravelmente a dificuldade do trecho - pelas distensões digitais que exigiam da mão esquerda.



Ex. 6: compassos 29 e 31 do *Estudo n.º 1* de Camargo Guarneri - manuscrito autógrafo depositado no Instituto de Estudos Brasileiros (IEB) da Universidade de São Paulo (USP).

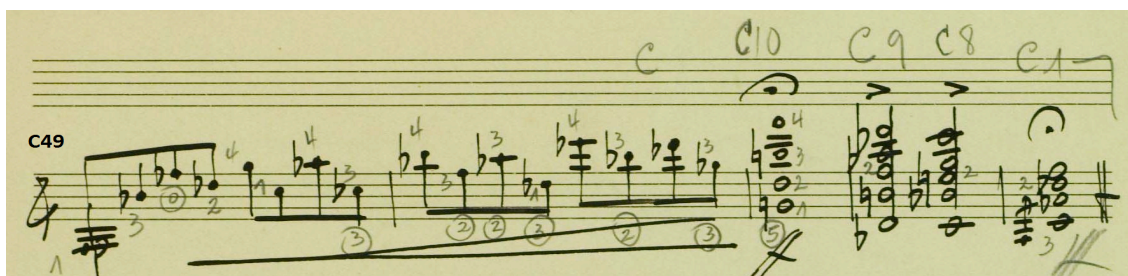
Isto porque Guarnieri não pensava na ação de tocar violão quando compunha - já que o fazia ao piano com a mão esquerda. Já Villa Lobos, evidentemente, parte exatamente da ação de tocar para iniciar seu ato criativo, o que torna seus *Estudos* exemplos de composições idiomáticas para violão.

Outro ponto forte em Villa Lobos é a potencialização da sonoridade do instrumento, sem cair no mau gosto ou no exagero, como exemplo, observamos no trecho final da série dos *Doze Estudos*, encerrada com uma das apoteoses mais efetivas e integradas ao discurso musical da história do instrumento.



Ex. 7: trecho final da série dos *Doze Estudos* de H. Villa Lobos – edição Max Eschig

Guarnieri também indica um final dramático e sonoro para seu primeiro *Estudo*, contudo, a tonalidade da peça e o tipo de escrita não colaboram para sua efetivação, pois os acordes possuem pouca ressonância natural, assim como a cadência que os antecede – cuja textura também é de pouco rendimento instrumental:



Ex. 8: compassos finais do *Estudo n° 1* de Camargo Guarnieri - manuscrito autógrafa depositado no Instituto de Estudos Brasileiros (IEB) da Universidade de São Paulo (USP).

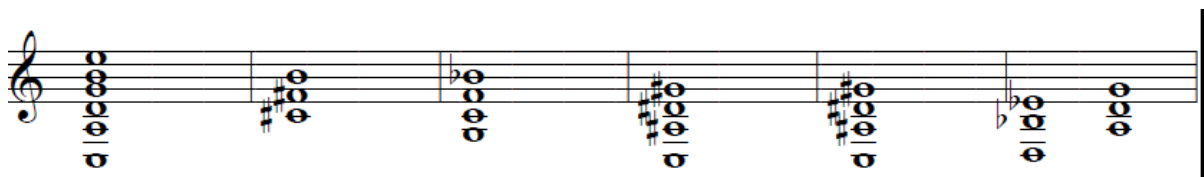
Comparando esse *Estudo n.1* com o *Estudo n. 5* de Villa Lobos temos de saída uma diferença elementar e marcante: o estudo de Guarnieri está na tonalidade de Fá menor – que possui pouquíssima ressonância natural no violão e cuja execução demanda poucas cordas soltas – enquanto o estudo de Villa Lobos que está concebido em campos tonais de ressonância natural e que aproveita muito as cordas soltas do instrumento. Não queremos dizer que não seja possível escrever uma obra de bom rendimento em fá menor: apenas estamos observando que para escrever um estudo contrapontístico, Villa Lobos escolheu uma tonalidade que naturalmente facilita a execução e a ressonância natural do instrumento enquanto Guarnieri sobrepôs a dificuldade do contraponto a uma linguagem complexa (tanto contrapontisticamente quanto harmonicamente) à uma tonalidade de menor rendimento, o que resultou em uma obra que demanda um virtuosismo pouco aparente para o público geral. Dessa forma, a equação do esforço/resultado é bem mais equilibrada na obra de Villa Lobos. Em contrapartida, o exemplo do *Estudo 1* de Guarnieri é um dos mais extremos – dentro da obra do próprio Guarnieri - em se tratando de tal desequilíbrio.

