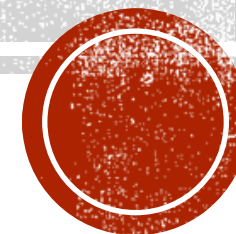


A HISTORICAL WALK OF POETIC HAPPENING: BRAZILIAN MUSIC FOR STRINGS' FINGERING IN TENSION



**Exchange between Malmö Academy of Music
and
Music School of UFRJ – 2019 September**



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A HISTORICAL WALK OF POETIC HAPPENINGS: BRAZILIAN MUSIC FOR STRINGS' FINGERING IN TENSION

Abstract:

- Songs' and histories' temporal density makes us think about the poetic time of musical creation until the existential time of narrative, and witness the projections in the memory's inventions.
- We will dialogue with writing of music and writing of history's contributions in the formation of the group "Camerata Dedilhada da UFRJ", from the composition "Goiabeira" by Marcus Ferrer, a work linked to the achievements of the research project "Brazilian music for strings' fingering: research, production and interpretation" supported by FAPERJ.
- We think about what is tradition and innovation on music's historical destinies practiced nowadays in Brazil; unlike an exclusionary view, but as a complement opposition, from the Heideggerian turn, on the event of appropriation concept, and from Pareysonian theory of formativity, besides theories formulated by musicologists: Antonio Jardim and Vincenzo Caporaletti.



REFERRALS AND CLIPPINGS FOR HISTORICAL AND POETICAL VIEW. CLASSICAL *EPISTEME*

Historical

- Only past time
- Logical-temporal relationships (tripartition of events)
- Linearity and causality
- Chronological and taxonomic matrix
- Historiography as paradigm of correction and methodological similarity
- History as it happened (historical science of past facts/ based on judgement)
- Source reliability issues: regarding only materials as documents
- Desconsideration of memory fictionalization, reports, narratives and oral sources

Poetical

- Symbolical representation
- Defined by the binomial **Sign and Signification**
- Supports take the place of the phenomenon
- Aesthetic reduced to the subjective and technical to the objective
- Social representation
- Science of the sensible based on **Logocentric** and **Teleological**
- Depreciation of the sensible for the intelligible (Platonic-Aristotelian decision)



REFERRALS AND CLIPPINGS FOR HISTORICAL AND POETICAL VIEW. CLASSICAL *EPISTEME*

- Defined by the binomial Sign and Signification

When you hear two Brazilians talking, it is not absurd, because it makes sense but if you do not understand the language code you have no access to the sign and signification. The poetic creation (music) is first to make sense and it is not reduced to sign and signification.

- Science of the sensible based on:

Logocentric:

1. A structuralist approach to texts and especially to literary works that conceives of language as based in rational thought and holding meaning by virtue of its potential relation to fundamental reality.
2. Excessive attention paid to the meanings of words or distinctions in their usage.

Teleological:

1. The philosophical interpretation of natural phenomena as exhibiting purpose or design.
2. The use of ultimate purpose or design as a means of explaining phenomena.
3. Belief in or the perception of purposeful development toward an end, as in history.



- Naturalmente, minha objeção não é quanto aos historiadores tomarem de empréstimo técnicas e ideias de outras ciências sociais e incorporarem a seu próprio trabalho os mais recentes desenvolvimentos nessas ciências, desde que sejam úteis e pertinentes. É quanto à distribuição de bagagem histórica em uma série de vasos não comunicantes. Não existe uma coisa do tipo história econômica, social, antropológica, ou história psicanalítica: existe apenas história.

- My objection is not, of course, to historians borrowing techniques and ideas from other social sciences and integrating the latest developments from these sciences into their own work, so far as they are useful and relevant. It is about distribution of historic baggage in a series of non-communicating vessels. There is not a thing such as economic, social, anthropological history, or psychoanalytical history: there is just history.

ERIC HOBSBAWN

On history: 1998, 78-79.



- But in order to understand our assertion that the “metaphysical” asking of the prior question is historical through and through, one must consider one thing above all: in this assertion, history is not equivalent to what is past; for this is precisely what is no longer happening. But much less is history what is merely contemporary, which also never happens, but always just “passes”, makes its entrance and goes by. History as happening is determined from the future, tales over what has been, and acts and endures its way through the *present*. It is precisely the present that vanishes in the happening.

