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R UV&WQ'F G'CTVGU"

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F kuugtvc± q"cr t gugpvfc"cq"Kpurkwwq"f g"Ct vgu"  
f c"Wpkxgtukf cf g"Guvcf wcn'f g"Eco r kpcu"eqo q"  
r ctvg"f qu"tgs wkukqu"gzki kf qu'r ctc"q"qdvgp± q"  
f q"Vwru" f g"O gvtg" go "O Àlec." pc"<sup>a</sup> tgc" f g"  
eqpegpvc± q" O Àlec< Vgqtkc." Etkc± q" g"  
Rt<sup>a</sup> vlec0"

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*Qtkgpvcf qt <Rtql0F t0Rcwq'Lqu² 'f g'Uks wgtc'Vkp² "*

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GUVG" GZGO RNCT" EQTTGURQPF G" î "  
XGTUì Q" HPCN" FC" F KUUGTVVC¥ì Q"  
FGHGPFKFC" RGNQ" CNWPQ" OCTIQ"  
CFKOKT" RCVTG\ G" LWP KQT." G"  
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LQU 'FG'UKS WGT'C"VKP| 0'

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DCPEC'GZCO KPCFQTC'FC'FGHGUC'FG'O GUVTCFQ"

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OCTIQ'CFIOKT'RCVTG\ G'LWPKQT"

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QTKGP VCFQT<RTQH0FT0RCWNQ'LQU 'FG'UKS WGTTC"VR| '"

O GO DTQU<"

30ARTQH0FT0RCWNQ'LQU 'FG'UKS WGTTC"VR| '"

40ARTQH0FT0CEf EKQ"VCF GWF G'ECO CTI Q'RKGF CFG"

50ARTQH0FT0LQTI G'NWK "UEJ TQGF GT"

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Rtqi tco c'fg'R»u/I tcf wc± q"go 'O Aulec'fq'Kpukwwq'fg'Ctvgu'fc'Wpkxgtukf cf g'Guvf wcn'  
fg'Eco r kpcu"

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C"cw'fg'f ghuc"eqo "cu'tgur ge kxcu'cuukpcwtcu'f qu'o go dtqu'fc"dcpec'gzco kpcf qtc"  
gpeqpvtc/ug'pq'r tqeguq'fg'xkf c'cecf 'o lec'fq'cnwpq0"

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*Rctc'Ekpwc'g'N»wu'''*  
*eqo rcpj gktcu'pc'''*  
*lqtpcf c'rgq'tkq'fc'Xkf c.'''*  
*eqo 'co qt'g'i tcvkf-q0'*  
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CI TCF GEKO GP VQU'

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C"o gwu"lco kktgu."r ctgpgu" g"co ki qu."gur gekm gpyg" c"N»wu."Elpkc."O ctkq." Ercwf kc."Ukf pg{."Ectqkpc" g"Lwkpc."r gm"ectkq q."r cek'pek" g"clwf c"pgug"r tqeguq0'

" Cq"o gw'qtgpcvf qt "Rcwq" Vkp² ."r qt" vgt" cetgf kcf q"pgug" vcdcnj q" g"gpewt vcf q"q" eco kqj q'eqo "uwcu'xcnkqucu'kpf kec±, gu'g' uwi guv, gu0"

" C" Hwpf c± q" f g" Co r ctq" «" Rgus wkuc" f q" Guvcf q" f g" U q" Rcwq" \*HCRGUR+" g" c" Eqqt f gpc± q" f g" Cr gthgk± qco gpvq" f g" Rguuqcn' f g" P \*kgn' Uwr gkqt" \*ECRGU+." r grc" eqpeguī q" f c" dquc" pq" r gt qf q" go "s wg'tgcnk' gk'c' r gus wkuc0 "

" Cqu"co ki qu"J grf gt" Vqo <sup>a</sup> u" Rkqj gkq." Tlectf q" J gptks wg" Ugtt q." F gpkū" Uctvqtcvq" g" Gf f { "Cpf tcf g." r grc" co k cf g" g" cvgpekqucu' clwf cu" c' tgur gkq" f q" wpxgtuq" xkqmp \*lvkeq0'

" Cqu" r tqhguaqtgu" Ce<sup>a</sup> ekq" Rkgf cf g." Lqti g" Uej tqgf gt" g" Ece<sup>a</sup> " O cej cf q." r grc" r ctvlek c± q" pcu" dpecu" f g" s wcnk hlec± q" g" f ghuc" f guvg" vcdcnj q." vcl gpf q" ko r qt vepgu" uwi guv, gu'g' s wguvqppo gpvqu" cq" o guo q0"

" Cqu" r gus wkucf qtgu" Xkplekwu" Dcuqu" I qo gu" g" O ctkc" Dgcvtk' E { tkpq" O qtgkc." r grc" eguī q" f g" o cvgtkku" g" clwf c" eqo "c" eqpukwk± q" f q" r tqlgvq0'

" C" Ngqpcf q" Rcuuqu." r grc" t g xku q" vgz wcn0"

" C" Gi dgtvq" I kuo qpvk" r grc" r ctvlek c± q" pc" r gus wkuc" eqo "q" gpxlq" f g" s wguvqpa tkq." g" c" Cngzcpf tg" I kuo qpvk" r grc" cvgpc± q" c" guvg" r gus wkucf qt0""

C" Gi dgtvq" I kuo qpvk" P cp<sup>a</sup> " Xcucpegru" \*p" o go qtkco +." O cphg" Glej gt" g" Lcp" Gtknī Mqpi uj cwi . " r grc" t gcnk' c± q" f c" dgrf uko c" qdte" s wg" f g tkxqw" guvg" guwf q0"

" C" vqf qu." o kqj c" lo gpuc" i tcvk' q0'

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## TGUWO Q"

Q"r tguqpv"tcdcnj q"lpxguki c"cqdtc"xlqmp"lulec"fg"Gi dgtvq"I kuo qpvk'r grcu'i txcx±j gu'  
eqpvkf cu"pq"ª rdwo "F cp±c"fcu"Ecdg±cu"\*GEO "Tgeqtf u<3; 99+"g"dwuec"vgegt"tgrc±j gu'  
gpvtg"cgutwwtc"fg"ugw"kpwtwo gpvq."cu"v²eplecu"go r tgi cf cu."q"eqpvqAf q"fkuewtukxq."  
dgo "eqo q"s wguv, gu"tghgtgpvgu"cq"ugw'eqpvz vq0'F guvc"hqto c."r tgvqpf g"r qulekqpc"qu"  
tguwncf qu" qdvkf qu" pc" vclgw»tk" f q" tghgtkf q" o Àuleq" g" pq" ugi o gpvq" go " s wg" hqk'  
mp±cf q0'C"gutwwtc"o gvqf qn»i lec"r ctvg"fg"wo c"vcpuetk± q"vqvn'fc"hczc"õRctv'Kõ."  
gzegt vq"ugrgekqpcf q."ugi wg"eqo "wo c"fguetk± q"fq"guvkq"go r tgi cf q"r qt"o glq"fc"  
ko gtu q"pc"gutwwtc"fq"o cvgtkn'fg"ceqtf q"eqo "qu"r ct-o gvtqu"3+"rtqegf ko gpvqu"  
eqo r qulekqpcu." 4+" uqqtkf cf gu." 5+" »r lecu" o wulecku." g" 6+" kpvtvgzwcnkf cf g± g"  
rtquugi wg"eqo "lphqto c±j gu"gz vtc"ff cu'fg'uwc"vclgw»tk"gf q"eqpvz vq'fc'r tqf w± q0'

**Rcixtcu/ej cxg<**"I kuo qpvk"Gi dgtvq="Xcæqpegru" P cpª = Xlqn q="O Àulec" Kpwtwo gpvci'/" Dtcuka" Gf kkpqu' qh'  
Eqpygo r qtct{ 'O wule0'

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## CDUVTCEV"

Vj g" r t g u g p v" t g u g c t e j " k p s w k t g" v j g" x l q m p k u k e" y q t n l' q h" G i d g t v q" I k u o q p v k' v j t q w i j " v j g" t g e q t f u" e q p v k p g f " k p" v j g" c r d w o " F c p ± c ' f c u' E c d g ± c u" \* G E O " T g e q t f u < 3; 9 9 + " c p f " u g g n l' v q" k p x g u k i c v g" t g r v k p p u" d g v y g g p" j k u" k p u t w o g p v u" u t w e w t g." v e j p l s w g u" g o r m { g f . " f k u e w t u k x g" e q p v g p v . " c u" y g m' s v g u k p p u" t g h g t t k p i " v q" v j g" e q p v g z v' V j w u" k p v g p f u" v q" r q u k k q p" v j g" q d v c k p g f " t g u w n u" k p" v j g" v t c l g e v q t { " q h' v j k u" o w u k e k p" c p f " k p" v j g" u g i o g p v' k p" y j k e j " k' y c u" r w p e j g f' O' V j g" o g v j q f q m i k e c n' u t w e w t g" u n c t u' l t q o " c" v q v e n' v t c p u e t k r v k p p" q h' o R c t v' k o' v t c e m" u g r g e v g f " g z e g r v . " h q m q y g f " d { " c" f g u e t k r v k p p" q h' v j g" u v { r g" w u g f " d { " k o o g t u k p p" k p" v j g" u t w e w t g" q h' v j g" o c v g t k e n' c e e q t f k p i " v q" v j g" r c t c o g v g t u < 3 + " e q o r q u k k q p e n' r t q e g f v t g u . " 4 + " u q p q t k k g u . " 5 + " o w u k e c n' v q r k e u" c p f " 6 + " k p v g t v g z w c r k v { . " c p f " e q p v k p w g u" y k j " k p h q t o c v k p p" g z v t c e v g f " q h' j k u' v t c l g e v q t { " c p f " v j g" e q p v g z v' q h' v j g" r t q f w e v k p p 0"

M g { y q t f u < I k u o q p v k' G i d g t v q = X c u e q p e g r u u " P c p a = C e q w u k e " I v k c t = D t c | k l c p " k p u t w o g p v e n' O w u k e = G f k k p p u' q h' E q p y g o r q t c t { ' O w u k e 0'

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### 30 Eqpukf gt c±; gu'kplekku'

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C"r ctvk" f c¶" cq"qwxk" f kxgtuqu" hppqi tco cu" g" r gthqto cpegu" f guvg"o Àuleq." r wf g" r gtegdgt"s wg."go "o gkq" c"wo c"xcuc"r tqf w± q."ewlc"r nctckf cf g"cvkþi g"j qtþ qpvgu" f kþf egku" f g" f grko kct" pwo " stcvq" o cku" uko r rkuc." hqtco " go r tgi cf cu" cni wo cu" xlku" f g" vctdcnj q" eqo " ectcevgt ¶i Àulecu"dcuwpvg"o ctecpvgu0'Q"xlqn̄ q."r qt"gzgo r nq."hi wtc"pqu"egp<sup>a</sup> tkqu" f c"ecp± q" dtcukgk c."pc"o Àulec"gtwf kc"eqpvgu r qt-pgc" g"pc"o Àulec" kputwo gpvcf0'F gpvtq" f guvc" Ànko c" ecvgi qtkc."wo c"xlk" f g"vctdcnj q."s wg"eqo gegk'c" f guetgxgt"pq"r ct<sup>a</sup> i tchq"cpvgtkqt."eqo g±qwc"

ugt'f gndpgefc'r tlpelr cm gpvg'pc'ugi wpc'o gvcf'g'f'c'f'2'ecf'c'f'g'3; 920Rquuq'ekct'wo "cr grq"«  
 etlc± q"gur qpvpge."«u'hqto c±,gu'o cku'eco gt'f'lecu"g"cq'vcv"eqo "c"ewwte'r qr wct"eqo q"  
 cri wo cu'ectcevt'f'lecu"o ctecpvgu'0' "o cku"gur gekleco gpvg'pguv"eqpvzq"s wg"eqo gegk'c"  
 f gupj ct'q'r tguvg'r tqlgv'f'g'r gus wkuc'0"

Q'r qpva'f'g'r ctvk'c'hk'wo "r tqlgv'f'g'r gus wkuc'f'g'kplec± q'Elgpv'f'lec's wg'xkuw"  
 kpxguki ct'wo "grgo gpv"o ctecpvg'f'g'v"eqplwpv'f'g'qdtcu<δQ"o qf'ckuo q'r tguvg'pc"  
 qdtc'xkmp'f'lecu"f'g'Gi dgtv'I kuo qpvk'4'0'Rgr"cp'a'kug"f'g'gzegvqu"gz'vc'f'qu"f'g"wo "  
 eqplwpv'f'g"eqo r quk±,gu."r wf'g"qdugtxt"q"wuq"f'g"wo c"u² tkg"f'g'r tqegf'ko gpvu"f'g"  
 pcwtg'c"o qf'cn's wg"eqpvt'kdwo "r ctc"cegpwct"q"ugw"ect'a'vgt"² vpleq"g."c'f'o "f'kuq."ug"  
 tgrckqpc "go "f'kxgtuqu"o qo gpvu"eqo "c"r t»r tk"gut wwtc"l'f'lecu"f'g"ugwu'xkqr,gu."wo c"  
 xg' "s wg"² "tgeqttgpv"q"wuq"f'g'j cto qpku'f'gtkcf'cu"fc"uqdtgr quk± q"f'g'r cf't,gu"eqo "  
 o qxko gpv"r ctcgrq"g"eqtf'cu"uqncu"eqo q"pqvc"r gf'cn'F'g'v"r tqlgv."r wf'g"qdvgt"wo "  
 r tko gkq"gdq±q"cegtec'f'g'ugw'gukr"xkmp'f'lecu<c"gut wwtc"f'qu"kpwtwo gpvu."pq"s wg"  
 f'k' t'gur gkq"«s wcpkf'cf'g'f'g'eqtf'cu"g'uwc'u'chpc±,gu."dgo "eqo q'cni wpu'tgewtuqu'v'epkequ"  
 g'eqo r qulekqpcu'tgeqttgpvu'go "uwc"qdtc'0"

Eqpwf'q."uwti kco "qwtcu"s wguv,gu"s wg"pqu"o qv'xctco "«"etlc± q"f'g"wo "pqxq"  
 r tqlgv'f'g'r gus wkuc<S wcn'ugtk"c"tgr± q"f'g'Gi dgtv'I kuo qpvk'eqo "g'v"o cvgtkn'f'g"  
 pcwtg'c"² vplec'A'S wku'f'kewtuqu"gu'ctkco "ecttgi cpf'q'A'Eqo q'vgtk"uk'q"c"vclg»tk"pc"  
 ectt'gk'c'f'g'v"o À'leq"go "tgr± q"«"xk'f'g'v'cdenj q's wg"ekgk'cpvgtkqto gpv'A'S wcn'ugtk"c"  
 tgr± q"f'g'v"o À'leq"dtcuk'gk'q"go "uwc'u'r tqf'w±,gu"eqo "q"ugi o gpv'f'q"lc|| "gwtqr gw'pc"  
 GEO "T'geqtf'u."i txcxf'qtc'gwtqr glc'r gr's wcn'i tcpf'g'r ct'v'f'g'v'qdtc'hqk'i txcxf'c'A'J'cxgk'c"  
 cri wo c"kf'gp'v'lecu± q"eqo "qu'f'kewtuqu"g"r tqegf'ko gpvu"wk'cf'qu'r qt"qwtqu"o À'lequ"  
 eqpu'ci tcf'qu'pguv'ugi o gpv."eqo q'lep'I ctdctgm'Ej ctrlg"J'cf'gp'g'T'crr j "Vqy pgt'A"S wcn'  
 vgtk"uk'q"q"r cr'gn'f'q"r gtewu'k'p'kuc"P'cp'a"X'cueqpegvqu"pcu"i txcx±,gu"go "s wg"guv'x'g"  
 r tguvg'v'A'S wku'ugtkco "cu"v'epkecu"g"grgo gpvu"eqo r qulekqpcu"grgi kf'qu'r qt"Gi dgtv"  
 I kuo qpvk'r ctc"eqo r qt'uwc"o cpgk'c'f'g'v'qect."g"s wku'cu'tgr±,gu"eqo "c"gut wwtc"f'qu'ugwu"  
 xkqr,gu'A'Go "s wg"o gf'kf'c'g'wcu'r gthqto cpegu'ug'c'rk'p'j co "q'w'ug'f'kuc'p'eko "f'g'uwc"o cpgk'c"  
 f'g'v'qect"q'r kcpq."qwtq'ko r qt'v'p'v'kpwtwo gpv'pc"qdtc'f'g'v"o wnk'kpwtwo gp'v'kuc'A"

Go "hceg'f'g'wcu"s wguv,gu."cq"gdq±ct"q'r tguvg'v'r tqlgv'f'g'r gus wkuc"go "eqplwpv"  
 eqo "q"r tqh'0' Rcwnq"V'lp²."ej gi co qu"«"gueqij c"f'g"wo "f'kueq"fc"ectt'gk'c"f'g'Gi dgtv"

<sup>2</sup> Pesquisa de IC realizada em 2014 durante o curso de Bacharelado em Música Popular - Habilitação em Guitarra na Unicamp. Orientação: Prof. Dr. Paulo José de Siqueira Tiné. Apoio: Fapesp (processo nº 2013/24342-8).

I kuo qpvk' r ctc" eqpukwkt" q" o cvgtkcn' egpvtcn' f g" cp<sup>a</sup> rkg' F guvc" o cpgkct. " hqk' r quf' xgn' cperkuct" q" ugw" vcdcnj q" c" r ctvk" f g" wo " tghgt gpekcn' vgo r qtcn' hzq. " s wg" pqur r gto kkw' qdugt xct" eqpvz vqu. " hrcu" g" o Àukecu' f g" f kxgtuqu" o qo gpvqu' f g" uvc" ectt gktc" t gnekqpcf cu" eqo " wo " r qpq" f ghpkf q" f g" uvc" qdct0' C" qr ± q" cecdqw" ugpf q" r grq" f kueq" *Fcp± " f cu" Ecdg±cu*" \*GEO " Tgeqtf u<3; 99+." r grqu' ugi wkpvgu" o qvxxqu<

- **Á** kuo qpvk' wknk c" wo " xkqn̄ q" eqo " cngtc±, gu" pc" s wcpvk' cf g" f g" eqtf cu" g" chpc± q" go " tgrc± q" cq" hqto cvq" vcf lekqpcn' f guvg' kput wo gpvq="
- **Á** Rquuvk' co qutci go " uwhlekpgv' f g" i txcx± q" cq" xkqn̄ q" r ctc" c" cp<sup>a</sup> rkg="
- **Á** " wo " f qu" r tko gktqu" f kuequ" go " uvc" qdct" t gcrk' cf q" pc" xk" f g" vcdcnj q" s wg" ekgk' cpvgtkqto gpvg. " ugpf q" q" gzeqv" ugrgekqpcf q" eqpukw' f q" r tkpek' cm gpv" r qt" wo c" hqto c± q" f g' xkqn̄ q" g' r gteuu, gu' r qr wrct gu="
- **Á** kpcwi wtc" cu" r ctegtkcu" eqo " q" r gteuukqpkuc" P cp<sup>a</sup> " Xcueqpegmqu" g" eqo " q" r tqf wqt" O cphgf " Gkej gt" f c" i txcxf qtc" GEO " Tgeqtf u. " cu" s wku" ug" o cpvgtkco " cq" mpi q" f g" o wku" r tqf w±, gu' r quvgtkqt gu="
- **Á** Gu<sup>a</sup> " eqpgevq" eqo " q" ugw" o gkq" f g" f khw̄ q. " q" f kueq. " r grc" qti cpk' c± q" hqto cn' f cu" hczcu" g' f qu' r tqeguqu" f g" etlc± q" pq" guv' Af kq="
- **Á** cpj cf qt" f g" f kxgtuqu" r t' o kqu" kpvgtpeckpcku. "2" wo " o cteq" pq" s wg" f k' " t gur gkq" c" r tqg± q" f g" I kuo qpvk' pguug" egp<sup>a</sup> tkq0'

**308' Qdlgvxxqu"**

" Q" qdlgvxxq" egpvtcn' f guvc" f kuugtvc± q" 2 " cr tguvpct" wo c" cp<sup>a</sup> rkg' f q" vcdcnj q" f g" Gi dgtvq" I kuo qpvk' cq" xkqn̄ q" r qt" o gkq" f cu" i txcx±, gu" eqpuk' cu" pq" a rdwo " *Fcp± " f cu" Ecdg±cu*" \*GEO " Tgeqtf u<3; 99+0' Q" gzeqv" ugrgekqpcf q" hqk' c" hczc" òRctv' Kó. " pc" s wcn' I kuo qpvk' wknk c" ugw' xkqn̄ q" f g" qkq" eqtf cu" g' hrcwcu" f g" o cf gktc" cq" rcf q" f qu' kput wo gpvqu" f g" r gteuu q" vcecf qu" r qt" P cp<sup>a</sup> " Xcueqpegmqu' Cq" mpi q" f g" wo c" f guetk± q" o kpvekuc" f guvg" o cvgtkcn" r tgvpf q" f go qpvtct" tgrc±, gu" gzkvpgvqu" gpvtg" q" eqpv' g' f q" o wulecn" cu" v' epkecu" go r tgi cf cu" g" q" eqpvz vq" f c" r tqf w± q. " eqo r tggpf kf q" pwo c" u<sup>2</sup> tlg' f g" grgo gpvqu" ugrgekqpcf qu" s wg" r qf go " eqpvkdwk" r ctc" erctgct" wo " r qweq" cu" gueqj cu" tgrck' cf cu" g" qu" f kuevtuqu" gpxqmkf qu0'

F guvc" hqto c. " pq" s wg" f k' " t gur gkq" cqu" cur gevqu" f kt gwo gpvg" o wulecku. " ugrgekqpgk' qu' ugi wkpvgu' r ct→ gtqu" f g" eqrgc' f g' f cf qu<"

- ÁQu'tgewtuqu'v'epkequ'go r tgi cf qu'r grq'o Àleq'cq'vqect'gung'lpwtwo gpvq."eqo q'uwv"  
chpc± q."q'wuq'f g'eqtf cu'uqncu."cu'f ki kc±,gu'g'qu'ko dtgu'gzvct'f qu="
- ÁQu' r tqegf ko gpvqu" eqo r qulekqpcu." eqo q" ugw" f gugpxqkko gpvq" hqto cni' g" qu"  
f kuewtuqu'o gn>fleq/j cto ½plequ'gpxqkcf qu="
- ÁQu' i 'pgtqu" o wulecku" g" qwtcu" eqpwtw±,gu" uqpqtcu" f g" eqo wplec± q" eqo " c"  
eqo wplcf g'f g'qwxkpvgu="
- ÁQu'r tqeguqu'f g'etk± q."eqo q"q'wuq'f g'eqo r quk±,gu'g"gzegtqu"l'a "gzkuvpvgu"go "  
qwtcu'qdtcu."dgo "eqo q"q'go r tgi q'f g'paxqu'o cvgtkku="
- ÁRtqegf ko gpvqu'v'epkequ'tgrcekqpcf qu'«'r r vchqto c'f g'etk± q"go "guv'Àf kq'g'f kueq'f g"  
xlpkn" cq" wuq' f g" ghkqu" grv'½plequ" g" «' uqdtgr quk± q" f g" hckcu" f g" i txc± q"  
\*qxtf wldkpi +0'

" C'r ctvt'f gung'eqpv'Àf q."dwueq'f go qpwtct'r qu'f kku'eqpgz,gu'eqo "f cf qu'cegtec"  
f q'eqpvz vq'f guv'r tqf w± q."ugrgekqpcf qu'pqu'ugi wkvgu'cuuwpvqu<

- ÁC" hqto c± q" f g" Gi dgtvq" I kuo qpvk' cq" xkqñ q." dgo " eqo q" qdtcu" g" xkqmpkuc"  
tgrxcpvgu'r ctc'c'eqpukw± q'f g'uwv'o cpgkt'f g'vqect="
- ÁCu'pgegu'f cf gu'g'gueqj cu'xgtdcik' cf cu'r grq'o Àleq'go "tgr± q'cq'wuq'f gung'lpwtwo gpvq="
- ÁC"vclg»tk'f g" I kuo qpvk'g"qu'f kuewtuqu'xgtdcku'cegtec" f g"uwcu"gueqj cu'gu'v'v'ecu"  
pcs wgr"o qo gpvq="
- ÁQu'grgo gpvqu'p- q"o wulecku'r tgu'pvgu'pq'f kueq."eqo q"v'wru'f cu'hckcu'g'ko ci gpu="
- ÁC"uwv"r quwtc"go "tgr± q"cq'wuq'f qu'o cvgtkku" f g" qtki go "2 vplec."kf gpv'k'ecf qu"  
r tpek'cmo gpvq'eqo "q'eco r q"2 vpleq"dtcukgk"q"ewwv'cu'f g"qtki go "kpf'f' gpc."g"q"  
eqpvq'f q'ct'kuc"eqo "gungu'eqpvz vqu="
- ÁC"r ctgk"eqo "q"r gteuwkqpkuc" P cp^ " Xcueqpegrqu" g" q" r cr gn' f q" guvku" f gung"  
o Àleq'pqu'r tqeguqu'f g'etk± q'f c'qdtc'cpcrkuc'c="
- ÁC"r tqf w± q'f g'Fcp±c'f cu'Ecdg±cu'g" c'ej gi cf c'f g"Gi dgtvq" I kuo qpvk'«'i txcxf qtc"  
GEO "Tgeqtf u="
- ÁCu'ectcevt'f'v'ecu" f qu"o gkqu'f g"r tqf w± q" g"tgur ge'v'qu'r tqf wqu'f guv" i txcxf qtc."  
uqdtgw'f'p'q'ugi o gpvq'f q'lcl | "gwtqr gw'go 's w'Fcp±c'f cu'Ecdg±cu'f qf g'ugt'cmqecf q="
- ÁC"tgegr ± q'f guv'qdtc'pqu'o gtecf qu'dtcukgk"q'g'kpvtpcekqpcif'

Cq" dwuct" c" uwr gtc± q" f g" wo " hqto cvq" f gui cuvcf q" f g" r tqf w± q" pguv" a tgc"  
cecf 'o lec." s w' f kxk'g" q" ðf g'pvtqö" g" q" ðhqtco" f c" o Àleq" go " wplxgtuqu" f kkvqu."

r tqr qo q/pqu" c" cr tguqvct" qu" f cf qu" qdxf qu" go " tgr± q" c" guvqu" hcvqtgu" f g" hqto c" uweguukxc"cq"npi q" f q"vgz vq."o qvxcf qu'r grcu'kf gkcu'r tqr quvcu'r qt 'Cp v/pk 'E -pf kf q<"

Wo c"et"lec's wg"ug's wgtc"lpvgi tcn'f glzct<sup>a</sup> "f g'ugt"wpkrvgtcm gpvg"uqekqni lec." r uleqn>i lec"qw'npi w'vlec"r ctc" wkrk ct "rkxtgo gpvg"qu"grgo gpvqu"ecr c| gu" f g" eqpf w k go "c"wo c"lpvtr tgv± q"eqgtgpvg00 cu'pcf c"ko r gf g's wg"ecf c"et"leq" tguucng"q"grgo gpvq" f c"uvc"r tghgt' pelc."f guf g's wg"q"wkkrk g"eqo q"eqo r qpgpvg" f c"gutwwt± q" f c"qdtc0"EZPFKQ."4228."r 038-0"

Ngxcpf q" go " eqpv" q" ugw" vo cpj q." q" xqno g" f g" r ct-o gvtqu" l" cuwvqu" ugrgekqpcf qu'r ctc"cp<sup>a</sup> rkug."dgo "eqo q"q" f ko gpukqpcu gpvq" f guvg"r tqlgvq" f g"r gus wkuc"pq" hqto cvq" f g" f kuqvt± q" f g"o gutcf q."<sup>2</sup> "ko r qt vcpvg" tguucnct" s wg" cuwo ko qu" q" tkueq" f g" cni wpu" tguwncf qu" ugt go "gzr tguuqu" f g"o cpgkt" wo "r qweq" o cku' r cpqt-o lec" g" uwr gthlecri' f q" s wg" ug" vkguug' ulf q" cdqtf cf q" wo "eqtrw" o gpqt." o cu' s wg." r qt" qwtq" rcf q." xkuco qu' f ct" eqpv" f q" s wg" eqpukf gtq" kpf kur gpa<sup>a</sup> xgn' c" guv" cp<sup>a</sup> rkug0"

Rqt "hko ." guv" r gus wkuc" vgo "eqo q" qdlgvxq" eqpvtkwk' r ctc" co r rket" c" o wuleqi tchc" g" c" r tqf w± q" cecf' o lec" gzknvpg" c" tgur gkq" f c" qdtc" f g" Gi dgtvq" I kuo qpvk0Go "tgr± q" <<" o wuleqi tchc." tguucnco qu" s wg." npi g" f g" eqpukwkt" wo c" r ctvkwct" eqo " hwp±i gu" kpvtr tgvvxcu" g" r gthqto<sup>a</sup> vkecu" pq" ugpkf q" wuwci' f guv" hgttco gpvc" o" q" s wg" ugtk" s wguqpa<sup>a</sup> xgn' cq" r gxt/ug" go " eqpv" qu" r tqeguqu" etkvxqu" go r tgi cf qu" pc" o Aulec" f g" I kuo qpvk' o." r tgvpf go qu" hqtpgegt" wo " o cvgtkcn' s wg" r quuc" eqo r ngo gpvt" wo c" guewc" cvgpv" cq" gzeqvq." g" r qt" qwtq" rcf q." tgr tguqvct" c" r t>r tk" guewc" l" kpvtr tgv± q" f guvg" cwqt0'

**30' O gwqf qmji k'g'v'v'kf cf gu'f gupxqkxf cu" "**

P c" gzgew± q" f c" r tguqv" r gus wkuc." c" qr ± q" o gwqf qn>i lec" hqk' c" f g" r ctvt" f g" wo " cr tqhwpf co gpvq" pq" eqpvq' Af q." ugi wkp f q" f c" ugr± q" f qu" f cf qu" tgrxcpvqu." r ctc" r quvgtkqto gpvg" dwuct" eqpgz i gu" eqo " f cf qu" f g" qwtc" pcwvtgl c." tghgt gpvgu" cq" qdlgvq" f g" cp<sup>a</sup> rkug0F guv" hqto c." kplekcm gpvg" hqktgcrk' cf c" wo c" v'v'kf cf g" f g" ko gtu- q" pq" o cvgtkcn' f g" cp<sup>a</sup> rkug" eqo " c" kpv± q" f g." r qt" o gkq" f g" guewc" cpcn' lec." tgeqpukwkt" eqo " o ckqt" f gvcij co gpvq" r qu' xgn' qu" grgo gpvqu" o wulecku" s wg" eqo r i go " q" gzeqvq" ugrgekqpcf q." ewlqu" tguwncf qu" hqto " gzr tguuqu" pc" hqto c" f g" wo c" r ctvkwct" o wulecni' Rtkqt' co qu." qdxkco gpvg." cu' rkpj cu" gzgewcf cu' r grq" o Aulec" Gi dgtvq" I kuo qpvk' cq" xkqn q" g" hrcwc" f g" o cf gktc." o cu" vo d<sup>2</sup> o "pqvco qu" tgej qu" gzgewcf qu" r qt" P cp<sup>a</sup> " Xcueqpegrqu" r ctc" dwuct."

cq"o gpqu."wo c" f guetkē q" f q" vkr q" g" f q" eqo r qt wco gpvq" f qu" kpuw wo gpvqu" f g" r gtewuū q" wkrk cf qu" cq" hpi q" f q" tgej q<sup>5</sup>0'

Wo c" f cu" o ckqt gu" f hkwf cf gu" pc" tgcrl c± q" f guw" vcpuetkē q" ó" s wg" l<sup>a</sup> " gtc" r tgxkw" pq" r tqlgvq" ó. "g" s wg" ug" o quwqw" ko gpucō gpvq" o ckqt" pc" uw" gzgewē q. "hqk" c" f g" qwxk" eqo " r tgeku q" vqf cu" cu" pqcu" gzgewcf cu" pcu" hpi cu" cq" xkn q0P q" gzeqv. " r qf go qu" gpeqvct" tgej qu" eqo " r cuuci gpu" go " cnc" xgmekf cf g. " i tcw" f g" f ghpkē q" kpuwhkēgpvq" go " uw" gzgewē q. " f gpukf cf g" qecukqpcf c" r gr" uqo c" f g" f kuup-pekcu. " cif o " f q" wuq" f g" ghkqu" grgt/plequ" s wg" eqpvtdwgo " r ctc" f ko kwk" uw" emctg| c0' Cif o " f kuq. " go " f kxgtuqu" o qo gpvqu. " hqk" cr rēcf q" q" r tqegf ko gpvq" f g" uqdtgr qukē q" f g" hpi cu" i txcfcu. " v eplec" eqpj gekf c" eqo q" *qxgtf wddpi* . " s wg" f hkwnc" q" tgeqj geko gpvq" gzcqv" f c" f kku q" f g" ecf c" hpi c0' Ekq" vco d<sup>2</sup> o " c" f hkwf cf g" f q" tgeqj geko gpvq" gzcqv" f q" vkr q" f g" hmwcu" f g" o cf gtc" g" kpuw wo gpvqu" f g" r gtewuū q" wkrk cf qu. " wo c" xgl " s wg" p- q" j<sup>a</sup> " kphqto c±, gu" r tgekucu" uqdtg" kvq" pq" gpectvq" f q" f kēq0"

Cu" uqnv±, gu" r ctc" guvqu" f guhqu" ug" f gtcō " eqo " q" wuq" f g" wo " *uqhy ctg* " f gukpcf q" <<" o cpr wrc± q" f g" hczcu" f g<sup>a</sup> wfkq. " pq" ecuq" *Ugxgyj " Ut hpi " Uqhy ct g<sup>l</sup> " Vt cpuetkdg#* " eqo " q" s wcn" hqk" r quu" xgn" qr gtct" r ct- o gvtqu" eqo q" gs wcnk c± q. " r cpqt- o kēc" g" xgmekf cf g. " s wg" hcekrkw" guvq" vcdctj q<sup>6</sup>0' C" cs wukē q" f g" wo " xkn q" f g" qkq" eqtf cu" vco d<sup>2</sup> o " eqpvtdkw" dcuvcvq" r ctc" guw" cvxkf cf g. " eqo " q" s wcn" hqk" r quu" xgn" tgeqvut wkt" c" o cpgtc" f g" vqect" guvqu" hpi cu" g" f gko k<sup>3</sup> / rcu" eqo " o ckqt" r tgeku q" g" eqgt' pek0' Cif o " f kuq. " gzkvgo " cni vpu" vgej qu" f q" gzeqv" s wg" hqtcō " dcugcf qu" go " tgeqvqu" f g" r g±cu" rcp±cf cu" r qt" Gi dgtvq" I kuo qpvk" pq" o gkq" gtwf kq. " cu" s wku" vxo qu" ceguq" <<" r ct vkwct0' Rqt" hko . " hqk" tgnxcpvq" pguvq" r tqeguq" c" cr tgekc± q" f g" k<sup>0</sup> gtu" x<sup>f</sup> gqu" f kur qp<sup>f</sup> xgku" pc" kvgtpgv" f g" r gthqto cpegu" f cu" o guo cu" o *À* kēcu" eqpvk" cu" pq" gzeqv. " vcpvq" f g" I kuo qpvk" eqo q" f g" Xcveqpegru0"

Qwtq" f guhqu" gpeqvctf q" hqk" q" f c" r t> r tk" pqv± q" go " r ct vkwct0' Rtko gkco gpvq. " hqk" go r tgi cf q" wo " r cft- q" f g" chpc± q" g" s wcvkf cf g" f g" eqtf cu" s wg" ug" f kuvpekq" go " egtv" o gfkf c" f c" xgtu q" vcf kēqpcn" f q" xkn q0Qwtc" s wguv q" 2 " s wg" qu" o *À* kēqu" qr gtctco " egtvqu" r ct- o gvtqu" pq" gzeqv" s wg" p- q" ug" gps wcf tco " pcu" tgi tcu" o cku" eqpxgpekqpcu" f c" guetkc" o wkecn" vcf kēqpcn" Cif o " f kuq. " j cxk" egtv" f gur tgr ctq" f guvq" cwqt" go " rkt" ct" eqo " q" ukvgo c" pguvq" p<sup>f</sup> xgn" f g" f gvgpxqrxko gpvq. " vcpvq" r ctc" c" guetkc" r ctc" xkn q" g" o vkwq" o cku" go " tgr± q" <<" guetkc" r ctc" qu" kpuw wo gpvqu" f g" r gtewuū q0' Rctc" tguvrgt" guvqu" rēwpcu."

<sup>3</sup> A transcrição completa do excerto encontra-se disponível na seção **Anexo 3**.