O *Estudo n. 2* do compositor paulista é também uma peça de contraponto dissimulado em uma textura fluente de colcheias, escrita em andamento lento e caráter tranquilo - em torno da tonalidade de Mi menor. Essa tonalidade escolhida e a menor densidade de movimentação das vozes minimiza (em comparação ao *Estudo n.1*) as dificuldades do estudo e o torna a realização mais idiomática do compositor, como veremos a seguir. Seu discurso polifônico é simplificado e se efetiva através da *melodia composta*, sendo a compreensão dessa *melodia composta* e do processo de desenvolvimento do motivo central, um desafio para o intérprete.



Ex. 9: redução polifônica dos C3, 4, 5 e 6

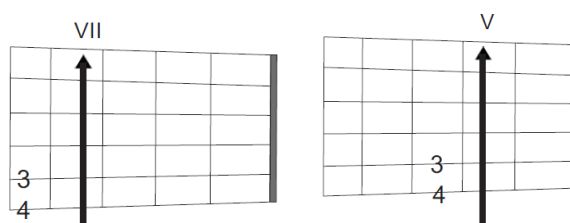
Até o compasso 10, é possível digitar a peça sem qualquer distensão da mão esquerda e as mudanças de posição requeridas são, na maioria dos casos, beneficiadas pelas notas passíveis de execução em cordas soltas - benesse fornecida pela tonalidade de Mi menor. Os acordes em quartas - citações da própria afinação em cordas soltas - são abundantes, tanto transpostos (C11, 12, 13, 19, 21, 24 a 26) quanto de forma natural - (C3, 20, 31 e compasso final).



Ex. 10: acorde formado pelas cordas soltas do violão (a esquerda), seguido de algumas utilizações parciais e transpostas desse acorde, extraídas do *Estudo n.2* de Guarnieri.

Observando o exemplo acima, notamos mais uma vez, que o idiomatismo visado pelo compositor se baseia em sonoridades que sejam características do violão e não ao ato de tocar. Outro aspecto que denota a preferência do aspecto estrutural em detrimento ao mecânico nessas obras, é o fato de que Guarnieri não abre mão da condução polifônica a duas ou três vezes, cujas exceções (preenchimentos de acordes com mais de três notas) só se dão por motivos de densidade - ou seja, questões composicionais e não para facilitar ou aproveitar qualquer ação da mão direita ou possível corda solta - voltaremos a esse assunto, logo adiante, quando tratarmos do *Estudo n.3*. Por outro lado, quando

utilizados, esses acordes de mais de três sons se apresentam bastante sonoros e idiomáticos, mesmo quando os enlaces são relativamente rápidos e exigem saltos, pois são por vezes facilitados pela manutenção da mesma disposição dos dedos da mão esquerda, em diferentes lugares do braço do violão, como no compasso 26 - exemplificado no diagrama abaixo.



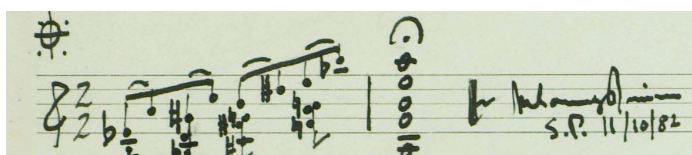
Ex. 11: capotastos (pestanas) em paralelo no compasso 26 do *Estudo n.º2*

Considerando todo o exposto, essa pode ser entendida como uma das realizações mais idiomáticas do autor, na qual o caráter da obra favorece os idiomatismos e em contrapartida, os idiomatismos favorecem o caráter da obra. Sendo assim, assinalamos a posição de destaque que esse *Estudo* apresenta dentro do ciclo de *Três Estudos*, tanto em termos de representação da estética e da técnica do compositor (em se tratando de pequena forma), quanto em termos de resultado sonoro.

O *Estudo n.º3* é a peça mais breve peça de Guarnieri para violão e também a que guarda menor relação com o discurso tonal, contudo, dentre as diversas polarizações harmônicas encontradas na peça, a polarização sobre o centro tonal de Fá maior oferece algumas vantagens em relação aos baixos executados em cordas soltas e reverberações naturais do violão, pelas possibilidades de utilização das cordas soltas que engendra. Outra vantagem é a textura: os planos de acompanhamento e melodia são bastante claros e no clímax da obra, o compositor se utiliza de acordes com mais de quatro notas, o que constitui um reforço idiomático. Contudo, a obra está longe de se apresentar como uma peça para estudantes: há mudanças de posições complexas e/ou com grandes saltos (como as encontradas nos compassos 8, 22, 23), acordes de difícil montagem para a mão esquerda (como os encontrados nos compassos 9, 10 e 11), algumas distensões, e, sobretudo contrações da mão esquerda (encontráveis nos compassos