MARTIN HEIDEGGER

Introduction to metaphysics: 1999, 46



- This conceptual speculum(mirror) tensions Brazilian music for strings' fingering through an established customs of parameters which frame and unframe the historical way of poetic happening.
- Who defines the baselines of what is historical and what is musical?
- Are the parameters universal, in other words, are they always the same for all kind of history and music?
- For futher knowledge you can read de article by A. Jardim: "The poetic dimension within the hegemonic context of technique".



RESEARCH PROJECT: BRAZILIAN MUSIC TO STRINGS' FINGERING

Obras de:

Roberto MACEDO / Alexandre SCHUBERT / Carlos ALMADA / Sérgio DI SABBATO / Ernani AGUIAR / Marcus FERRER

5 de março de 2015 . Salão Leopoldo Miguez . 19h .

Escola de Música da UFRJ
Rua do Passeio 98, Lapa
ENTRADA FRANCA

CORDAS *Dedilhadas* em CONCERTO

CAMERATA DE CORDAS DEDILHADAS DA UFRJ

Paulo Sá – Bandolim
Henrique Cazes – Cavaquinho
Marcus Ferrer – Viola de 10 cordas
Celso Ramalho – Violão Requinto
Bartolomeu Wiese – Violão de 6 cordas
Marcello Gonçalves – Violão de 7 cordas

Pedro Cantalice – Cavaquinho (Part. Especial)

ORQUESTRA SINFÔNICA DA UFRJ

Regência – André Cardoso



PROJECT KEY ISSUES

- Asking the musical questions of Brazilian culture
- Web page creation: <http://camerata.musica.ufrj.br/>
- Public note for the composition of original works
- Sharing results at area congress
- Publication of articles
- Orientation of undergraduate and graduate work
- Performance at artistic events
- Recording of selected works
- Creation of sheet music and phonograms collection
- Proposition of conceptual tools for thinking and creation of Brazilian music for strumming strings



CRITIC-THEORETICAL EXERCISE: “GOIABEIRA” (GUAVA TREE) BY MARCUS FERRER

- Orchestration of a *campanella* fingering as “groovemic creation”

Violão 6 cordas

The musical notation is for a six-string guitar (Violão 6 cordas) in 7/8 time. It features a single melodic line with a complex, rhythmic pattern. The notation is divided into four measures by vertical bar lines. Above the first two measures is the chord symbol Em7, and above the last two measures is F#m11/E. The notes are written on a single staff with a treble clef. The first measure starts with a 16-measure rest (16) and an 8-measure rest (8). The notes are primarily eighth and sixteenth notes, with some beamed sixteenth notes. The fingering is indicated by numbers 1-4 under the notes. The overall style is a 'groovemic creation' as described in the text.

Em7 Em7 F#m11/E F#m11/E



“GOIABEIRA” BY MARCUS FERRER

- Goiabeira sprouts from an arpeggio's energetic impulse, it is this gesture of fingering strings that allows every note's sound in a sounding event as a block of chord in *legatto* which offers the generating core of the entire composition. Such as a groovemic root, harmonic and melorythmic's events that ramify from a trunk, the musical things of composition. Goiabeira embodies and shapes are conducted by group's timbre.
- The four measure cycle in key signature 7/8 to each harmonization can be represented with the following encryption: Em7 / Em7 / F#m7 (11)/ F#m7 (11)
- Considering the tetrads (4 notes that compound the two initial chords) of eolic mode scale supported by a bass pedal emitted by 7 strings guitar in E note as a baseline to encryption.
- It is outstanding how two initial tetrads are disposed as chains which keep the expositive possibilities of minor and major modes from the E pedal consolidating itself as the composition's tonic note.