<sup>4</sup> Tardiamente, tivemos contato com *softwares* que prometem gerar uma partitura a partir da faixa de áudio, o que facilitaria infinitamente este trabalho. Mas não houve tempo hábil para conseguir operá-los.

tgeqttgo qu"«"eqpuwnc" f g" wo c" u<sup>2</sup> tlg" f g" hqpvgu" dldnqi t<sup>a</sup> hlecu" l' o wuleqi t<sup>a</sup> hlecu. "ugpf q" cu" o cku' tgrgxcpgu < c+ "Xknc/ Nqdqu" \*3; 4: "g" 3; 76+ "g" I kuo qpvk" \*3; 92. "3; 95" g" 3; 96+ "r ctc" cu" hgttco gpvcu" f g" guetkc" r ctc" xkqn q" = d+ "I kuo qpvk" \*4239+ "g" E- o ctc" Ucpvu" \*4238+ "r ctc" c" hqto c" f g" guetkc" r ctc" q' xkqn q" f g" qkq" eqtf cu= e+ "Cpwpvgu" \*3; ; ; + "r ctc" hqto cu" f g" pqvc± q" f g" o Àulec" eqpvgu r qt- pgc= f + "Tqec" \*3; ; 8+ "Cpwpck± q" \*3; ; 2+ "g" Dqn q" \*4232+ "r ctc" tghgt' pekcu" f g" pqvc± q" f g" kputwo gpvcu" f g" r gtewu- q0' Rqt "hko . " pgeguicko qu" go r tgi ct" wo " vgo r q" r ctc" ucpt" cri wo cu" f hlew f cf gu" gpeqvtcf cu" pc" qr gtc± q" f q" uqhy ct g" gueqij kf q' r ctc" c" tgerk c± q' f guvc" r ctvwtc < "Ub ctwo wikeÍ " Hkpcrg0

" Rqtvcpg. " c" tcpuete± q" f g" vqf q" q" gzeqv" hqk" wo c" ko r qtvcpg" c' xkcf cf g" r ctc" guvc" r gus wkuo' C" f gur gkq" f q" vgo r q" go r tggpf kf q" g" f hlew f cf gu" gphg pvcf cu. " uqdtgw f q" r grq" cur ge vq' ctvgucpn's wg' c" gpqxixg. " hf ct' eqo " gung" o <sup>2</sup> vqf q' hqk' uduvpeknr ctc" i' gtct' ko r qtvcpgu" s wguqkpcu gpvcu" ceqtec" f cu' ectcevt' hlecu" f gung" o cvgtkn" cri o " f g" guvc" go " ukvqpk" eqo " q" s wg" pqu" r ctgeg' ugt" wo c" f cu' r<sup>a</sup> vlcu" eqpucci tcf cu" pq" r tqeguq" f g" tcpuo ku- q" f c" o Àulec" r qr wct0' Vgpj q' eqpxle± q" go " f k' gt' s wg' ugo " guvc" c' xkcf cf g. " guvc" r gus wkuo' p- q' vgtk' c' rcp± cf q" wo c" u<sup>2</sup> tlg" f g" lphqto c±, gu' s wg' ugt- q' cr tguvpcf cu' cq' hpi q' f q' vgzvq0"

" P c" eqpuwnc± q" f qu" tghgtgpekcu" o gvqf qn i lequ" s wg" qtkgpco " guvc" r gus wkuo. " r ctwo qu" f q' eqpegkq" f g" Cp<sup>a</sup> rkug" f q' Guvkq" r tqr quvq" r qt" Ngqpctf " O g{ gt0' Rctc" q" cwqt. " q" Guvkq" ug" cr tguvpc" r qt" o glq" f g" r cft; gu" kf gpvke<sup>a</sup> xgku" pq" qdlgvq" f g" guwf q. " s wg" f geqttgo " f qu' tguwncf qu' gpeqvtcf qu' r grq' ugw' etkcf qt" \*õej qleguö+ o gf kcpvg" wo " eqpvz vq" gur ge' hleq" \*õeqputc' pwo<sup>7</sup> 0' O g{ gt" r tqr ; g' s wg" c" Cp<sup>a</sup> rkug" f q' Guvkq" f g' xg' kplekt" eqo " wo c" õf guetk± q" g" emu hlecu± qö" f q" o cvgtkn" eqpuwncf q" õwo " eqplwvq" f g" ectcevt' hlecu" tgr rkecf cu" pwo c" qdctõ<sup>8</sup> 0' P c" gzwew± q" f guvc" c' xkcf cf g" r ctc" c" hckz c" õRctv' K. " hqto " ugrgekppcf qu' s wctvq' tghgtgpekcu" cpcn' hlecu" s wg' ug' h' gtco " r gtvpvgu" h' gpvg" cq' vkr q' f q" o cvgtkn' o wlecn' eqpvk q' pq" gzeqv0' U q" grgu < " Rtqegf ko gpvcu" V<sup>2</sup> epkeq/ Ego r qulekqpcu. " Uqptkf cf gu. " V> r lecu' O wlecku" g' h' vgtvz wcrkf cf g0

Ego q" cpwpekcf q" pq" kgo " 303. " c" cp<sup>a</sup> rkug" f qu" Rtqegf ko gpvcu" V<sup>2</sup> epkeq/ Ego r qulekqpcu" r tkqt k' qw" qu" r ct- o gvtqu" f qu" f kwevtuqu" o gn> f leq/ j cto 1/ pkequ" g" f q" f gupqxixklo gpvq" hqto cri0' Gpeqvtco qu" wo c" u<sup>2</sup> tlg" f g" r tqegf ko gpvcu" eqo " tgrc± q" cqu" f kwevtuqu" o gn> f leq/ j cto 1/ pkequ" go r tgi cf qu' cq' hpi q' f q" gzeqv. " q" s wg" f go cpf qw" wo c"

<sup>5</sup> MEYER, 1989, p. 3. Tradução do autor: "Style is a replication of patterning, whether in human behavior or in the artifacts produced by human behavior, that results from a series of choices made within some set of constraints".

<sup>6</sup> MEYER, 1989, p. 10. Tradução do autor: "an account of the features replicated in some work".

dldnqi tchlc'f g'tghgt' pekc'f kxgtuklecf c0Gpvt'g'cu'o cku'tgrxcpvgu.'r qf go qu'ekct'q'vtedcnj q'  
Vkp<sup>2</sup> \*4236+."eqo "tgrc± q" «j cto qpkc" vcf lekqpcn'g" f c"o Àulec" r qr wrct= Vkp<sup>2</sup> \*422: + "g"  
O kmgt \*3; ; 8+."eqo "tgrc± q" c" r tqeguqu'f g" pcwtgl c" o qf cn="g" Ucnngu" g" Ecpgrncu" \*4236+."  
eqo "tgrc± q" c" q" wuq'f g" cni wpu'r tqeguqu's wg" gz vter qmco "qu'f kuewtuqu'cpvgtkqtgu" g" o cteco "  
c'qdtc'f g" J gkxqt" Xkm/Nqdqu."eqo q'uko gvkc" g" r ctcgrkuo q0"

Ego "tgrc± q" c" wo c" cp<sup>a</sup> rkug" f q" f gupxqrxko gpvq" hqto cn" dwueco qu'f go ctect" cu"  
f khtgpvqu" ug±, gu'f g" eqo r quk± q" etkcf cu" pq" gzeqvt" eqo "q" wuq'f g" ngvcu0F guvc" hqto c."  
s wcpf q" pqu" tghgtko qu" c" wo c" ug± q" öCö" c" q" mpi q" f g" wo c" eqo r quk± q." r qt" gz go r m." "  
guvctgo qu'f k' p'f q" f c" r tko gkc" ug± q" cr tguvpcf c" pc" o Àulec." g" p- q" f c" r ctvg" C" f q" vgo c"  
f g" wo c" eqo r quk± q." eqo q" ug" hc| " wuwcm gpvg" pc" r t<sup>a</sup> vlec" f g" o Àulec" r qr wrct0' P guug"  
ugpvkf q." wo c" lo r qvcpvg' tghgt' pekc' hqk' q' vtedcnj q' f g" Uej qgpdgti \*422: +0

Eqpwwf q." r wf go qu'qdugtxct's wg" I luo qpvk'qr gtc' vco d<sup>2</sup> o "eqo "tgewtuqu'cf xkpf qu"  
f q" o gkq" f g" r tqf w± q" f g" Fcp± "f cu" Ecdg±cu." q" f kueq0' Cq" go r tgi ct" hgttco gpvcu' f g"  
i txcx± q" o wnk' kuc." ghgkqu" grgt' / p' lequ" g" c" r t» r tlc" qti cpk c± q" hqto cn' f q" f kueq" ó" f qku"  
o qxko gpvqu's wg" r tggpej go "q" gur c± q" vqcn' f qu' rcf qu' f q" NR' ó." q" o Àuleq" gu<sup>a</sup> "go "eqpvcq"  
eqo " wo c" rpi wci go " s wg" gz vter qmco " wo c" cp<sup>a</sup> rkug" eqo r qulekqpcn' o cku' vcf lekqpcn"  
tgcrl' cf c" eqphqto g" qu' tghgt' gpekcu" ekcf qu' cpvgtkqto gpvg0' Go "f gvtgo kpcf qu" o qo gpvqu."  
r etc" cr tguvpcv" r tqegf ko gpvqu" guvc" qtf go ." xco qu" tgeqttgt" cq" o <sup>2</sup> vqf q" f g" cp<sup>a</sup> rkug"  
r tqr quvq" r qt" O qrkpc" \*4236+." c" q" vtedcnj ct" eqo " guvg" vkr" f g" r tqf w± q" r grq" eqpegkq" f g"  
uqpqt kf cf gu0' Rcwcf q" pq" vtedcnj q" f g" F kf kgt" I wki wg" r etc" cp<sup>a</sup> rkug" f c" r tqf w± q" f q" u<sup>2</sup> ewrq"  
ZZ. "O qrkpc" cr rlec" cu" hgttco gpvcu" g" qu" r ct- o gvtqu" r tqr quvqu" go " r tqf w±, gu'f c" o Àulec"  
r qr wrct" r » u/ f<sup>2</sup> ecf c" f g" 3; 82." p'f g" vku" tgewtuqu" hqto " r ctvqu" eqpvkwpvqu' f q" f kuewtuq"  
o wulecrl'

Qw'uglc." f g" r quug' f g" ugw' r t» r tlq' uwr qtvg" \*q" mpi 'r rnc / +." g" uvc" r tlpkr cni' v' eplec"  
f g" eqo r quk± q" \*c" o qpvcj go +." q" vpkxgtuq" etkcvkxq' f c" o Àulec" r qr wrct" ecpvcf c" ó"  
s wg" j cxlc" etguelq' g" co cf vtgek' q" c" q" mpi q" f g" f<sup>2</sup> ecf cu' ó" r 1/4 g' f gupxqrxgt." r qt"  
kpvto <sup>2</sup> f k' f c" hqto c" o qo gpvq" eqo " ugwu" eqpvcngu" f g" uqpqt kf cf gu." wo "  
f kuewtuq" o wulecrl' f g" o clqt" h' rgi q." ceqj gpvq' f khtgpvqu' pvcpegu." r tqr qpf q" g"  
eqvqtpcpf q" r tqr quk±, gu' g" eqvqcf k±, gu' kpvgtpcu." go " qdtcu" f g" egtec" f g"  
s wctgpvc" o kpwqu" go " f qku" o qxko gpvqu0' O QNR C." 4236. r 0343-0"

" Q" eqpegkq" f g" uqpqt kf cf gu" r qf g" ugt" gpvqpf kf q" r grc" kf gkc" f g" öwplf cf g" uqpqt c"  
eqo r qucö." hqto cf c" r qt" ögrgo gpvqu" s wg" ug" lwpvco " r etc" hqto ct" ugw' eqpvq' Äf qö." ewlc"  
wplf cf g" ug" f<sup>a</sup> " r grq" r tqf wq" f guvc" eqo dlpc± q' 0' | " o cplkguxcf c" c'vtx<sup>2</sup> u" f g" wo "

<sup>7</sup> GUIGUE apud Molina, 2014 p. 86.

ðo qo gpvqö."f wtc± q"xctk<sup>a</sup> xgn'o ctefc"r grc"twr wtc"fg"wo "qw"o cku"fgvngu"grgo gpvqu' O  
O qrkpc"r tqr ç g"wo c"rkuc"fgvngu"eqo r qpgpvgu"fcu"uqppqt kf cf gu."c"ugtgo "tgeqppj gekf qu"go "  
qdtcu"cf xkpf cu"fc"o Àulec"r qr wrct<

- 3/"Žo dksqu"tgrvxcu<f khtgp±cu"gpvtg"cu"gzvpu; gu"fgu"–o dksqu."qu"rko kgu" f cu"vguikwtcu=eqpukf gtc "aco d<sup>2</sup> o "s wku'tgi kwtqu"u q"rgxf qu"go "eqpwo
- 4/"F gpukf cf gu"cet/plecu"tgrvxcu"\*xgt vlecku+<s wcpvkf cf g"fg"hc'vqu"uqppqtqu"g" ceqpvgeko gpvqu"o wulecku"uko wv'pgqu' Rctc"pqu"tghgtko qu"cu"guug"eqpvzq"pcu" cp<sup>a</sup> rku' s wckvxcu"fgvng"tcdnj q."wkrk' ctgo qu'qu'vgt o qu'of gvuqö"g"öctctghkqö'
- 5/"F gpukf cf gu"lket/plecu"tgrvxcu"\*j qtk' qpvcu+<s wcpvkf cf gu"fg"hc'vqu"uqppqtqu"cq" rpi q'f q"go r q'f g'ecf c"wpkf cf g"uqppct"o qo gpvq+ f q'öxc' kqö'cq"öucwtf qö'
- 6/"Kpvgpukf cf gu"tgrvxcu<f khtgp±cu"gpvtg"cu"kpvgpukf cf gu'OC"guugu'r ct–o gvtqu" cetguepvtgo qu"clpf c"qwtqu"t' u<
- 7/" Vlo dtgu< s wcpvkf cf g" fg" vlo dtgulkputwo gpvqu" g" s wckf cf g" fg" uw" eqo r quk± q"ugi tgi cf qu."hwpf kf qu."gve'go "ecf c"wpkf cf g"uqppct'
- 8/" T gxtgdgtc± q" tgrvxc< f khtgp±cu" gpvtg" öucruö" o gpqtgu" g" o clktgu' C" s wcpvkf cf g"fg"q"vgo r q"fc"tgxtgdgtc± q"ci tgi cf c"tgwnc"o "pc" f kur quk± q"o cku" <"ht gpv" r t> zlo q+qw'o cku'cr tqhwpf cf c"\*f kuvpv+ f qu"vlo dtgu"gur ge"lkequ"qw" f cu" wpkf cf gu" uqppctcu" eqo r qucu' Eqpvtkdwk' r ctc" c" etk± q" fg" f khtgpvgu" tgr±; gu'hki wtc"Z' hwpf q'
- 9/" Gur cekrk' c± q" tgrvxc< r qulekppco gpvq" fg" ecf c" kputwo gpvq." xq' " qw" wpkf cf g" uqppct" pq" gur gevq" guvgqhl/pleq." o cku" <"f k gkc" \*T+ " egpvtk' cf c" \*E+ "qw" <"gus wgtf c" \*N+0\* O QNKP C.'4236.'r 0; : /; ; +0

" Cr »u" q" tcdnj q" eqo " cu" f wcu" ecvgi qtku" cpvgtkqtgu" xqncf cu" c" kf gpvlect" eqo r qpgpvgu" fg" qtf go " gvtwvctn' f c" o Àulec." r tqr qo q/pqu" vco d<sup>2</sup> o " c" wpi gpekt" q" eco r q" ugo –pvkeq" s wg" gpxqrk" g" guv" qdtc' Cq" tgegdgt" c" qdtc" cpcrkucf c" eqo q" qwxkpvgu" r gtvpegpvg" <" eqo wpkf cf g" fg" o Àulec" r qr wrct." uqdtgwff q" pc" guhgtc" ökpustwo gpvcrö." vlxgo qu" ceguug" c" cri wpu" e> f ki qu" fg" eqo wplec± q" eqo r ctvkj cf qu" eqo "qwtqu" o go dtqu" fg" guv" eqo wpkf cf g." eqo q" q" wuq" fg" i' pgtqu" o wulecku' O qrkpc." s wg" vco d<sup>2</sup> o " eqpukf gtc" guvgu" e> f ki qu" go " ugw" o <sup>2</sup> vqf q" cpcn' lkeq" cq" tgrcekp<sup>a</sup> /mqu" pc" ecvgi qtke" fg" öP kej qu" fg" Rgtegr ± qö." chko c" s wg" öwo " qwxkpv" c' vpvq." o guo q" p– q" ugpq" o Àuleq." o cu" fg' gf kcf q" <" guewc" fg" wo " fgvto kpcf q" i' pgtq" o wulecn' gur ge" lkeq." r qf g" chgtk" fg' gcnj gu" s wg" q" qwxkq" o wulecn' eqpf kekqpcf q" f q" gur gekrkuc" p– q" guvctk" cr vq" r ctc" f kuetko kpcetö' O"

Q" eqpegkq" fg" ðo wulecrkf cf guö." r tqr quvq" r qt" Ce<sup>a</sup> ekq" Rlqf cf g." kwvctc" guvg" r tqeguug" fg" eqo wplec± q<

O wulecrkf cf g<sup>2</sup> "wo c"o go »tke"o wulecn' ewwvctn' eqo r ctvkj cf c" eqpukw' f c" r qt" wo " eqplwvq" r tqhwpf co gpvg" ko dtkecf q" fg" g'grgo gpvqu"o wulecku" g'uki plkec±; gu" cuuqekcf cu' C" o wulecrkf cf g<sup>2</sup> " f g'gpxqrk' c" g" vcpuo kkf c" ewwvctn' gpvg" go " eqo wpkf cf gu" guv<sup>3</sup> xgku" pq" ugkq" f cu" s wku" r quuklkrkc" c" eqo wplecdkrkf cf g" pc" r gthqto cpeg" g' pc" wv' k± q" o wulecn' 0\* RGF CF G.'4233.'r 0326+0

<sup>8</sup> Ibidem.  
<sup>9</sup> MOLINA, op. cit., p. 39.

Htgpvg" c"wo c"u<sup>2</sup>tlg" f"gtggtgpekcku" r quifkxgku" c"wo c"ko gtu q"pq"eco r q"ugo -pveq." g" npi g" f g" r tgvpf gt" wo " o gti wj q" r tqhwf q" pguvc" ugctc." gueqj k" wo c" hgttco gpc" wkrk cf c" r qt" Rkgf cf g" pc" cp<sup>a</sup> rkug" f g" o Àulec" kputwo gpvcr' d' tculgk c" < c" Vgqtk" f cu" V> r lecu" O wulecku" kf gpvhwkcpf q" guvcu" gut wwtcu" s wg" cf x<sup>2</sup> o " f cu" ðo wuleckf cf gu" pwo c" f ko gpu q" ðtgwtlecö<sup>32</sup> O f guvc" hqto c. " r ctc" q" cwqt <

V> r lecu" u q" cs wgrcu" gut wwtcu" eqpxgpekqcku" g" eqpugpuwcku. " nvi ctgu" eqo wpu" f qu" f kweutuq" o wulecku. " s wg" guv q" hmpf cf cu" go " wo c" o wuleckf cf g" gur ge" hlec" g" crk" o cp<sup>2</sup> o " egtw" guvckrf cf g" j kuwtlec. " f g" hqto c" s wg" r quuco " ugt" tgeqj gekf cu" r qt" wo c" cwf k' pek0\* RGF CF G. '4237. 'r 04/5-0'

Cq" eqpvz wkrk ct" qu" tghgtgpekcku" cpcr' hlecq. " Rkgf cf g" chko c" s wg" c" Vgqtk" f cu" V> r lecu" O wulecku" vgtk" uwti kf q" eqo " Ngqpcf " Tcvpgt" pq" k' pek" f qu" cpqu" 3; : 2. " eqo q" ðhgttco gpc" f g" cp<sup>a</sup> rkug" ugo -pvec" f q" r gt' qf q" en' uleqö. " rki cf c" eqo " q" r gpuc o gpvq" f c" ðP qxc" Tgwtlecö. " eco r q" f g" guwf qu" f cu" j wo c' pkf cf gu" f gupxqmkf q" pq" u<sup>2</sup> ewq" ZZ. " f geqttgpvg" f c" Tgwtlec" En' ulec<sup>33</sup> O Eqo " tgrc± q" < " gko qmji k. " chko c <

C" r crxtc" ðw> r lecö" xgo " f q" i tgi q" vqr qu" ðnvi ctö+ " kpf lecpf q" wo " gungtgvkr q" nvi leq/ f kweutuq" \*CS WGP " g" O QNRP K. " 3; ; ; . " r 0445/6-0P c" cti wo gpvc± q" tgwtlec. " qu" vqr q" u q" nvi ctgu" hmpf co gpvcku" f q" f kweutuq. " r qku" tgr tgvpcw o " egtcu" kf gku" i gtcu" < u" s wku" ug" r qf g" tgr qtwt" xkuq" s wg" u q" r tgxko gpvg" eqo r tggpf kf cu" r qt" wo c" f cf c" eqo wpkf cf g" f g" rpi wci go . " g" o wku" xgl gu" hcl go " r ctvg" f cu" r tgo kuuc" s wg" ug" cr nleo " c" vqf qu" qu" i ' pgtqu" f g" f kweutuq 0P c" o Àulec. " c" kf gk" f g" w> r lec" wgo " ukf q" go r tgi cf c" dculeco gpvg" eqo q" u' p dmq" ewlqu" vc±qu" le/ p' lequ" g" kpf gzlecku" u q" i qxgtpcf qu" r qt" eqpxgp± q" \*O QP GNNG. " 4222. " r 0'39+0' Guug" ect<sup>a</sup> vgt" f g' kxc" f qu" i guvqu" eqpxgpekqcku" g" f qu" i ' pgtqu" hco kktgu" c" wo c" eqo wpkf cf g" s wg" ug" ukwc" pc" dcug" f c" c± q" chgkxc" f cu" w> r lecu" 0\* RGF CF G. '4234. 'r 08/4-0'

Mqhk' Ci cy w" wo " ko r qtvcpvg" tghgtgpeckr' pqu" guwf qu" f guvc" vqtkc. " cr qpvc" ugw" nvi ct" r ctc" c" Ugo k> lec" f c" O Àulec. " r grc" s wcr' ectcevtk c" cu" w> r lecu" eqo q" ðuki pqu" o wulecku" 0' Grgu" eqpukugo " f g" wo " uki pkhlecpg" \* wo c" egtw" f kur quk± q" f cu" f ko gpu; gu" o wulecku" g" wo " uki pkhlecq. " ðwo c" wpkf cf g" eqpxgpekqpcr' guvkr' hlec. " Hgs wgpvg o gpvg. " o cu" ugo r tg" go " tghgt ' pek" < " s wrkf cf gö<sup>34</sup> O Eqpww q. " q" cwqt " guentgeg" s wg" cu" w> r lecu" guvckco " crqecf cu" f gpvtg" wo c" eqttgpvg" f g" guwf qu" s wg" grg" f ghpg" eqo q" ðugo cpvlekuuö. " pc" s wcr' ekc" cwqtgu" eqo q" F cxkf " Nkf qx" g" Y kuqp" Eqngt. " go " f g' vko gpvq" cqu" guwf qu" f g" Igcp" Lces wgu" P cwkgj . " f ghpkf q" eqo q" ðvczqp 1/2 leq/ go r k' lekuuö<sup>35</sup> O Rctc" gzgo r r' hlec" guvc" eqo r ctc± q. " Ci cy w" ekc < ðugo k> lec" \* q" uki pq+ " f gxg" ugt" tgeqj gekf q. " ugo -pvec" \* q"

<sup>10</sup> PIEDADE, 2013, p. 8.

<sup>11</sup> PIEDADE, 2012, p. 1-2.

<sup>12</sup> AGAWU, 1991. p. 33. Tradução do autor: "musical signs. They consist of a signifier (a certain disposition of musical dimensions) and a signified (a conventional stylistic unit, often but always referential in quality)".

<sup>13</sup> AGAWU, 1991, p. 12-13. "Semanticists" em contraposição a "Taxonomic-empiricists".

f kuewtuq+ "f gxg"ugt "gpvpgf kf qö<sup>36</sup>0 C r? o "f kuuq. "q"cwqt"vco d<sup>2</sup>o "pqu"o quvc"s wg"gzkuvo " f hgt gpvgr tqeguqu"pc"eqpukwkw± q"fg"wo c"»r kec"o wulec r0Rqt"o glq"f cu"eqmrec±, gu"fg" Lco kuqp" Cmco dtqqm" chto c" s wg" gzkuvo " f wcu" hcegcu" etwekku< pwo c" f grcu" q" eqo r qukqt" ug" tgrcekpc" eqo " eqo r gv'peku" cr tgpf kf cu" r grqu" qwxkpvgu. " gps wcpvq" pc" qwvc."eqo "cuuqek±, gu"fg"qtf gpu"öj ku»tlecö" g"öpcwrcö<sup>37</sup>0"

" | "ko r qtvcpg" tguacnct" s wg" qu"r cuuqu"o gvqf qn>i kequ" s wg" ugr ctco qu"r ctc" guvc" r gus wku" guv q" go " eqpeqtf -pek" eqo "c" xlc" f g" vcdctj q" f guvc" hgttco gpvc" cpcr f kec. "cq" grspect"qu" eqo r qp gpvgr gut wwtcku" f c" qdct" s wg" dwueco " guvc dgrgegt" wo c" eqtt grc± q" eqo " qu"uki pkklec f qu" gxqecf qu0

"" Ugp f q" hqto cf cu" c" r ctvt" f g" eqpxgp±, gu" uqekku. "cu" »r lecu"o wulecku" guv q" ko gtucu" pwo "lqi q" tgvtleq" f g" ucukh± q" g" pgi c± q" f cu" gZR gevcwxcu" c" r ctvt" f g" wo "eco kpj q" f kuewtukxq" f guvgr qdlgvqu0Rgpucö qu" s wg" r qf go qu" vct±ct" wo " r ctcrgm" eqo "q" f kuewtuq" j cto 1/pkeq. " go " s wg" j " a " cni wpu" ceqtf gu" ör tqo gvkf quö" o gf kcpvg" cu" hwp±, gu" f gugo r gpj cf cu" r grqu" cpvgtkqtgu. "qw"o guo q" eqo " tgrc± q" cq" f kuewtuq" eqpvtcr qp v f ukeq" pq" s wg" f k " tgr gkq" «" f k t g± q" o gr» f lec0Rkgf cf g" cr qpvc. "eqo " dcug" go "O g{ gt. "s wg" j " a " wo c" eqpuek pek" r qt" r ctvg" f q" eqo r qukqt" cq" r kf ct" eqo " guvcu" eqpxgp±, gu" g" q" hmwq" f g" gZR gevcwxcu. "q" s wg" eqphki vtc. " cuuko . " wo " r tqeguq" tgvtleq<sup>38</sup>0 G" gphc v k c" s wg. " pguvg" r tqeguq. " cuuwo go " wo c" ectcevgt f ukec" övr qn>i lecö. " f g" hqto c" s wg" uvc" ör ngpkwf g" uki pkklec vxcö" vco d<sup>2</sup>o " guv<sup>3</sup> " rki cf c" eqo " uvc" r quk± q" pq" f kuewtuq<sup>39</sup>0

Rkgf cf g" ug" f gdtwac" uqdtg" guvgr r tqeguq" c" r ctvt" f q" s wg" ej co c" f g" öi tcwu" f g" tgvqtlek f cf gö. "ugp f q" ökuqvr kö" q" ghgkq" s wg" xck" pq" ugpvk f q" f c" ucukh± q" f cu" gZR gevcwxcu" g" öcinqvr kö" pq" ugpvk f q" f g" uvc" Itwut c± q<sup>3</sup>. "go " s wg" r qf go qu" ko ci kpct" wo c" tgc± q" eqo wo "pq" r tqeguq" f g" tgegr ± q" o wulec r q" gutcpj co gpv0F guvc" hqto c. "q" cwqt" chto c" s wg" q" i tcw" f g" tgvqtlek f cf g<sup>2</sup> " vcpvq" o cku" grgxf q" s wcpvq" hqt" q" ugw" f kucpeko gpvq" f c" ökuqvr kö. "pc" s wen'cu" »r lecu" ug" eqo r qtvcö " eqo q" öhki vtcö0Xcrgpf q/ug" f guvgr eqpegkq. "grcdqtc f q" r grqu" I twr q" Ü" pq" eco r q" f g" r gus wku" f c" P qxc" Tgvtlec. "Rkgf cf g" o quvc" s wg" guvcu" gut wwtcu" r cuuco " c" ug" eqo r qtvt" eqo q" öucrk pekü" s wg" ug" öf guceco ö" f g" wo c" öeco cf c" tgf wpf cpvg" f q" eqpv g f qö<sup>3</sup>: 0"

<sup>14</sup> BENVENISTE, 1981 apud Agawu, 1991, p. 14. Tradução do autor: "Semiotics (the sign) must be recognized; semantics (the discourse) must be understood".

<sup>15</sup> AGAWU, 1991, p. 33.

<sup>16</sup> MEYER, 1956 apud Piedade, 2013, p. 8.

<sup>17</sup> PIEDADE, 2013, p. 8.

<sup>18</sup> PIEDADE, 2012, p. 5.

<sup>19</sup> Ibidem, p. 2.

Q"cwqt"cr qpvc"guvg"r tqeguug"r ctc"q"ecuq"fq"lc| | "dtcukrgkq."pq"s wcn'cu'tgrc±, gu' f g"ōvpu q" g" u'pvgug." cr tqzko c± q" g" f kucpeko gpvqō" gptg"o Àlec" dtcukrgkc" g" lc| | " co gtkecpq" f geqttgo "f g"wo c"ōtgrc± q" f kn>i kecō'f cu"v»r lecu'o wulecku" c" s wg"grg"ej co c" f g"ōhlc± q" f g"o wuleckf cf guö." xqncpf q" c" qdugt xct" c" eco cf c" uwr gt kqt" f c" gut wwtc<sup>42</sup>0 U q"qu'f k' mji qu'gptg"lc| | "dtcukrgkq" g" i mdcn" f qvcf q" f g"wo c" eqo wplf cf g"ōkpvgt pcekqpcn' g'o wnwewwtcrö." s wg"guct q" r t gugpvu" go "ōRctv'Kō<

O cu"pq"ecuq"fq"lc| | "dtcukrgkq."cq"o guo q"vgo r q"s wg"j a "wo c"ecplckrk c± q" f guv" o wuleckf cf g"lc| | "wlec" i mdcn" j a "wo d<sup>2</sup>o "wo "kpeguucpv" f gulg" f g" chucuo gpvq." q" s wg" ug" f a " ctcx<sup>2</sup>u" f c" ctvewr± q" f g" wo c" o wuleckf cf g" eqpukf gtcf c" dtcukrgkc0'Gug'xck/g/xgo ."guc" f kcr'lec<sup>2</sup> "eqpi 'pkc" g" gugpekcn' cq" lc| | " dtcukrgkq" g" guv" r t gugpv" pc" uw" eqpukwkt± q" gps wcpvq" i 'pqtq" o wulecn' grg" cr t gugpv" gucdkrf cf g" go " vgo qu" f g" vgo a wlec" \*c" hlc± q" f g" o wuleckf cf gu"ugpf q" cs wk' eqpukwkv" g" xkf gpekpf q/ug" r tpek cmo gpv" pcu' lo r tqxkuc±, gu+ " f g" guvqu" \*hwf co gpvcno gpv" kf kqo cu" tgi kqcku' kpvtpqu." eqo q" c" o wuleckf cf g" pqt f gukpc+ " g" f g" gut wwtcu" eqo r qulekqpcu" \*pq" e>f ki q" o wulecn' r tqr tkco gpv" f kq." eqo q" pc" t'fo lec" g" pq" go r tgi q" v'f leq" f g" f vgo kpcf qu' o qf qu'0'RIGF CF G.'4235.'r 06+0

Wo "Ànko q" cur gevq" c" ugt" f guetkq." s wg" kpenwukxg" ug" eqpgev" eqo " q" guwf q" f cu" v»r lecu"o wulecku."<sup>2</sup> "c" kpvgtvgz wcrkf cf g0'F g" ceqtf q" eqo "Rkcf cf g." cu" v»r lecu" u" q" eqo q" òr gf c±qu" f g" i 'pqtqu." guvqu" qw' i guvqu" o wulecku" \*00" s wg" u" q" ugrgekppcf cu" g" tgeqmqecf cu" go "wo "pqxq" r rcpqō." ugpf q" tgrgxcpv" pq" òhgp' o gpq" tgv>tleqō<sup>43</sup>0"

Cdqtf co qu" c" kpvgtvgz wcrkf cf g" r qt" o gk" f g" wo "o cr gco gpvq" f qu" vgz qu" cr rkecf qu" go "ōRctv' Kō" r qt" Gi dgtvq" I kuo qp'k" g" P cp a " Xcucpegrqu." gzkugpvu" go " qwtcu" qdtcu." cpvgtkqt gu" qw' r quvgtkqt gu" «" Fcp± " f cu" Ecdg±cu." r tpek cmo gpv" pq" s wg" f k' " t gur gkq" c" eqo r quk±, gu" g" i guvqu" o wulecku" o ctecpv" pq" guvqu" f guvqu" o Àlequ0' C" cr rkec± q" f guvg" o<sup>2</sup> vqf q" ug" l wukhlec." r qku" c" eqpucpv" tgeqtt' pek" c" o cvgtcku" cwqtcku" l<sup>a</sup> " cr t gugpvf qu" go " i txc±, gu." r gthqto cpegu" qw' r ct vwtcu" cpvgtkqt gu"<sup>2</sup> "wo c" ectcevt' wlec" o ctecpv" pc" qdte" f g" I kuo qp'k'0'Rgrc" guewc" f cu" uqmw±, gu" go r tgi cf cu" go " f kgt gpv" qecukg gu." hq' r qu' f xgr' xgtk' lect" egt cu" gueqj cu" guvqu' wlec" r vgpv" pc" qdte" cpcrkuf c0' Cr qkco q/pqu' pc" pq± q" f g" òeqpv' kpmwo " etlc vlxqö." cr t gugpvf c" r qt" J gto knqp' P cueko gpvq<

Vgpj q" ej co cf q" f g" Eqpv' kpmwo 'Etlcvlxq" q' r tqeguug" f g" cvqu' eqpv' pqu' f g' etlc± q" pc" o guo c" qdte0' \*00" S wepf q" ej co q" c" evgp± q' r ctc" guv" o qdkkf cf g' o cvgtkcnf c" qdte." guvqu" eqo " ghkq." vcl' gpf q' r ctc" q' r tko gkq' r rcpq' wo " uwlkq" s wg" o guo q' ugo " xqj " <sup>2</sup> "Hi vtc" egpvcn' pq" hgp' o gpq< q" qwxlvq0' " pc" o gpv" f g" g" s wg" c" o Àlec" ug" hcj " r rnc." r tqlgvcpf q/ug" f g" o qf q" xlxq." f lp-o leq." lo r t gxlkuvq0' S wepf q" guug" uwlkq" i cpj c' xqj . ' r tqo qxg/ug' gpv q' wo c' Guewc' Rq' vlec0' P CUEIO GP VQ.'4236.'r 03; +0

<sup>20</sup> Idem, p.4  
<sup>21</sup> PIEDADE, 2015, p. 4.