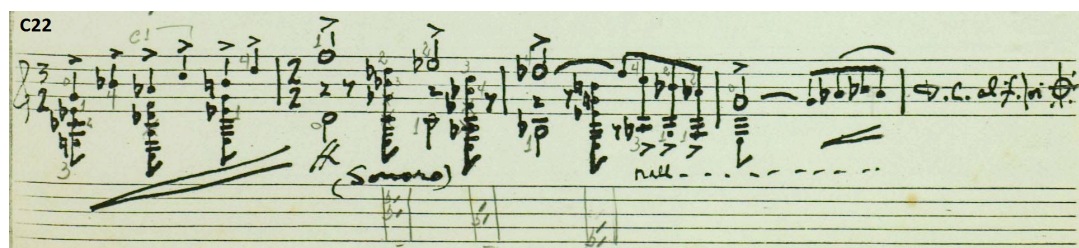
3, 4, 9, 10, 11 e 18, por exemplo). Trata-se também de um discurso que não se realiza pela simples execução, antes necessita de um trabalho do intérprete para que seja evidenciado – o que termina por fazer dessa pequena miniatura, uma peça que demanda uma preparação minuciosa e um intérprete experiente.

Para concluir a peça, mais uma vez o autor se utiliza do acorde formado pelas cordas soltas do violão – sonoridade que em um plano simbólico se mostra definidora do instrumento. Isto mostra que o autor buscava sonoridades idiomáticas quando compunha para o instrumento e apesar de estes objetivos não chegarem até o plano técnico instrumental, sua obra para violão não pode ser entendida com a simples redução para seis cordas do pensamento pianístico.



Ex. 12: compassos finais do *Estudo nº 3* de Camargo Guarnieri, cujo acorde em cordas soltas se apresenta como sonoridade conclusiva da peça- manuscrito autógrafo depositado no Instituto de Estudos Brasileiros (IEB) da Universidade de São Paulo (USP).

Retomando a questão do controle das densidades na harmonia, notamos no manuscrito deste *Estudo*, que o autor, ao escrever a seção central deste da peça – seção essa, que contém dinâmicas em *fortíssimo* – escreveu acordes de quatro ou cinco sons, com abruptos saltos para a mão esquerda, que a despeito de cortarem a linha melódica requerida (por esse motivo - e curiosamente com anuência do compositor - foram alterados na edição) reforçam a idéia musical do trecho. Em outras palavras, neste trecho a escrita idiomática é complementar ao discurso musical.



Ex. 13: compassos 22 a 25 do *Estudo nº 3* de Camargo Guarnieri - manuscrito autógrafo depositado no Instituto de Estudos Brasileiros (IEB) da Universidade de São Paulo (USP).

Um elemento deixado propositalmente de lado nas análises dos estudos de Guarnieri é o idiomatismo ligado à exequibilidade da mão direita. Por serem peças em andamento lento e moderado, não há, nesse aspecto, maiores dificuldades. O que há é a demanda de refinamento e variedade de toques para que haja uma correta condução do discurso polifônico e das sutilezas harmônicas. Também, como em qualquer discurso polifônico, as peças apresentam a necessidade de execução de acordes com separações dos dedos *indicador, médio e anular*, e esse tipo de separação não é exatamente pouco idiomática, mas exige um intérprete habituado à polifonia. O que nos importa salientar aqui é que essa demanda por um nível técnico superior da mão direita aliada a uma execução, que muitas vezes pode ser cansativa para a mão esquerda, transforma a execução desse conjunto de estudos em um desafio para qualquer violonista.

Notamos também que por tratar-se de obras de raciocínio polifônico e elaboração motívica bastante intelectual, certos idiomatismos não se estabelecem: não se trata apenas da falta de idiomatismo gerada pelo pouco convívio que o compositor teve com o instrumento, mas pela própria natureza da linguagem musical contrapontística. Esses mesmos problemas idiomáticos ligados à polifonia são verificáveis em obras contrapontísticas de compositores violonistas, como Villa-Lobos ou Abel Carlevaro e Leo Brouwer, contudo, estes, mesmo em uma escrita polifônica, aproveitam melhor os ensejos de aplicação idiomática - como cordas soltas e apresentações da mão esquerda - minimizando assim as dificuldades oferecidas pelo discurso. Mas essas considerações devem ser vistas caso a caso: a relação entre a proposta musical e o rendimento da realização instrumental do *Estudo n°2* favorece a execução dessa peças. O *Estudo n° 3* apresenta já um equilíbrio razoável, mas não podem ser classificado como obras de execução complexa, tendo como parâmetro outras obras contrapontísticas em andamento moderado. Já o *Estudo n°1* é mui desequilibrado na relação entre a proposta musical e o aproveitamento sonoro, pois a proposta musical é rica e complexa e apresenta condensada na pequena tessitura do violão importantes características guarnierianas, contudo o discurso é bastante prejudicado pela falta

de idiomatismo mecânico, pela tonalidade e regiões harmônicas utilizadas e demais motivos aqui já levantados.