“GOIABEIRA” BY MARCUS FERRER

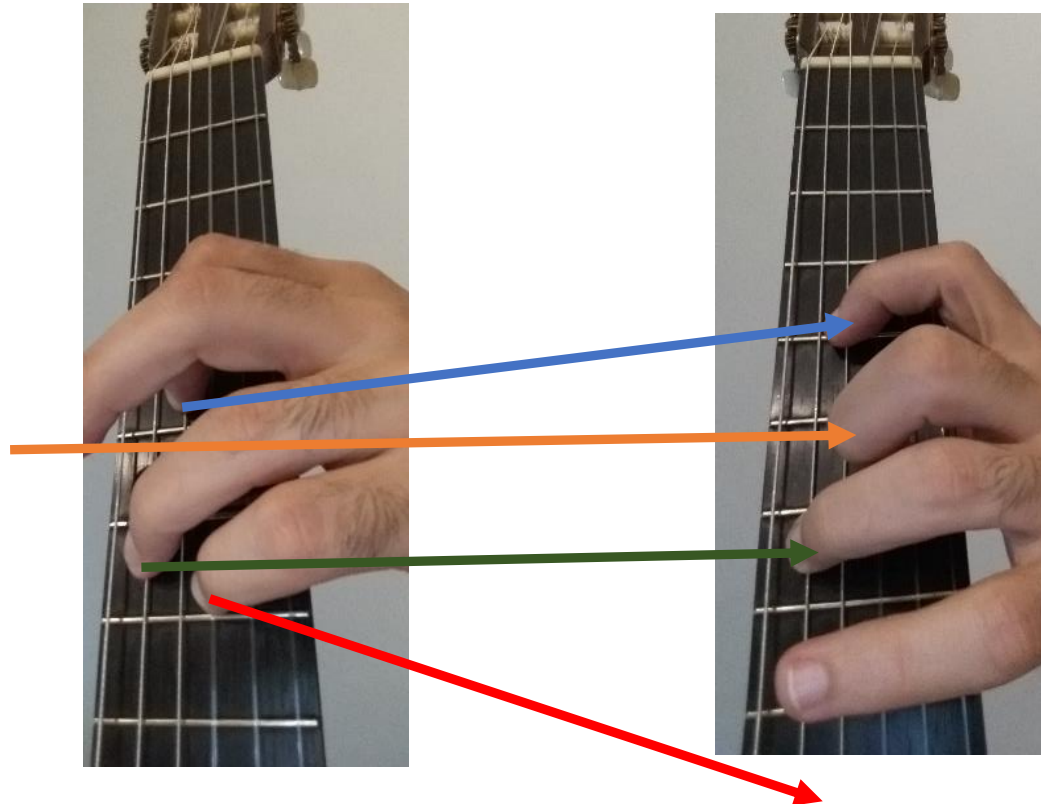


Figure 2: Chord Em7 with left hand

Figure 3: Chord F#m11/E with left hand



EXTEMPORIZATION'S PROCESS



Figure 5: extract from 6 strings guitar presents thematic event to cavaquinho's groove



Figure 4: Cavaquinho's section (M. 5 e 6)

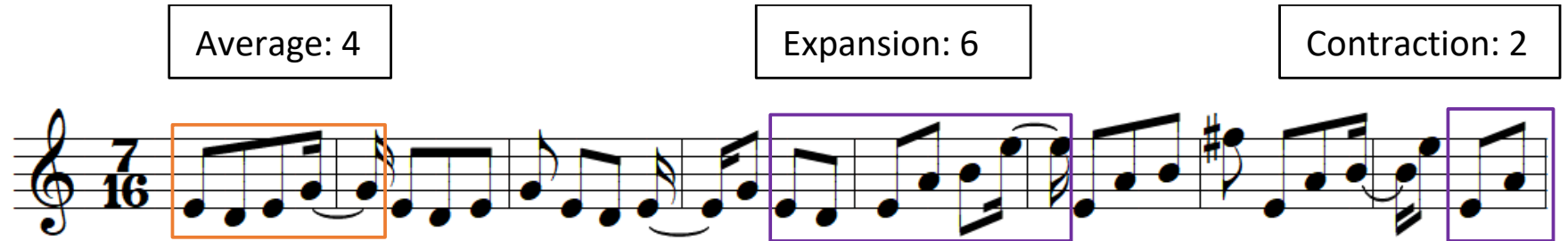


Figure 6: extract from quart guitar (M. 21 – 28) Quart guitar is tuning: A-1, E-2, C-3, G-4, D-5, A-6

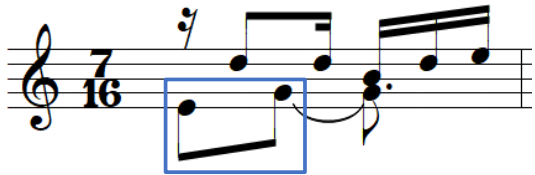


Figure 7: extract from 6 strings guitar (M. 1) presents the binary sequence in grave region of initial's arpeggio which will be thematic event to viola and quart's groove