" Cr »u"wo "o gti wj q"o kpwelquq"pc"guvwwtc"fq"gzegtq."s wg"tgerk co qu"r qt"o gkq" f cu"s wctq"ecvgi qtku"fg"cp<sup>a</sup> rkug"fguetkcu"cpvgtkto gpvg."O g{ gt "r qpww" c"pcwtgl c" f cu" tgrc±; gu"guvcdgrgek f cu"r grqu"ci gpvqu"fg" f kuetuq"o wulecn" g"wo "r cuuq" c"ugt" f cf q" r grq" r gus wkucf qt"pc"eqpukwkw± q"fg"uwc"cp<sup>a</sup> rkug"fg" *Guvkq* <

Wó "ugpuq"fg"guvkuq<sup>2</sup>. "gpv q."c"dcug"go "s wg"q"gpvqpf ko gpvq."c"cr tgekc± q" g" c" cxerc± q"fg"vtdcnj qu"fg"ctvg"r tgekuco "guvctO'Rctc"q"eqo r quksqt."r gthqt o gt" g" qwxlpvg."vri'eqpj geko gpvq"fgxg"ugt."g"htgs wgpvgo gpvg<sup>2</sup>. "v ekqO'O cu"p q"r ctc" q" et"Meq." g" p q" r ctc" q" j kvqtkcf qtO' Ug" cu" gueqj cu" tgerk cf cu" r grqu" eqo r quksqtgu." ugle" pwo " vtdcnj q" qw" gpvtg" uweguukxqu" vtdcnj qu." u q" gZR rle<sup>a</sup> xglu." gpv q" cu" swguv, gu" i qxgtpcpf q" guvcu" gueqj cu" fgxgo " ugt" gZR rlekcfcuO'hc| gt"kuuq"fg"fgugpxqrxgt"j kr »vugu"uqdtg"uvcu"kpvtg/tgrc±; gu"2" c" vctgtr"egpvtciff c"cp<sup>a</sup> rkug"fg"guvkuq"O G[ GT."3: ; ; .r 059-0<sup>44</sup>

" F guv"hqto c."tgerk co qu"eni wo cu"vkkf cf gu"r ctc"dwuct"emctgct"wo "r qweq"fg" eqpvzq"go "s wg"ug"fgtco "cu"gueqj cu"fg"Gi dgtvq" I kuo qpvk"g" P cp<sup>a</sup> "Xcueqpegmu"cq" mpi q"fg" *Fcp± "fcu" Ecdg±cu.* "eqphqto g"O g{ gt "r tqr ; g"pq"vgej q"ceko cO'Wo c" f cu" vkkf cf gu"hqk" c"cr tgekc± q"et"Meq" fg"fg" kuetuq"r tqhgtkf qu"r grqu"o Àkequ"pc"dwuec" r qt" kphqto c±; gu" xgtdcku" s wg" eqpvtkwvico " r ctc" q" gpvqpf ko gpvq" f cu" tgrc±; gu" fg" Gi dgtvq" I kuo qpvk"eqo "q" xkqn q."eqo "q" wuq"fg" o cvgtkku"fg" qtki go "2 vpkc."eqo "cu" r ctegtkcu" eqo " P cp<sup>a</sup> " Xcueqpegmu" pcu" r tqf w±; gu" f c" GEO " Tgeqtf u" ó" cuuwpqu" tgrckqpcf qu"pqu"qdlvkkxqu"fg" r gus wkuc"ó."cr o "fg"vqf c" c"uqtvq"fg" vgo cu"s wg"ug" hgl " r gtvpqgpvgO' " Q" o guo q" r qf go qu" f k gt" go " tgrc± q" «u" pquucu" kpf ci c±; gu" uqdtg" q" vtdcnj q"fg"O cphgtf "Glej gt" g"q" r cr grn" f c" GEO " Tgeqtf u" pc"eqpukwkw± q" f c" qdtc<sup>45</sup> O Rqtcpvq." guvqu" hci o gpvqu" ugt q" cr tguvqvcf qu" cq" mpi q" f guv" f kuugtvc± q" go " eqpvtcr qpvt"eqo "qu"fg" cf qu"fg" qtf go "o wulecnO'

P guv"r qpvt.<sup>22</sup> "r twf gpvg"tguucnct" c"eqpuek pekc"fg" r cr grn" guvcu"hcru"pq"eqtr q"fg" cp<sup>a</sup> rkug."eqpukf gtcpf q" s wg"2" r tqdngo<sup>a</sup> vkeq"ug"cr qkct" f ktgvc gpvg"go "ugw"eqpvq"Áf q" ugo " dwuct"gzvck"qu"tguvncf qu" s wg" r cktco "uqdtg"grcuO' guo q" s wg"wo c" kpxguvi c± q"fg" guv"

<sup>22</sup> Tradução do autor: "A sense of style is, then, the foundation on which the understanding, appreciation and evaluation of art works must be. For the composer, performer and listener, such knowledge may be, and often is, tacit. But not for the critic, and not for the historian. If the choices made by composers, either within a work or between successive works, are to be explained, then the constraints governing such choices must be made explicit. Make such constraints explicit and develop hypotheses about their interrelationships is the central task of style analysis".

<sup>23</sup> Estavam previstas neste projeto a realização de entrevistas com Egberto Gismonti, Naná Vasconcelos e outras pessoas que tiveram um envolvimento relevante na produção do disco. Devido a uma indisponibilidade de Egberto Gismonti em nos receber, a sua participação se deu pelo envio de um questionário, o qual foi minuciosamente respondido pelo mesmo e está disponível na sessão Anexos desta dissertação. Além disso, foi possível trocar algumas mensagens com Jan Erik Kongshaug, engenheiro de som do disco, que nos forneceu algumas informações a respeito de seu processo de produção. Em virtude da doença que acometeu o músico Naná Vasconcelos e seu posterior falecimento em 09/03/2016, infelizmente não foi possível realizar a atividade de entrevista/envio de questionário para o mesmo.

pcwtgl c"p-q"uglc"q" hqeq" r tlpkr cn' f g" r t g u g p v g" r g u s w k u c." t g e q t t g o q u" p q x c o g p v g" c"  
Cp v p k q "E - p f k f q" r c t c" t g k g t c t" p q u u c" r q u k e - q" g o " t g r c ± q" c" g u v g u" f c f q u <

Eqpukf g t c f c" g o " u k" c" h w p ± q" u q e k c n' k p f g r g p f g" f c" x q p v c f g" q w' f c" e q p u e k' p e k" f q u' c w q t g u" g" e q p u w o k' f q t g u" f g" r k g t c w t c 0' F g e q t t g" f c" r t > r t k c" p c w t g l c" f c" q d t c." f c" u w c" k p u g t ± q" p q" w p k x g t u q" f g" x c r q t g u" e w n w t c k u" g" f q" u g w' e c t' a v g t" f g" g z r t g u u' q." e q t q c f c" r g r c" e q o w p l e c ± q 0' O c u' s w c u g" u g o r t g." v c p v q" q u" c t w k u c u" s w c p v q" q" r A d r i e q" g u v c d g r e g o " e g t v q u" f g u' i p k q u" e q p u e k p v g u." s w g" r c u u c o " c" h q t o c t" w o c" f c u" e c o c f c u" f g" u k i p k h e c f q" f c" q d t c 0' Q" c t w k u c" s w g t" c v k p i k t" f g v g t o k p c f q" h o = q" c w f k q t" q w' r g k q t" f g u g l c" s w g" g r g" n j g" o q u v t g" f g v g t o k p c f q" c u r g e v q" f c" t g e r k f c f g 0' \* 0 0 0' U >> " c" e q p u k f g t c ± q" u k o w n p g c" f c u" v' u" h w p ± q u" r g t o k g" e q o r t g g p f g t" f g" o c p g k c" g s w k k d t c f c" c" q d t c" r k g t' a t k c." u g l c" c" f q u' r q x q u" e k x k k' c f q u." u g l c." u q d t g w f q." c" f q u' i t w r q u' k g v t c f q u 0' \* E Z P F K Q." 3; ; 8." r 076-0'

" R q t" h k o ." d w u e c o q u" g r g p e c t." c k p f c" p g u g" e q p v t e r q p v q" f g" f c f q u." q u" g z t e c f f q u" f g" r g u s w k u c u" c e c f ' o l e c u." f g" w o " r e f q 0' Q u" v t e d c n j q u" o c k u" t g r g x c p v g u" h q t c o " q u" f g" U e j t a g f g t" \* 4 2 2 8 +." U c p v q u" \* 4 2 3 8 + " g" O c t e j g u g" \* 4 2 3 8 +." r q t" v t e v t g o " f g" u w c" q d t c" r c t c" x k q n' q 0' F" g" q w t q." d w u e c o q u" l p h q t o c ± q u" g o " h q p v g u" f k x g t u c u." e q o q" c t v i q u" f k u r q p' k g k u" g o " l q t p c k u." t g x k u c u." k p v g t p g v." h x t q u" g" f k u e q u" s w g" r w f g u u g o " v t c l g t" h w' c q u" s w g u k q p c o g p v q u" f g u v c" f k u g t v c ± q 0'

" G p h k o ." t g e q p j g e g o q u" e g t v c" c d t c p i ' p e k" f q u" r c u u q u" o g v q f q n' i l e q u" u g r g e k q p c f q u" r c t c" g u v c" r g u s w k u c" g" q" t k u e q" g o " v g p v t" c r k c t" r t q r q u k e ± q u" c p c r f' k e c u" f g" c w q t g u" f g" f k x g t u c u" a t g c u 0' G u v c" e q p h q t o c ± q" p c f c" o c k u" 2 " f q" s w g" w o " t g h r g z q" f c" d w u e c" r q t" g o r t g i c t" w o c" e c t c e v g t' j u k e c" o c k u" k p v g t f k u e k r k p c t" g o " p q u u q" v t e d c n j q." g" c q" o g u o q" v g o r q" f g" c n i w p u" f q u" r c u u q u" v g > t k e q u" v t k j c f q u" c q" n p i q" f c" i t c f w c ± q" g" f q" o g u v t c f q 0' E q p e n' p q u" e q o " w o c" h t c u g" f g" R k g f c f g." s w g" f g u e t g x g" d g o " c" c d q t f c i g o " o g v q f q n' i k e c" f g u g l c f c" p g u v g" v t e d c n j q <

E q o r c t v k j q" e q o " c s w g r u" o w u l e >> n i q u" s w g" p - q" c d t g o " o - q" f c" f k o g p u - q" u > e k q / e w n w t c n j k u > t k e c" g" f c" u g o - p v l e c" p c" o A u l e c" g" s w g" d w u e c o " r t q o q x g t" u g w" f k' n i q" g" k p v t c ± q" e q o " q" p A e r g q" o c k u" f w t q" f c" c p' a r k u g" o w u l e c r 0' U g" j" a " w o c" p q x c" v t k j c" c" u g i w k." g r c" f g x g" g u v c t" p g u u g" l q i q" g p v t g" g u v w w t c" g" u k i p k h e c f q 0' \* R K G F C F G." 4 2 3 7." r 0 4 - 0'

"

**305' G u v t w w t c' f q u' r t >> z k o q u' e c r' f w n q u'**

P q" E c r' f w n q" 4. " o R e k t c p f q" u q d t g" q" a n d w o " F c p ± q" f c u" E c d g ± c u o." c r t g u g p w o q u" c" q d t c" c q" r g k x q t" p w o c" r g t u r g e v k x c" o c k u" r c p q t - o k e c" g o " t g r c ± q" c q" u g w' e q p v g A f q 0' R c t v k o q u" f c" e c t c e v g t k' c ± q" f q" a n d w o " r c t c" e w n k p c t" p c" s w g u v' q" f c u" r c t e g t k c u" g o r t g g p f k f c u" r q t" G i d g t v q" I k u o q p v k' e q o " q" r g t e w u k q p k u v c" P c p' a " X c u e q p e g r u" g" e q o " O c p h t g f" G l e j g t." f k t g v t" f c" i t c x c f q t c" g w t q r g l c" G E O " T g e q t f u." g o " s w g" c d q t f c o q u" c u" e q p f k e ± q u" s w g" q e c u k q p c t c o " g u v c" r c t e g t k c." d g o " e q o q" q" r t q e g u u q" e t k v k x q" g o r t g i c f q" p q" f k u e q 0' C r >> u"

gucdgrgto qu" gucu" s wguv, gu. " r cuuco qu" c" wo c" f guetk<sup>-</sup> q" f c" gut wwtc" f kuewtukxc" f q" <sup>a</sup> rdwo . " o quwcpf q" c" eqphqto kf cf g" eqo " q" o gkq" go " s wg" q" f kueq" hqk' r tqf w| kf q0'Rqt " hko . " cr tgugpco qu" wo c" r gs wGPC" eqpvz wcrk| c<sup>±</sup> q" c" t' gur gkq" f q" guvkn| xkqmp| jukeq" f g" Gi dgtvq" I kuo qpvk0'

Q" Ecr ¶wrtq " 5. " öRgrc " Vtkj c" f g" -Rctv" k<sup>±</sup> q" S wctvq" O wpf q" f g" Gi dgtvq" I kuo qpvk' g" P cp<sup>a</sup> " Xcueqpegmü. " r gteqttg" q" gzeqvtq" r qt" o gkq" f g" wo c" u<sup>2</sup> tk<sup>g</sup> f g" uqpqtkf cf gu" s wg" eqpukwgo " uwc" hqto c" f kuewtukxc. " tgrcekqpcpf q" ugwu" eqo r qpGPVgu" gut wwtcku. " tgewtuqu" v<sup>2</sup> eplequ" f q" xkqn̄ q" f g" qkq" eqtf cu" f g" Gi dgtvq" I kuo qpvk' g" cdqtf ci go " gu<sup>2</sup> v<sup>2</sup> ec" f q" o Àlekq0' Go " öRtko gk<sup>c</sup> r ctef c<sup><</sup> Ugrcö. " cr tgugpco qu" cu" s wcrkf cf gu" uqpqtcu" gpeqvtcf cu. " dgo " eqo q" cu" k<sup>pewu</sup> u<sup>2</sup> gu" f g" Gi dgtvq" I kuo qpvk' go " v<sup>2</sup> kdqu" kpf ¶| gpcu" p<sup>guc</sup> " 2 r qec" g" qu" t<sup>guwncf</sup> qu" r cte" c" uwc" qdte" s wg" f geqttgtco " f guv" eqpvq0' L<sup>a</sup> " go " öUgi wpf c" r ctef c<sup><</sup> P qtf guvö. " cr tgugpco qu" qu" grgo gpvqu" s wg" eqpukwgo " guv" uqpqtkf cf g" r grc" eqo r quk<sup>-</sup> q" öF cp<sup>±</sup> c" f cu" Ecdg<sup>±</sup> cuö. " tgrcekqpcpf q/ qu" «" tgeqtt' pek" c" guv<sup>g</sup> v<sup>2</sup> r q" f g" o cvgtkcn' gz kugpv<sup>g</sup> pwo c" r ctv<sup>g</sup> uki p<sup>hlec</sup> v<sup>2</sup> xc" f c" r tqf w<sup>±</sup> q" f g" I kuo qpvk" wo c" h<sup>ecgv</sup> f c" dtcuk<sup>2</sup> kf cf g" f q" o Àlekq0' Ckpf c" pcu" cp<sup>a</sup> rkug" f g" öF cp<sup>±</sup> c" f cu" Ecdg<sup>±</sup> cuö. " öVgtegk<sup>c</sup> Rctcf c<sup><</sup> Nxt gö" ug" r t<sup>guc</sup> c" f guetgxgt" c" uqpqtkf cf g" r tgugpv<sup>g</sup> pwo c" u<sup>2</sup> tk<sup>g</sup> f g" k<sup>pvtg</sup> N<sup>4</sup> kqu" cq" m<sup>pi</sup> q" f c" h<sup>czc</sup>. " s wg" cr tqzko co qu" c" r t<sup>a</sup> v<sup>2</sup> ecu" tgeqttgpvqu" f g" wo " ugi o gpvq" eqpj gekf q" eqo q" lcl | " gwtqr gw' go " s wg" c" i t<sup>excf</sup> qtc" GEO " Tgeqtfu" r quuwk' wo " r rcr gn' tgrxcpv0' Go " öS wctv" Rctcf c<sup><</sup> Tqo -pv<sup>2</sup> eqö. " cr tgugpco qu" wo c" cp<sup>a</sup> rkug" f g" öf i wcu" Nwo k<sup>pqucuö</sup> g" öEgrgdte<sup>±</sup> q" f g" P Àr<sup>2</sup> ekuö. " go " s wg" xgtgo qu" c" eqpeqtf -pek" eqo " q" k<sup>2</sup> kqo cv<sup>kuo</sup> q" xkqmp| jukeq. " r tgugp<sup>±</sup> c" f g" r tqegf ko gpvqu" eqpuci tcf qu" go " J gkqt " Xkrc/ Nqdqu" g" c" tgrc<sup>±</sup> q" f g" I kuo qpvk' eqo " guv" qdte. " dgo " eqo q" q" eqpv<sup>2</sup> cr qp<sup>v</sup> g<sup>v</sup> g" cu" w<sup>r</sup> k<sup>2</sup> cu" f geqttgpvqu" f guv<sup>g</sup> guvkn| g" cu" nkj cu" v<sup>2</sup> qecf cu" r qt" P cp<sup>a</sup> " Xcueqpegmü0'Rqt " hko . " go " öS w<sup>2</sup> p<sup>2</sup> c" Rctcf c<sup><</sup> Eqp<sup>v</sup> go r qt -pgö. " cr tgugpco qu" c" cp<sup>a</sup> rkug" f g" öRqt<sup>v</sup> " Gpecp<sup>v</sup> cf cö. " o quwcpf q" c" cr tqzko c<sup>±</sup> q" eqo " wo c" r ctv<sup>g</sup> f g" uwc" qdte" xq<sup>ncf</sup> c" r cte" o Àlec" eqpvgo r qt -pgc" g" cq" o guo q" v<sup>2</sup> go r q" f g" r tqegf ko gpvqu" eqpuci tcf qu" go " J gkqt " Xkrc/ Nqdqu. " s wg" tgecgo " uqdtg" q<sup>w</sup> t<sup>c</sup> h<sup>ecgv</sup> f c" dtcuk<sup>2</sup> kf cf g" f g" I kuo qpvk0'

P q" Ecr ¶wrtq " 6. " öEqpenw<sup>2</sup> guö. " tgcik| co qu" wo c" u<sup>2</sup> p<sup>v</sup> gu<sup>g</sup> f qu" r tk<sup>2</sup> pek<sup>2</sup> cku" cur gevqu" xgt<sup>2</sup> k<sup>2</sup> cf qu" p<sup>2</sup> guvkn| f c" r tqf w<sup>±</sup> q" go " s wguv<sup>2</sup> q. " tgc<sup>2</sup> k<sup>2</sup> o cpf q" cu" eqphw<sup>2</sup> pek<sup>2</sup> cu" qdugt<sup>2</sup> xcf cu" cq" m<sup>pi</sup> q" f c" cp<sup>a</sup> rkug" gp<sup>v</sup> g" q" xkqn̄ q" f g" qkq" eqtf cu. " cu" uqpqtkf cf gu" go r tgi cf cu" g" q" ugi o gpvq" go " s wg" q" f kueq" guv<sup>a</sup> " c<sup>2</sup> m<sup>2</sup> qecf q0'

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#### 40 Rct cpf q'ūqdt g'q<sup>a</sup> ndwo 'Fcp±c'f cu'Ecdg±cu'

*Fcp±c'f cu'Ecdg±cu'* hqk'ncp±cf q"pq"cpq"fg"3; 99"r grc"i txcxf qtc"gwqr glc"GEO "Tgeqtf u0I txcxf q"go "pqxgo dtq"f q"cpq"cpvgtkqt."q<sup>a</sup> ndwo "2"wo "o cteq"pc"tclg»tkc"fg" Gi dgtvq" I kuo qpvk« crtgugpvqw" r grc" rtko gltc" xgl" cni wo cu" ectcevtq"luecu" swg" ceqo rcpj ctkco " i tcpf g" r ctvg" fg" ugwu" vcdcnj qu" r quvgtkqt gu." kpcwi vtqW" cu" npi cu" r ctegtku"eqo "q"o Àleq"P cp<sup>a</sup> "Xcucqpegmqu"g"eqo "c"GEO "Tgeqtf u"g"crxcpeqW"cu"uwc" r tqlg± q"kpvtpcckapcn"cvguvfc"r grq"tgedgko gpvq"fg"fg"ktuc"r tgo kc±j gu0'Rctc"ug"vgt" wo c"kf glc"fg"tgeqj geko gpvq"eqps wkuvfc q."q"fg"lueq"tgedgw"cu"eqv± q"o<sup>a</sup> zko c"fg"tgxkuvc" *Fqy pDgc*v."q"v"lwwq"fg"o grj qt"fg"lueq"fg"cpq"r grc"Ugt gq'Tgxky 'pqu'GWC."gpvtqW"pc"nkuc" fqu'fgl "o grj qtgu"fg"3; 99"fc"O grnjf {"O cngt."hqk'eqpvgo r rcf q"eqo "q'I tco o {"crgo -q"g" wo d<sup>2</sup>o " tgedgw" q" òo ckqt" r t' o kq" fg" fg"lueq" ergo -q< q" I t quugt " F gwěj gt " Uěj cni' rrcwgrpt gkuö<sup>40</sup>"

" P q'fg"lueq."Gi dgtvq'I kuo qpvk'qec'xkqñ q"fg"qkq"eqtf cu'r kcpq"g"cn wpu'kputwo gpvqu" 2 vplequ."eqo q"ncwcu"fg"o cf gkco'Ego "c"wkñ c± q"fg"guvqu'kputwo gpvqu."q"r gtevtuq"cr qpvc" r ctc"fg"ktuc"»r lecu"gpvtg"o Àlec"dtcukgkctc."2 vplec"ó"pwo "ugpvk q"vtdcn'ó."gtwf kc"ó"uglc" tqo -pvlec"qW'eqpvgo r qt-pgc"ó"g"lo r tqxkuvfc."pwo "ugpvk q"fg"cu"rt<sup>a</sup> vlcu"fg"fg"gg"lc|| 0'QW'

<sup>24</sup> SIMÕES, 1978.

uglc."f hgt gpgu"o cvtk gu"o wulecku" f kuqmkf cu"pwo "ecrf q"uqptq"dcucpvg"r ct vkwrt'Go " tgr± q"ku"o cvtk gu"dtcukgkcu"pc"o Àlec" f g" I kuo qpvk"r qt"gzgo r m."T Àtkpp"Uqctgu"O gmq" eqmec<õq"guvwq" f q"r qr wrct"uwti g"cs vk'eqo q"vpu"q"p" q"tguqmkf c<pgo "pgi c± q"vqcnf c" ewwct" j gtf cf c." pgo " uqnx± q" pc" kf gpv hlec± q" f gvtgto kpcf c" f c" vcf k± qö" <sup>47</sup> O Guvc" r nctckf cf g" qecukqpc" wo c" i co c" f kxgtuk hlec f c" f g" tgegr ±, gu" go " qwxkpvu" cq" tgf qt" f q" o wpf q' | " r qu' f kgn' qdugt xct." r qt" gzgo r m." r grcu" ecvgi qtkcu" f g" cri wo cu" r tgo k±, gu" eqpegf kf cu" c" *Fcp± f cu' Ecdg± cu* <õo Àlec" r qr "pc" Crgo cpj c. "O RD"pq" Dtcuka" hqren> tlec" pq" Lcr - q. "gzzr gtko gpvncp" kpi r vgttc" g" lcl | f ulec" pqu' Guvcf qu' Wpkf quö" <sup>48</sup> O"

" Eqo " kuq." r qf g/ug" f k gt" s wg" c" o Àlec" eqpvk c" pq" f kueq" vcpuegpf g" wo c" ecvgi qtk c± q" f g" ewpj q" o cku" i gpgtcrkuc." ugpf q" s wg" uwcu" o cvtk gu" u" q" tgeqj gekf cu" r grcu" uwkngl cu" f g" ceqtf q" eqo " c" eqo wpk cf g" r gt vpegpvg" f q" qwxkpvu. " q" s wg" vckngl " r quuc" ugt" guvpgf kf q" r ctc" i tcpf g" r ctvg" f g" uw" qdctc' Rctc" kwutct." cr tguqpv" wo c" f guvcu" tgegr ±, gu" r qt" o gkq" f c" f guetk± q" f g" wo " lqtpcrkuc" dtcukgkq" s wg" ceqo r cpj qw" wo c" cr tguqpv± q" f g" I kuo qpvk' g" Xcucqpegmqu" pc" <sup>2</sup> r qec<

G<sup>2</sup> "eqo "Fcp± f cu' Ecdg± cu" s wg" q" uq qy "eqo g± c< Gi dgtvq" pq" xkqn q" g" Pcp<sup>a</sup> " pcu" Eqpi cu' Qu" f qku" lo r tqxkuctco . " cqu" r qwequ" Pcp<sup>a</sup> " f gkzqw" f g" vqect. " g" Gi dgtvq" eqpvkpw" xkcpf q" q" xkqn q" f q" cxguuq. " pwo " xkwukuo q" f g" lo r tqxkuc± q" ej gk" f g" ugpwo gpvq' Fgr qku" grg" vqeqw' *Deo dw/cn* " eqo " wo " gutcpj q" kputwo gpvq" vj kcpq <sup>49</sup> " *Juke* . " s wg" r gto kg" q" wuq" uko wvpgq" f g" cri q" s wg" uq" eqo q" i ckc" f g" o gven" hrcw. " xqj " g" tko q" eqo " dcvk cu" f cu" o " qu" pcu" f wcu" ecttghtcu" f g" dco dwu" xgtvlecku' \*00# Xqmqw" Pcp<sup>a</sup> . " \*00: " r cuucpf q" r qt" x<sup>a</sup> tku" cr kqu" g" kputwo gpvq" f g" r gteuu" q. " vqecf qu" f g" r g. " Pcp<sup>a</sup> " ej gi qw" cq" dgtlo dcw' \*00" <sup>2</sup> " f hfk' gpvpgf gt" eqo q" ug" r qf g' hcl gt" c" vcpuk± q" f q" dgtlo dcw. " go " vgtu qu" f g" uq qy . " r ctc" wo " r kcpq" s wg" uq" en' uuleq. " o cu" Pcp<sup>a</sup> " g" Gi dgtvq" hkl gtcu " kuq' \*UKO ð GU. '3; 9: +0

" Guvg" ucng" f q" dgtlo dcw" r ctc" q" r kcpq" <sup>2</sup> " wo c" f cu" ectcevgt f ulecu" o ctecpvgu" f q" f kueq" *Fcp± f cu' Ecdg± cu* OEqpwf q. "gzkug" wo " f kewtuq" s wg" õvqo c" c' r crextcö" f g" o cpgtc" kputvgpv< mcekf cf c" pwo c' | qpc" f g" vcpuk± q" gpvtg" c" o cvc" hgej cf c" g" qu" ugtv, gu" o cku" hpi f ps vqu. " j<sup>a</sup> " wo c" uqptk cf g" ecttgi cf c" f g" wo " gur f kq" t Àlec" o" pq" ugpvk q" f g" o cvtkcu. " hgttco gpvcu" g" kputwo gpvq" o" g" ugrkci go " o" pq" ugpvk q" f g" ug" r qtvt " «" o cti go " f g" r tqeguqu" o cuuk hlec f qu. " eqvtr cpf q" wo c" kf gk" f g" õekxkkl c± qö" o" s wg" tgo gvg" c" wo " o kuq" f g" uqekf cf gu" vtdcku" eqo " xkf c" ecdqen. " r cuqter' Uvc' hqtvg" g" eqpucpvg" tgo ku" q" r ctvg" f c" r t» r tk" ecr c<

<sup>25</sup> MELLO, Soares, 2007, p. 193.

<sup>26</sup> Coleção História da Música Popular Brasileira, 1982, p. 4.

<sup>27</sup> Gismonti afirma, em entrevista concedida a um jornalista, que o instrumento utilizado na música "Bambuzal" foi dado de presente por um músico americano. Não sabia o nome, mas teria sido trazido do Taiti (Jornal do Brasil, 1978). Após uma busca em vão por instrumentos tradicionais desta localidade, que possuíssem alguma proximidade com o instrumento em questão, encontrei um instrumento chinês chamado *sheng*, constituído de paletas metálicas e tubos verticais que podem ser de metal, madeira ou bambu. A proximidade vai desde seu timbre até o título empregado por Gismonti na música em que o utiliza.

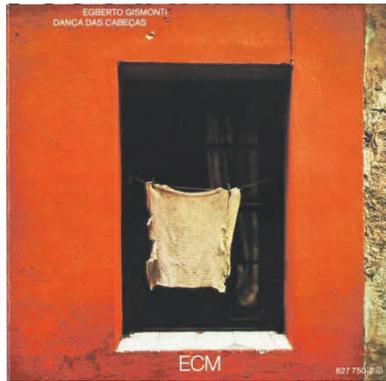


Figura 1: capa de *Dança das Cabeças* (ECM Records: 1977).

Rqf go qu" pqvt" wo " vkr q" f g" eqputw± q" vkr leco gpvg" f guvg" wpxgtuq. " eqo q" cu" gf kkec±, gu" f g" r cw" c" r ks wg. " c" vkr c" f g" r kñ q" g" qu" vkr qm" f g" dcttq0P- q" hqk" r qu" f xgn" kf gpvkect" ug" c" eqputw± q" tgem gpvg" gtc" mecnk cf c" pq" Dtcukr0P q" gpvcpvq. " ucdg/ug" s wg"2" ectcevt" f vkec" f g" f kxgtuqu" egpª tkqu" pcekpcku0! " r qu" f xgn" qdugt xct" s wg" jª " r kuq" egt- o leq" pq" r cter gkxq. " tgdqeq" f g" eqpetgvq" g" gpgti kc" grª vtkec" r qt" wo c" hke± q" s wg" uqdg" ceko c" f c" lcpgr. " q" s wg" o quvc" s wg" pcs wgrg" mecn" j cxkc" wo c" f qug" wo c" f g" ðekxkñ c± qö0Q" r cpq" co ctgrf q" r grq" vgo r q. " vkr g| " cª" o crñxcf q. " «" h gpvg" f c" lcpgr" co r kkec" c" kf gkc" f g" s wg" c" tgo ku- q" cq" ðt Àñkeqö"2" wo c" v/plec" pq" f kueq0Go " qwtcu" r crxtcu. " cdtk" q" xkt½ g" ceguuct" q" eqpvg" Af q" f g" Fcp± f cu' Ecdg±cu" qeqttgª " c vtcx² u" f c" o gf kc± q" f guvg" grgo gpvq. " uko dqrk cf q" r grq" r cpq" co ctgrf q0"

P c" r t g u g p v g" f k u g t v c ± q. " f g o q p u t c t g k' c u" f k h t g p v g u" o c v t k g u" f g" F c p ± f c u' E c d g ± c u. " d g o " e q o q " u w c u" e q p g z i, g u" e q o " c" h q t o c ± q" o w u l e c n' g" c" v t c l g w t k c" f g" x l f c" f g" G i d g t v q" I k u o q p v k 0 C r f o " f k u u q. " x g t g o q u" s w g" o c v t k g u" e q o q" q" h t g g" l c | | " g" c" o À ñ l e c" g t w f k c. " o k u w t c f c u" e q o " t g e q t t ' p e k c" c" e w w t c u" v t c f l e k p c k u. " v c o d ² o " g u v q" r t g u g p v g u" g o " f k x g t u c u" r t q f w ± z i, g u" f q" u g i o g p v q" e q p j g e l f q" e q o q" l c | | " g w t q r g w. " p q" s w e n' q" f k u e q" s w g" g u x o q u" v t c v p f q" g u vª " k p e n u u q" g" e w l c" i t e x c f q t c. " G E O " T g e q t f u. "2" w o c" f c u" r t q c i q p k u c u 0"

Gi dgtvq" I kuo qpvk" pcuegw" pc" ekf cf g" f q" Ecto q. " pq" guvcf q" f q" Tkq" f g" Lcpgkq. " go " 3; 690F gpvtg" cu" kphqto c±, gu" s wg" u- q" tgrgxcpygu" uqdtg" q" o Àñkeq" go " uwc" r tlo gkc" hcug" f c" xlc. " r qf go qu" ekct" c" eqpxkª pelc" pwo " co dlgpvg" hco kñct" dcucpvg" o wulecn' g" xctkcf q. " eqo " wo " vkr" kputwo gpvkec. " f f gt" f c" Dcpf c" f q" Ecto q. " g" wo " cx½ eqo r quksqt. " crf o " f q" eqpvq" eqo " iª pgtqu" o wulecku" f kxgtuqu" r qt" eqpv" f qu" f kuequ" s wg" i cpj cxc" f g" ugw" r ck0 Tgeg dgw" gf wec± q" hqto crñf g" r kcpq" pq" Eqpugt xcv tkq" P cekqpcñf g" O Àñkec" f q" Tkq" f g" Lcpgkq. " gps wcpvq" ug" f gf kecx c" cq" xkqñ q" f g" o cpgkc" cwqf kf cvc0 Rquvgtkqto gpvg. " kpi tguuqw" pq" eco r q" f c" o Àñkec" r qr wñt" r grñ" r ct vkr c± q" pqu" Hguvxcu" f c" Ecp± q. " cr t g u g p v p f q" ðQ" Uqj qö. " go "3; 8; . " g" ðQ" o gtecf qt" f g" Ugtr gpvü. " go "3; 8; . " ugi wlpf q"

r etc" tcdcnj ct" pc" Hcp±c" eqo " c" ecpvqc" O ctkg" Nchqtgw' P guvg" r gt¶¶f q." I kuo qpvk' cr tqhwf qw" ugwu" guwf qu" go " o Àulec" gtwf kc" eqo " f qku" i tcpf gu" r tqhguuqtgu." P cf lc" Dqwrpi gt" g" Igcp" Dcttes w² O' Cr »u" tgvqtptc" cq" Dtcukn' cni wpu" cpqu" f gr qku." I kuo qpvk' kpgi tqw" q" o gtecf q" hppqi tª hkeq" pcekqpcn" g" f gugpxqrgw" wo c" qdte" s wg" r cuuqw" r qt" o Àulecu'kputwo gpvcku'g'ecp±z, gu." f kxgtucu'f grcu'eqo " hqt w'wuq'qts wgutcn'

O qtgkct" qdugtxc" s wg." o guo q" qr gtcpf q" eqo " cu'ectcevgt¶¶ulecu'f guvg" o gtecf q." c" o Àulec" f g" Gi dgtvq" I kuo qpvk' r tqf w' kf c" pq" r gt¶¶f q" f g" 3; 92" c" 3; 99" r quuwk' wo c" vgpf 'pekc" xcpí wctf kuc" g" ug" crkc" c" wo c" r quwte" gzer gto gpvcn" o cu" wo d² o " tgeqttg" c" i 'pgtqu' b wulecku' f kxgtuqu. " õf q' tqenícq" dck̄ q." f q' lcl | " «" o Àulec" f g" eqpegtvqö<sup>4</sup>: 0

Cq" rpi q" f g" uwc" ecttgkc." I kuo qpvk' wo d² o " f gugpxqrgw" wo c" r tqf w± q" pq" eco r q" f c" o Àulec" gtwf kc." eqo q" cu" qdteu" r etc" xkqñ q" õXctkckvqpu" r qwt" i wkctgö" \*3; 92+ " õEgpvcn' I wkctö" \*3; 95+ " g" õf cp±c" p0' 3" g" pà04" r etc" f gwz" i wkctguö" \*3; 96- 0Uwc" cr tqzko c± q" eqo " cu" r tª veku' f c" o Àulec" f g" eqpegtvq" pq" o gtecf q" hppqi tª hkeq" pcekqpcn' cecdqw' r qt" go r ñect" wo " t» wuq' f g" õgtwf k± q" pq" r qr wrctö<sup>4</sup>: " go " ugw" gukm0Go " f txqtg" \*3; 96+ " c" et¶¶ec" tgedgw" guvc" cr tqzko c± q" eqo q" wo " õf gugpeqvtq" gvtg" o Àulec" g" vgzvqö" g" wo c" õo cn' gs wcekqpcf c" hmu q" gvtg" gtwf kq" g" r qr wrctö<sup>52</sup>. " r qt" cetgf kct" s wg" gtc" pgegu' tkq" r tqr qt" pqxcu" f kgtz, gu" r etc" eqvkwct" pq" ugi o gpvq" r qr wrct" qw" gpi clct/ug" f ghpkkxco gpvg" pc" ewwte" gtwf kc' 0S wcpf q" I kuo qpvk' eqo g±qw' c" cr tguvct" pqxcu' uqñw±z, gu' r etc" c" uwc" o Àulec. " hqk' r gtegr ¶¶xgrn' q' r guq' f q" r cuucf q" <õHqkf hñekñ' b g' hxtct" f c" b Àulec" gtwf kcö<sup>53</sup> 0

Wo c" f gucu' xku' f g" tcdcnj q" hqk' o ctecf c" r grq' wuq' f g" r tª veku' lo r tqxkucf cu' 0O qtgkct" cr qpvc" s wg" c" r tguvct" f gucu' r tqegf ko gpvqu' pc" qdte" f g" I kuo qpvk' hqk' cwo gpvcf q" cq" rpi q" f q" r gt¶¶f q' lplekn<sup>54</sup>. " q' s wg' pqu' b quctc" wo c' b w' cp±c" pqu' two qu' f g' ugw' r tqeguq' etlcwq0Go " 3; 96." rcp±qw' q" ndwo " *Cecf go kc' f g' Fcp±cu* \*3; 96+ " qpf g' eqvctcr ½' r tª veku' o wulecku' f kxgtucu" eqo q" q" wuq' qts wgutcn' f g" gs wkr co gpvqu' grvt' /plequ" g" wo " i twr q" o wulecn' ewlq" vko dtg" g" r tª veku' lo r tqxkucf cu' ug" cr tqzko cxco " cq" i 'pgtq" lcl | " hukpp0P q" r t» r tkq" gpectvq" f q" f kueq. " 2" r quufxgrn' qdugtct" wo c' r ctvwtc" eqo " u' b dmqñu' eqo wo gpvg" wkk' cf qu' r grcu' tcf k±z, gu' f q" /tgg" lcl | " g" f c" rktg' lo r tqxkuc± q<sup>55</sup> <"

<sup>28</sup> MOREIRA, M.B.C., 2017, p. 200-201.

<sup>29</sup> Jornal do Brasil, 1971.

<sup>30</sup> VENÂNCIO FILHO, Paulo, In: Coleção Nova História da Música Popular Brasileira, 1979, p. 6.

<sup>31</sup> GISMONTI, Egberto, In: Guimarães, 1976.

<sup>32</sup> MOREIRA, M.B.C., 2016, p. 30.

<sup>33</sup> Não foi possível comprovar se esta partitura foi utilizada na gravação do disco. Contudo, sua presença no encarte já é suficiente para verificarmos a aproximação com esta cultura.

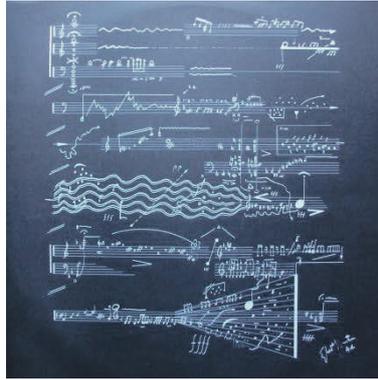


Figura 2: Partitura no encarte de *Academia de Danças* (1974).