4. Conclusão

Em 1944, quando Guarnieri inicia sua produção para o instrumento (com seu *Ponteio* para violão), o repertório brasileiro para violão era ainda um livro de um único capítulo e o próprio Guarnieri inicia o segundo capítulo. Não de forma incipiente, como se esperaria de um compositor que pouco sabia de violão, nem copiando as fórmulas de sucesso villalobianas por exemplo, mas de uma forma pessoal e absolutamente inovadora em relação a tudo o que já havia sido escrito para violão no Brasil, até então. Para melhor explicar, temos de reiterar alguns aspectos sobre a obra de Villa-Lobos.

O compositor carioca tinha, em primeiro lugar, conhecimento instrumental de violonista, criatividade torrencial e a paixão modernista de desbravador, cuja sensação é de liberdade plena, após a soltura das amarras do academicismo vigente na no Brasil daquele tempo. Em se tratando de composições para violão podemos entender os *Doze Estudos* como a obra que melhor representa essas características. As idéias nela contidas são relativamente simples, pois em todos os *Estudos* há a presença da contribuição principal da série (o “ovo de Colombo” de Villa-Lobos), que é seu idiomatismo, no sentido de aproveitar as potencialidades sonoras do violão. É inteligência do efeito (no dizer *marioandradiano*) em último grau. Isto porque essa série de *Doze Estudos* não se apresentam como obra exótica, tampouco como obra avançadíssima para os padrões da vanguarda da época.

Em 1958, Guarnieri escreve seu *Estudo nº1* - que poderia ser sua principal contribuição para o repertório violonístico, mas que termina por se constituir na obra mais injustiçada desse conjunto, pois a despeito da riqueza da construção da peça e da mesma representar notavelmente algumas das principais qualidades do compositor, este *Estudo* é, tecnicamente falando, um *tour de force* em andamento moderadamente lento. Em outras palavras, a falta de idiomatismo - sobretudo no que diz respeito à relação esforço/resultado, mas também em se

tratando de utilizar recursos do violão que sublinhem o discurso musical - faz dessa peça uma página esquecida no repertório brasileiro: gravada por Manuel Barrueco, elogiada por Angelo Gilardino, mas praticamente fora do repertório dos violonistas, a pesar de constituir uma das mais bem construídas miniaturas de todo o repertório violonístico.

Reiterando o caso da utilização de acordes em cordas soltas encontrado nos *Estudos n.2 e 3*, notamos uma dicotomia: a sonoridade das obras é uma sonoridade idiomática, pois muitas vezes o compositor cita o acorde das cordas soltas do violão, em diversas transposições deste. Sua visão do violão - como um instrumento mais afeito ao lirismo seresteiro também aflora em diversos aspectos - como as formas escolhidas, os motivos, o carácter e andamento as obras, a utilização exclusiva de tonalidades menores. Esses elementos tornam as obras para violão idiomáticas a partir da visão idealizada que o compositor fazia do instrumento. Já mecanicamente, a situação se inverte: sua concepção musical extra violonística, e a redução de algumas idéias pianísticas⁷, potencializadas por sua preferência contrapontística formam um discurso denso e lento, que demanda engenhosidade na digitação e um profundo entendimento do discurso musical do compositor, para que resulte bem, instrumentalmente falando. Em outras palavras, no aspecto técnico-instrumental, sua música, é exequível, mas pouquíssimo idiomática.

Assim, o que o presente artigo deixa evidente é que o idiomatismo violonístico para Guarnieri se ligava mais à sonoridade - que ele entendia como característica do instrumento - do que à efeitos específicos, gestos do instrumentista ou elementos técnicos. Posto em outros termos: se o idiomatismo é um elemento que alude apenas à sonoridade do violão e em Villa Lobos essa alusão se traduz por gestos instrumentais que potencializam a sonoridade e a ideia musical da obra. Infelizmente, esse tipo de idiomatismo é sutil e intelectual e sua aplicação prática não potencializa as ideias musicais, o que nos leva a confirmar a hipótese de que somadas a todas as complexidades do estilo guarnieriano, o

⁷ Seu neto, Mario Guarnieri, dedicatário dos *Estudos 2 e 3* afirmou em entrevista que o compositor escrevera os *Estudos* para violão utilizando o piano e essa informação de que o compositor compunha ao piano, se utilizando apenas da mão esquerda é confirmada na tese de doutorado de Edelson Gloeden (2002, p.21).

idiomatismo é mais um agravante para a situação de ostracismo e pouca execução de suas obras.