GROOVEMIC FRASEOLOGY AND MORPHOLOGY IN THEME A



Figure 8: “Theme A” presented by mandolin and Brazilian viola with E dorian harmony in previous phrase (M. 21-24)



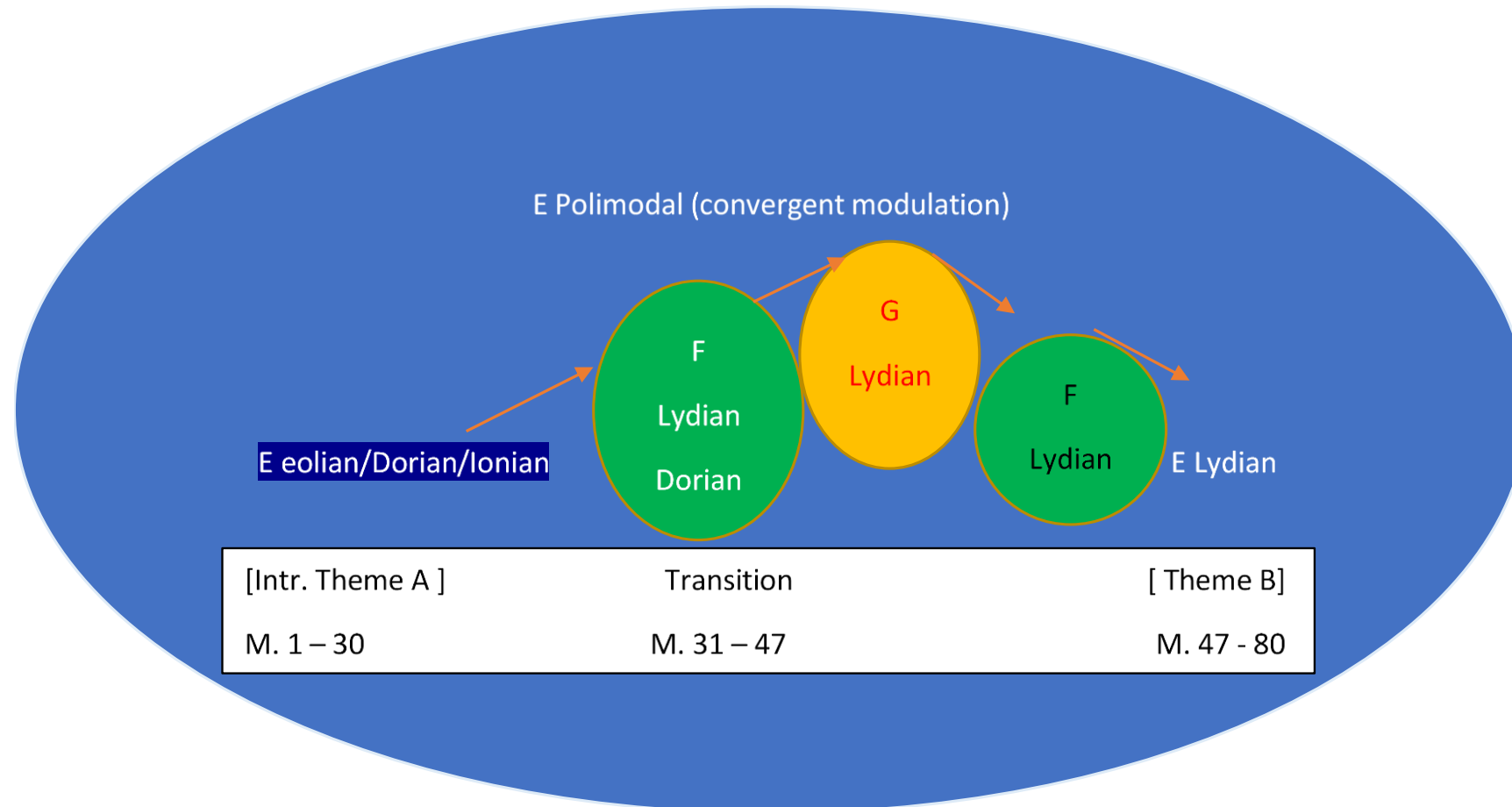
Figure 9: Continuation of “Theme A” presentation from now on with E ionian harmony in consequent phrase (M.25-28)



Figure 10: Guitar arpeggio's extract which presents fraseologic material of “Theme B” (M.51)



HARMONIC SCHEME OF SECTIONS IN MACROFORM TILL THEME B EXPOSITION.