! "ko r qtvcpg"tguucnct"s wg."go "I kuo qpvk"cu"r t<sup>a</sup> vkecu"ko r tqxkucf cu"guv̄ q"o vksq" o cku" rki cf cu" cq" ugw" r tqeguug" f g" etlc± q" g" o qpvc i go " f cu" qdtcu" f q" s wg" eqo " r tqegf ko gpvqu" f g" ko r tqxkuc± q" eqpegtpgpvqu" cq" wpxgtuq" f q" lc | | <ōQ" tguwncf q" v̄ " c" ¶ " pguug" f kueq" f c" GEO." *Ucrcko Ilqn'f q" O gkq" Fkc.* " vgo " qkq" vgo cu." o cu" ekpeq" hqtc o " eqo r quvqu" pc" j qtcō<sup>56</sup> O' Rctc" q" o Àleq." guvg" f kueq" i txcxf q" pq" cpq" f g" 3; 99" ugtk" c" etkucrk c± q" f g" wo " òr tqeguug" r wt kkecf qtō" kpkckf q" go " *Cecf go kc" f g" Fcp±cu.* " qpf g." ugi wpf q" Cpc" O ctk" Dej kpc." guv̄ q" rki cf qu" c" kf gku" eqo q" ògur qpvcpgk cf gö" g" òuko r rkecf cf gö<sup>57</sup> <

Ucdg"q"s wg"2 A'Gw'xk's wg"q"r kqt"x¶kq" f g"vqf qu"gtc" c" :kpxgp± qo"cuuko "gpvtg" cur cu."gtc"uct" :kpxgpvcpf qo'q" f gupgegu' tkq."q"eqo r rkecf q."qpf g" c" o Àleq" u>" r gf lc"q"guugpekn"q" d<sup>a</sup> uleq" o guo q."c" go q± q0Uck"hc| gpf q" o krlcttcplqu."o krl' uqpu" f g" ukh' pkec" g" wf q." u>" r qts wg" cs wkq." chkpcn" gtc" q" ej q" o cf q" :o gw'gunkq" f g" i txcct<sup>a</sup> "guugu" r cr qu0J qlg."q" s wg" gw'p- q" dwueq" o guo q"2 " :kpxgpvcct0'F glz q" s wg" c" o Àleq" h's wg" eqo q"2 " r ctc" ugt" eqo q" gw'eqpegdk" eqo q" gw'ugpvk'pc" j qtc" go " s wg" h'k' 0'P- q" guvqu" cuuko " v̄ q" r tqewr cf q" eqo " q" s wg" r quuc" ugt " :q" gunkq" Gi dgtvq" I kuo qpvk" DCJ KCPC. "4228. r 0337/339-0

" F g" egtv" hqto c." c" ògur qpvcpgk cf gö" ugtk" kpxgtuc" c" wo c" òkpxgp± qo" tcekqpcrk cf c" f c" tgerkf cf g<"

P q" r tqeguug" f g" etlc± q" o" v̄ q" uko r ngu" g." eqpwwf q" v̄ q" f k'¶k' f g" òvqectō." f g" cr cr ct" ó" eqpukf gtq" pgegu' tkc" wo c" cdut c± q" vqcr' f g" s wcrs wgt" tgerkf cf g" eqpj gekf c." cf o kuf' xgn' qw' r r wuf' xgn' Guug" hc vq"2 " v̄ q" uki pkkecxkq" r ctc" o ko " s wg" q" guv̄ f kq" go " s wg" eqo r ppj q" vgo " :00" lcpgru" s wg" pwpec" ug" cdt go . " :00" r qku" ug" gw' v'xguug" eqo q" j qtk' qpvg" c" tgerkf cf g" f q" gzvgtkq." pwpec" r qf gtc" etkct0" I KUO QP VK' k' < H' gi vo cp/ I kuo qpvk" 3; ; 3. r 04; +0

O qtgtk" eqmec" s wg." c" r ctvk" f guv̄ "2 r qec." I kuo qpvk" cr rkeq w' wo " pqxq" o qf q" f g" hc| gt" o Àleq." cq" gZR mtct" etlc± q" eqm'v'kc." ko r tqxkuc± q" g" tgewtuqu" vgepq» i kequ." eqo q"

<sup>34</sup> BAHIANA, 2006, p. 115-117.

<sup>35</sup> Ibidem.

pq" f lueq" Eqt c ±; gu" Hwmt kncu" \*3; 98+<sup>58</sup>0' Guvc" r tqf w± q. "cq" rcf q" f g" k g p v k l " \*TEC" l' Ngi ce{ <3; 97+ "f g" Ckt vq" O qt gkt c. "g" Cmw t c "f q" Uqn" \*EDUI Gr k e <3; 98+ "f g" Rcw n' J qtp" ó" vqf cu" t gcr k cf cu" pq" g z v g t k q t "g" eqo "I kuo qpv k' eqo q" r tqf wqt "g z g e w k x q. "k p u t w o g p v k u c" g" c w q t "f g" f k x g t u c u" eqo r q u k ±; g u" ó. "r qf go "u g t" c i t w r c f c u" p w o c" e c v g i q t k c" o w u l e c n' eqo " e g t v c" r t q z k o c ± q" c" r k p i w c i g p u" f q" l c l | "g" f c" o À l e c "k p u t w o g p v c n" eqo q" u g" q d u g t x c" p c" t g e g r ± q" f c" e t k e c <

Gi dgt vq" r ct geg" v g t " t g u a r k f q" g u u g" e q p h k s q" c q" k p e q t r q t c t " g o " u g w" v t c d c r j q" k p h w' p e k u" f c u" c r t q z k o c ±; g u" o q f g t p c u" g p v t g" l c l | "g" t q e m" k f g p v k l e c f c u" p c" o c p g k c" e q o q" r c u u q w" c" u g" x c r g t" f q" u k p v g k c f q t. "f c" i v k s c t t c. "f q u" f k v q t e g f q t g u 0' G u u c" p q x c" k p h q t o c ± q. "f g" e g t v c" h q t o c. "c r k x k q w" c" q d t c" f g" I k u o q p v k' q' r g u q' f c u" u q r k e k c ±; g u" g t w f k c u 0' C u u k o . "g r g" r c u u q w' c" c r k c t c" q h e l e p c" v e p q m i k e c" g" q" o c v g t k c n' g r g t / p l e q" c q u" t k o q u" c h t k e c p q u" g" k p f q' g p c u. "k p i t g u u c p f q" p c" x g t v g p v g" l c l | / r v k p / t q e m" c q" r c f q" f g" l q j p" O e N c w i j r k p. "E j l e m' E q t g c. 'E c t r q u' U c p v c p c. 'J g t o g v q' R c u e j q c n' g' q w t q u 0' \*E Q N G X i Q. "3; 9; . 'r 08+ "

l "r quu k g n' k f g p v k l e c t" c" r q u w t c" f g" I k u o q p v k' g o " u w c" f g u e t k ± q" f q" v k o d t g" f q" x l q n' q" g o " w o c" o c v 2 t k c" f g" 3; 98. "u q d t g" w o c" c r t g u g p v c ± q" t g c r k c f c" g o " U q" R c w n q. "g" e q o q" q" v k o d t g" u g" r k i c x c" e q o " c" e t k c ± q <

Go "U q" R c w n q. "g w' h k " x l q n' q 0' H l e c" f k f e k l' f g v c n j c t" q" s w g" c e q p v g e g. "r q t s w g" 2" w o " x l q n' q" r t g r c t c f q" r c t c" v g t" q" o g u o q" x q n w o g" f c" i v k s c t t c. "e q o" o l e t q h p p g u" g o d w k f q u. "q" u q o "r c u u c" r q t" u r c e g" g e j q g u. "r j c u k u. "r g f c k u 0' G p v q 2" w o " x q n w o g" u q p q t q" s w g" x c k' i k c p f q. "f g" t g r g p v g" c r c t g e g" w o " d w t c e q. "w o c" k f g l c" r w z c p f q" r c t c" q w t q" e c o k p j q. "g" p » u' x c o q u' r q t' c r k 0' \*I K U O Q P V K' k p < U q w j c. "3; 98+ 0"

F c p ± c "f c u" E c d g ± c u" f k c m j i c" e q o " g u v c u" r t q f w ±; g u" p q" u g p v k f q" s w g" v c o d 2 o " u g" w k r k c" f g u v g u" t g h g t k f q u" r t q e g f k o g p v q u. "o c u" u g" e q p u k s w k' e q o q" w o c" r q p v g" r c t c" q w t q" c u r g e v q" f g u v g" ò r t q e g u u q" r v t k h e c f q t ò. "e t k u c r k c f c" q" g o " U q n' f q" O g k q" f k l l e r c k o < " w o " c h c u w c o g p v q" f c" v e p q m i k c" g o " f k t g ± q" c" u q p q t k f c f g u" s w g" c r g n c o " r c t c" q" c e À u l e q" g" w o d 2 o " c" u q p u" g" w g p u' f k q u. "f k i c o q u. "ò q t i - p l e q u ò. "q" s w g" r q f g" g u v c t" r k i c f q" e q o " c" k f g l c" f g" ò u k o r r k e k c f c" g o" e q m e c f c" r q t' D c j k c p c. "e q p h q t o g" q" t g e j q" c d c k z q <

F g' t g r g p v g. "f g u e q d t k' s w g" q" s w g" v p j c" c" x g t" e q o k i q" e q o q" o À l e q 2" r g p v g" e q o " e g r q h e p g. "i c t t c h c" x c l k c" g" e c k z k p j c u 0' G u u g u" u q" q u" k p u t w o g p v q u" s w g" g w" g p v g p f q 0' P - q" s w g" g w' v p j c" r t g e q p e g k q u" e q o " t g r c ± q" « " g r g t / p l e c. "g r c" v g o " c" x g t" e q o " c" o À l e c" s w g" g w" h c ± q. "o c u" p - q" e q o k i q" e q o q" t g c r k c f c g 0' \*I K U O Q P V K' k p < U k o i g u. "3; 9: +0"

" C" r c t v k" f g u v g" r g t q f q. "r q t v e p v q. "I k u o q p v k' p - q" c d c p f q p q w" q" w u q" u k p h / p l e q. "o c u" c e c d q w' t g l p x g p v c p f q" c" h q t o c" f g" r k f c t" e q o " g r g 0' Q" s w g" u g" g p v g p f g 2" s w g. "c p v g t k q t o g p v g. " u w c" t g r c ± q" e q o " g u v g" r t q e g f k o g p v q" g t c" s w c u g" f g" q d t k i c ± q. "c r f o " f g" u g t" c e q o r c p j c f c" f g" c n q" r m p g l c o g p v q" g" k p v g t o k p 3 x g k u" g n e w d t c ±; g u" c" t g u r g k q" f q" s w g" u g" h c l k c 0' G i d g t v q"

<sup>36</sup> MOREIRA, M.B.C., 2017, p. 212.

cvkdkw' guv' pqxq" o qo gpvq" f g" uwec" tctgk" c" eqpvcvq" eqo "pfkqu" f q" Zkpi w" q" s wg" cecdqw" r qt" kpcwi wtct" wo c" pqxc" xlc" f g" vcdcrj q." dcugcf c" pcu" kf gku" gZR quvcu" cpvgtkqto gpvg'

Eqpwf q." 2 " ko r qtvcpg" tguacnct" s wg" ug" vtcv" f g" wo " ctvuc" eqo " i tcpf g" g" f kxgtukhccf c" r tqf w± q' Uqo gpvg" pq" cpq" f g" 3; 98. "c" uwec" ruc" f g" r tqf w± gu" kpenkw" qu" f kuequ" *Eqt c± gu' Hwmt kncu.* " *Cnwt c" f q" Uqn' g" Fcp±c" f cu' Ecdg±cu* " wo c" cf cr v± q" f g" *Eqt c± gu' Hwmt kncu* " r etc" wo c" eqo r cpj k" f g" f cp±c" vki c" uqptc" r etc" wo c" pqxgr" f c" Tgf g" I mddq" wo " NR" f g" eqpvu" kpcpku" r tqf w± kf qu" r qt" O ctkf c" Rgt quq" wo " hko g" uqdtg" "pfkqu" s wg" ug" ej co ctk" *S wctvq" O wpf q* " g" q" hko g" *Rctcf c* " : : . " go " s wg" wo d<sup>2</sup> o " cwqw" eqo q" cvqt<sup>59</sup> O'

#### 48' C' r ct egt k' I ko qpvk' Xcucpegru/ Glej gt "

Eqo q' f kq" pq" kgo " cpvgtkt. " pqu" cpqu" f g" 3; 97" g" 3; 98. " Gi dgtvq" I ko qpvk' tgcrl qw" v' u" r tqf w± gu" pq" gZvgtkqt. " wo c" uwec" g" f wcu" cuukpcf cu" eqo q" r tqf wqt" gZgewkxq" g" kput wo gpvuc" *\*Eqt c± gu' Hwmt kncu.* " *kf gpvk' g" Cnwt c" f q" Uqn* " tgur gevko gpvg±. " eqo " r gtegr v' kgr' cr tqzko c± q" eqo " q" lcl | OC" j kuwtk" f q" rdwo " *Fcp±c" f cu' Ecdg±cu* " ug" kplekw" eqo " q" eqpxkg" hgkx" r grj" f kgtvq" f c" GEO " Tgeqtf u" r etc" c" i txc± q" f g" wo " f kueq. " cr » u" guv' cuukv" c" wo c" cr tguvpc± q" f q" o Àleq" pq" Hgukxcrif g" Dgtrko " pq" cpq" f g" 3; 98<sup>5</sup>: O'

C" i txc± qtc" GEO " Tgeqtf u" hq' etkcf c" go " 3; 8; " r grj" o Àleq" g" r tqf wqt" O cphgf " Glej gt. " pc" ekf cf g" f g" O wps wg. " Crgo cpj c<sup>5</sup>: O' Cpvgu" f g" uwec" hwpf c± q. " Glej gt" vgtk" vcdcrj cf q" eqo q" dclzkvc" g" eqo q" cuukvpgv" f g" r tqf w± q" pq" ugrj" F gwuej g" I tco o qrj qp. " gptg" qwtqu<sup>62</sup> O' Gf kkpqu" qh" Eqpvgo r qtct { " O wule. " qw" GEO " Tgeqtf u. " ugrj" s wg" ug" cwqercuukhcc" eqo q" òkpf gr gpf gpvg<sup>63</sup>. " kplekw" uwcu" cvkxf cf gu" xqncf q" c" i txc± gu" f g" o Àlecu" s wg" vcpukcxco " gptg" q" *hgg' lcl* | " g" c" o Àlecu" gtwf kc" ko r tqxkucf c. " vtpqw" ug" tghgt' pek" o wpf kn' eqo " guv" kf gpvk cf g" g" cdcteqw" r tqf w± gu" f g" f kxgtuqu" ugi o gpvqu" f q" lcl | " g" f c" o Àlecu" gtwf kc<

<sup>37</sup> CAMBARÁ, 1976.

<sup>38</sup> GISMONTI, 2017. Questionário disponível no item **Anexo 1**.

<sup>39</sup> Extraído do website oficial da gravadora. [www.ecmrecords.com/story](http://www.ecmrecords.com/story) <acesso em 20/06/2017>.

<sup>40</sup> LAKE, 2007, p. 1.

<sup>41</sup> Extraído do website oficial da gravadora. [www.ecmrecords.com/story](http://www.ecmrecords.com/story) <acesso em 20/06/2017>.

P qxc"o Àlec."lo r tqxkucf c"qw'pqvcf c."dcugcf c"pqur qpvcu"htvqu'f g"o qf gnu" cpvgtkqtgu."g"q"eqpegkq" f g"o Àlec"o qf gtpc"khqto cf c"r gr"o Àlec"o cku" cpvki c" tguuc" c'cx2 u" f g" r tqlgvu" lo r tqxkucf qu" g" eqo r quvu" qwxk qu" pc" GEO <sup>64</sup> "tcf w± q" f q" cwqt+0

Rctc" Ectnu" Ecrf q." c" GEO " Tgeqt f u" ug" vqtpqw" tcr kf co gpv" wo c" i txcxf qtc" f hgtgpekf c" g" o wplcm gpv" eqpj gekf c" r gr" cnq" r cft q" f g" uwcu" i txc±, gu." r gr" tgs wkvf c" r tqf w± q" f cu" ecr cu" f qu" NRu" g" wco d<sup>2</sup> o " r gr" p'kgr' ct'vkeq" f g" ugwu" eqpvcvf qu<sup>65</sup> O' Cif o " f g" Gi dgtv" I ku qp'k" g" P cp<sup>a</sup> " Xcueqpegnu." r cuuctco " r gr" ugr" ct'vku" eqo q" Mgrkj " Lcttg." Rcv' O gj gp{ ." E j km' Eqtg." I ct { " Dwtvq." Lcp" I ctdctgm" O gtgf kj " O qpm' g" Uxgx" Tgkj " ó" cr gpcu" r ctc" ekct" cri wpu" ct'vku" tgpqo cf qu" s wg" eqo r wugtco " q'ecw'f c" i txcxf qtc0"

! " r qu'kgr' r gtegdgt " s wg." cif o " f g" wo c" r r'vchqto c" f g" r tqf w± q" hqpi t<sup>a</sup> hlec." c" GEO ." r qt" o gkq" f c" r gtuqpcrk cf g" f g" O cpltgf " Glej gt." vgtk" o qrf cf q" r tqegf ko gpvqu' f g" i txc± q" dgo " eqo q" f kgtk gu" gu<sup>2</sup> veku" o ctecpvu" go " uwcu" r tqf w±, gu." q" s wg" hlew" eqpj gekf q" eqo q" òq" uqo " GEO ö0' Rcmxtcu" eqo q" òt'cpur ct' pekö." òemtkf cf gö." ògur c±qö." òkpur ktc± qö" g" òg'zr cpukkf cf gö<sup>66</sup> u" q" htgs wgpvgo gpv" wkk cf cu" r ctc" f ghkt " guv" òuqo ö0' Wö c" f g" uwcu" ectcevt'vkecu." qdugt xcf cu" r qt" Ecrf q." <sup>2</sup> " c" òcvo quhgc" ce'Àlecö" go drgo <sup>a</sup> vlc" f q" ugr." s wg" crlc" kputwo gpvqu" grv'k hlec' qu" c" kputwo gpvqu" ce'Àlequ" f g" o cpgk" s wg" vgtk" ug" ectcvgtk cf q" go " wo c" òs wcu" pgi c± q" f g" eqpvzqu" o wulecku" grv'k/plequö<sup>67</sup> O' Eqo q" ek'gk'pq" kgo " cpvgtkqt." C" v'xc" r ct'vkr c± q" pq" eqpv'Àf q" f g" uwcu" r tqf w±, gu" hlew" o ctecf q" pc' hcr" f g" I ku qp'k' uqdtg" F cp±c' f cu' Ecdg±cu<"

C" cf cr w± q" f grg." f q" P cp<sup>a</sup> ." f q" Lcp" Gt'km' g" o k'p' c" «" guv'k" r tqr quc' ò4" ewwo kpu" f gueqdtkpf q" c" h'qtgucö" h'k' f' ekn" lo gf lvc" g" o wkq" etlc'vxc0' Guv" f k'eq." ug" r qu'kgr' hqug." f g'xgk" i cpj ct" pq" et<sup>2</sup> f kq" qu" p'qo gu" f g" 6" cwqtgu"/" P cp<sup>a</sup> ." O cpltgf . Lcp" g'gw0' I KU QP VK'4239-0

F gpvq" f g" wo c" r n'ctrk cf g" f g" guv'ku" o wulecku" gpv'qnu" r gr" o ctec" f q" òuqo " GEO ö" ó" ewlc" i co c" f g" r tqf w±, gu" xctk" f q" lc| | " co g'k'ecpq" cq" lc| | " gwtqr gw." cif o " f g" qwtqu" i ' pgtqu" ó." wo c" f g" uwcu" o ctecu' p'cu" r tqf w±, gu" f g" lc| | " <sup>2</sup> " q" go r tgi q" f g" v'cwo gpv" eco g'vkeq0' Cri wo cu" t'ghg' pekcu" ekcf cu" r qt" Glej gt." t'gr'xcpvu" pc" hqto c± q" f g" uw" eqpeg± q." u" q" q" <sup>a</sup> rdwo " M'pf " qh' Dmg." f g" O k'gu" F cxku." g" c" o Àlec" f q" r k'p'kuc" Dkm'

<sup>42</sup> Ibidem. "New music, improvised or notated, builds upon the strengths of earlier models, and the concept of modern music informed by older music resonates through the improvised and composed projects heard on "ECM".

<sup>43</sup> CALADO, 1990, p. 203.

<sup>44</sup> Tradução do autor. Extraído de RUEDI, 1990. "Audible. Transparency, clarity, space, inspiratio, expansiveness".

<sup>45</sup> CALADO, idem.

Gxcpu<sup>68</sup>0Wö "cur gevq"o ctecpvg"fcu'r tqf w±z,gu'f'c"i txcxf qtc"2 "c"ecr celf cf g'f g'eqo dlpct" o Àlequ'f g'f hgt gpvgu"ewmwcu"g"gueqrcu"o wulecku"ugo "r gtf gt"cu"o ctecu"guvfwlecu'f q" ugm00 wkcuf grcu"guv q"cmqecf cu'pq"ugi o gpvq"eqpj gekf q"eqo q"lc| | "gwtqr gw"pq's wcnj<sup>a</sup> " wo " f kvcpeko gpvq" f qu" r cf t±z,gu' xki gpvgu" f q" lc| | " g" f c" i txc±q" f qu" òDtqcf y c{ " Ucpf ctf uö." go " eqo r quk±z,gu" dcugcf cu" go " r ckuci gpu" uqpqtcu." ukpvgk cf qtgu." o kpkö crkuo q"eqo r qulekqpcn"o Àlecu'eni ulecu"g"o Àlecu"2 vplec<sup>69</sup>0"

Rwf go qu"qdugt xct"s wg" c"ekxf c"cr tqzko c±q" f g"Gi dgtvq"l kuo qpvk'cq"wpkxgtuq" f q" lc| | "pqu'f kuequ"s wg"r tgegf gtco "Fcp±c'f cu'Ecdg±cu"lqtco "tgrckqpcf cu"eqo "q"i 'pgtq" lc| | "hwkqp."s wg"eqo r ctvkj c"cri wo cu'ectcevgtfwlecu"eqo "q"lc| | "gwtqr gw"eqo q"q"wuq" f g" ukpvgk cf qtgu" g"cdgtwte"r ctc"o cvgtkku"r tqxgpkpvgu" f cu"o cku" f kxgtucu"ewmwcu'0Cq"s wg" r ctgeg."Fcp±c'f cu'Ecdg±cu"ugi wtkc"pqu'two qu'f qu'f kuequ"cpvgtkqtgu"eqo "c"r ctvlekr c±q" f q"i twr q"s wg"l kuo qpvk'ej co cxc" f g"Cecf go k" f g" Fcp±cu."s wg"q"ceqo r cpj qw'pqu'ekcf qu" <sup>a</sup>ndwpu0Wö 'hcvq'xkck" c"o wf ct"qu'two qu'f g" Fcp±c'f cu'Ecdg±cu"<

\*00)p- q"r wf g"uck"eqo "qu"o Àlequ'f g"o gw"i twr q."l<sup>a</sup> "s wg"vqf qu'v'pj co qu's wg" r ci ct" qu" Et&84" o kn<sup>6:</sup>0' Cif"o " f kuq." v'pj co qu" s weug" o ki" s wkuu" f g" gs wkr co gpvqu0\*00"uqo cpf q"vqf cu"cu" f gur gucu."hwk'ujl kpj q" \*l KUO QP VK"kp< Uej kf ."3; 99.'r 03: +0'

G'ewm kpc'pc'r ctegtk"eqo "q"r gtewukqpluc" P cp<sup>a</sup> "Xcueqpegrqu"<

P qu" gpeqvtco qu" òr qt" uqtvg" g" cecuqö" go " Rctku" s wcpf q" go " 3; 98" xkclgk" c" eqpxkg" f q" O cplhgf "Glej gt" r ctc" tgi kwtct" o gw"3à" f kueq" r grc" GEO "Tgeqt f u0' Ugo " gzt gk'pek" eqo q" uqrluc." f gueqj geko gpvq" f c" P qtwei c" go " s wcnr wgt" r ct- o gvtq." tguqk' r ctc" go " Rctku" r ctc" vqo ct" h'zgi q" cpvqu' f g" go dtect" r ctc" q" r c"ju" s wg" xkck" pcs wgrg" o qo gpvq." q" uqri' f c" o gkc" pqlsgí " k'p'ekq" f q" cpq." guewtk' q" r tcvleco gpvg' f g"46"j qtcu0C vtcx<sup>2</sup> u' f g"wo "co ki q"eqo wo "6:" gpeqvtgk' P cp<sup>a</sup> ."s wg" hqk' eqj kpj ct" wo c"öi ctkpj c" <" ecdkf grö" r ctc" q" lcpvt" r tqi tco cf q" r ctc" pquuq" gpeqvtq0' lcpvt" h'gkq." i ctkpj c" f gi wvcf c." r gti wvqk'öq" s wg" xqé" hct<sup>a</sup> " pqu" r t>zko qu" f kcuAöi "ukn' pekq0' Tgur quw' öpfc c." q" /jike \_" gur gtc pf q" q" r gt'qf q" f c" xqnc" f cu" cwcu" s wg" f qw" r ctc" cu'etkcp±cu'gzegr ekqpkcu0" cs wk' cr tgpfk' wo " r qweq" o cku" f q" P cp<sup>a</sup> í " go " 3; 99" grg" l<sup>a</sup> " vtedcñj cxc" c" c'ngi tkc." c" h'gk' cf g" g" c" gzt gevexc" f g" xkf c" ucw<sup>a</sup> xgn' eqo "etkcp±cu'gzegr ekqpkcu" h'cpegucu"o qtcf qtcu' f g" Rctku0\*1 KUO QP VK"4239+0'

P cp<sup>a</sup> "Xcueqpegrqu" kplekq" wucu" c'xkcf cf gu"o wulecku" cqu" f qj g" cpqu" pc" ekf cf g" f g" Tgekq/RG." wqecpf q" tko qu" ewdcpqu" go " ecdct<sup>2</sup> u" f c" ekf cf g" cq" rcf q" f g" ugw" r ck<sup>72</sup>0' P guvg" r gt'qf q." wo d<sup>2</sup> o " r ctvlekr qw' f g" dcpf cu"o k'kctgu' f c" ekf cf g0Cni wo "vgo r q" f gr qku" r cuuqwc" wqect" dcvgtk" g" c" qwxk" lc| | " r grc" t<sup>a</sup> f kq" Xqj " f c" Co<sup>2</sup> tlec." g" cr qpvcxc" eqo q" tghgt' pekcu" qu"

<sup>46</sup> Ibidem.  
<sup>47</sup> FORDHAM, 2007, p. 13-16.  
<sup>48</sup> P qvc' f q" cwqt < tvc/ ug' f g' wo c' f gur guc' eqpj gekf c' pc' <sup>2</sup> r qec' eqo q' f gr » ukq' eqo r wu>tkq. 'ewlq' xcrqt" f gr qukcf q" c' q' i qxgtpq' ugtk' f gxqk' f q' cr » u' q' tgvqt pq' f g' xkci' gpu' gz vgtkqt gu0  
<sup>49</sup> P qvc' f q" cwqt < q' co ki q' go " eqo wo " ugtk' q' cvqt' \ » | ko q' Dwdwrf0  
<sup>50</sup> CHAGAS, 2016, p. 20.

o Àlequ'Qtpgw'Eqng cp. "Vj gnpkqu'O qpm'g'F cxf "Dtdgen'Ugw'r tlo gkq"eqpvq'eqo " qu'kputwo gpvu'r qr wrctgu'f g'r gtewu' q"ceqpvegwp'pc"o gwcf g'f c" f<sup>2</sup>ecf c" f g"3; 82."eqo "c" r ctvkr c± q"pq" gur gv' ewm" O go »tk" f qu" Ecpvcf qtgu" ó" s wg" tgvxcxc" c" ewwte" o wulecn' pqt f gukpc" ó." go " s wg" Xcueqpegru" ug" cr t gugpvxc" vqecpf q" dgtko dcw' Rquvgtkqto gpvg." o wf qw'ug" r cte" q" Tkq" f g" Lcpgkq." qpf g" i txcqw' f qku" a rdwpu" eqo " O knqp" P cuko gpvq." ugi wkp f q" r cte" c" Cti gpvpc." r cte" qu" Guvf qu" Wpkf qu" g" r cte" c" Gwtqr c" go " wtp' " eqo " q" eqplwpvq' f q"uczqhqpkuc" I cvq' Dctdktk' txcqw' go " Rctku' q" NR" *Ctkecf gwu*" Utcxcj <3; 95+." s wg' lpenk' wo " eqpegtvq' r cte" dgtko dcw' cdqkqu' g' qwtqu' ecpvu' hren' tlequ' pqt f gukpuq. " cif o " f g' eqpvct" eqo " c" r ctvkr c± q" f qu" o Àlequ' P gnup" Žpi gmq" g" P qxgnk' P guvg' r gt' qf q. " ugw' gukm' lwpvq' cqu' kputwo gpvu' f g' pcwtg| c' 2 vplec' I<sup>a</sup> " guvxc" f gupxqrk f q<sup>73</sup> O

! " r qu' kgn' qdugt xct" s wg" Xcueqpegru" g" I kuo qpvk' r quw' fco " wo c" tclgw' tk" wo " wpvq' f kwpvc" pq" s wg' f k' " tgur gkq" «' hqto c± q" o wulecn' wo c' xgl' s wg' P cp<sup>a</sup> " ug' eqphk' wtcxc" eqo q" cwqf kf cvc' Xcueqpegru" vo d<sup>2</sup> o " cr qpvc" s wg" uwc" o Àlecc" gtc" tgur qpu' xgn' r qt" cegpwct" q' ect<sup>a</sup> vt' 2 vpleq/ dtcukrgkq" go " I kuo qpvk' <

Gw' guvxc" pq" Dtcukl' g' tgcw' gpvg' cf o ktcxc" grg' O cu' s wcpf q" p» u' eqo g± co qu' c" vqect" lwpvu. " kuq' hqk' wo c' i tcpf g' o wf cp± c' r cte" uwc" o Àlecc' Kuq' hqk' cri q' s wg' grg' pwpec" j cxc" g' zr g' tlo gpvcf q" cpvu' Grg' equwo cxc" vqect" eqo " wo " s wctvq' s wg' vj c' dcvgtk. " dckzq. "uczqhqpg' g' grg' S wcpf q" grg' eqo g± gw' c' vqect" eqo ki q. " r qt" ecwuc" f g' o l' j c' kputwo gpvc± q" g' cdqtf ci go . " uwc" o Àlecc' cuwo kw' wo c' s wcrk cf g' chq/ dtcukrgk c' s wg' pwpec' v' xg' cpvu' Gi dgtvq' xgo " f g' wo c' hqto c± q" f g' gueqr " 00" gw' xgpj q' f cu' tvcu' Gw' tqwz g' guvu' grgo gpvu' r cte" uwc" o Àlecc' \*XCUEQP EGNQU. " k' < T qdhpup. " 4222. " r 0260 Vtcf w± q' f q' ewqt<sup>74</sup> O

" Eqo q" f kq" cpvgtkqto gpvg. " *Fcp± fcu' Ecdg±cu' hc* | " r ctvg' f g" wo " r gt' qf q" go " s wg" I kuo qpvk' dwecxc" r tqf w' k' f g" hqto c" o cku' ko gf kvc" r qt" wo " r tqeguq" etk' v' xq" s wg" ej co cxc" f g" ko r tqxkuc± q. " eqpvt wkp f q" guv" pqxc" xk" f g" v' dcdnj q" s wg" ugtk" o cpv' c" cv<sup>2</sup> " qu" f kcu" f g" j qlg. " pc" s wcn' xgo qu" f k' ewtuqu" rki cf qu" c" kf gku" f g" òuko r nek' cf gö" g" ògur qpvcpgk' cf gö' Cu" r t» r tkcu" ekte wpuv' pekcu" f c" i txcxc± q" f guvg" <sup>a</sup> ndwo . " qw' uglc. " wo " ewtq" gur c± q" f g" vgo r q' r cte" wo " f wq" s wg" cecdctc" f g' ug' hqto ct. " eqpvtkw' fco " r cte" f gvto k' pct" guv" hqto c" f g" etk' ± q. " eqo q" r qf go qu" qdugt xct" cdckzq' pcu' hcru' f g" I kuo qpvk' <

<sup>51</sup> ROBINSON, 2000. BEYER, 2007.

<sup>52</sup> "I was in Brazil, and I really admired him. But when we started to play together, it was a big change for his music. It was something he had never experienced before. He was used to playing with a quartet that had a drumset, bass, saxophone and himself. When he started to play with me, because of my instrumentation and approach, his music took on an Afro-Brazilian quality to it that never had before. Egberto was coming from a schooled concept (...) I come from the street. I brought those elements to his music."

Gw'f kuug'cuuko <õxco qu'gpcuct'gpv qAõOGrp'f kuug-õp- q'f'a "o cku'vgo r qõO'Gw' f ki q<õr qt's wg'p- q'f'a "o cku'vgo r qAõOõQw'xqe 'I'a "cr tgpf gw'kuuq'g'gw'vco d2 o ." qw'c"i gpwg'p- q"xck'cr tgpf gt' kuuq'go "xkpw'g"s wctq'j qtcu." pgo "o qtq#õ0 \*I KUO QP VK'kõ<I cxkp."4236."r 0; 2+0'

Q" s wg' p- q" guvxc" r tqpvq. " s wg' f gueqdtlo qu' lwpvqu' c'vxc2 u' f c" crgi tlc" f g' guvto qu'eqpvt w'pf q. 'f c'p' q'xk' c'c'wo c'guv>tke. 'h'k'c'o qpvc' go "f g'wo c'k' g'lc" c'v' u' f c" qwtc." ugo "o w'kcu'eqpuk' g'c±, gu'qw'cp' r'kuu' ó" w'f q' kuuq' h'k' h'gkq" WOC'XG\ . "f g'pvtq' f q' guv' f k' f c' GEO. "Vcrp'v'Uwf k'q' go "Quuq'0\*00+S w'c'p' f q' pqu' f go qu'eqpvc. "q'3à'rcf q' \*NR+ guvxc" eqo r r'v'c'f q' "qu'clw'v'gu' h'k'p'ck' h'qtco " r q'w' v'juuko qu'O'Go "ugi w'k' c' h'k' go qu'q'4à'rcf q' g'f' gueqdtlo qu's wg' v'p'j co qu'wo " f k'eq' r tqpvq. "eqo "o Àulec" v'qec' f c' f g'wo c' o c'p'g'k'c' s wg' p'w'pec' c'p'v'gu' j' c'x' f'co qu' v'qec' q' " \*I KUO QP VK'4239+0'

G'f g'Xcucqpegru<"

Gw'o g'rgo dtq' f g' q'w'xk' c" o Àulec" cri wo cu'xgl gu'g'f g'elk' k' s'w'ri'k'p'utwo gpvq' v'qect'O' H'k' wo c' f' gueqdtg' r c'tc' p»u' f q'ku'0' \*XCUEQP EGNQU. "kõ<T' qd'k'p'up. " 4222. "r 03280' v'c'f w'±- q' f q' c'w'qt<sup>75</sup> +0'

C" GEO "Tgeqt'f u" v'p'ek'q'pc" q'ht'g'egt" wo " ec'v' r'q' i q" eqo r quvq" r grcu" f k'ht'g'p'v'gu" h'qto cu'f g' b' Àulec" f k'ur q'p' k'g'ku'p'q' r' r'p'g'v<"

C" ewt'k'uk'f c'f g' s wg' p'qu" i w'c. " g" q'w'c" xgl. " c" f g'ug'p'j c't" k'p'ur k'c±- q' f cu' o cku' tgo q'cu' h'q'p'v'gu. "er'f u'lecu' g'o q'f g't'p'cu'0' k'ur'co gpvq' u'ki p'k'lec' x'k'clct' g'p'v'g' e'w'w'w'cu' g' h'p' i w'ci g'pu. "o cu'v'co d2 o "x'k'clct' r' g'r' j' k'u'v'k'c'0' \*GREJ GT. "4229. "r 0: 00<sup>76</sup>"

Qdugt'xc/ug. "p'q'xco gpvq. "wo "cr grq' c'q' f h'gt'g'p'v'g. "c'q' g'z» v'k'eq. "q' s wg'v'co d2 o "ug'p'q'c" p'c' r' t'q'f w'±- q' f g' F'c'p±c' f'cu' E'cdg±cu<"

F w'g'v'qu' eqo "r k'cp'q' g'wo d'c'f q'tc. "x'k'q'n' q' g' d'g't'k'o d'c'w'p- q' g'tco "c'du'q'n'w'co gpvq' eqo w'pu" q'w'õ'eqo r r'v'q'u'õ. " eqo q" f k' k'co " qu" o Àulequ" f c" 2' r q'ec'00'õ'h'c'nc' cri wo c'eq'k'uc. "d'c'k'z'q' q'w'uc'z. "q'w'ug'k'f'f' "ó" g'ru' f k' k'co 000' h'leco qu' h'g'k' gu. "ej g'k'qu' f g' f' À'x'k'f' cu. "o cu'cu' x'k'd'tc±, gu' r' q'uk'x'cu' f q' "O'c'p'ht'g'f. "f q' "L'cp" G't'lem' g' p'qu'cu. " h'qtco " u'w'h'k'g'p'v'gu" r c'tc" g'p'v'p'f' g'to qu' s wg' j' c'x' f'co qu' p'qu' g'p'eq'p't'c'f q' p'q' o qo gpvq' e'g't'v'q. "p'q' h'w' i c't' e'g't'v'q. "eqo "r t'q'f w'±- q' g' g'p' i g'p'j c'tk' f g' g' u'qo "c'du'q'n'w'co gpvq' e'g't'v'qu'0' \*I KUO QP VK'4239+0'

Eq'p'w'f q. "go "o g'k'q' c" g'v'c' r n'w't'c'k'f' c'f g. "c' r t'g'ug'p±c' f c" o Àulec" f g' p'c'w't'g' l' c"2 v'p'lec" r t'c'v'k'ec'f c" c'q' t'g'f'q't' f q' o w'p'f q' ó" c'd'c't'ec'f c" r grq' v'g'to q' h'q'm' o w'ike<sup>77</sup> " ó" g'ur g'ri' c" wo c' eq'p'v't'c'f k'±- q'<sup>78</sup> <2 " cr g'p'cu' wo c' õ'h'q'p'v'g'õ" s wg' c'ri'k'o g'p'v'c" c" o Àulec" h'g'k'c" p'c" GEO. "p'c" s'w'ri' f k'x'g't'uc' u' ect'c'v'g't' f'w'lecu' f g'v'cu' o c'p'k' h'g'v'c±, gu' u' q' t'g't'c'd'c'ri'j' c'f cu' f g'p'v'q' f q' g'v'k'ru' f c" i t'c'x'c'f q'tc. "eq'p'h'q'to g' h'k'to c" G'k'ej g't<õ'õ' cu'p»u' p'w'pec" u'qu'gi co qu'v' q' eq'p'h'q't'v'x'g'm' gpvq'

<sup>53</sup> Tradução do autor: "I remember listen to the music a couple of times to decide what instrument to play. It was a discovery for both of us."