5. Agradecimentos

A Zoltan Paulyni;

À CAPES – Brasil;

Ao Instituto de Estudos Brasileiros da Universidade de São Paulo;

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Sobre os autores

***Marcelo Fernandes** was born in São Paulo, Brazil and studied with Abel Carlevaro and Edna Baldassi. He pursued his Bachelor Degree in guitar performance and Doctor in Arts under the direction of guitar professor Dr. Edelton Gloeden at the Universidade de São Paulo. Marcelo won many prizes among them the prestigious competition “X Concurso Nascente USP - Abril (SP, 2000); I Concurso Internacional Violão Intercâmbio (SP, 1999); XVII Concurso Latino – Americano de Violão Rosa Mística (PR, 1998); II Concurso Nacional de Violão Musicalis (SP, 1998) and I Concurso MOAD (Campos do Jordão, 1999). He also performed as soloist in many concerts through Spain, France, Switzerland, Portugal, Colombia and Chile and in 2009 undertook a tour around 20 Brazilian states, having performed 86 guitar concerts. Nowadays he Works as guitar professor at a Federal University of Mato Grosso do Sul State - Brasil.*

***Edelton Gloeden** is one of the most outstanding Brazilian guitarists today. He has given countless premières of works by Brazilian composers such as Francisco Mignone, Camargo Guarnieri, Cláudio Santoro, Paulo Costa Lima and Gilberto Mendes. Mr. Gloeden holds a professorship at the Department of Music of the University of São Paulo and is a familiar figure at the most important music festivals in Brazil. Recent recordings include *A Brazilian Celebration (Paulus)*, *The Twenties (EGTA)*. As a member of the Brazilian Guitar Quartet, he has three CDs released by Delos International-USA: *Essência do Brasil* (which was included in the magazine *Audiophile Audition’s* list as one of the best recordings of 1999), *Bach’s Orchestral Suites* (included in the same list as one of the best recordings of 2000), and *Encantamento*, featuring works by Brazilian composers. Edelton Gloeden won the 2001 Carlos Gomes Prize as Brazil’s Instrumental Soloist of the year.*



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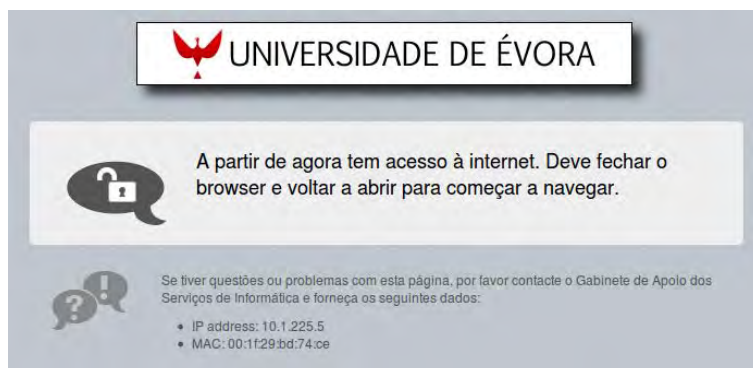
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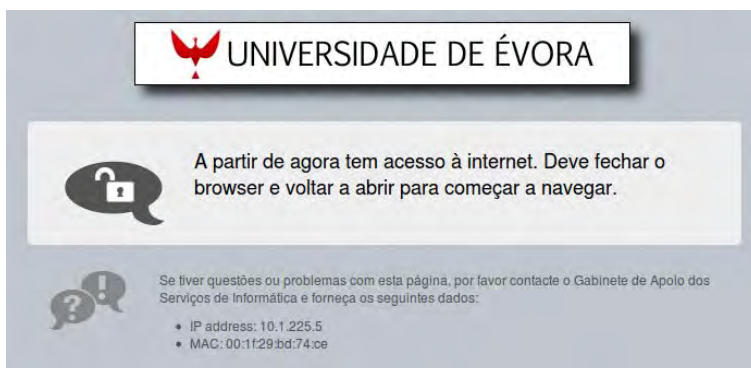
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