MEASURES 13 TO 20 OF “GOIABEIRA”

13

Cvq. *p*

Bdl.

Rqt.

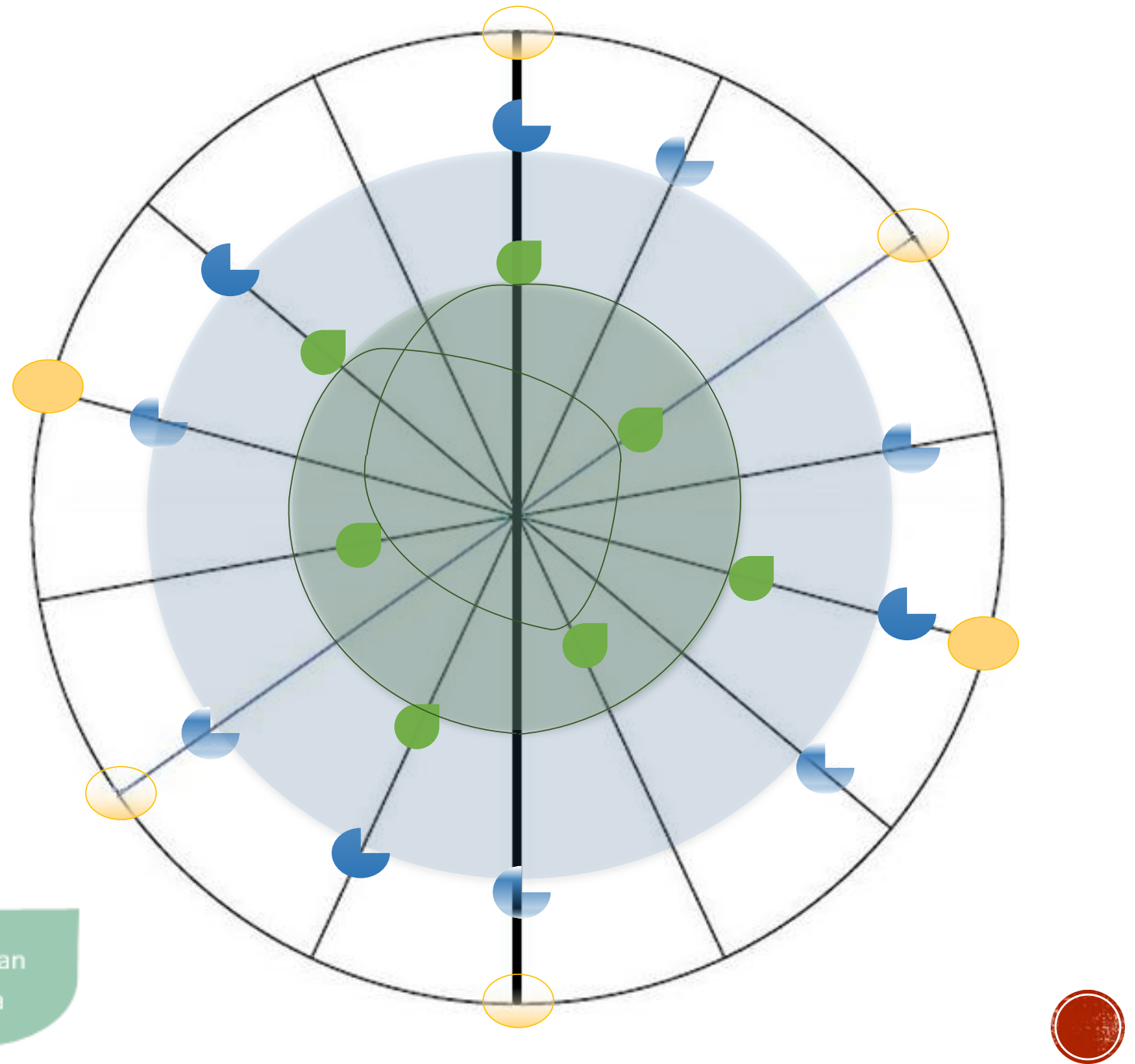
VI. 6

VI. 7

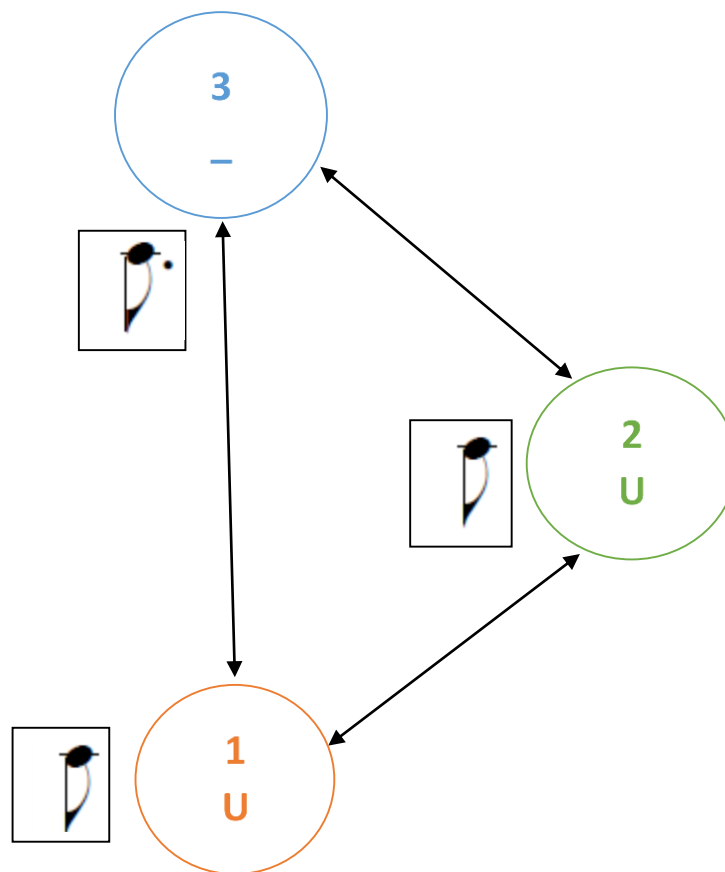
This musical score is for measures 13 to 20 of the piece "Goiabeira". It features five staves: Cello/Viola (Cvq.), Bassoon (Bdl.), Clarinet in B-flat (Rqt.), Violin 6 (VI. 6), and Violin 7 (VI. 7). The Cello/Viola part begins with a piano (*p*) dynamic and a series of eighth-note chords, each marked with an accent (>). The Bassoon part is silent throughout these measures. The Clarinet in B-flat part plays a melodic line with eighth notes and some ties. Violin 6 plays a rhythmic pattern of eighth-note chords, while Violin 7 plays a similar pattern of eighth notes. The score is written in 2/4 time and includes various musical notations such as beams, ties, and slurs.



Figure 12: circular chart of the accents of the 6-string guitar, cavaquinho and Brazilian viola playing 14 bars, as a proposal to represent the extemporization and consequent resulting from a *continuous pulse*



REPRESENTATIONAL PROCESSES OF TEMPORAL SCANSION



MUSIC-HISTORICAL RECONSIDERATIONS

Contributions to Philosophy: Music as a poetic thinking

- Thinking and poeicing belong together to work of art;
- The truth putting in music;
- Disruption of historiography and calculated musicology in the foundation of score music, sign and logocentrism;
- Origin as history happening;
- Language/Logos as primary question

Theory of formativity

Audiotactile Musicology

- Interactions between pulsives events and productive medias;
- Work of art is the law;
- Listening and body hermeneutics;
- Articulation of other strategies of representation and medialogical subsumption;
- Dethronement of discourse hegemonic eurocentric;



THE MUSICAL TIME AS FORMATIVE EXPERIENCE OF POETICAL

- Every musician has a way of expressing such energetic fervor, her own idiosyncratic way of “keeping the tempo”, if only through simple articulations, even when they are just presupposed, while still inducing it with clever allusions, with a phonic realization whose dependence on its own corporeal *habitus* is direct. Such is the theoretical precondition of a pulsating construct carrying in itself the existential validation of lived experience, of the subject’s Being-in-it turning into an object, inextricably linked with it, in theory at least, in a representation merging Subject Object-Relationship. I define such an existential articulation, implicit or made explicit, as *continuous pulse*.