<sup>54</sup> The curiosity that leads us, time and again, to draw inspiration from the remotest sources, classical and modern. Seclusion at close quarters means travelling between cultures and languages, but also travelling into history."

<sup>55</sup> LIPPEGAUS, 2007, p. 263.

<sup>56</sup> Ibidem.

pc'r gtlhgtk"ó'c'o cti go 'f g'g'cr gpcu'ugt'wo c' h'p'v'g.'wo 'r qp'v'q's wg'c'ncp±c'c'guu' pek'f'q'  
egpvtqö<sup>79</sup>0'

Guc"eqpvtcf k± q'wco d<sup>2</sup>o "ug"vqtpc"xkuf'k'gn'pq'r tgr ctq"gur gekn's wg'qu'o Àlequ'f'c'  
GEO 'f g'xgo 'vgt.'ugi wpf q'I kuo qp'k<

Cetgf kq"s wg" c" GEO "v'p'j c" tgr t'g'ug'p'v'f'q" wo c" f'cu' Ànko cu" eqo r'c'p'j' k'u" f'g'  
f'kuequ"s wg"v'p'j c" wo "q'dl'g'v'k'q"en't'q'<"h'c| g't" c"o Àlec" f'g'x'g"ugt" r'k'x't'g."o cu"q"  
v'q'ect" c"o Àlec" f'g'x'g"v'g't"q" c'ec'd'co g'p'v'q"v' e'p'leq" f'g"u'q'r'k'u'c'u" f'g"o Àlec"e'w'nc'0'  
Ugo r't'g" h'q'k' cu'ko . "r'q't" g'z'go r'm'." q"EF "f'q" P'c'p' "eqo "c" r'g±c" D'g't'ko d'c'w" g"  
Q't's v'g'u't'c"u» "h'q'k' h'g'k'q" r'q't's w'g"q" O'c'p'h'g'f" v'p'j c" e'g't'v'g| c" f'g"s w'g"q" P'c'p' . "c'f' o "  
f'c"e't'k'v'k'k'f'c'f'g"o w'le'c'n" g't'c" wo "u'q'r'k'u'c" f'q" p'k'gn' f'q"o g'j' q't'g'u" u'q'r'k'u'c'u" f'g"  
o Àlec"e'w'nc'0'¶ KUO QP VK'4239+0'

Rqf go qu"qdugt'xct."pc"v't'cl'g'v't'k'f'g" P'c'p' "X'c'ue'q'p'e'g'm'u."s w'g"u'g'w'v't'c'd'c'j' q"eqo "qu"  
k'p'u't'w'o g'p'v'q'u" c'h't'q/d't'c'u'k'g'k'q'u" g"2 v'p'le'q'u." p'q"i g't'c'n" e'q'p'u'k'w'g'o /u'g" eqo q" wo "o c'p'c'p'ek'n'  
f'guc"u'q'p'q't'k'f'c'f'g" h'q'm"cu'w'o k'p'f'q" g'uc" h'w'p± q'p'c'u"o c'k'u" f'k'x'g't'uc'u"i t'c'x'c±g'u"t'g'c'r'k' c'f'cu" c'q"  
m'p'i q'f'g"u'w'c"e'c't't'g'k'c'0'k'o r'q't'v'c'p'v'g"t'g'u'c'n'c't" s w'g" P'c'p' "g'z'v't'c'r' q'r'c" w'k'k'k' c± q'v't'c'f' k'ek'q'p'c'n'f'g"  
u'g'w'u'k'p'u't'w'o g'p'v'q'u'r' g'r'c" k'p'v't'q'f' w± q'f'g" f'k'x'g't'uc'u"v' e'p'le'c'u" g'g'z'r' m't'c± q'f'g" p'q'x'q'u"v'k'o d't'g'u'0'

"Go "e'g't'v'c"o g'f'k'f'c."q"o g'uo q'r'q'f'g't'k'c"u'g't'f'k'q'f'g" G'i d'g't'v'q'I kuo q'p'k"u'q'd't'g'w'f'q" go "  
t'g'r'c± q" c'q"u'g'w'v't'c'd'c'j' q"eqo "x'k'q'g'u." h'c'w'c'u" f'g"b'o c'f'g'k'c." n'c'r'k'o d'c'u" g"q'w't'q'u" k'p'u't'w'o g'p'v'q'u"  
f'guc"p'c'w't'g| c'0'E'q'p'w'f'q." r'c't'v'k'p'f'q" f'q"r' q'p'v'q" f'g" x'k'u'c" f'c" h'c'r'c" f'g" G'k'ej' g't." g'u'v't'k'c" c'm'q'ec'f'q"  
o c'k'u"p'w'o c"t'g'i k'q" g'p'v't'g"q" ð'eg'p't'qö" g" c" ð'r' g't'k'g't'k'cö." wo c" x'g| "s w'g"u'g'w' g'u'v'k'q" eqo r'q't'w"  
f'k'x'g't'uc'u" h'k'p'i w'c'i g'p'u" g'p'v't'g" g'u'v'g'u" f'q'k'u"r' q'p'v'q'u"0'

! "r'q'u'f'k'gn'q'dugt'xct."c'k'p'f'c."s w'g" I kuo q'p'k'go r't'g'i c" go "u'g'w'u" f'k'ue'w't'u'q'u" wo c" k'f'g'k'c"  
f'g" ð'eq'p'v't'c'f' k± qö" e'q'p'i t'w'g'p'v'g" eqo "c's w'g'r'c" g'z'r' q'u'v'c" go "t'g'r'c± q" c" GEO "T'g'e'q't'f' u." eqo q" p'q'u"  
o q'u't'c" T'À'k'q'p" U'q'c't'g'u" O'g'm'q'<

G'i d'g't'v'q"u'c'd'g"s w'g" c" h'k'p'i w'c'i go "o w'le'c'n'f'q" D't'c'u'k'i<sup>2</sup> "v" q"o w'k'h'c'eg'v'f'c"s w'c'p'v'q"  
t'le'c'0' R't'k'k'g'i k'c't" c"o Àlec" r'c'p'v'c'p'g'k'c" q'w' o c't'c'ec'w." o k'w'w't'c't" k'p'u't'w'o g'p'v'q'u."  
o g'm'f'k'c'u" g"v'g'o cu" f'g"t'g'i k'c'g'u" f'k'g't'g'p'v'g'u" u'k'i p'h'k'ec" c'r'c't'i c't" cu"r' q'u'k'k'k'k'f'c'f'g'u"  
u'q'p'q't'c'u" g" f'g" eqo r'q'u'k± q." c'q" e'q'p'v'v' t'k'q" f'g" wo "t'g'r'c'v'k'k'uo q" co c'm'q'ec'f'q" eqo q"  
s w'g't'g'o "c'i'i w'p'u'0' P'± q" u'g"v't'c'v" p'g'o "f'g" p'c'ek'q'p'c'r'k'uo q" f'g' u'o g'f'k'f'q." p'g'o "f'g" r' »u/  
o q'f'g't'p'k'uo q" r'g't'k'f' t'le'q'0'¶00" G'i d'g't'v'q" p'± q" u'g" e'c'p'uc" f'g" t'g'r'g'k'k' go "g'p'v't'g'x'k'u'c'u"  
s w'g" ð'v'q'ect'ö" q" D't'c'u'k'i<sup>2</sup> "g'z'r' q't" u'w'c'u" ð'eq'p'v't'c'f' k± g'uö. "f'cu" f'g'u'k'i w'c'r'f'c'f'g'u" u'q'el'c'k'u"  
cu'ko "eqo q" e'w'w't'c'k'u"0'¶ O'G'N'N'Q.'4229.'t' 0'3; 5/3; 6+0'

" Dwus w'g'k'f' go q'p'u't'c't" c'v' q"o q'o g'p'v'q" s w'g" c" h'q't'v'g" t'g'e'q't't' 'pek'c'c'q'u" c'ur' g'e'v'q'u"2 v'p'le'q/  
d't'c'u'k'g'k'q'u" r't'g'ug'p'v'g" go "F'c'p±c' f'c'u" E'c'd'g±c'u" c'm'q'eco "g'uc" r't'q'f' w± q" f'g'p'v't'q" f'q" u'g'i o g'p'v'q"  
f'q" l'c| | "g'w't'q'r' g'w'f'c"i t'c'x'c'f'q't'c" GEO "T'g'e'q't'f' u." t'g'eg'd'k'f'q" r'g'r'c" e't'¶ k'ec" k'p'v't'g'p'c'ek'q'p'c'n' eqo q"

<sup>57</sup> EICHER, 2007, p. 8 (tradução do autor). “But we must never settle too comfortably at the periphery – the margin should only be a source, a spot from which to grasp the essence of the center”.

ōwo " i ntkquq" r cuugkq" cwf kxq" r grc" dcek" co c| ½plecö" \*tcf w± q" f q" cwqt+<sup>7</sup>:" gur gekro gpvg" pwo " eqplwpvq" f g" r tqf w± gu" s wg" r ctvgo " f guvqu" cur gevqu0' Ekq." r qt" gzgo r nq." cni wpu"<sup>a</sup> ndwpu" eqo q "Vj g" *Umt xkxqt au' Uwkog*. "f g" Mgkj "Icttg." *Enqv* " *F cpeg*. "f g" Eqmkp "Y creqw." *Ucti cuuq' Ugc*. "f g" Lqj p "Cdgtetqo dlq" g "Tcrr j "Vqy pgt." cñ o "f g" *F ku*. "f g" Lcp "I ctddctgm" vqf cu" r tqf w± gu" f q" o guo q "cpq" f g" *F cp±c "f cu" Ecdg±cu* "g" s wg" r quuwgo " guc" tgeqt t' pek0' Rquvgtkqto gpvg. "I kuo qpw" g "Xcueqpegrqu" kpvgi tctkco "q" *ecw* "f c" GEO. " r ctvkr cpf q" f g" f kxgtucu" r tqf w± gu" P cp<sup>a</sup> "rcp±ctk" ugw" NR " *Uwcf gu* " \*3; 9; + "kpvgi tctk" q" i twr q "EqF qP c." cq "rcf q" f g" Eqmkp "Y creqw" g "F qp" Ej gtt { . "g" xklc "c" r ctvkr ct "go " f kxgtucu" r tqf w± gu" f g" o *Àulequ* " eqo q " Ctkf " Cpf gtugp. " Rkgtg" Hextg. " Lcp" I ctddctgm" Lcs wgu" F gLqpgwg" g "Rcv" O gy gp { 0' L<sup>a</sup> "I kuo qpw" rcp±ctk" wo c" u<sup>2</sup> tlg" f g" f kuequ" r grc" i tecxqtc. " eqpvkpwcpf q" c" r ctvkr " eqo " Xcueqpegrqu" go " f kxgtucu" f grgu. " cñ o " f g" eqpvct" eqo " c" r ctvkr c± q" f g" o *Àulequ* " eqo q " Tcrr j " Vqy pgt. " Lcp" I ctddctgm " Ej ctrk " J cf gp" g " Eqmkp " Y creqw. " q" s wg" <sup>2</sup> " xkxq" I<sup>a</sup> " pq" f kueq" r quvgtkq" cq " *F cp±c "f cu" Ecdg±cu*. " *Uqn' f q" O gkq* " *F k Ucrcko* " \*3; 99-0' Cq" o guo q " vgo r q. " *F cp±c "f cu" Ecdg±cu* " | " r ctvq" f q" ugi o gpvq" f q" lc | | " dtcukrgkq. " wo c" xg | " s wg" uwc" o *Àulec* " r ctvq" f g" f kxgtucu" t c ¶ | gu" f guc" ewwmtc. " cñ o " f q" s wg. " eqo q" xko qu. " hqk' o wkaq" g z r tguukxq" pguv" o gkq0

#### 40' Q<sup>a</sup> ndwo ' *F cp±c "f cu" Ecdg±cu* ' eqo q' r g±c' g' q' ugw' r t k o gk q' b qxko gpvq' "

" P q" r t g u g p v g " k v g o . " r c t v k o q u " r c t c " w o c " r t k o g k c " c r t q z k o c ± q " c q " e q p v g À f q " f g " *F cp±c "f cu" Ecdg±cu* " cdqtf cpf q" uwc" guv wwtc" go " t g r c ± q " « u " eqo r q u k ± g u " c r k ' e q p v k f c u 0 ' Q i j c p f q " r c t c " q <sup>a</sup> ndwo " eqo q " wo c " h q t o c ' f g " f k u e w t u q " o w u l e c n " c r t g u g p v q " q u ' t g u w n c f q u " f g " wo " u q d t g x q q " p g u v " o c v g t k n " e w l q u " o g c p f t q u " u g t - q " c r t q h w p f c f q u " p q " e c r ¶ | w r q " u g i w k p v g . " r q t " o g k q " f g " f k h g t g p v g u " u q p q t k f c f g u " g o " s w g " r q f g o " u g t " c i t w r c f c u 0

Q" f kueq" *F cp±c "f cu" Ecdg±cu* " <sup>2</sup> " eqo r quvq" r qt" f wcu" i t c p f g u " h c k z c u " s w g " eqo r t g g p f g o " q " g u r c ± q " f g " e c f c " w o " f g " u g w u " r c f q u 0 ' C r t g u g p v q " c d c k z q " w o c " k o c i g o " g z v t c ¶ | c ' f g " u w c " e q p v t c e c r c <

<sup>58</sup> LIPPEGAUS, 2007, p. 264, "a glorious auditory tour of the Amazon Basin".

## ① Part I 25:15

**Quarto Mundo # 1**  
(E. Gismonti)

**Dança Das Cabeças**  
(E. Gismonti)

**Aguas Luminosas**  
(D. Bressane)

**Celebração De Núpcias**  
(E. Gismonti)

**Porta Encantada**  
(E. Gismonti)

**Quarto Mundo # 2**  
(E. Gismonti)

## ② Part II 24:30

**Tango**  
(E. Gismonti/G.E. Carneiro)

**Bambuzal**  
(E. Gismonti)

**Fé Cega Faca Amolada**  
(M. Nascimento/R. Bastos)

**Dança Solitária**  
(E. Gismonti)

Figura 3: Trecho da contracapa do CD de *Dança das Cabeças*.<sup>59</sup>

Rqf go qu"qdugtxct"s wg" I kuo qpvk"eqpukwkw"cu"hczc"u" f gwg"na ndwo "r grc"wpk q" f g" wo c" u<sup>2</sup>tlg" f g" eqo r quk±j.gu" s wg" eqpukwgo . " f g" egtv" hqto c." wo " eco kþj q" o wulecni f kuetukxq0Vtvc/ug" f g"wo "r tqegf ko gpvq"tgeqttgpvg"go "uwc"qdtc<ðlwpvct"wf q"s wg"eqpv" wo c"dq"gu»tlc" g"s wg"hc±c"ugpvk q"o wulecni<sup>7</sup>: 0Q"xlqmpkwc" H dlq" \ cpqp"r qgvleco gpvg" f ghkg" gwg" r tqegf ko gpvq" go r tgi cf q" r grq" o Àkeq" eqo q" õuw"lg" f g" hmwqu" f g" r gpucio gpvqö<sup>82</sup>. "hc| gpf q/ug"wo "r ctcgrq"eqo "c" hqto c"eqo r qulekqpcn'gtwf kc"go "s wg"q" cwwt"rkf c"eqo "wo c"eqrgv-pgc" f g" r g±cu0'Eqpwf q." cr guct" f g" õuw"lgö" cwtkwff q" «"uwc" o Àkec"go "qwtcu"qecuk±gu. "I kuo qpvk"chko c"s wg" gwg"vto q"p- q" c" tgr tguqvc."wo c"xgl " s wg" c" hkdgtf cf g"eqo "s wg"go r tgi c"qu"r tqegf ko gpvqu"pgi c" c"vcf k± q" hqto cn'gtwf kc<sup>83</sup>0"

Rtqegf ko gpvqu" ugo gñ cpvgu" u- q" tgeqttgpvgu" pq" wpxgtuq" f q" f kueq." eqpukwkw"pf q" a ndwpu"s wg." r ctc" cr? o " f g"wo c"eqrgv-pgc" f g"o Àkecu" f kxgtucu." r quuwgo "wo "eqpegkq" r qt" v<sup>a</sup> u" f cu" eqo r quk±j.gu." uglco " f grko kcf cu" go "eqo g±q" g" hko " r grqu" ugi wpf qu" f g" ukí pekq" ugr ctcf qtgu" f g" hczc"u" qw"wpk cu" pwo c" i tcpf g" g" eqpvpwc" hczc." eqo q" pq" f kueq" go "s wguv q0' Nqtgp| q" O co o k'wo d<sup>2</sup> o "vc±c"wo " r ctcgrq" eqo "cu" hqto cu" eqpuci tcf cu" < ðwo c" hqto c" ctv" hkec." eqo q" c" ukphpk" qw" q" tqo cpegö<sup>84</sup> 0U ti kq" O qnpc" chko c"s wg." eqo "wo c" v eplec" eqo r qulekqpcn'ej co cf c" f g" ðo qpvcí go ö. " hqk' f gupxqrxk q" wo " f kuetuq" o wulecni' r cwwf q" pq" ðeqpvtcuv" f g" uqpqt kf cf guö. " xgt hkecf qu" pq" ðo letqequo q" f g" ecf c" eqo r quk± qö. " dgo "

<sup>59</sup> GISMONTI, 2017.

<sup>60</sup> ZANON programas de rádio *O Violão Brasileiro: Os Criadores* (ZANON, programa 129)

<sup>61</sup> GISMONTI, In: Gavin, 2014, p. 70-71.

<sup>62</sup> MAMMI, 2014 apud Molina, 2014, p. 116.

eqo q'pc'ōhōto c'f q'ndwo ö'crkøj cxcxco "wo "gptgf q'f g'uwr tguu"g'ugo gñj cp±cu"go "f qku" o qxko gpvqu'rf qu+f g'cr tqzko cf co gpv'xlv'g'ō kpwqu'f g'f wtc± q<sup>85</sup>0"

Crō "f cu"o Àlecu" guvctgo "wplf cu" gptg" uk'pq" a ndwo "Fcp±" f cu" Ecdg±cu." c" eqphki wtc± q'f cu'hc'zcu"ōRctv'Kō" g"ōRctv'Kō" eqo q'f qku"o qxko gpvqu'f g'wo c" Àplec" r g±c" hēc'erctc." r qt "gzgo r nq." pq'hc'v'f g'p- q" j" cxtg "wo c' kpf kec± q" vgo r qtcn' r ctc" ecf c" o Àlecu" F guv" hōto c." guv" ugtkco "o cku" wo c' rkuv' f qu' cuwvqu' r gteqtkf qu' pq' f kuewtuq' f g' ecf c" o qxko gpvq' Crō "f kuq." j a " wo " eqvctvug" gptg" cu' uqpqt kf cf gu" go r tgi cf cu" go " ecf c" ōRctvō." ugpf q" c' r tko gktc" o ctecf c' r gñj " wuq" gzenwukxq' f g' hēwcu' f g' o cf gktc" go "ōS wetvq" O wpf q" %ō" g" %ō" g" xkqñ q" go "ōF cp±c" f cu" Ecdg±cuō." ōf i wcu" Nwo kqqucū." ōEgrgdctc± q" f g" P Àr ekcuō" g" ōRqt c" Gpecpv' cf cō." gps wcpvq" c" ugi wpf c" r quwv' r kcpq" go "ōVcpi qō" g" ōF cp±c" Uqrv' tlcō." q" kputwo gpvq" ōgz»kēqō" s wg" cetgf kq" ugt" wo " u j gpi " ej k' u<sup>86</sup>" go " ōDco dw' cō." g" xkqñ q" go "ōH" "Egi c." Hēc" Co qrcf cō." Àpleq" o qo gpvq" go "s wg" j a " wo c" cr tqzko c± q" eqo "c" qwte' hc'z c' ōRqt" guv" o q' xq." qr vgr' qt' f g' rko kct" q" eqtr wu' f g' cp' r kuq" pq' r tko gktq" o qxko gpvq." ōRctv' Kō' Xkuq" s wg" qu' qdlg' v' xqu' r tkp' k' cku' f guv' r gus wku" guv' q" xqncf qu" r ctc" q" v' cdenj q" f g" Gi dgtvq" I kuo qp' k' c' q" xkqñ q." 2 " pguv" v' gej q" qpf g" uw" w' k' c± q" qe' qttg' f g' hōto c' eqpwpf gpvq' 0"

Qwtq' f cf q' f g' Fcp±" f cu" Ecdg±cu" 2 " s wg" c" o Àlecu" v' tlc' uk' q' eqput w' f c' c' r ctv' k' f g' wo c" j ku»tkc." ōF qku' ewt wo kpu' pc' hñt guv' cō<sup>87</sup>. " wo c" gur' 2 ek' f g' o qv' g' xgt den' s wg' i w' k' tlc' qu' f kuewtuqu' o w' k' cku' eqpukw' f q' pc' hōto c' f g' wo "ōt' qv' k' q' f g' r ckuci g' puō<

Rcuco qu' f kcu' eqpxgtucpf q' uqdtg' q' s wg' r qf gt' cō qu' eqpvt. "f g' pvt' f q' pquuq" tgr' v' xq" r tko k' k' luo q' ōGp' v' q' eqpvcō qu' c' j ku»tkc" f g' wo c' i' t' c' p' f g' eco k' p' j' c' f c' c' v' t' c' x' 2 u' f c' hñt guv' cō' q' k' u' eq' eqo g±c' eqo "xq' e' " g' p' v' c' p' f q' p' g' r. " q' w' k' p' f q' k' p' u' g' v' u. " qu' r tko gkt' q' r' a' uuct' q' g' r' t' > r' t' k' j' qo go ōG' xck' c' v' c' x' g' u' c' p' f q' w' f q' s' wg' j' a " i' " f g' p' v' t. " r - p' v' c' p' q. " t' k' e' j' q. " e' q' k' u' c' i' t' c' f' a' x' g' k' u' q' w' p' - q' ō' \* I KŪO QP VK' K' p' < Ulo ŷ. gu. " 3; 9: - ō'

" F guetgxgp' f q' c" ko r qtv' pek' f g' f kuewtuqu' f guv' pcw' t' g' l' c' r ctc" c" uw" o Àlecu." gur' gekm gpv' p' q' f k' u' eq' go "s wguv' q. " I kuo qp' k' c' h' k' to c' <

J c' x' k' " wo c' o w' n' k' r' d' e' k' f' c' f' g' s' w' g' h' c' | k' e' eqo " s w' g' f' k' x' g' t' u' q' u' i' ' p' g' t' u' g' c' v' 2 " o g' u' o' q' q' v' g' z' v' q' h' c' r' f' q. " c' r' q' g' u' k. " q' v' g' z' v' q' k' o' r' t' g' u' u. " q' v' g' z' v' q' f' k' q. " e' c' p' v' c' f' q. " wo c' e' g' t' v' c' r' t' g' q' e' w' c' ± q' eqo " c' r' r' u' v' e' k' f' c' f' g. " eqo " c' x' k' u' w' c' r' k' f' c' f' g' ō' I KŪO QP VK' K' p' < I c' x' l' p. " 4236- ō'

Eqp' w' f q. " q' d' u' g' t' x' g' k' s' w' g' c" j ku»tkc" ek' c' f c" c' p' v' t' k' q' to gpv' p- q" h' q' k' k' p' h' q' to c' f c" go " p' g' p' j' wo " n' q' e' c' n' f' q' f' k' u' eq. " u' g' p' f' q' c' r' g' p' c' u' v' t' c' p' u' o' k' k' c' " go " g' p' v' t' g' x' k' u' c' u' e' q' p' e' g' f' k' f' c' u' r' g' r' q' "

<sup>63</sup> Molina, 2014. p. 116

<sup>64</sup> Ver nota de rodapé número 4.

<sup>65</sup> GISMONTI, 2017.

o Àleq."cr guct" f g" ugt" f k g v c o g p v g" u w i g t k f c" p q" k p e l q" g" h p c n" f g" ò R c t v" K ò." e q o q" u g t<sup>a</sup> " o q u t c f q" p q" r t » z k o q" e c r ¶ w r q 0 ¶ k p e n u k x g." r q f g / u g" f k g t" s w g" q u" ¶ w r q u." k o c i g p u" g" h t c u g u" c q" m p i q" f q" o c v g t k c n" i t<sup>a</sup> h k e q" f q" f k u e q" h w p e k q p c o " f g" o c p g k c" ò u w i g u v k x c ò." u g o g n j c p v g" c q u" ¶ w r q u" f g" o À l e c u" f q" u g i o g p v q" k p u t w o g p v c n" s w g" g o " u w c" o c k q t k c" p - q" g u r g n j c o " r k g t c m o g p v g" q" v g z v q" o w u l e c n" o c u" c r q p v c o " r c t c" k f g k c u." c u u w p v q u." h k i w t c u 0"

! " r q u ¶ k g n" q d u g t x c t" c l p f c" s w g" c u" o À l e c u" w k r k c f c u" r q t" I k u o q p v k" r c t c" e q o r q t" ò R c t v" K ò" u - q." g o " u w c" o c k q t k c." o c v g t k c k u" l<sup>a</sup> " w k r k c f q u" g o " q w t c u" i t e x c ± g u 0 S w e p f q" q" o À l e q" c r t g u g p v q w" c" r t q r q u v c" f q" f k u e q" r c t c" P c p<sup>a</sup> " X c u e q p e g n q u." q" e q p v g A f q" f q" g z e g t v q" c" u g t" i t e x c f q" l<sup>a</sup> " g u v x c" r t e v l e c o g p v g" g u t w w t c f q<sup>88</sup> 0 F g u v c" h q t o c." r q f g / u g" u g" f k g t" s w g" g u v g" o q x k o g p v q" 2" e q o r q u v q" r q t" f k x g t u q u" t g v c n j q u" f g" e q o r q u k ± g u" g p v t g e q t v c f q u" r q t" k p v g t n A f k q u" v g z w t c k u 0 F g v c n j c t g k u w c" g u t w w t c" c q" m p i q" f q" r t » z k o q" e c r ¶ w r q 0

! " k o r q t v e p v g" t g u c n e t" s w g." g o " f k x g t u q u" e c u q u." g u v g u" o c v g t k c k u" h q t c o " c r t g u g p v c f q u" p q" g z e g t v q" g o " s w g u v - q" f g" w o c" o c p g k c" k p q x c f q t c." g z g t e g p f q" c<sup>2</sup> " p q x q u" u k i p k h e c f q u" f g x k f q" c" f h g t g p v g u" u q p q t k f c f g u" g o " t g r c ± q" c" c r c t k ± g u" o c k u" c p v k i c u" f g u v c u" e q o r q u k ± g u 0 F g u v c" h q t o c." e q p u k f g t c p f q" s w g" c u" ò e q k u c u" c i t e f<sup>a</sup> x g k u" q w" p - q" p q" r c u u g k q ò" u - q" e q o r q u v c u" r q t" f k x g t u q u" o c v g t k c k u" l<sup>a</sup> " g z k u v g p v g u." g" q" r t » r t k q" c u u w p v q" f q" r c u u g k q." ò f q k u" e w t w o k p u" r g r c" h q t g u v c ò." 2" r q u ¶ k g n" f k g t" s w g" c" j k u » t k c." p c" x g t f c f g." t g r t g u g p v c" w o c" c n g i q t k c" f c" v t c l g » t k c" f q u" r t » r t k q u" o À l e q u" G i d g t v q" I k u o q p v k" g" P c p<sup>a</sup> " X c u e q p e g n q u 0 H t g p v g" c" w o c" i t e x c f q t c" k p v g t p c e k q p c n" s w g" x c m t k c" c" e w w w t c" m e c n" q u" o À l e q u" u g" e q m e c t c o " c" r c t v k" f g" w o c" k f g k c" f g" d t c u k k f c f g" s w g" r c t v k c" f q u" r q x q u" p c v k x q u" g" c r e c p ± c x c" c u" o c k u" x e t k c f c u" o c p k h g u v c ± g u" r t g u g p v g u" p q" v g t t k » t k q" p c e k q p c n" ó" ò e q p v t c f k » t k c ò." r c t c" t g v q o c t" w o " r q w e q" q" s w g" h q k e q m e c f q" p q" k g o " c p v g t k q t <

Q" D t c u k i 2" q" À p l e q" r c ¶ u" f q" o w p f q" g o " s w g" g u v c" s w e k f c f g" r g i c" o c r 0 G w" h c ± q" o À l e c" d t c u k k g t c." e q o q" R l z k p i w k p j c" g" X k n r / N q d q u" u g k s w g" g u v q w e q p v k p w c p f q" g" r t q e w t c p f q." u g p f q" u g o r t g" v - q" e q p v t c f k » t k q" e q o q" q" o g w" r c ¶ u." q p f g" u g" e q o g" h g k l q c f c" c u" 62" i t c w u 0 ¶ I K U O Q P V K" K < C p j c p i w e t c." 3; 9: . r 0479-0

G u v g" f k u e q" ¶ F c p ± c" f c u" e c d g ± c u" o g" g p u l p q w" s w g" p w o c" r c p g r c" f<sup>a</sup> " r t c" e q m e c t" s w k d g" e q o " o c e c t t - q." u c d g." s w g" 2" c" o k p j c" e w w w t c." s w g" x g o " f q" o g w" r c k" g" f c" o k p j c" o - g 0 F<sup>a</sup> " r t c" o k u w t c t" c" e q l u c" c t k u r q e t<sup>a</sup> v l e c" f q" r k c p q" e q o " c" u g t g p c v c" f q" x l q n q." r c u u e p f q" r g r c u" v t k d q u" d t c u k k g t c u" r g r c u" s w c k u" v g p j q" c o k f c f g" g" e q o r t g g p u - q 0 ¶ I K U O Q P V K" K < I c x k p." 4236. r 0; 2+0

" C i t w r g k" g u v c" i c o c" f k x g t u k h e c f c" f g" v g z v q u" o w u l e c k u" g o " e k p e q" u q p q t k f c f g u" f h g t g p v g u." c u" s w c k u" u g t - q" o c k u" d g o " f g u e t k c u" r q t" o g k q" f g" g z g o r m u" g z v t c ¶ f q u" f g" ò R c t v" K ò" p q" E c r ¶ w r q" 50

<sup>66</sup> Ibidem.

#### 405 'C'gunt glc'q'lek nif q'xlqn q'f g'qkq'eqtf cu''

" Ego q" f kq" cpvgtkto gpvg." qu" qdlgvxqu" r tlpekr cku" f guvc" r gus wkuc" gpvqrxgo " c" kpxgukl c±" q" f q" guvkq" f q" o Àlekq" Gi dgtvq" I kuo qpvk" cq" ugw" xlqn q" f g" qkq" eqtf cu" 0P guvg" kgo . " k gk" t gcrk" ct" wo " r ct' pvguku" pcu" f guetk±, gu" f q" a ndwo " *Fcp±c" fcu" Ecdg±cu*" r ctc" cr tguvgtct" wo c" dtgxg" kpvqf w±" q" f q" vcdciq" q" f g" I kuo qpvk" eqo " guvg" kputwo gpvq." ewlqu" cur gevqu" ugt" q" t gcrkqpcf qu" eqo " cu" qeatt' pekcu" f q" gzeqtvq." q" o qxko gpvq" ðRctv" K6." cq" mpi q" f q" Ecr ¶wq" 50""

" I kuo qpvk" eqpvc" eqo " hgs w' pek" s wg" etguegw' pwo c" hco ¶hc" qpf g" c" o Àlec" r quuwk" nvi ct" gur gekn" r ctc" cif o " f q" vkq" Gf i ct." ej ghg" f c" dcpf c" f c" ekf cf g" f q" Ecto q/TL" g" q" cx½" Cp v/ p kq" I kuo qpvk" eqo r quksq" f g" xcncu." q" o Àlekq" chko c" s wg" uwc" tgrc±" q" eqo " qu" r tlpekr cku" kputwo gpvqu" xgkq" r qt" kphw' pek" f g" ugwu" r cku" 0Ugw" r ck' gtc" a tcdg" r kdcv' u." g" vkp j c" pq" r kcpq" wo " i tcpf g" kputwo gpvq" o wulecn" hki cf q" «u' kf gku' f c" ct kuvqetcek." g" ej gi qw" c" gzgtegt. " kpenwukxg." c v x k f cf gu" f g" eqo gtekrk" c±" q" f q" kputwo gpvq" 89 0I kuo qpvk" guwf qw" r kcpq" go " i tcpf g" r ctvg" f g" uwc" kph-pek" g" cf qrgue' pek" g" ug" hqto qw" pq" Eqpugt xcv" tkq" Dtcukrktq" f g" O Àlec." pc" wpkf cf g" mcrk" cf c" go " P qxc" Hkdw i q/TL" ekf cf g" go " s wg" c" hco ¶hc" o qtexc" pc" 2 r qec0L" a uwc" o - g" gtc" kcrkpc." g" q" kphw' gpekqw' c" guwf ct" c" i wkttc. " I" a " s wg" i quvxc" f g" ugt gpcvcu" 0Cuuko . " I kuo qpvk" kpekqw" uwc" tgrc±" q" eqo " q" xlqn q" f g" hqto c" cwqf kf c v 8: 0Rctc" grg." uwc" cr tqzko c±" q" eqo " wo " ðkputwo gpvq" ct kuvqet" a v e q ö" g" qwtq" ðf g" twcö" qecukpctk" go " ugw" eqpvcvq" eqo " ðvqf q" vkr q" f g" o Àlecö." kphw' gpekcf q" r qt" f kuequ" tgegdkf qu" f g" ugw' r ck" 8: 0

" F guvc" hqto c." ugo " wo " r tqhguuqt" f g" xlqn q." I kuo qpvk" r cuuqw" c" guwf ct" q" kputwo gpvq" r grc" vcpuetk±" q" f g" f kuequ" g" wo d2 o " r grc" cr rkec±" q" f g" o 2 vqf qu" wkrk" cf qu" r ctc" guwf q" f g" r kcpq" 0F qku" xkqmpkvcu" tgrgxcvqu" r ctc" I kuo qpvk" pguvc" hcug" vgtkco " ukf q" Dcf gp" Rqy gm" ó" ewlq" f kueq" Ng" 0 qpf g" 0 wulecn' f g" Dcf gp" Rqy gm' \*Dctem { < 3; 86+ " hq' ekcf q" eqo q" wo " f qu" s wg" vgtkco " ukf q" guwf cf qu" ó" g" I ctqvq" 92 0 Ego " guvqu" g" qwtqu" xkqmpkvcu" s wg" I kuo qpvk" xkck" c" qwxk." grg" t gcrk" qw" qu" gzgte ¶ekqu" f g" f kcf q" o wulecn" g" pvc±" q" go " r ct vkwtc" 0Cq" rcf q" f c" vcpur quk±" q" f g" guwf qu" t gcrk" cf qu" pq" r kcpq." guvc" vgtkco " ukf q" c" ðgueqrc" xkqmp ¶wlcö" f g" I kuo qpvk" pguvc" 2 r qec0Rctc" gzgo r mq." wo c" r gus wkuc" f g" Ukdkrk" I qf q { " go " ct vki qu" f g" lqt pcku"

<sup>67</sup> GISMONTI, In: Moreira, 2016.

<sup>68</sup> Ibidem.

<sup>69</sup> Ibidem.

<sup>70</sup> GISMONTI, In: Santos, 2016, p. 171.

pqu" o quwq" s wg. " pq" cpq" f g" 3; 95. " Gi dgtvq" I kuo qpvk' tgcnk qw' cr tguqpc±z gu' vqecpf q"o Àkecu" f g" Dcf gp" Rqy gm" Ngq" Dt qy gt. " Cp±/pkq" Ncwq" g" Xknc/ Nqdu<sup>93</sup>0" C" o Àkec" f guv" Ànko q" xtkc" c" ugt" wo c" ko rqtcpvg" dcug" f g" r tqegf ko gpvqu" eqo r qukekqcku" pc" qdte" f g" I kuo qpvk" eqo q" o quwtctgk" o gnj qt" pq" Ecr ¶wwq" 50" Eqpwf q. "xko qu"s wg" q" eqpj geko gpvq" f g" uwc" qdte" xtkc" c" ug" f ct" cr gpcu" pc" f<sup>2</sup> ecf c" f g" 3; 92. "s wcpf q. "xkxgpf q" go " Rctku. " eqpj gegw" q" xkqnpkuc" Vwt ¶dkq" Ucpvqu<sup>94</sup>0"

" Q' r gus wkucf qt" ¶ wk' O ctej gug' kpxguki qw' uwc" qdte" r cte" xkqn q" pq' r gt ¶hf q" s wg" xck' c± c' r tko gkc" o gwcf g" f c" f<sup>2</sup> ecf c" f g" 3; 92. "s wcpf q" ckpf c" p- q" j cxc" kptqf w' kf q" cngtc±z gu' pgug" kputwo gpvq' ¶ gpvkeq" pgug" r gt ¶hf q" q" wuq" f q" xkqn q" go " eqpvz vqu" f g" i twr q. " eqo q" ceqo r cpj cf qt" g" uqrkuc" go " r tqf w±z gu" f q" o gtecf q" hqpi t<sup>a</sup> hkeq. " cq" o guo q" vgo r q" go " s wg" cr qpqv" wo c" r tqf w± q" pq" eco r q" f c" o Àkec" gtwf kc" eqpvgo r qt -pgc' Wb c" f cu" ectcevt ¶vkecu" cr qpvcf cu" <sup>2</sup> " c" hqt v" r tguqpc± c" kf kqo <sup>a</sup> vkec" f q" wpxgtuq" xkqnp ¶vkeq. " r qt" o glq" f g" o cvgtcku" eqo q" ceqtf gu" r ctegmqu. " i nkucpf qu. " j cto ½plequ" pcwtcku" g" ÷ceqtf gu" gpvgeqtf cf qu" r qt" eqtf cu" uqncuö<sup>95</sup>0"

L<sup>a</sup> " cu' r g±cu" gtwf kcu" vgtkco " ukf q" f geqtt gpvqu" f g" uwcu" xkx' peku" pc" ekf cf g" f g" Rctku. " r gmqu" guwf qu" eqo " qu" r tqhguqt gu" Lgep" Dcttes w<sup>2</sup> " g" P cf kc" Dqwrpi gt. " cr± o " f q" eqpvq" eqo " guv" o glq" pqu" eqpegt vqu" cr tgekef qu' C" r g±c" ÷Xctk vqpu" r qwt" i wkctgö" \*3; 92+ " f gf kecf c" c" Cpvpq" Y gdgtp. " wkrk cxc/ ug" f g" o cvgtkn' f qf gech/ pleq' C r± o " f guv. " xgo qu" pcu" r g±cu" ÷Egpvcn' I wkctö" \*3; 95+ " g" ÷F cp±c" pQ" 3" g" F cp±c" pQ" 4" r qwt" f gwz" i wkctguö" \*3; 96+ " wo c" i tcpf g" gzt r qtc± q" f g" r quikdkf cf gu" f g" vko dtgu' F guvcu" r g±cu. " f kxgtuqu" gzeqtvqu" ugtkco " wkrk cf qu" go " uwcu" r t<sup>a</sup> vkecu" r quvgtkqt gu" cq" xkqn q<sup>96</sup>. " eqo q" xgtgo qu" cq" mpi q" f q" gzeqtvq" cpcrkucf q" pq' r t»zko q" ecr ¶wwq' 0"

" Rquvgtkqto gpvg. " I kuo qpvk' r cuuctk" c" r gus wkuct" g" kptqf w' k' cngtc±z gu" go " ugwu" xkqn gu. " qecukqpcpf q" kputwo gpvqu" eqo " o ckqt" pÀo gtq" f g" eqtf cu" g" f khtgpvqu" ueqtf cwt cu<sup>97</sup>0" Ugi wpf q" q" o Àkeq. " q" ko r wuq" ug" f gw' r qt" eqpv" f cu" rko kc±z gu" v<sup>2</sup> eplecu" gpeqpvtf cu" pq" xkqn q" go " tgm± q" cq' r kcpq<

<sup>71</sup> GODOI, In: Marchese, 2016, p. 103.

<sup>72</sup> SANTOS, 2016, p. 174.

<sup>73</sup> MARCHESE, 2016, p. 26.

<sup>74</sup> GISMONTI, 2017.

<sup>75</sup> Apresento alguns exemplos destas *scordaturas* no item **Anexo 2**, algumas fornecidas por Egberto Gismonti em questionário respondido por email e outras obtidas em pesquisas do autor.

Egtvcu"lpxgtu;gu"fg"ceqtf g."s wg" guvctk" cequwo cf q" c" qwxkt" r qt" ecwue" f q" r kcpq."s wg"xlqn"q"pqto cm gpvg"p"q"gzgawc"qw."ug"gzgawcuug."ugt k"eqo "vcpvq" o cndctkuo q."g"gw"p"q"i quvq."s wg"gw"tguqmk"r ctvk"r ctc"wo "xlqn"q"fg"o cku" eqtf cu" r tc" hcektct" o kpc" xkf c" g" r tc" gztlo k" cs wktq" s wg" gw" f gulgq0 \*I KUO QP VK3; ; 40Vtcpuetk=q"fg"cwqt+0"

" Xgtgo qu"cq"mpj q"fc"cp<sup>a</sup> rkuq's wg."go "Fcp±cf cu"Edg±cu "guv"chko c± q"tghngv" cr gpcu"wo "gr ku»f lq."pc"o Àulec"õRqtvc"Gpecpvcf cõ0Tgr tqf wj q"cdckzq"q"fg"gr qlk gpvq"fg" I kuo qpvk"eqpegf kf q" c" Ucpvqu."pq" s wcn" tgrvc" wo " r qweq" f guv" dwuec" r qt" ucpc" cu" pgeguikf cf gu"fg"vguukwct"g"fg" f kur quk± q"fg"cu"pqvcu"pq"kpvt wo gpvq0Rqf go qu"qdugtxct" c" pcwt gl c"vqcm gpvg"gzr gtko gpvcnf guv"cvkxf cf g."ewlc"hqto c"gpvcqvcf c"ugt k"gzr mctf c" go "uwc"r rnpkwf g"g"o cteck"q"guvkt"fg" I kuo qpvk"cq"xlqn"q"r qt"vqf c"uwc"vclgw±tkc."pq" f gr qlk gpvq"cdckzq<sup>98</sup> <"

Gw'eqo gegk'c"cej ct" s wg" guvxc" hncpf q"gzvpu" q0Rqts wg"gw"xpj q"fg"r kcpq" gw"p"q"xpj q"fg"xlqn"q0Gp"q" hncxc"eqkuc<-guug"O k'cs vk'guv" cnq"fg"o cku." gw"svgtq"wo c"eqkuc"o cku"i txcg."p"q"2" r quvktgn0G"ci wf q(00) v"dqo ."o cu"ug" c" guerc"vkguug"o cku"t' u."s wvctq"qw"ekpeq"vcungu"clw ctkc"vo d2 o "q"tcekqepkq" o wulec0Vwf q"eqo g±c"s wcpf q"gw"guvq"wo "P qxc" Hkldwti q."guwf cpf q"xlqn"q" fg" hqto c" cwqf kf cvc" cduqmw." r qts wg" q" s wg" gw" r qf kc" gtc" vcpvgtk" qu" eqpj geko gpvcu"vgtlequ"fg"r kcpq."qu"guwf qu."qu"Dgtkpi gtu"\*(00)0Gw"hk"vqf qu" grgu"pq" xlqn"q0Gw"p"q" vlpj c"q" s wg" hc| gt" r qts wg" gw"p"q" ucdk" eqo q" s wg" guwf cxc"xlqn"q0\*(00)G"q"xlqn"q" hq'gxqmwlpf q."c±"s wg"gw"ej gi wgtk" g" gudctgk± :o cu'ecf "c"pqvc"i txcgA'Ec f "p"q"ugk'q"s w' A0Kkuu"pqu"cpqu'ugugpvc" g'ugku'q'w' ugvg0Gw" vlpj c"ugku"q'w'ugv"cpqu"fg" xlqn"q(00) ecugkq#\*(00)G" c"ej gi wgtk' «u' chpc±; gu"r qt" gztlo gpvc± q0'E qo q"p"q"gzvktc"qwtq"xlqn"q" cif o "fg"ugvg" eqtf cu."r qts wg"gw"v gveqdtk'q'ej qtq0Gw'uc"¶"«'ec±c"fg"wo "uwlkq" s wg"ej co cxc" p"q"ugk'q" s wg" Tqo "q"p"q"ugk'f g" s w' OS wg"gtc"wo "mij kgr"eqo "wo "xlqn"q"t'wo ." r tge<sup>a</sup> tkq#\*(00)Gw'f kuug<-gw"svgtq"wo "xlqn"q" s wg"vjpj c"wo "vcung" g"wo c"guerc" i qtf c."o ckqt"cuuko 0'\*(00)±S wcpvcu"eqtf cuAa" -Dqvc"qkq0Gw'f ki q."cwo gpvc" f wcu"go "ugku"l<sup>a</sup> "2"wo c"lo gpukf "q0\*(00)C"¶"ej gi qw'q"xlqn"q"fg"qkq0C"¶"gw'f ki q< -dqo "gw"l<sup>a</sup> "vqeq"wo "r qweq"fg"fg"ugku"eqtf cu."p"q" xqw"o wct"o wksq"guucu"ugku" eqtf cu" c"¶"r qts wg"ugp"q"gw"xqw" hct"o cnveq0C"¶"guvkcxc"wo c"eqtf c0C"¶"wo " qwtq"p"q."wuc"wo c"eqtf c"fg"egm0C"¶"wucxc" g"p"q"fg" cxc"egtq0Vwf q"kuuq" uqj kpc q"r qts wg"p"q"vlpj c" c" s wgo "tgeqttgt0W0 "dgnq" f kc"cn v± o "o g"fa"wo c" eqtf c"fg"o ctec"O czzko c."crgo "0S wg"p"q"gtco "eqtf cu"hgku"uq"o gf kf c0G" gw'r qpj q"gr"pc"o cku"i txcg" g"eqo g±q" c"chpct."chpct."g"r qt"wo c"fg" geku"q"ugo " pgpj wo "etk± tkq"v epleq"gw'f ki q"guuc"eqtf c"v"eqo "wo c"vpu"q"r tqr qteqpcn' «u'qwtcu."g"gr"guv" chpcf c"wo c"svpc"cdckzq"fg"ugzv."gtc"wo "N<sup>a</sup> 0G"chpcxc" dgo "fg" go cku."gtc"wo c"dgngl c"fg"eqtf c0\*(00)W0 "dgnq" f kc"gw'f kuug"gw"vjpj q" s wg" vpvct"cn wo c"eqkuc"cs vk"gw"p"q"ugk'q" s wg"gw"xqw"hc| gt0C"¶"vlpj c"wo c"eqtf c." dguc."fg"p{mp"fg" guucu" c"0\*(00)C"¶"dqvk'g"uc"¶"chpcpf q"\*(00)gw"p"q"ucdk" f ktkq" qpf g"2" s wg"gw"lc"chpct0G"gtc"wo c"eqtf c"t' u."gtc"wo c"vtegtk"eqtf c0Gw'hwk' chpcpf q(00)g"r ctgk'pq"N<sup>a</sup> 0G'f ki q" -ej ."s wg" gpi t±cf q."vgo "f wcu"qkxcu"fg" gzvpu" q0Kpvt guucpvg"kuuq0\*I KUO QP VK"Kp<Ucpvqu."4238."r 087/389-0

Importante ressaltar que Gismonti já desenvolvia a técnica de *scordatura* com o violão de seis cordas, segundo afirma Gavin (2014, p. 74), desde o álbum *Egberto Gismonti* (1973). Santos (2016, p. 102) nos mostra um exemplo pela canção “Encontro no bar”.

<sup>76</sup> Ressalto a elipse temporal existente na fala, saltando dos “sessenta e seis ou sete”, em meados da década de 1970, quando apareceu com o violão de oito cordas.

" Eqphqto g'xkō qu'pq'f gr qkō gpvq. 'I kuo qpvk'ō cpv̄xg'cu'ch̄pc±, gu'v̄cf lek̄pcku'pcu' ugku'eqtf cu'f q'xkqñ q'g'cf lek̄ppqw'wo 'r ct'ci wf q/i t̄cxg. 't̄gur gev̄kco gpv̄g. 'pcu'eqtf cu'ugv̄g' g'qkq0'K̄vq'r tqr qtekp̄qw'cq'o À̄leq'wo c'o ckqt'gz v̄gū q'pq'k̄p̄ut wo gpvq. 's w̄g't̄gegdw' wo c'eqtf c'i t̄cxg'ch̄pcf c'pc'pqv'Nf. 'g'cq'o guo q'v̄go r q'wo c'eqtf c'ci wf c'ch̄pcf c'pc' o guo c'pqv. 's w̄g'r tqr qtekp̄qw'q'w̄uq'f g'cri wo cu'k̄pxgtū, gu'eqo 'k̄p̄v̄t̄xc̄m̄u'ew̄v̄qu'eqo q' 40 'g'4o +'go 't̄gr̄± q'«'v̄tegt̄c'eqtf c'ch̄pcf c'go 'UQN0'Cq'm̄pi q'f q'v̄gzv̄q. 'xqw'ō q̄utct' s w̄g'ḡuc'eqtf c'ci wf c'r quu'c'ck̄pf c'wo c'p̄v̄ko c't̄gr̄± q'eqo 'ugw'w̄uq'eqo q'pqv'r gf c̄f) Cr t̄gugpv̄q'cdckzq'wo 'gus w̄go c'f ḡuc'ch̄pc± q'<

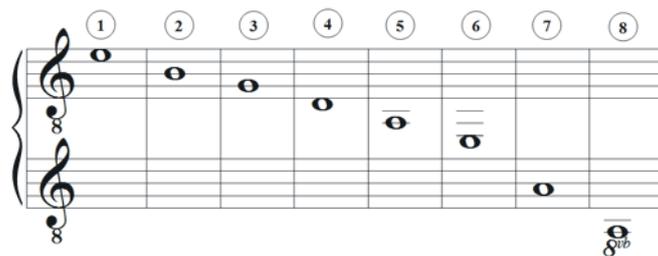


Figura 4: Afinação do violão de oito cordas utilizado em *Dança das Cabeças*<sup>77</sup>

*Fcp± "fcu" Ecdg±cu"2" q" r tko gkq" a ndwo "f g" I kuo qpvk' s w̄g' eqp̄v̄o. " pc" h̄ej c' v̄ eplec. "q'v̄gto q'ōxkqñ q'f g'qkq'eqtf cu'ō'eqo q'k̄p̄ut wo gpvq'w̄k̄k̄ cf q'0'F g'hc̄v̄q. 'ḡu'v̄f l̄ueq' k̄pcw̄i wtq'w' uwc' w̄k̄k̄ c± q' pwo " eqpv̄gzv̄q' eco gt'v̄leq. " go " s w̄g' I kuo qpvk' cr ct̄gegw' ḡzr m̄t̄cp̄f q/q'go 'uwc'r r̄ḡpk̄w̄f g'ō c'ōḡust̄gk'q' h̄ek̄r̄ō'pc'v̄t̄cl̄ḡv̄t̄k' h̄q̄p̄i t̄ a h̄ec'f q'ō À̄leq0' Eqp̄w̄f q. 'h̄qk' r quu'x̄ḡn' k̄f gp̄v̄h̄ect' s w̄g. 'pcu' h̄czcu' òF cp±c' f cu' Ecdg±cu'ō' f qu" a ndw̄pu' Eq̄t̄c±, gu' H̄w̄wt̄k̄ac̄u'g' C̄n̄wt̄c' f q' Uq̄n' r t̄qf w̄ k̄f qu'pq'ō guo q'cpq. 'q'xkqñ q'f g'qkq'eqtf cu' l̄ a " ḡuc̄xc' r t̄gugpv̄g. 'ck̄pf c' s w̄g' wo " r q̄veq' v̄b̄ k̄f q'go " o gkq' c' wo " f gp̄uq' gur gev̄t̄q' f g' k̄p̄ut wo gpv̄qu' ce À̄lequ' g' uk̄p̄v̄k̄ cf q̄t̄gu' Cr guct' f g' f ḡuetk̄q' cr gp̄cu' eqo q' òxkqñ q̄ō. " r q̄f go qu'eqo r t̄q̄xct' k̄uq' v̄co d<sup>2</sup> o 'r qt'wo c' h̄q̄v̄q'gz k̄v̄gp̄v̄g'pq'ḡp̄ect̄v̄g'f q'f l̄ueq. 'c'f gur gkq' f g'wo c'f ḡv̄c̄j cf c'h̄ej c' v̄ eplec' s w̄g' r̄k̄uc' o q̄f gr̄qu'f g' uk̄p̄v̄k̄ cf q̄t̄gu'g'c̄v̄ "gs w̄kr co gpv̄qu' f g'r t̄q̄eguco gpv̄q'gr̄v̄t̄/̄p̄leq'<*



Figura 5: Gismonti e o violão de oito cordas. Foto extraída do encarte de *Corações Futuristas*

<sup>77</sup> Um maior detalhamento da notação do violão de oito cordas empregada na presente dissertação será apresentado ao longo das análises, no Capítulo 3.

" Rqweq"vgo r q"f gr qku."I kuo qpvk'r cuuqw" c"dwuect"pqxcu'uqnrwz; gu'r ctc" c"guv wwtc" f g'ugw'xkqn q."wo c'xgl 's wg'ugpvk" c"pgeguukf cf g'f g'co r rkt'ckpf c'o cku'cu'r quukdkkf cf gu' v eplecu" f qu" r ct-o gvtqu" eqo q" gzvpu q."eqtf cu"uqncu" g" ceqtf gu" c"ugtgo "vqecf qu' Q" vtgej q" c"ugi vkt" o quvc" q"ugw'kpe1/2 qf q" eqo " c" o qpqvplk" f g'j cxgt" cr gpcu" wo c" eqtf c" ci wf c" g' wo c" i txcg' chpcf cu' pc" o guo c" pqv<

Q'r tlo gktq" f kueq" s wg" gw" i txcgk' eqo "kuuq. "gw'p- q" gzi rqtexc" ckpf c" eqo q" r ctvg" f q" xkqn q" c" ugt" vqea xgn' Gw' vqecxc" o vksq" r qweq. "cr guct" f g' vgt" vt cuvg" g" wv q' Gp v q" gw' wucxc" o vksq" eqtf cu' uqncu. "uqncu. "uqncu0' \*00' G" q" vt q±q" eqo g±q w' c" tguvnet. "g" gw' f ki q" -o cu' guuc" eqtf c" cs wk' 2 "gzegr ekqpcn" o cu' kuuq" cs wk' gw' xqw" vgt" s wg" o wf ct. "«u' xgl gu' gw' s wgtq" wo c" eqkuc" f g' Uqn' xco d' 2 o . "r qts wg" u» "guug" N' "v" o vksq" ej cvq' 0' G' eqo gegk' c" cej ct" s wg" guvxc" o vksq" ej cvq' 0' \*1 KUO QP VK' k' <Ucpvqu. "4238. r' 0387/389-0

" C" uqnrw± q" gpeqpvctf c" ugtk" wo " xkqn q" f g" f gl " eqtf cu." eqo " q" s wcn' Gi dgtvq" f wr nkw" q" r ct" ci wf q/i txcg" pcu" eqtf cu' uwr gktqtgu' 0' F guv" hqt o c. "ugw' xkqn q" r quuw' c" cu' ugku" eqtf cu' vctf kekqpcu. "N' "ci wf q" pc" u' vko c. "N' "i txcg" pc" qkxcxc. "Uqn' ci wf q" pc" pppc" g." i gtcro gpyg." wo "H' "i txcg" pc" f 2 eko c" eqtf c' 0' Rqt 2 o . "c" r ct vkt" f c" q" o Aukeq" r cuuctk" c" wkrk ct" f kxgtuqu" o qf gnu' f g" xkqn gu. "f g" eqtf cu' f g' p { npp" g' f g" c±q. "g" chpc±; gu' xctkcf cu." ugo r tg' eqo "q" ekcf q" r cf t- q" f g' qti cplk c± q" f cu' eqtf cu' 0"

Eqo q" f guetkq" pq" Ecr vjwq' 3. "q" r tlo gktq" r cuuq" f g" o kpj c" r gus vku c" t gur gkq" f c" qdtc" xkqmp' vjwec" f g" Gi dgtvq" I kuo qpvk' hqk' wo " r tqlgvq" f g" kplek± q" ekp' vjwec" pq" s wcn' kpxguki wgt' q" wuq' f g' r tqegf ko gpvqu" eqo r qukekqpcu' f g' pcwtgl c" o qf cr' pwo "eqplwpvq" f g" r g±cu" f g" I kuo qpvk' 0' Wo " f qu' t guvncf qu' hqk' wo c" kpxguki c± q" uqdtg" c" guv wwtc" f guvqu' xkqn gu' f g" qkq" g' f gl " eqtf cu' f g' p { npp" g' f g' f q| g" g' s wcvqt| g" eqtf cu' f g" c±q. "s wg" ugi wgo "c" o guo c" guv wwtc" f qu' f g' p { npp. "o cu' tgegdkco "c" cf k± q" f g" qtf gpu' f wr nu' f g" eqtf cu' pcu' s wcvq" r tlo gktcu' 9: 0I kuo qpvk' wkrk cxc" guvcu' qtf gpu' chpcf cu' go "wp' vjwq' q' w' qkxcxcu' 0" ""

Cpckucpf q" cu" o Aukecu" oEgi q" Cf gtcnf qö. " oF cp±c" f cu" Ecdg±cuö. " oUgrkc" Co c| 1/2 pkecö. " oF cp±c" f qu" Guetxquö" g" oUcrkcf qtö. " r wf g" r gtegdgt" s wg" cu" f kxgtucu" ueqtf cwt cu' cr nkecf cu' ug" tgrcekqpcu " f ktgwo gpyg" eqo "q" o cvgtkcn' eqo r qukekqpcn" q" s wg" hcxqtgeg" c" qeqtt' pek" f g" wo " o qf crkuo q" gur gekro gpyg" kf kqo a vkeq" pq" wpxgtuq" xkqmp' vjwec. " go " s wg" ug" qdugtxc" c" uqdtgr quke- q" f g" r cf t; gu" s wg" ug" o qxko gpvco " r ctcngro gpyg" cq" nppi q" f q" dte±q' 0' Cif o " f kuq. " qu" co dlkpvgu" o qf cku' wkrk cf qu' pcu' ekcf cu' eqo r quke; gu' guv q" cvt gmf qu" «" ewvwtc" dtcukrgktc. "ugpf q" r tqxgpkpvgu' f g' i ' pgtqu" pqt f guvqu' q' w' cht qf guegpf gpygu. "eqo "gzeg± q" f g" oTci cö0" ""

78 Vide Anexo 2.

Lwlcpcq"Eco ctc"Ucpvqu."r gus wkucf qt"s wg"wo d<sup>2</sup> o "ug"f gdtwzqw"uqdtg"c"qdtc"f g"  
Gi dgtvq"I kuo qpvk"r ctc"xlqn q."cr qpvc"cu"v<sup>2</sup>eplecu"f g"j cto 1/plequ."wrrkpi u."r gtewu q."  
r ctcgrkuo q"q"quwpcvq."cq"rcf q"f cu"hqto cu"f g"o q"cus wgtf c."pqvcu"r gf cku"q"wuq"fg"  
ueqtf cwtcu"eqo q"ectcevt<sup>9</sup>lwecu"o ctecpvqu"fg"uwc"rkpi wci go "xlqmp<sup>9</sup>lwec<sup>9</sup>:0'Rctc"q"  
cwqt."c"eqphki wtc± q"fg"ugw"kpwtwo gpvq"cecdctk"öcr tqhwpcpf q"uwc"o Àlec"go "wo c"  
rkpi wci go "guugpekcm gpvgr t»r tlc"fg"xlqn qö."eqo q"oöpqcw"r gf cn'go "eqtf c"uqncö."o cu"  
cq"o guo q"vgo r q"r ctvwrc."p-q"ugpf q"r qu<sup>1</sup>lgrn"pq"xlqn q"vcf lekqpcr0Cf? o "f kuq."uwc"  
gutwwtc"tgrk ctlc"co cpwgp± q"fg"ötcckq<sup>1</sup>pkqu"o wleecu"r kcp<sup>1</sup>lwecuö"pc"wk<sup>1</sup> c± q"fg"  
v<sup>2</sup>eplecu"eqo q"c"kp<sup>1</sup> gr gpf 'pekc"fcu"o q"ug"ör gf cnf g"uwvpc± qö: 20

Eqpvtcr qpf q" cu" cwxkf cf gu" f q" o Àlec" pgvqu" f qku" kpwtwo gpvqu." Uej tqgf gt."  
r gus wkucf qt"s wg"tgrk qw"wo c"lpxguki c± q"fg"gu<sup>1</sup>lwecu"fg"xa tkqu"xlqmpkrcu."f gpvtg"gru"  
Gi dgtvq"I kuo qpvk"chto c"s wg"q"vdcnj q"cq"xlqn q"ugtk"hqto cf q"r qt"wo "wpxgtuq"  
ögur gekrö"r gto gcf q"r qt"ectcevt<sup>9</sup>lwecu"eqo q"q"wuq"fg"pqvcu"r gf cku."gzm<sup>1</sup>tc± q"fc"  
kpf gr gpf 'pekc"gpvtg"cu"o q"u."eqm<sup>1</sup>tc± gu"wo dt<sup>1</sup>lwecu"cf xkpf cu"fg"v<sup>2</sup>eplecu"guv<sup>1</sup>pf kf cu"q."  
r tkpek<sup>1</sup> cm gpvq."fg"wuq"fg"j cto qpkcu"fgtkcf cu"fg"hqto cu"fg"ki kc± q"r t<sup>2</sup>/o qnf cf cu: 30

Gi dgtvq"I kuo qpvk"veqwg"i txcqw"wo c"u<sup>2</sup>tlg"fg"kpwtwo gpvqu"o wleecu"cq"mp<sup>1</sup> q"  
fg"uwc"ectt<sup>1</sup>gk0Cr guct"fg"cf qvt"wo c"r quw<sup>1</sup>tc"gzr g<sup>1</sup>tko gpvcn'eqo "guv<sup>1</sup>u"kpwtwo gpvqu"r qt"  
o glq"fg"uwc"gzr m<sup>1</sup>tc± q"wo dt<sup>1</sup>lwec."r qt"gzgo r m<sup>1</sup>."r qf g/ug"chto ct"s wg"q"o Àlec"ecr vq"  
g"tgxgmw"qu"kf kqo ckuo qu"kpgtgpvqu"fg"guv<sup>1</sup>u"kpwtwo gpvqu."v<sup>1</sup>gpf q"pcu"hc<sup>1</sup>egcu"fg"uwc"qdtc"  
r ctc"r kcpq"q"xlqn q"cu"uc<sup>1</sup>ku<sup>1</sup> c± q"fg"uwc"r tkpek<sup>1</sup> cku"pgegu<sup>1</sup>kf cf gu"o wleecu"Q"ugi w<sup>1</sup>pv<sup>1</sup>  
f gr qko gpvq"gm<sup>1</sup>ekf c"q"s wg"cecdq"fg"fk gt<

Cu" f kgtgp±cu" gpvtg" xlqn q" g" r kcpq" u q" ko gpuc0' Xlqn q" 2" kpwtwo gpvq"  
cttcki cf q" c" rkpi wci gpu" gur ge<sup>1</sup>lwecu< Gur cpj c." Dtcuk" gve0' Rkcpq" ugo r tg"  
tgrtgugpvq" wo " kpwtwo gpvq" s wg" r qf g" ugt" ej co cf q." ugo " gzci gtu." fg"  
qts wgtc0' Cu" r quidk<sup>1</sup>kf cf gu"o wleecu." f k<sup>1</sup>o lecu." r qrk<sup>1</sup>pkcu." r qrk<sup>1</sup>tko lecu."  
eqpvtcr qpvcu." gve0' u q" kko kcf qu0' Q" r gpuc0' gpvq" «" gzgew± q" f gxg" ugt"  
vdcnj cf q" eqo " vfc" tki kf gl " r ctc" s wg" wo " kpwtwo gpvq" p-q" v<sup>1</sup>pv<sup>1</sup>g" ugt"  
vcp<sup>1</sup>u<sup>1</sup>qto cf q"pq"qwtq0'Guuc"s wguv q"<sup>2</sup>"ulo r rgu."o cu"ko r qtvc<sup>1</sup>pv<sup>1</sup>g."r qts wg."fg"  
o cpgk<sup>1</sup>c"i gtcn"ecf c"kpwtwo gpvq"vgo "uwc"r t»r tlc"r gtuqpcrk cf g"s wg"fg"v<sup>1</sup>g"ugt"  
tgr gkcf c."r qt"gzg<sup>1</sup>te<sup>1</sup>ek<sup>1</sup>fg"fg"kdgtf cf g0\*1 KUO QP VK'4239-0'

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<sup>79</sup> SANTOS, 2016, p. 77.

<sup>80</sup> Ibidem, p. 155-156.

<sup>81</sup> Schroeder, 2006. p.93.

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### 50 Rgrc 't h j c 'f g' d Rct v' kō < Q' S wct vq' O wpf q' f g' Gi dgt vq' g' P cp<sup>a</sup> "

" "

Eqphqto g"eqmefc q"pq"Ecr ¶wq"4. "q"<sup>a</sup> ndwo "Fcp± fcu'Ecdg±cu"<sup>2</sup> "eqpukw¶f q" f g" f qk" i tcpf gu" o qxkō gpvqu. "r grqu" s wcku" I kuo qpvk" equwtc" eqo r qukē; gu" g" tgej qu" vgzwtcku' Vcku" o qxkō gpvqu" vgtkō "ukf q" etkcf qu" c" r ctvk" f c" j kuytkc" f g" dōwo c" i tcpf g" eco kōj cf c" r grc" hqt guvcö. "r qt" qpf g" r cuuctkō "ōr -pvc pqu. "tkcej qu. "eqkucu" ci tcf<sup>a</sup> xgku" qw" p<sup>-</sup>qö. " f gptq" f q" otgrvqxq" rtkō kxkkuo qö" f g" Gi dgtvq" I kuo qpvk" g" P cp<sup>a</sup> " Xcucqpegrqu: <sup>4</sup>0" Guvg" ör tko kxkkuo qö<sup>2</sup> "eqpukw¶f q" f g" wo c" tgo kuu<sup>-</sup> q" < "hqt guvc. "pwo c" kf gk" f g" xkf c" t' Avkcc" g" ugrxci go . "s wg" qe qtt g" cq" mpi q" f q" f kueq" f g" f kxgtucu" o cpgktcu< go "r tko gktq" r rcpq. "pwo c" ekc± q" dcucpvq" f ktgc. "eqo q" go "ōS wctvq' O wpf q" %ō" g" %ö. " g" cq" o guo q" vgo r q" go "eqpvtcr qpqv" eqo "qwtqu" grgo gpvqu. "eqo q" go "ōEgrgdte± q" f g" P Àr ekuö0"

F guvc" hqto c. "gpvtg" qu" tgej qu" s wg" tge qtt go "c" guvgu" f kuewtuqu" g" ucnqu" c" qwtqu" co dkpvgu" o wuecku. "r wf g" f kxkf k" c" cp<sup>a</sup> rku" go "ekpeq" i twr qu" f g" uqpqt kf cf gu< Ugrxc. " pq" s wcn' xgtgo qu" wo c" tgo kuu<sup>-</sup> q" f ktgc" c" guvg" ör tko kxkkuo qö= " Pqt f guvg. " go " s wg" xgtgo qu" c" tge qtt ' pek" f g" grgo gpvqu" r tqxgpkpvgu" f g" i ' pgtqu" pqt f guvkpqu= Nxt g. " go "

<sup>82</sup> GISMONTI, In: Simões, 1978.

s wg"j<sup>a</sup> "wo c"u<sup>2</sup> tkg"fg"vgz wtcu"o qf cku"g"vgej qu"ko r tqxkucf qu="Tqo -pvkeq. "pq"s wcn" r qf go qu"qdugtxct"wo c"cr tqzko c± q"eqo "r tqegf ko gpvqu"fc"o Àkec"gtwf kc."eqo "q" wpxgtuq"xlqmp¶lvkeq" g"fc"qdtc"fg"Xkmc"Nqdqu"r ctc"guvg"kpustwo gpvq="g"Vqt vq." ppxco gpvg"eqo "cr tqzko c± q"cq"wpkxgtuq"xlqmp¶lvkeq"gtwf kq" g"«"qdtc"fg"Xkmc/Nqdqu."rt<sup>2</sup> o ."o cku"rki cf q"«"rtqf w± q"fg"o Àkec"eqpvg o r qt-pgc."cq"o guo q"vgo r q" go "s wg"j<sup>a</sup> "wo "vgej q"pq"i ´pgtq"uco dc."o cu"eqpukw¶f q"fg"fg"kggtucu"fgueqput w±i gu" guv¶lvkecu"go "hcxqt"fg"grgo gpvqu"fguc"rtqf w± q0""

P q"r tgugpvg"ecr ¶w¶q."c"cp<sup>a</sup> nkug"ka"vknj ct"q"r gtewtuq"fg"õRctv'Kõ."r tko gktq" o qxko gpvq"fg"na ndwo "Fcp±c"fcu"Ecdg±cu."gzegt vq"ugngkqpcf q"r ctc"eqpukwkt"guvg" vcdcnj q0'F guw"hqto c."k gk'vcwt"fcu"o Àkecu"õS wctvq"O wpf q"%õö."õFcp±c"fcu" Ecdg±cuö."õf i wcu"Nwo kpqucuö."õRqtvc" Gpecpvcf cö" g"õS wctvq"O wpf q"%4ö" r ctc" f go qpustct" c"eqpukwkt± q"fcu"uqptkf cf gu"ceko c"ekcf cu."uwc"cr tqzko c± q" g"ugw" chcuwo gpvq"cq"õtgrvxxq"r tko kxkxuo qö"fc"fw r n."qu"tgewtuqu"v eplequ"go r tgi cf qu" pq"xlqñ q"fg"qkq"eqtf cu."dgo "eqo q"fcf qu"eqpvz wcku"s wg"ug"tgngkqpc "eqo "qu" gzegt vq"cpckucf qu0'

### 508'Rtlo gktc'Rctcf c<Ugmc0Cp<sup>a</sup> nkug'fg'õS wctvq'O wpf q'%õ'g'%4ö''

Q" o qxko gpvq" õRctv' Kõ" ug" kplek" eqo " c" uqptkf cf g" s wg" o cku" gur gnj c" c" õeco kpj cf c"pc"hnqtgucö"fc"j kxvtkc"vqo cf c"eqo q"o qvg"pc"eqo r quk± q"fg"Fcpxc"fcu" Ecdg±cu."eqo r tggpf kf c"tgur gevxcu gpvg"pcu"hcxcu"õS wctvq"O wpf q"%õö" g"õS wctvq" O wpf q"%4ö0Eqo "q"wuq"fg"r ckuci go "uqptc."hrcwcu"fg"o cf gktc"gdgtko dcw"xgo qu."pq" s wg"ej co co qu"fg"Ugmc."wo c"ko ci<sup>2</sup> vkec"s wg"gxqec"fk gvcu gpvg"guv"vgo<sup>a</sup> vkec0Ugpf q"guvg" wo "cuwvq"s wg"r gtr cuuc"q"flueq"go "fkxgtuqu"o qo gpvqu"ó"r ctv¶pf q/ug"fc"ecr c."eqo q" xkuq"pq"Ecr ¶w¶q"4."cif o "fg"qwtqu"cur gevqu"cq"npi q"fcu"o Àkecu"ó."wo c"r qu¶xgn' ngkwtc"<sup>2</sup> s wg"Ugmc"ugtkc."r ctc"qu"o Àkequ."r ctvg"fc"guu'pek"fc"eqo r quk± q."fg"hqto c" s wg"ug"hgj "pgeguu<sup>a</sup> tk"uwc"cr tgugpv± q"mqi q"fg"kp¶ekq0'G"r ctc"fgucect"uwc"ko r qtv-pek." j qwxg"ugwtgvqtpq"cq"hkpcñf g"õRctv'Kõ0'

" Q"r t»r tkq"¶w¶q"fg"õS wctvq"O wpf qö"tghqt±c"guv"kf gkc0Tgcik gk"wo c"r gs wgpc" dwuec"go "o cv<sup>2</sup> tkcu"fg"lqtpcn"vqf cu"fcvfcu"fc"cpq"fg"3; 98"g"s wg"j cxclo "ekcf q"q"vgo q"

õS wctvq" O wpf qö:<sup>5</sup>." eqo " q" kpwkq" f g" qdugtct" cri wpu" uli pkecf qu" cvkdwf qu" pq" eqkf kcpq" dtcukgkq" f c" r qec0' Gpvt g" o g<sup>9</sup> hqtcu" g" ekc±, gu" rkgctku. "õS wctvq" O wpf qö" ug" tghgtg" c" r qxqu" f g" pcwtg| c" vldcn" s wg" xkxgo " c" r ct" f c" ekxkq c± q" g" f q" ukvgo c0' Rquukgrm gpvg." c" f gpqo kpc± q" <sup>2</sup> "wo " tco q" f c" õvgqtk" f qu" o wpf qö. " s wg" ecvgi qtk c" cu" pc±, gu" go " f gupxqrkf cu." go gti gpvgu" g" uwdf gupxqrkf cu." r qr wcto gpvg" r t gupvg" pqu" cf lgkxqu' pcekqpcu' f g" õr tko gktqö" g" f g" õvgtegtq" o wpf qö0"

" Cr t gupvq" cdczq" wo c" cdgr" s wg" b quct c" gut wwtc' hqto cnlf g" õS wctvq" O wpf q" %ö<" "

MINUT.	SEÇÃO	INSTRUMENTOS	DESCRIÇÃO	OUTRAS GRAVAÇÕES
0:00	A	Paisagem sonora. Apitos, sons de pássaros.	Imagética: floresta	"Palácio de Pinturas" – <i>Nó Caipira</i> (1977): Apitos.
1:35	B <sub>1</sub>	Flauta 1	Tema 1, exp. Livre.	Fragmentos na trilha de <i>Kuarup</i> (1989)
2:40	B <sub>2</sub>	Flauta 1	Tema 1	
2:48	C	Flauta 1, Berimbau + voz	Interlúdio.	"Mãe Bio" - <i>Africadeus</i> (1973) 9:25, 21:00
3:17	D	Flauta 2	Tema 2	"Conforme a altura do Sol, Conforme a altura da Lua" - <i>Academia de Danças</i> (1974), <i>Altura do Sol</i> (1976), <i>Corações Futuristas</i> (1976)
4:00	E	Flauta 2, Berimbau	Tema 3	
4:14 a 4:25	F	Flauta 2, berimbau, violão	Dissolução de tema 3. Ponte violão	

Tabela 1: Estrutura formal de "Quarto Mundo #1"

C" o Àlec" ug" kplek" pc" ug± q" C" eqo " c" eqputw± q" f c" r ckuci go " uqpqt c" f g" wo c" hqtguv. " s wg" k<sup>a</sup> " ug" guvpgf gt" c<sup>v</sup> " q" k<sup>f</sup>ekq" f c" r t»zko c" ug± q." go " s wg" guo cgeg" c<sup>v</sup> " f gucr ctgegt" r gr" cr rlec± q" f c" v<sup>2</sup>epkec" f g" hcf g/qw<sup>6</sup>0' Guv" r ckuci go " <sup>2</sup> " eqo r quv" dculeco gpvg" f g" f qku" grgo gpvqu." cr kqu" g" hwpf q. " eqphqto g" r qf g" ugt" qdugtxcf q" pq" i t<sup>a</sup> hkeq" c" ugi vkt<"

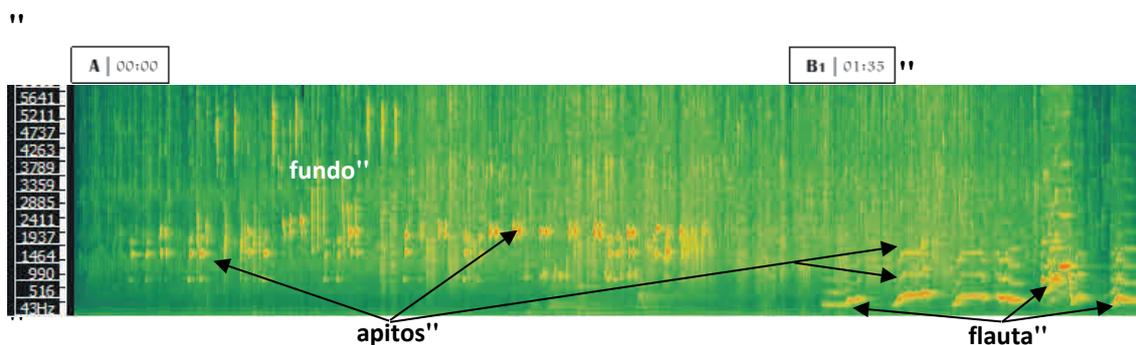


Figura 6: Espectrograma de "Quarto Mundo #1": Seção A e B1

<sup>83</sup> Utilizamos a ferramenta do "Acervo Folha", que permite busca pelo jornal Folha de São Paulo. Disponível em <http://acervo.folha.uol.com.br/>, acesso em <21/06/2017>.