CAPORALETTI, Vincenzo. In: An audiotactil musicology.



THE MUSICAL MEMORY AS POETIC CREATION

- The word memory comes from the Greek μνήμη which says, most immediately, (a) the action of remembering, (b) remembering oneself, (c) that which remains in the spirit, (d) documents, (e) archives, (f) precepts, (g) prescription.
- If we de-construct μνήμη into μνη-, which ultimately says **unity**, and -μη, which can say, if derived from the Indo-European * **med** this becomes to govern, to think, to dream or to measure, we would have memory say to govern, to think or to measure **the unit**.
- In its elongated form, already in Greek, μνη says to meditate, to reflect, to invent, yet also, **to veil**.
- **From this, memory can be understood as the instance of inventing, meditating, reflecting and ensuring**, it ultimately means of **caring the unity**.
- It is by memory, retrospective and prospective, that unity is configured as reality [...] it is with **poetic memory** and through poetic memory “her” that the **power of unity** is established within Olympus itself, with the victory of Zeus.



THE MUSICAL MEMORY AS POETIC CREATION

- A palavra memória provém do grego μνήμη que diz, mais imediatamente, ação de se lembrar, o lembrar ele mesmo, aquilo que permanece no espírito, documentos, arquivos, preceitos, prescrição. Se se decompusesse μνήμη em μνη-, que diz, em última instância, unidade, e -μη, que pode dizer, se derivado do indo-europeu *med governar, pensar, sonhar ou medir, teríamos que a memória diria governar, pensar ou medir a unidade. Na sua forma alongada, já no grego, μνην diz meditar, refletir, inventar, mas também, velar. A partir daí pode-se entender memória como a instância de inventar, meditar, refletir e velar, no sentido de cuidar, a unidade. É pela memória, retrospectiva e prospectiva, que a unidade se configura realidade [...] é com ela e por ela que o poder da unidade se estabelece no âmbito do próprio Olimpo, com a vitória de Zeus.
- JARDIM: 2005, 126, In: Music: the vigor of poetic thinking



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Measures	Sections	Function and morphology	Harmony	Temporal events
1 - 20	Introduction	Groove, preparation, thickening	Pedal in E, and subsequent confirmation of E eolic	Measures in 7 (4+3) (3+4) (8+6) (7+7) 2 longs and 3 briefs: 6 string guitar Brief, long, brief: Cavaquinho 4 longs tuned on 4 ^a : Viola Tectic extemporization replacing the primary accent
21 (ritornelo) (first ending: 27-28) (second ending: 29-30)	2	Exposition of Theme A melodic moviments and timbral fusion	E Dorian and jonian Compatibilization of minor/major binomial	Plurality of accents and tessitura direction. Melody followed by harmonic-rhythmic counterpoints
31 - 47	3	Development	Expanded episodes, replacement of subdominant by the binomial F lidian / dorian. Conclusitive chord in G lidian = E tonic, deceptive cadence E/ F/ G/ F/ E	Instability, resumptions in anacrusis impulses. Metrical accent rotation but not of the continuous pulse (corporeal <i>habitus</i>)
47 - 79	4	Transition, Theme B. Density emptying and return with free counterpoint divertimento (amusement)	Harmonic estabilization in E Lidian	Introduction of binary metrics over mixed time signature, transformation of groovemic trunk by extemporaneous and ampliflied events from previous sections.

Measures	Sections	Function and morphology	Harmony	Temporal events
80 - 110	5 Resumption of sections 2 and 3	Reexposition with development, Functions changing between the instruments/ timbres	Return to E minor modes, the same cadencial treatment of sections 2 and 3	IDEM to sections 2 and 3.
111 - 131	6 Theme B and coda	Retransição contraída para o final	E lidian	Jambic ending with displacement of metric acent to weak part.

Table 4: Goiabeira's Macroform and functional analysis of sections. <http://camerata.musica.ufrrj.br/wp-content/uploads/2018/08/Goiabeira-Marcus-Ferrer.pdf>