<sup>84</sup> *Fade-out* é uma técnica de estúdio em que se aplica uma diminuição gradual do volume sonoro.

" Cq"hwpfq."qwxg/ug"wo c"u<sup>2</sup>tlg"fg"uqpu"fg"r<sup>a</sup>uuctqu"g"kpugvqu."dgo "eqo q"eni wpu" i twpj kf qu"s wg"r quukxgm gpvg"tgr tguqpvco "eni wo "cpko en'qw"q"rt>r tkj"j qo go "r tko kkkq0' P<sup>-</sup>q"lqkr quu'xgn'gpeqpvct"lphqto c±,gu'r ctc"chko ct'eqo "ugi wcp±c"ug"guvqu"uqpu'r tqx' o " fg"i txc±,gu'fg"cpko cku"tgcku"qw"ug"lqtc " r tqf w kf qu"pq" guv'kq0' Grgu" qeqttgo " f g" o cpgk<sup>c</sup>"lpgto kpgvg."lqto cpf q"wo c"vgz wtc"uqptc"s wg"<sup>2</sup>"gpvtgeqtvcf c"r qt"uqpu'fg"cr kqu" swg"ko kco " cpko cku." qu" swcku." ugpqf q" r ctvg" f c" r ckuci go " uqptc" f c" hqtguv." r qf go " tgr tguqpvct" qwtqu" cpko cku" qw" cv<sup>2</sup> " o guo q" q" uqo " f q" j qo go ." swg" ug" wkk<sup>c</sup> " f guvqu" kputwo gpvqu'r ctc" c"ec±c:<sup>7</sup>0'Qwtc"ectcevt'f'kcc"fgug"tgej q"<sup>2</sup>"wo c"o qxko gpvc±q"fgugvqu" uqpu'r gr"o cpl<sup>r</sup> wrc±q"fg'tgewtuqu'fg'xqmw g'g'r cpqt-o kec."swg'pqu'f<sup>-</sup>q"wo c"ugpuc±q"fg" o qxko gpvq"pq"gur c±q"g"tgr tguqpvco "c"öeco k<sup>j</sup> cf cö"fc"j kw>tk"eqpvfc"r qt"l kuo qp<sup>v</sup>0' P guv'g'gej q."c"v>r kec"gxqecf c"<sup>2</sup>"c"tqr kec<sup>n</sup><sup>8</sup>."swg'pqu'tgo gvg'fkgvco gpvg"wo c'r ckuci go " uqptc"ugrxi go 0"

" C" r t>zko c" ug±q" ug" kpkck" eqo " c" kvtqf w±q" fg" wo c" hrcwc" fg" o cf gkct0' Qdugt<sup>x</sup>co qu"go "ös wctvq"O wpf qö" c" wkk<sup>c</sup> c±q" fg" f wcu" hrcwcu" f kgt gpvgu." fg" hqto c" swg"kt go qu" f kgt gpek<sup>a</sup> /rcu" r grqu" p<sup>À</sup>o gtqu" 3" g"<sup>4</sup>:<sup>9</sup>0' Rqf go qu" uwr qt." r gr<sup>j</sup> vko dtg" f c" hrcwc" 3." swg" ug" tcv" fg" wo " cgtqlhpg" tcvpxgtucn " hkkq" go " o cf gkct0' Wo " gz go r m<sup>j</sup> ugo gr<sup>j</sup> cpvg" ugtk" q" r hcpq" pqt f guv<sup>k</sup>q." qw'ör k<sup>g</sup>ö0' C" hrcwc" 3" kvtqf w" q" r tko gkq" vgo c" fg"ös wctvq"O wpf qö<"



Figura 7: Tema 1 de "Quarto Mundo #1" - trecho da Seção B1 (Min. 01:35).

" l' r quu'xgn'qdugtxct"swg"q"vgo c"<sup>2</sup>"eqpukw'f q" r gr<sup>j</sup> r tko gkq" o qf q' r gpvcv'pleq"<sup>3</sup>." 4."5."7."8+"eqo "cf k<sup>-</sup>q"fg"swg"vctvq"i tcv."swg"hwpekqpc"o cku'eqo q"wo "qtpco gpvq'fgxkf q"«"

<sup>85</sup> Pude observar que, na gravação da música "Palácio de Pinturas", contida no disco *Nó Caipira* (1978), também há a utilização de apitos e dos sons de pássaros bastante semelhantes ao de "Quarto Mundo", neste caso contrapostos a uma textura sinfônica.

<sup>86</sup> Introduzo esta metodologia no Capítulo 1.2.

<sup>87</sup> A afinação de ambas as flautas se aproxima de LÁ 440Hz. Como seu emprego na obra analisada ocorre por procedimentos de natureza modal, optei por notar na tonalidade de DÓ com o intuito de facilitar a leitura. Além disso, o fato das inúmeras variações na afinação e temperamento de instrumentos musicais de origem étnica, quando não utilizados junto com instrumentos temperados, torna a notação com acidentes musicais bastante relativizável.

uw"chpc± q"xctk<sup>a</sup> xgn<sup>i</sup>: 0Uw"gwv wwtc" d<sup>a</sup> ulec"r gteqtg"cu"pqvcu"fc"guec<sup>m</sup>"gpvtg"q"s wkpq"  
 i tcw"cdclzq"fc"v/plec" g"q"vtegtq"ceko c0Crfo "f kuq."I kuo qpvk" wktk<sup>i</sup> qw"htci o gpvcu"  
 f guv"vgo c"pc"vktj c"uqpqt c"fq" hkm g" Mwtw<sup>r</sup> \*3; ; +; ftki kf q"r qt"Tw{ "I wgttc" g"dcugcf q"  
 pq"ixtq"fg" Cp/vpkq" Ecrcf q0F kxgtucu"egpcu"fq" hkm g"ug"r cuuco "pwo c"crf glc" kpf<sup>¶</sup> gpc"  
 fq" Cnq"Zkpi w."pwo c"fcu"swku" I kuo qpvk" go r tgi c"q"vgo c0"

Go "Fcp±c"fcu" Ecdg±cu"q"vgo c"qeqtg"pc"r tko gktc"gzr quk± q"eqo "wo "r wnuq"  
 dcuvcpg"ixtq" g"gur c±cf q."r etc."pc"ugi vpf c."cuwo k"r wnuq" g"ct vkwrc± q"ectcevt<sup>¶</sup> luequ"  
 fq"i ´ pgtq"pqtfgukpq<sup>i</sup> <

B2 | 02:40

*Allegro* (♩ ≈ 170)

Figura 8: Tema 1 "Quarto Mundo #1" - seção B2 (Min. 02:40).

F guc" hqto c."r qf go qu"qdugtxct" s w<sup>j</sup> <sup>a</sup> . "pcu" f wcu"gzr quk±, gu" f q"Vgo c"3."wo "hwzq"  
 f g"vr lecu0P c"r tko gktc" xgl . "ugw"r wnuq"ixtq" g"cpf co gpvcu"m<sup>i</sup>pi q"uqo cf qu"cq"vko dtg."r ctgeg"  
 gxqect"wo c"vr lec"qt kpvrci"qw" kpf<sup>¶</sup> gpc"pwo "ugpvkf q"co r m<sup>i</sup> . "xkuq" s w<sup>j</sup> <sup>a</sup> "ugpuq"eqo wo "g"  
 xgtcekf cf g"go "o wku"v<sup>i</sup>cuq±pc" wktk<sup>i</sup> c± q" f g"hwcu" f g"b cf gktc" g"i ´ pgtq"r gpvcv/pleq."vcpq"  
 r etc"o cplkguc±, gu"o wulecku" kpf<sup>¶</sup> gpcu"eqo q"qt kpvcki"cq"tgf qt"fq"o vpf q0Cr gpcu"eqo q"  
 gzgo r m<sup>i</sup> . "ekq" c"hwvc" f g" dco dwf k/k"pc"o Àlec"ej kpguc."g"cq"o guo q"vgo r q."c"hwvc" s wgpvc ."  
 pc"o Àlec"cpf kpc."q" s w<sup>j</sup> . "go "I kuo qpvk"r tqxcxgn<sup>i</sup> gpvg" gu<sup>¶</sup> "o cku"rki cf q" c"wo c"cnw<sup>i</sup> q"«u"  
 hwcu" f qu"¶ pf lqu" f q"Zkpi w<sup>2</sup> 0L<sup>a</sup> "pc"ugi vpf c"gzr quk± q."q"r wnuq"cuwo kf q"eqo "ct vkwrc± q"  
 fq"i ´ pgtq"pqtfgukpq<sup>i</sup> tgo gv<sup>i</sup> kpuvcpcpgco gpvg"«o Àlec" f qu"r ¶ rcpqu."q" s w<sup>j</sup> <sup>2</sup> "r qvpekrk<sup>i</sup> cf q"  
 r qt"wo c"ct vkwrc± q" f q"ugzq"i tcw<sup>r</sup> etc"q"r tko gktq"vctf lekqpcrnf guc"o cplkguc± q0"

P c"ug± q"E."wo c"gur<sup>2</sup> ek<sup>g</sup> f g"kpvt n<sup>a</sup> f kq"gpvtg"qu"vgo cu"3" g"4."I kuo qpvk"r cuuc" c"  
 gzr mtct"tw<sup>¶</sup> qu"pguc"hwvc"eqo "c"v<sup>2</sup> eplec" f g"y j kur gt "vppgu." s w<sup>j</sup> "eqpukvg"go "r tqf w<sup>i</sup> k<sup>t</sup>"

<sup>88</sup> O símbolo + indica que a afinação desta nota não é perfeitamente a dos intervalos de 4J e 4aum.

<sup>89</sup> A notação da letra "x" indica a articulação da flauta conhecida como "k", onde há a emissão de um som percussivo semelhante à pronúncia desta letra.

<sup>90</sup> Sua relação com estes índios será comentada mais adiante.

o gm f kcu" f geqtt gpvgu" f q" c r c p e g" f qu" f k h g t g p v g u" j c t o 1/2 p l e q u. " c i r o " f g" w o " i g u v q" o w u l e c n' h q t o c f q" r g r c" t g r g v k e q" f g" f w c u" p q v c u" g o " f h g t g p v g u" q k c x c u. " s w g" g x q e c o " c" w r l e c " k p f q i g p c 0 C i r o " f k u u q. " q u" w o d t g u" f q" d g t k o d c w. " r t k p e k r c m o g p v g" f q" e c z k z k" f g" u q p u" x q e c k u" g o k k f q u" r q t" X c u e q p e g r u" g" f g" w o c" v g z w t c" i t c p w r f c" f g e q t t g p v g" f q" o t g d q v g o" f g" o A n k r m u" v s w g u" p c" e q t f c" g" p q" e q t r q" f q" k p u t w o g p v q. " c e g p w c o " w o " e c t<sup>a</sup> v g t" r t k o k k x q" c q" v t g e j q 0 J<sup>a</sup> " v o d<sup>2</sup> o . " g p v t g" q u" i g u v q u" e k c f q u" c e l o c. " w o c" c t v l e w r c ± q" t f l o l e c" t g c r k i c f c" p c" h r w c" s w g" t g o g v g" p q x c o g p v g" «" w r l e c" p q t f g u v k p c <""

The musical score consists of three systems. The first system shows a vocal line (Voz) with a treble clef and a Berimbau line with a double bar line. The second system continues the vocal line with a 2x and 7x marking, and the Berimbau line with a 3x triplet and a 11x marking. The third system shows the vocal line with a 3x triplet and the Berimbau line with 'ua' and 'schiu' markings. The Berimbau line also features a series of ascending and descending slanted lines representing melodic contours.

Figura 9: Interlúdio de "Quarto Mundo #1" - seção C<sup>91</sup> (Min. 02:48).

" P c" u g ± q" u g i w k p v g. " q e q t t g" q" c d c p f q p q" f c" h r w c" 3" g" c" k p v t q f w ± q" f c" h r w c" 40 U q d t g" g u v g" k p u t w o g p v q. " p - q" 2" r q u u f x g n' f k g t" o w k q" f g" u w c u" e c t c e v g t f l u e c u" c r g p c u" r q t" o g k q" f g" w o c" c w f k e - q 0 P - q" h q k r q u u f x g n' q d v g t" o c k q t g u" f g v c n j g u" c" u g w t g u r g k q 0 U w c u" p q v c u" u - q" c e q o r c p j c f c u" f g" w o " u q o " x q e c n" s w g" r c t g e g" u g t" e c p v c f q" r g m" o A n l e q 0 C i r o " f k u u q. " q" o A n l e q" t c p u r c t g e g" q" c v q" f g" k p u r k t c t" q" c t" k p e q t r q t c p f q / q" p c" c t v l e w r c ± q" t f l o l e c. " q" s w g" c e g p w c" q" e c t<sup>a</sup> v g t" 2 v l e q" f q" k p u t w o g p v q 0""

<sup>91</sup> Toques do berimbau. Respectivamente: Toque com vareta na corda solta, na corda presa com a moeda e apenas caxixi.

Toques realizados em diversas regiões do corpo do instrumento, produzindo sons com diferentes alturas. Os desenhos ascendentes e descendentes representam os contornos melódicos.



Figura 10: Tema 2 "Quarto Mundo #1" – trecho da seção D "Conforme a altura do Sol, Conforme a altura da Lua"<sup>92</sup> (Min. 03:42).

Go "tgrc± q"cq"vgo c"4."xgo qu's wg."cr? o "f c"ctvewrc± q"t<sup>92</sup>ko lec"tgrckqpcf c"eqo " i 'pgtqu"pqtf gukpcu."grg"2 "eqpukw<sup>93</sup>f q" f g"wo "vgtceqtf g"nff kq" \*3."4."5."6cwo ±"ewlq" kpvgtxcnq"6cwo "vco d<sup>2</sup>o "ug"tgrckqpc"eqo "guc"uqptkf cf g0P qv/ug's wg" c"ctvewrc± q" f q" õuqo "f g"kpur ktc± qõ"qeqtg"pc"ugi wpc"eqrej gk" f q"vgo r q."s wg"cecdc"r tqo qxgpf q"wo c" cegpwc± q"eqo wo "pguv"i 'pgtq0Q"vgo c"4"j cxlc"ukf q"i txcxf q"go "Cecf go kc" f g" Fcp±cu." pcu"o Àlec"uõEqphqto g" c"cnwtc" f q"Uqn"l"Eqphqto g" c"cnwtc" f c"Nwcö."eqo q"õCnwtc" f q" Uqn"pqu" f kœqu" Cnwtc" f q" Uqn" g" Eqtc ±; gu" Hwmw kncu" T geqtt gpf q"cq"eqpegkq" f g" hlc± q" f g"o wuleckf cf gu"eqmef q" r qt" Rkcf cf g" \*4235+."xgo qu's wg."pcu"i txcx±; gu" f g" Cef go kc" f g" Fcp±cu" g" Eqtc ±; gu" Hwmw kncu." j<sup>a</sup> " wo c" hlc± q" f c"o wuleckf cf g"pqtf gukpc" eqo " qwtcu."eqo q"wo c" f gpukf cf g" j cto 1/2lec" r tqxgplgpv" f c"o Àlec"eqpvg"o r qt-pgc" g"q"wuq" f g"ukpvk cf qt gu" f q" i 'pgtq"lc| | "hwkqp."gps wcpv" go " Cnwtc" f q" Uqn" j<sup>a</sup> " q" go r tgi q" f g" f kxgtuqu" kput wo gpvu." eqo q" hrcw" vcpuxgtucn" r cm cu." dgtko dcw" g" vco d<sup>2</sup>o " wo " ukpvk cf qt." r qt<sup>2</sup>o "vqf qu" r tqf w go "c"o wuleckf cf g"pqtf gukpc"OP qv/ug's wg"q" dgtko dcw." kput wo gpv" vcf lekpcn" f cu"o cpk" guc±; gu"o wulecku" f g" qtki go "chtq/dtcukgkcu."<sup>2</sup> "vqecf q" f gpvtq" f q" i 'pgtq" dck q" Xgtgo qu's wg" P cp<sup>a</sup> " Xcueqpegmu" klc" c" go r tgi<sup>a</sup> /m" f g"o guo c" o cpgk" pc"ug± q"ugi wkpvg0"

" õEqphqto g" c" cnwtc" f q" Uqn" o ctec." pc" vclgwtk" f g" Gi dgtvq" I kuo qpvk" uw" tgrc± q" eqo "c" ewnwtc" kpf <sup>94</sup> gpc" dtcukgk c." eqo " xkukcu" «" vtdq" {y cnrv/} "mceckf cf c" pq" Cnq" Zkpi w." go " gur gekn" eqo " q" o Àlec" Ucr cko ." vqecf qt" f c" hrcw" lcew" Q" r tko gktq" eqpvcv" eqo "guc" vtdq" vgtk" ukf q" go "3; 94."s wcpf q" r tqf w kw" c" vkj c" uqptc" f q" hro g" Cu" Eqphku; gu" f g" Ht gk" Cd»dqt c." f kki kf q" r qt" Dtc| "Ej gf kcm' g" dcugcf q" pq" rxtq" f g" Lqu<sup>2</sup> " O cwtq" f g" Xcueqpegmu." vco d<sup>2</sup>o "co dlgpvcf q" pwo c" vtdq" f q" Zkpi w" Cr? o " f kuq." pguc" <sup>2</sup> r qec" j qwxg" wo c" tghgt' pek" f c" r ctvckr c± q" go "wo "uj qy "ej co cf q" õS wctw ö." vco d<sup>2</sup>o " tgrckqpcf q" eqo "c" r tqf w± q" f g" Cp1/2k" Ecmf q: <sup>5</sup>0' Cr »u" gucu" r tqf w±; gu." I kuo qpvk"

<sup>92</sup> O símbolo  representa o som produzido pela inspiração.

<sup>93</sup> Revista Música, 1979.

guvctk"gpqxmkf q"pq"guwf q"q"eqpvcvq"eqo "c"o Àlec" f qu"pf kqu" f q"Zkpi w<sup>6</sup>O'Uqdtg"uwc" o Àlec."I kuo qpvkf gerctqw<"

\*00"wo c"rpi wci go "cdutvc"s wg<sup>2</sup>"r qmlec"q"vgo r q"lpgktq."u>"s wg"lpi w<sup>o</sup> " gpgpf gOG's wg"eqpugi wg"lpenwukxg"vgt"cur gevqu'uekcku."cr gpcu's wg"grgu'pwppec" ug" tghgtgo " cq" Tlq" f g" lcpqktq." g" uko " o cku" eqpucpvgogpvg" cq" Zkpi w<sup>4</sup> \*I KUO QP VK'k<Cpj cpi wgtc."3; 9: .r 0483+0

P q"cpq" f g"3; 99."I kuo qpvk'r ctvlekr qw" f q"Rtqlgvq"Vt kpf cf g."wo c"r tqf w± q"p<sup>-</sup> q/ eqpxgpekqpcn's wg"o kwrwtcxc" f hgtgpvgu"o cphguc±, gu"o wulecku" g" f hgtgpvgu" eqpvz vqu0' Hqk' i txcfc q" pq" f qewo gpv<sup>3</sup> tkq" Vt kpf cf g<'Ewt vq" Eco kpj q" Napi q." f kki kf q" r qt" Nwk " Mgmt V-plc" S wctguo c0P q'r tqlgvq" ðEqphqto g"cnwtc" f q"Uqnr'ugtke"vqecf c'r qt" I kuo qpvk' g" f cp±cf c"r gm"eqo r cpj k" Dcmgv"Uci kwo "r ctc"wo c"r rvcgk" f g"qkqegpvqu" pf kqu."pwo " r qeci'ej co cf q" Rquvq" Ngqpcrf q" Xkrcu/Dqcu' <sup>7</sup>0'Eqo q" f guetgxgw' pq" rxtq" guetkq" go " r ctegtk" eqo " Ectrqu" Hgi wo cp." pq" r gt'qf q" go " s wg" n<sup>1</sup> " hqew." I kuo qpvk' dwueqw" wo c" cr tqzko c± q" eqo "wo "o Àleq" s wg"vco d<sup>2</sup> o "vqeqw"pq" gur gv<sup>3</sup> ewu" f guetkq." Ucr cko . " pf kq" s wg"vqeqw'c" hrcwc"ej co cf c"lcew'0Cr »u'f kcu"vpgpfp q"lpi tguuct"pc"cf gk." hq'eqpxkf cf q" c"gpvtct"pc"qec." r qt"qpf g"cr gpcu"qu"o Àlequ" ðecpvcf qtgu" f g"lcew'0'gpvtcxco . "g"vqectco " q" s wg"uki p hlecxc" ðc" xq| " f q" gur "fkqö" r ctc"qu" { y cnr k'0Ucr cko "g" I kuo qpvk'ug"vtpctkco " co ki qu." f g" hqto c" s wg"q" r tko gktq" ej gi qw'c"ugt" j qo gpci gcf q"pq" f lueq" Uqnf q" O glq' F kc " I Ucr cko ." g" I kuo qpvk'tgegdgk" f g" Ucr cko "wo "mt wck" hrcwc" kplekpvq" f qu" ðecpvcf qtguö' Guc" gzr gk'pek" eqo " Ucr cko "ugtke" dcucpvq" uki p hlecxc" r ctc" I kuo qpvk" eqphqto g" tgr gkw'htgs wgpvgo gpvg" go "uwcu' hrcu<

Gpvtco qu'qu's wextq"pc"qec"uci tcf c0F wcpvg"o wku'uko q"vgo r q"gw'crko gpvtc" q" f guglq" f g"gpvtct"pc"Qec"pwo "o qo gpvq" f g"o Àlec0\*00" guug" hqk'q" o qo gpvq" o cku" uki p hlecxc" f c"o kpj c" xkf c" eqo q"o Àleq0\*00" Gpvtgk'pwo " guvq" f g" 'zvcug"vqen'g"vkg" c"ugpuc± q" f g" xgt" c"o Àleq0'Vvf q"ug"cr tguvpvcxc" c"o lo " ugo " ugr ctc±, gu." ugo " wo c" f kpk± q" erctc" f qu" nko kgu" gpvtg" c"o Àlec." q" kputwo gpvq"qw"q"gzgewcpvg" \*000C" go q± q" s wg"o g"lpxcf k" f gpvtq" f c"Qec" gtc" xkuwck' cf c" eqo q" wo " e'f ewu" s wg" ug" eqo r rvcxc" f g" o qf q" r gthgkq0' \*HTGI VO CP =I KUO QP VK'3; ; 3.r 056+0

Wó c"o cpj . "eco kpj<sup>a</sup> xco qu"qu" f qku" r qt"wo c"htqpf quc"xgi gvc± q0\*00"Uc'p qu" cpf cpf q" go " f k g± q" <"o cvc"egttcf c" f c"ugrxc" co c| 1/plec0\*00" Rqveq" c" r qveq." eqo gegk'c"qwxk'c" hqtguc0Ucr c'p" guvxc" t gur qpf gpf q0\*00" P c" hqtguc'ugpvk'wo c" kvgi tc± q"o wku'uki p hlecxc0\*HTGI VO CP =I KUO QP VK'3; ; 30r 05; /62+0

O qtgkct" chko c" s wg" gucu" gzr gk'pekcu" guv<sup>2</sup> vkecu" eqo " Ucr cko " ugtkco " ðwcpur ctgek'cu"o cku'pkkf co gpvgö"pqu"<sup>a</sup> ndwpu" F cp±c' f cu'Ecdg±cu" g"Uqnf q" O glq' F kc " r gm" tgf w± q" f c" kputwo gpvc± q" g" gxkf 'pek" f q" cur gevq" t'wo leq" f g" f kxgtuqu"

<sup>94</sup> SIMÕES, Macedo, 1977, p. 32.  
<sup>95</sup> Veja, 1977.

kputwo gpvqu" f g" r gteuu- q: 80' Eqphqto g" eqmefc q" pq" Ecr ¶wq" 4." guvcu" r tqf w±z gu" o ctecko "c" eqpegr ± q" gu² vlec" f g" I kuo qpvk' pc" qdte" np±cf c" r grc" i txcxf qtc" GEO " Tgeqt f u." pc" s wcn' hqk' cegpwcf c" guvc" tgf w± q" f c" kputwo gpvc± q" uqo cf c" c" wo c" cr rlec± q" eco gt ¶vlec0'

" Xqncpf q" <" ðS wctvq" O wpf q" %ðö." qdugt xco qu" pc" ug± q" F" wo " vtegtkq" vgo c" pq" s wcn' q" o cvgtkcn' guccrt' f g" ðeqphqto g" c" cnwte" f q" uqrö" tgedg" o cku" wo c" pqvc" g" eqpukwk' wo ' r gpvcqt f g" ¶¶ kq \*3. '4. '5. '6. '7+ 's wg" ugi wg" gxqecpf q" c" v»r lec" pqtf guvkpc<"



Figura 11: Tema 3 de "Quarto Mundo #1" - seção F1 (Min. 04:00).

" P guvg" tgej q. " j a" wo " wuq" p- q" eqpxgpekqpcn' f q" dgtko dcw" f gpvtq" f c" t ¶wo lec" pqtf guvkpc" f q" dck q<"

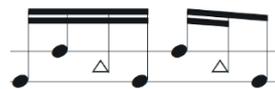


Figura 12: Figuração do berimbau em "Quarto Mundo #1" - seção D Min. (04:00).

S wg" 2" ugi wk f q" r qt" wo " i guvq" vtp a tkq" dgo " ectcevt ¶vlec q" f guvg" kputwo gpvq" pq" eqpvz vq" f cu" o cp ¶guvc±z gu" ch q/ dtcu ¶gt cu. " wo c" f cu" r qwecu" xgl gu" go " s wg" c" v»r lec" ch q" r 1/ f g" ugt' kf gpv ¶lec f c0Q" ugi wkv g' r cf t- q" 2" vqecf q" eqo ' j go ¶ ¶rcu<"



Figura 13: Figuração do berimbau em "Quarto Mundo #1" - seção F (04:14).

Cq" hpcn" q" xkqn q" f g" qkq" eqtf cu" cr ctgeg" r grc" r tko gkc" xgl " go " ðRct v' K. " eqo " f qku" i guvqu" o wulecku" eqo r quvqu" r grqu" kvgt xcmqu" f g" Nf / UK" g" UKF ~ . " tgr gwlf qu" cxkf co gpvg" r grc" v² eplec" f g" rki cf qu. " s wg" eqpukwk' wo c" r qpvg" r ctc" c" o Àulec" ðF cp±c" f cu" Ecdg±cuð0" Guvg" tgej q" 2" vqecf q" pc" tgi k q" o cku" i txcg. " ¶ecrk cf c" pc" qkxc" eqtf c" f q" xkqn q. " ch ¶pcf c" go " Nf . " pc" s wcn' eqpvz vq" s wg" c" cpvgeg f g. " uqo cf q" cqu" uqpu" r gteuuwxqu. " gxqeco " pqxco gpvg" c" v»r lec" ¶pf ¶ ¶ gpc0'

96 MOREIRA, M.B.C., 2016, p. 31.

04:25 *Ad. Lib.*

Violão de 8 cordas

Berimbau + Voz

Figura 14: Ponte de "Quarto Mundo #1" para "Dança das Cabeças" (Min. 04:25)

õRctv' Kõ" r gteqttgt<sup>a</sup> "qu" f kxgtuqu" co dlkpvgu" o wulecku" pcu" o Àulecu" õF cp±c" f cu" Ecdg±cuö. " õf i wcu" Nwo kqqucuö. " õEgrgdte± q" f g" P Àr ekuö" g" õRqtvc" Gpecpwcf cö. " pcu" s wcku. " go " pwo " co dlkpvg" s wg" eqpvtcr çg" uqpqtkf cf gu" f q" uco dc" g" f c" o Àulec" eqpvgo r qt-pgc. "tgvtpe" c"õS wctvq" O wpf q" %4ö" f g" o cpgktc" cdtw w0! "eqo q"ug"õS wctvq" O wpf q" %3ö" g" õS wctvq" O wpf q" %4ö" vkguugo "ukf q" i txcxf qu" pwo c" Àplec" hckzc. " g" guvc" tgeqtvcf c" g" f kur quvc" pcu" r qpvcu" f g" õRctv' Kõ" wkkç cpf q/ug" f c" v<sup>2</sup> eplec" f g" guvÀf kq" f g" eqnci go 0Ugi wg"wo "gus wgo c" hqto cnf g"õS wctvq" O wpf q" %4ö<

Minut.	Seção	Instrumentos	Descrição	Outras gravações
23:07	F <sub>2</sub>	Berimbau + Voz		
23:25	B <sub>3</sub>	Flauta 1, Berimbau	Tema 1	"Espafro": Amazonas (1973)
23:45 a 25:20	G	Flauta 1	Dissolução Tema 1	

Tabela 2: Estrutura formal de "Quarto Mundo #2"<sup>11</sup>

C" o Àulec" ug" kplek" eqo " wo " uqm" f g" dgtko dcw. " kputwo gpvq" s wg" Xcueqpegrqu" chkt o c" ugt" uw" r tkpek" cn" hqv" etlc vxc< "õq" dgtko dcw" hqk' o vkkq" ko r qt wcvp" r etc" c" hqto c" eqo q" gw" o g" f gupxqrxk' eqo q" o Àuleq' Gw" f gueqdtk' s wg" wv q" guvcxc" f" r etc" o ko " o wulecmo gpv" pq" dgtko dcwö: <sup>9</sup>0" Ugw" vtedcnj q" pq" dgtko dcw<sup>2</sup> " o ctecf q" r gr" f gueqdgte" f g" f kxgtuqu" vko dtgu" s wg" hqi go " cq" wplkgtuq" vcf kckpcn" f guvg" kputwo gpvq. " ctkdwq" s wg" Xcueqpegrqu" chkt o c" vgt" ug" kphwvpekcf q" r gr" r quwte" f q" i wkcttkuc" Lko k' J gpftkz" go " tgr± q" < " co r k± q" f cu" r quukdkkf cf gu" f q" kputwo gpvq: <sup>10</sup> P q" uqm. " xgtgo qu" c" vcpvhqto c± q" f g" r tvleco gpv" vqf q" q" eqtr q" f q" kputwo gpvq" eqo q" r ctvg" c" ugt" vq<sup>a</sup> xgn" ciz o " f c" eqo dlpc± q" eqo " uqpu" xqecku<

<sup>97</sup> VASCONCELOS, In: Robinson, 2000, p.100. Tradução do autor: "the berimbau was very important for the way I developed as a musician. I discovered that everything was there for me musically in the berimbau".

<sup>98</sup> Ibidem.

The image shows musical notation for a Berimbau solo. The top staff is labeled 'Berimbau + Voz' and contains a melodic line with a box around a specific note labeled '(schiu)'. The bottom staff shows a rhythmic pattern with a label '(ua)'. The notation includes various symbols like circles, lines, and arrows to represent sound and rhythm.

Figura 15: Solo de berimbau em "Quarto Mundo #2" - seção F2<sup>99</sup> (Min. 23:07).

Cr t g u g p v q ' c d c k z q ' w o c ' h r c ' f g ' X c u e q p e g m u ' s w g ' f g o q p u t c ' w o ' r q w e q ' f g ' u g w ' r t q e g u u q ' p c ' f g u e q d g t v c ' f g u v u ' k o d t g u <

Go "o k p j c u" g z r m t c t j g u " k p l e k l u " e q o " q " d g t k o d c w " g w ' g o r t g i w g k ' d c u c p v g " v g o r q " t c d c i j c p f q " p q " c t c o g " p c " x g t i c " \* c t e q + " p q u ' r c f t j g u " t j o k e q u " g " p w o " v q s w g " o c k u ' x k t w q u " j u k e q O G w ' e q u w o c x c " i c u n c t " j q t c u ' h c | g p f q " k u u q " g " w o " f k c " q " d g t k o d c w " h r m w " e q o k i q O ' G p v q " g w ' t g c i k g k ' w o " i q i r g " e q o " q " c t c o g " u q n q " g " u k o w n c p g c o g p v g " g z r k t g k " o y c j / y c j í ò " ò Q q j # ò " ] e q o " u w t r t g u c " F g " t g r g p v g " c " x q l " f q " d g t k o d c w " u g " c d t k w ' r c t c " o k o = g u v c " x q l " x g k q " c v c x <sup>2</sup> u ' f g " o k o O G ' f k k c " Y c j / y c j ò " ] P c p <sup>a</sup> " t g c i k c " q " v q s w g " e q o " q " c t c o g " u q n q " \_ " ò r u k w ò " ] g r g " v q e c " w o " j c o o g t / q p " g " ó q h l e q o " c " o q g f c \_ " g " f g r q k u ' e j / e j / e j e j / c j / c j / c j / c j ò " ] g r g " v q e c " w o c ' t ' a r k f c ' u <sup>2</sup> t l g " f g " p q v u ' r t k o g k t q " e q o " c " x g t i c " f g r q k u ' r t g u u k p c f q " e q p v t c " q " r c f q ' f q ' h q \_ <sup>322</sup> 0 \* X C U E Q P E G N Q U " k p < D g f g t " 4 2 2 9 . r 0 7 3 + 0

Cr » u ' q ' u q m ' f g " d g t k o d c w " c ' h r w c " 3 " t g v q t p c " c q " g z e g t v q " v q e c p f q " q " r t k o g k t q " v g o c " f g " ò S w c t v q " O w p f q ò . " p q x c o g p v g " r q t " w o c " g z r q u k e - q " r k x t g . " p c " s w c n ' c u ' u g o k e q r e j g k u . " s w g " c p v g u " u g " t g m e k q p c x c o " e q o " c " t j o k e c " p q t f g u k p c . " c i q t c " u - q " t c p u h q t o c f c u " g o " c r q l e w t c u <

<sup>99</sup> Uou/uou. Efeito sonoro produzido pelo afastamento e aproximação da boca da cabaça ao corpo do percussionista.

Toques realizados em diversas regiões da corda, produzindo sons com diferentes alturas. Os desenhos ascendentes e descendentes representam os contornos melódicos.

<sup>100</sup> Tradução do autor: "In my early explorations with the berimbau, I spent a lot of time working on the wire, on the *verga* (bow), on rhythmic patterns and more virtuosic playing. I used to spend hours and hours doing this, and one day the berimbau began to speak to me. (...) So I hit the open wire and simultaneously breathed out, "wah-wah..." "Ooh!" [with surprise] Suddenly the voice of the berimbau had opened up to me; its voice came through me. It said, "Wah-wah" [Naná plays open tone on the wire], "psiu," [he plays a hammer-on and -off with the coin], and then "ch-ch-chch-ah-ah-ah-ah" [he plays a rapid series of notes first on the verga, then pressed against the inside of the wire]".

Figura 16: Tema 1 em "Quarto Mundo #2" - seção B3<sup>101</sup> (Min. 23:40).

Gxqecpf q" c" »r kēc" kpf ¶ gpc. "ōS wctvq" O wpf q" %4ö" 2 " eqpenwff q" pwo " i guvq" s wg" eqpukw" pc" tgr gv± q" f g" cr gpcu" wo c" pqvc" uwvwpvc c. " vgpq q" uwc" f kō-ō kēc" tgf wj kf c" c" ecf c" tgr gv± q" c'v' r ctct' r qt" eqo r ngvq' <

Figura 17: Dissolução do Tema 1. "Quarto Mundo #2" - seção G (Min. 23:45).

Rqf go qu" eqpenwkt" f guvc" cp<sup>a</sup> rkug" f g" ōS wctvq" O wpf q" %3ö" g" ōS wctvq" O wpf q" %4ö" s wg. " q" ōtgrv±xq" r tko kxkuo qö" f qu" o Àkēqu. " eqmēcf q" r qt" Gi dgtvq" I kuo qpvk" 2" eqpukwff q" r qt" o wuleckf cf gu" s wg" tgo gvgo " «" xkf c" vtdcn" o cu" vco d<sup>2</sup> o " «" xkf c" ecdqer. " pqt f guvpc0F guvc" hqto c. " eqo q" eqmēcf q" pq" ecr ¶wvq" cpvgtkqt. " guvg" grgo gpvq" ōt Àkēqö" g" ōugrxc i go ö" r grq" s wcn' ōRctv' kō" k<sup>a</sup> " r cuuct. " eqp'v' o. " cq" o guo q" vgo r q. " c" ewwv c" f q" ¶pf kq" g" f q" ecdqem" pqt f guvpc0Gpvt g" »r kēcu" kpf ¶ gpcu. " pqt f guvpcu" g" chtq. " qdugt xco qu" s wg" guvc" Ànko c" qeqttg" f g" o cpgtc" dcwcpvg" ukpi gr. " o cu" eqpgevc/ug" eqo " c" eqputw± q" f g" wo " wpxgtuq" vtdcn" grgo gpvq" s wg" eqo r qtvc" clpf c" etk±z, gu' hxt gu" g" v' epkēcu" guvwpf kf cu. " clpf c" s wg" p̄ q" ug' tgrēkqpgo " eqo " pgpj wo c" f cu" vcf k±z, gu' ekcf cu' ceko c0'

Kuq" qeqttg" r qts wg. " r ctc" q" qwxkpv g" f guvg" ugi o gpvq. " p̄ q" gur gekrkvc" pcu" vcf k±z, gu" o wulecku" kpf ¶ gpcu. " pqt f guvpcu" qw' chtq. " cr gpcu" c" uwi guv q" f g" ugwu" grgo gpvqu" I<sup>a</sup> " ugtkē" uwkēkpv g0Eqphqto g" f guetgxk' pq" Ecr ¶wvq" 3. " r ctc" Rkfg cf g" \*4234+ " cu" »r kēcu" o wulecku" f gugo r gpj co " hwp±z, gu" go " tgr± q" «u" gZR gev±xcu" f q" qwxkpv g0 F guvc" hqto c. " cu" eqputw±z, gu" o wulecku" go r tgi cf cu" go " ōS wctvq" O wpf qö" eqpukwgo /ug" eqo q" kuq»r kēcu. " qw" uglc. " r ctgēgo " guvct" pwo c" qtf go " r gthgkc" go " tgr± q" «" r gtegr ± q" f q" qwxkpv g" f q"

<sup>101</sup> Vareta raspando em diversas regiões do corpo do instrumento, sobretudo na cabaça, produzindo sons com diferentes alturas. Os desenhos ascendentes e descendentes representam os contornos melódicos.

ugi o gpvq' f g" o Àulec" kputwo gpvcn" pc" s wcn' q" òr tko kxqö" ug" mjecrk' c" pwo c" | qpc" f g" wcpuk± q" gpvtg' c" o cvc' hgej cf c" g" qu' ugt v. gu' o cku' mpi ¶ps wqu0

#### 504' Ugi wpf c' Rct cf c' < P q t f g u g 0 C p a i k u g' f g' ò F c p ± c' f c u' E c d g ± c u ö' ¶ K' "

òF cp±c' f cu' Ecdg±cuö'<sup>2</sup> "c' hczc' ¶wru' f q' f kueq' cpcrkucf q' pc' r' t g u g p v g' f k u g t v c ± q' g' qewr c" s wcu g" o gxc f g" f q" r t k o g k t q" o q x k o g p v q 0 | " e q p u k w w f c" d c u l e c o g p v g" r q t" w o c" c n g t p - p e k c" g p v t g" c u' u q p q t k f c f g u' s w g' e j c o g k' f g" P q t f g u g" g" N k x t g. " w o c" ò f c p ± c ö' s w g' u c n c" u w e g u i k x c u" x g l g u" f q" w p k x g t u q" r q r w r t" c" w o " o c k u' e q p v g o r q t - p g q 0' G o " P q t f g u g. " <sup>2</sup> " r q u u' k x g n' q d u g t x c t" w o c" i t c p f g' r t q z k o k f c f g" e q o " c" o w u l e c r k f c f g" t c f l e k q p c n' p q t f g u k p c. " g o " s w g. " e q o q" u g t <sup>a</sup> " o q u t c f q" p g u v g" k g o . " c" g u t w w t c" f q" x l q n q" f g" q k q" e q t f c u" r q v g p e k r k c t <sup>a</sup> " w n i' e c t c e v g t ¶ u l e c 0' C q" o g u o q" v g o r q. " g o " N k x t g. " u q p q t k f c f g" s w g" u g t <sup>a</sup> " c d q t f c f c" p q" r t » z k o q" k g o . " x g t g o q u" w o c" c r t q z k o c ± q" e q o " r c u u c i g p u" o q f c k u" g" f g" e c t <sup>a</sup> v g t " v g z w t c n' o w k x q" w k r k c f c" p q u' u g i o g p v u' f g" h g g' l c | | ' g' f q' l c | | " g w t q r g w. " p q u' s w c k u' c" g u t w w t c' f q' x l q n q' w k r k c f q' r t' I k u o q p k' w o d <sup>2</sup> o " e q p v t k d w 0" "

Q' ¶wru' òF cp±cö. 'r c t c' c i f o ' f g' w o " e c t <sup>a</sup> v g t " g p <sup>2</sup> t i l e q' s w g' r g t r c u u c' i t c p f g' r c t v g' f c" o Àulec. " f g x g" v g t " u k f q" w o c" e q p v k p w c ± q" f g" f k x g t u q u" w u q u" f g u v g" v g t o q" g o " q d t c u" c p v g t k q t g u < ò C e c f g o k c" f g" F c p ± c u / F c p ± c " f c u" U q o d t c u / F c p ± c " f q u" j q o g p u ö. " h c z c" f q" f k u e q " G i d g t v q' I k u o q p k' \* 3; 95+ : òF cp±c" p0'3" g" F cp±c" p0'4" r q w t " f g w z " i w k x c t g u ö \* 3; 96+ : " f k u e q " C e c f g o k c' f g' F c p ± c u \* 3; 96+ : " g' p q o g' f c' d c p f c' s w g' q' c e q o r c p j q w' p g u v g' f k u e q " g' g o " q w t q u. " e q o q " E q t c ± j g u' H w w t k n c u" g' P » " E c k r k c. " r c t c' e k x c t' c n i w p u' g z g o r m u 0' U g i w p f q" I k u o q p k " q " p q o g" ò C e c f g o k c" f g" F c p ± c u ö' v g t k c" u k f q" e t k c f q. " f g" w o " n c f q. " e q o q" w o c" t g h g t ' p e k c" c q u' f k x g t u q u" g u r g v <sup>a</sup> e w r u' f g' f c p ± c' s w g' e q p v k p j c o " u w c u' o Àulec u' g' s w g' g u v x c o " u g p f q" e t k c f q u' p c " <sup>2</sup> r q e c. " g' f g" q w t q. " c r t g u g p v x c " w o " e c t <sup>a</sup> v g t " n A f l e q " f g' u w c " d c p f c " e q o q" u g p f q" ö w o " n m i c t " q p f g' v q f q" o w p f q" u g' t g A p g' r t c " u g' f k x g t w t ö <sup>324</sup> 0 C r g p c u' e q o q" g z g o r m q. " c" o Àulec " ò F c p ± c " f c u' E c d g ± c u ö " h q k' c r t g u g p v c f c' r g r c " e q o r c p j k c " D c m g v' U c i k w o ' p q " c p q' f g" 3; 9: . " e q o " e q t g q i t c h k c' f g' F <sup>2</sup> e k q " Q v g t q <sup>325</sup> 0 F c p ± c " f q u' G u e t c x q u \* 3; ; ; + " p q o g' f g" o Àulec " g' f k u e q. " ò F c p ± c " U q r k <sup>a</sup> t k c " p 0' 4 ö. " r t g u g p v g" g o " U q r n' f q " O g k q " f k c " I' U c r c k o . " d g o " e q o q" ò F c p ± c p f q ö. " r t g u g p v g" g o " F w c u' X q / g u " \* 3; ; 6+ : " r q f g o " u g t " e q p u k f g t c f c u" c " e q p v k p w c ± q" f g u v g u' ¶ w r u 0' E k q " c k p f c " c " i t c x c ± q" f g" ò T g c n g l q " I' D c e j k c p c u " D t c u k r k t c u " p 0' 6 " ò F c p ± c "

<sup>102</sup> GISMONTI, In: Gavin, 2014, p. 20.

<sup>103</sup> O Estado de São Paulo, 1995, p. D5.

\*o kwf kpi q-ö. "wpk q" f g" wo c" eqo r quk± q" f g" I kuo qp'k'eqo "c" f g" Xkmc/Nqdqu. "i txcfc" c" pq" f kueq "Ugt kg' O wikec 'Xkxc <Dt cuki' O wikec \*3; ; 5+0"

õF cp±c" f cu" Ecdg±cuö" wo d<sup>2</sup>o "hqk'i txcfc" c" pqu" f kuequ" cpvgtkqtgu. "Cmw c" f q" Uqn' g" Eqc ±; gu" Hmw knc i' O Ugi wpf q" O qtgk c. "c" i txc± q" f g" õF cp±c" f cu" Ecdg±cuö" pgug" f kueq" tgr tguçvc" wo c" f cu" eqo r quk± gu" f g" o ckqt" cr tqzko c± q" eqo "q" lc | / tqem' qw" hukqp<sup>326</sup> O L " go " f g vto kpcf qu" o qo gpvqu" f q" f kueq" s wg" cpcikuctgo qu. "j qvçg" chcuco gpvq" f g vgu" i ' pgtqu. " eqo " go r tgi q" f g" ect<sup>a</sup> vgt" eco gt " f kueq" r etc" qu" kput wo gpvqu" xkqñ q. " xkqñ q" o cku" ghkçkq. " cxc dcs wg. " xq | . " eczk' k' g" tk pi wq O C " vcdgr " c" ugi wk " cr tguçvc" q" wuq" f g vgu" kput wo gpvqu" cq" mpi q" f g" uwç" gum wwtc" hqto çk"

MINUT.	SEÇÃO	INSTRUMENTOS	DESCRIÇÃO	OUTRAS GRAVAÇÕES
04:36	A <sub>1</sub>	Violão	Introdução	<i>JazzBühne Berlim</i> (1990), trilha de <i>Raoni</i> (1978)
05:15	B <sub>1</sub>	Violão, atabaque	Tema 1	<i>JazzBühne Berlim</i> (1990), <i>Altura do Sol</i> (1976), <i>Corações Futuristas</i> (1976)
05:35	C <sub>1</sub>	Idem	Tema 2	Idem
05:39	B <sub>2</sub>	Violão + efeito, atabaque	Tema 1	Idem
06:07	C <sub>2</sub>	Violão, atabaque	Tema 2	
06:19	B <sub>3</sub>	Violão + efeito, atabaque	Tema 1	
06:35	D	Violão + efeito, atabaque	Dissolução do Tema 1 Ponte	<i>JazzBühne Berlim</i> (1990), <i>Altura do Sol</i> (1976), <i>Corações Futuristas</i> (1976)
06:43	E <sub>1</sub>	Violão + efeito, voz	Interlúdio Textural 1	<i>JazzBühne Berlim</i> (1990), <i>Altura do Sol</i> (1976), <i>Corações Futuristas</i> (1976), "Aboios" - <i>Africadeus</i> (1973), "Vozes" - <i>Saudades</i> (1980)
07:44	F <sub>1</sub>	Violão + efeito	Interlúdio Textural 2	<i>Altura do Sol</i> (1976), <i>Corações Futuristas</i> (1976)
08:20	G	Idem	Idem	Idem
08:42	A <sub>2</sub>	Idem	Introdução	<i>JazzBühne Berlim</i> (1990), trilha de <i>Raoni</i> (1978)
09:06	H <sub>1</sub>	Violão, atabaque	Melodia Nordestina	<i>Corações Futuristas</i> (1976)
09:27	I	Violão + efeito	Interlúdio Textural 3	
10:21	H <sub>2</sub>	Flauta 2, berimbau	Melodia Nordestina	
10:27	B <sub>4</sub>	Violão + efeito, atabaque	Tema 1	<i>JazzBühne Berlim</i> (1990), <i>Altura do Sol</i> (1976), <i>Corações Futuristas</i> (1976)
10:50	C <sub>3</sub>	Violão + efeito, atabaque, caxixi	Tema 2	Idem
11:01	B <sub>5</sub>	Violão + efeito, atabaque, caxixi, triângulo	Tema 1	Idem
11:20	H <sub>3</sub>	Idem	Melodia Nordestina	
11:43	B <sub>6</sub>	Idem	Tema 1	<i>JazzBühne Berlim</i> (1990), <i>Altura do Sol</i> (1976), <i>Corações Futuristas</i> (1976)
12:12	J	Violão + efeito, atabaque, caxixi	Tema 3	<i>JazzBühne Berlim</i> (1990), <i>Altura do Sol</i> (1976), <i>Corações Futuristas</i> (1976)
12:23	K	Violão + efeito, caxixi	Interlúdio Textural 4	
12:35 a 13:36	F <sub>2</sub>	Violão + efeito	Interlúdio Textural 5	

Tabela 3: Estrutura formal de "Dança das Cabeças"

<sup>104</sup> Moreira, M.B.C.2016. p.114.

" | " ko r qt v p v g " p q v c t " s w g . " c " f g u r g k q " f c u " f k g t g p ± c u " g p v t g " c " u q p q t k f c f g " f c u " i t x c x ± j g u " g o " s w g u v q . " r w f g " q d u g t x c t " s w g " u w c " g u t w w t c " h q t o c n i <sup>2</sup> " d c u v c p v g " u k o k r c t " « " g o r t g i c f c " g o " *F c p ± c " f c u " E c d g ± c u " g " w o d <sup>2</sup> o " g o " f k x g t u c u " i t x c x ± j g u " c q " x k x q " f g " r g t h q t o c p e g u " r q u v g t k q t g u " c q " f k u e q 0 ' E q o q " r c t v g u " s w g " g u v q " r t g u g p v g u " g o " r t c v k e c o g p v g " v f c u " c u " i t x c x ± j g u . " j " a " c " k p v t q f w ± q " \* u g ± q " C + . " q u " v g o c u " 3 " g " 4 " \* t g u r g e v x c o g p v g " u g ± j g u " D " g " E + " o " s w g " u g t q " t g v q o c f q u " e q o " w o c " s w c p v k f c f g " f g " x g | g u " x c t k <sup>3</sup> x g n i o . " c " f k u u q n w ± q " f q " v g o c " 3 <sup>327</sup> " \* u g ± q " F + " g " q " k p v t n A f k q " v z w t c n i " 3 " \* u g ± q " G + 0 " C " k p v t q f w ± q " x c t k c " g p v t g " c " g u t w w t c " e q o r q u e k q p c n i " c r t g u g p v f c " p q " f k u e q " g " q w t c u . " f g p v t q " f g " w o " w p k x g t u q " o q f c i 0 " C r i o " f g u c u " r c t v g u " h z c u . " c " o " A u k e c " <sup>2</sup> " e q p u x w w f c " r t k p e k r c m o g p v g " f g " k p v t n A f k q u " s w g " u g " f q " p c " c n g t p - p e k c " g p v t g " c u " u q p q t k f c f g u " *P q t f g u g " g " N k x t g 0 ' E q p w f q . " e j g i w g k " c " g p e q p v t c t " w o c " r g t h q t o c p e g " p c " s w c n i q " o " A u k e q " t g e q t t g " c q " i ' p g t q " u c o d c " r q t " o g k | f g " w o c " e k c ± q " f c " o " A u k e c " o C s w c t g r c " f q " D t c u k r o . " q " s w g " o q u t c " s w g " j " a " r k d g t f c f g " p g u v g u " k p v t n A f k q u " r c t c " u g " v q e c t " o q " s w g " f g t " p c " e c d g ± c o <sup>328</sup> 0 "**

" C " u g ± q " C " <sup>2</sup> " c r t g u g p v f c " e q o " w o c " g u r <sup>2</sup> e l g " f g " v g o c " k p v t q f w w t k q " k p c w i w t c f q " p q " a r d w o " *F c p ± c " f c u " E c d g ± c u . " w o c " x g | " s w g . " p c u " i t x c x ± j g u " c p v g t k q t g u . " g r g " p q " g u r <sup>9</sup> " r t g u g p v g 0 " C " h t c u g " r g t e q t t g " c u " p q v u f c " g u e c r c " o c k q t " p w o " o q v x q " f g u e g p f g p v g " j c t o q p k | c f q " g o " s w c t v c u " r c t c r g r e u " "*

"

Figura 18: Introdução de "Dança das Cabeças" - seção A1<sup>107</sup> (Min. 04:36).

<sup>105</sup> No *songbook* lançado por Egberto Gismonti, estão notadas as seções B, C e D como partitura de *Dança das Cabeças*. Gismonti, ????, p. 57.

<sup>106</sup> Gravação no evento Kaiser Bock Winter Festival, 1996. Disponível em [www.youtube.com/watch?v=K1EwZPvdmvw](http://www.youtube.com/watch?v=K1EwZPvdmvw) <acesso em 26/06/2017>.

<sup>107</sup> A notação do violão de oito cordas é realizada por duas claves de SOL, sendo que a clave inferior é destinada aos eventos ocorridos nas cordas 7 e 8.

P q"vtgej q"go "s wguv q."2"r quifxgn'qdugtxct"s wg"j<sup>a</sup>"wo c"gzr mtct± q"fc"guern" o clqt."qw"uglc."fq"o qf q"l/pkq."pwo c"r gtur gevxc"o qf cn'pc"s wcn'qu"tgr qwuqu"fcu" gut wwtcu"go "kpvgtxcru"fg"s wctv"lwuc"lqto co "qu"ceqtf gu"~C7"~Cuw6"~C9O"~C8"~ C7"~0"Q"wuq"fc"u<sup>2</sup>ko c"eqtf c."chkpfc"pc"pqv"Nf"ci wf c."ug"fa"cx<sup>2</sup>u"fc"cf k± q"fguc" pqv"cu"eqplwpvqu"go "s wctvcu."s wg"cr tqhwpc"guvg"co dkpvg"o qf cn'r gr"i gtc± q"fg" kpvgtxcru"fg"ugi wpc'c'Crfo "f kuq."gu<sup>a</sup>"tgrckpfc"q"eqo "c"v<sup>2</sup>eplec"kf gpwkefc"r qt" Ucpvqu"eqo q"öeco c"fg"tguuqp-pekcö."go "s wg"q"r qngi ct"cwv"eqo "r qveq"r guq"fkp-o keq"g" cuwo g"hwpc± q"fg"ceqo r cpj co gpvq."go "eqpvtcr quk± q"cw c"hwpc± q"fg"dckzq"eqo wo " pc"lpi wci go "xkqmp"lwek<sup>32</sup>: 0Go "uvc"ugi wpc'c"tgr gvke± q."I kuo qpvk'cetguegpvc'f wcu'pqvcu" cq'r cf t- q"lqto cpf'wo c"gut wwtc"s wctvcn"crfo "fc"cf k± q"fg"pqxcu"eqtgu"cq"eqplwpvq"ó" s wg"öwlcö ö" c"gut wwtc"cpvgtkqt"ó."c"pqv"Ti %cq"eqplwpvq"fg"1C9O 1l"g"wo d<sup>2</sup>o "cu" gut wwtcu"go "emugt"go "tgrc± q"c"~C8"~C7~

Figura 19: Introdução de "Dança das Cabeças" - seção A1. (Min. 04:59)

C"tgur gkq"fcu"gut wwtcu"go "s wctv"g"s wlvcu'r ctegrcu."I cdtlgn'Hgtt- q"O qtgk c" pqu'o quvc"s wg."pc"qdtc"fg"Xkrc"Nqdqu."grcu"ugtkeo "q"tgvvcq"fg"wo "cur gevq"ör tko kxqö" s wg"gxqec"cu"v»r kecu"lpf"¶ gpcu<sup>32</sup>: 0Q"cwqt"chko c"s wg"l<sup>a</sup>"j cxk"wo "r qf gt"tgw»tleq"fguc"u" gut wwtcu"pc"2 r qec"fc"kf c"fg"Xkrc"Nqdqu"c"Rctku."r qt"gz go r m."pc"qdtc"fg"eqo r quksqtgu" eqo q"Utexkpum."s wg"tgo gvq"cq"da tdtctq"twuuq."fg"lqto c"s wg"c"cf cr vctk"cq"ugw"i quvq" r etc"tgr tguvpc"q"lpf"¶ gpc"dtculngktq<sup>332</sup>0Qwte"tgrc± q"fg"vgo c"lvtqf w»tkq"fc"ug± q"C" eqo "c" ewwtc" lpf"¶ gpc" 2 "s wg" guvg" hqk" go r tgi cf q" eqo q" vknj c" uqpqtc" r etc" q" f qewo gp<sup>a</sup> tkq"TCqpk<sup>3</sup>; 9: + "f kki kf q"r qt"lgcp"Rlgttg"F wknvz"g"Nwk" "Ectru"Ucrf cpj c."

<sup>108</sup> SANTOS, 2016, p. 94.

<sup>109</sup> MOREIRA, 2013a, p. 290

<sup>110</sup> Ibidem.

go "egpcu"s wg"o qutco "kø ci gpu"uqdtgxqcpf q"r cluci gpu"f q"Z kpi w"eqo q"tkqu"g"vkdqu0  
 Eqpwf q."r qf go qu"kf gpvlect"q"wuq"ff q"xkqn"q"ff g"qkq"eqtf cu"eqo "ghkqu"ff g"rj cugt."  
 ukpvgk cf qtgu."uqpu"r gteuukxqu"grvt/plequ"g"vgo c"dcugcf q"pq"o qf q"l/ple."eqptcr ququ"  
 c"wo "qukpcvq"s wg"xctk"gpvtg"qu"kpvtgxcnu"4/3"g"5o /3"pc"tgi k"q"i tcxg"ff q"xkqn"q."s wg"  
 hqto co "wo "i guv"o wulecrl's wg"cegpcw"cu"v»r lecu"lpf "j gpcu<sup>333</sup>0"

" Ugi wlpf q"pc"cp<sup>a</sup> rkug"ff c"o Àulec"øF cp±c"ff cu"Ecdg±cuö."ej gi co qu"cq"r tko gkq"  
 vgo c"ff c"eqo r quk± q0Gpxqmq"r gr"o wulecrl'cf g"pqtf gukpc."2"gut wwtcf q"dculeco gpvg"  
 pqu"o qf qu"o kzqiff kq"\*3."4."5."6."7."8."9o +g"o kzqiff kq"%6"\*3."4."5."6cwo ."7."8."9o +g"  
 r quuk' f wcu" r ctvgo' P c" r tko gkq." qdugtco qu" q" o qvqxq" o gn>fleq" 9o /8/7" g" ugw"  
 fgugpxqklo gpvq" 9o /8/7/7/6cwo /6L/50' Ecf c" wo c" f gucu" pqvcu"2" j cto qpk cf c" r qt"  
 v"cf gu"g"v2 vcf gu."eqpukwlpf q" c" gut wwtc"j cto 1/plec"~I IC" F IC"~C"\*qw"C9+~g"~I IC"  
 F IC"~C"\*qw"C9+~DIC"DdIC" g"C"~0L" c"ugi wpf c"r ctvg"eqpv2 o "wo c"hi wtc± q"tgr gkxkc"  
 s wg"hc| "q"eco kpj q"eqpt<sup>a</sup> tkq"ff c"r tko gkq."qw'uglc."~I IC" I %C"~C"~"

Figura 20: Tema 1 de "Dança das Cabeças", primeira parte - seção B2 (Min. 05:49)

Figura 21: Tema 1 de "Dança das Cabeças", segunda parte - seção B2 (Min. 06:00)

<sup>111</sup> DUTILLEUX & SALDANHA, 1978, min. 05:59

Cifra "f q"etqo c"kuo q"o gn>f leq"go r tgi cf q"pcu"fcu"r ctvqu"fg"vgo c"\*G/G/F%F/  
 E%# g" D/D%E%#." r qf go qu" xgtklect" pc" j cto qpk c± q" f g" uwcu" v"cf gu" o ckqtgu" c"  
 qeqtt' pek" f g" wo " r ctcgrkuo q." cr tguqpvf q" pq" xkqn q" pc" hqto c" f g" wo " r cft q" s wg"  
 eco kpj c'r grq"dtc±q" f q" kputwo gpvq<

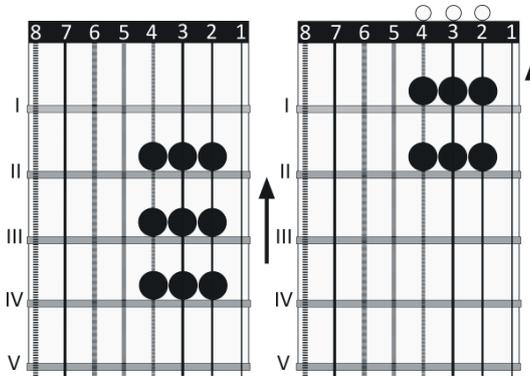


Figura 22: Diagrama: paralelismo no Tema 1 de "Dança das Cabeças"

Qu" r gus wkucf qtgu" s wg" guwf ctco " c" qdte" r ctc" xkqn q" f g" Gi dgtvq" I kuo qpvk"  
 cr qpwo "gung"r tqegf ko gpvq"eqo q" wo " vtc±q" dcucpvq" ectcevt" jukeq" f g" ugw" gukq' Kgk"  
 cr tqhwf ct"pguv"cuuwpvq" o cku" cf kcpvq." s wcpf q" cr tguqpvct" cri wo cu" r cuuci gpu" go " s wg"  
 qeqttg" f g" o cpgktc" o cku" eqpwpf gpvq' P q" o qo gpvq." f gxq" eqmect" s wg" q" go r tgi q" f g"  
 j cto qpk c± q" r qt" v"cf gu" r ctcgrkuo"2" vco d<sup>2</sup> o " o ctecpvq" pc" qdte" f g" J gkqt" Xknc/Nqdqu'  
 Ugi wpf q" O qtgktc." q" r t>r tkq" wuq" f qu" r ctcgrkuo qu" gxqec" wo " eqpegkq" f g" ökuo r rlek cf gö"  
 v' eplec" s wg" eqrdqtc" r ctc" cu" tgr tguqpvct, gu" uko d>rlecu" f q" pf kq" g" f c" öpcwtg| c"  
 xkti go ö<sup>334</sup>0 F guv" hqto c." q" r ctcgrkuo q" uki pklectc" wo c" uko r rlece± q" gzvtgo c" pq"  
 eqpvzq" f c" ewwte" gtwf kc" go " s wg" j<sup>a</sup> " c" xcmktk c± q" f g" wo c" r qnfqpc" eqo r rgez c0"

P q" vtej q" go " s wguv q." r qf go qu" go r tgi ct" gung" eqpegkq" f g" ökuo r rlek cf gö" r ctc"  
 wo c" uki pklece± q" f q" ecdqem." c" s wg" tgo gvgo " cu" w>r lecu" pqt f gukpcu" gxqecf cu" pq"  
 r tguqpvq" vtej q' Q" r ctcgrkuo q" f g" v"cf gu" o ckqtgu" qeqttg" pq" wpxgtuq" pqt f gukpcu" f gptq"  
 f q" o qf q" o kzqf kq" %6. "pq" s wcn' j<sup>a</sup> " c" uweguuv q" f cu" v"cf gu" f q" r tko gktq" g" ugi wpf q" i tcw."  
 co dcu" o ckqtgu' E kq" c" cp<sup>a</sup> rug" f g" O qtgktc. " htpvq" «" gZR quke± q" f guv" vgo c" pc" i texc± q" f g"  
 Eqtc± gu' Hwmt kuc u." s wg" x' q" r ctcgrkuo q" qeqttk f q" go " uw" r ctvq" hpcn' eqo " cu" v"cf gu"  
 ~I IC" I %C" ~C" ~" eqo q" wo " vtc±q" eqo wplecvkxq" f g" wo " i ' pgtq" o wilecn' co gtlecpq." q"  
 hwpn' Eqpwwf q." go " hceg" f qu" f kxgtuqu" grgo gpvqu" s wg" eco kpj co " r ctc" c" uki pklece± q" f q"  
 i ' pgtq" pqt f gukpcu" pc" i texc± q" f g" Fcp± " f cu" Ecdg± cu." guv" r gtegr ± q" <sup>2</sup> " dcucpvq"  
 gplcs wgekf c0'

<sup>112</sup> MOREIRA, 2013a, p. 29.

Ego q"gzgo r m̄." r qf g/ug" f k̄ gt" s wg" guv" uko r r̄kcf cf g" ecdqer. " grgo gpvq" s wg" xgpj q"ej co cpf q" f g" ectcevt̄ f̄k̄ ec" òt̄ Àk̄ ec. " guv̄ " r t̄gugpv̄g" pq" r t̄> r tk̄ q" v̄ko dt̄g" f q" xk̄ q̄n̄ q. " o ctecf q" r qt" wo c" cwu'pek" f g" r̄ko r g| c" uq̄p̄q̄c" f̄geqt̄t̄gp̄v̄g" f c" qēqt̄t'pek" f g" v̄tcūgl̄co gp̄v̄q<sup>335</sup>. " pq̄vcu" o qt̄vcu<sup>336</sup> " g" q̄wt̄qu" t̄w̄ f̄ qu" r t̄> r tk̄ q" c" eq̄pv̄gz̄v̄qu" s wg" h̄qi go " cq" v̄pk̄x̄gt̄uq" ḡt̄w̄f̄k̄q. " gur̄gek̄m̄o gp̄v̄g" «u" v̄t̄cf̄k̄z̄ gu" r̄qr̄w̄r̄t̄gu" J<sup>a</sup> " c̄k̄p̄f̄ c" q" wuq" f g" wo " gh̄ḡk̄q" gr̄gt̄ 1/2 p̄leq" f g" r̄j̄ c̄ugt. " s wg" r̄quūwk" go " uk" wo " r̄qv̄ḡpek̄n" r̄ctc" t̄gō k̄ūz̄ gu" «" o w̄l̄ek̄r̄k̄f̄ cf g" h̄w̄k̄q̄p" f c" f<sup>2</sup> ecf c" f g" 3; 92. " o cu" s wg. " p̄ḡūg" ecuq. " cr̄r̄k̄cf̄ q" f g" h̄q̄to c" d̄cūv̄cp̄v̄g" ūw̄k̄n" cr̄gp̄cu" p̄c" t̄gī k̄ q" ī t̄cx̄g" f q" k̄p̄ūt̄ wo gp̄v̄q. " co r̄r̄k̄ c" ò̄w̄l̄ḡk̄t̄ c̄ò" v̄ko dt̄ f̄k̄ ec" s wg" cr̄q̄lc" guv" eq̄p̄ūt̄ w̄z̄ q̄0" Q" wuq" f q" c̄v̄cd̄cs wg. " v̄q̄ecf̄ q" f g" o c̄p̄ḡk̄t̄ c" d̄cūv̄cp̄v̄g" gp<sup>2</sup> tī k̄ec. " v̄co d<sup>2</sup> o " eq̄p̄t̄k̄d̄w̄k̄0"

Ego "t̄gr̄c̄z̄ q" c̄q" c̄tt̄c̄pl̄q. " x̄go qu" c" r̄t̄guḡp̄z̄ c" f̄ qu" ugi w̄k̄p̄v̄gu" gr̄go gp̄v̄qu"

- ÁO gr̄mf̄ k̄" j̄ c̄to q̄p̄k̄ cf c"
- ÁD̄ck̄z̄ q"
- ÁQ̄ūk̄p̄cv̄q" c̄i w̄f̄ q"
- ÁC̄v̄cs wg" j̄ c̄to 1/2 p̄leq" c̄i w̄f̄ q"
- ÁC̄eqo r̄cp̄j̄ co gp̄v̄q" f g" r̄gt̄ewūz̄ q"

" C" o gr̄mf̄ k̄" j̄ c̄to q̄p̄k̄ cf c" h̄q̄k̄eqo gp̄vcf̄ c" p̄qu" r̄ct<sup>a</sup> ī t̄ch̄qu" c̄eko c" g<sup>2</sup> " go r̄t̄gī cf c" ugo " o c̄k̄qt̄gu" c̄m̄v̄t̄c̄z̄ gu" go " v̄q̄f̄ cu" cu" ūḡk̄u" ḡzr̄ qūk̄z̄ gu" f̄ guv̄g" v̄t̄gej̄ q" c̄q" m̄pī q" f c" o Àk̄ ec. " d̄go " eqo q" q" ceqo r̄cp̄j̄ co gp̄v̄q" f g" r̄gt̄ewūz̄ q. " s wg" t̄gegd̄t̄<sup>a</sup> " p̄cu" ḡzr̄ qūk̄z̄ gu" h̄k̄p̄cku" cu" r̄k̄p̄j̄ cu" x̄k̄ī qt̄qucu" f g" ēcz̄k̄k̄g" v̄t̄k̄p̄ī w̄m̄. " q" s wg" cr̄t̄q̄h̄w̄p̄f̄ c" c" ḡx̄q̄ec̄z̄ q" f̄ cu" v̄r̄ k̄ecu" p̄q̄t̄f̄ gūk̄p̄cu" 0"

R̄qt" q̄wt̄q" r̄cf̄ q. " qu" f̄ go c̄ku" gr̄go gp̄v̄qu" t̄gegd̄t̄ q" k̄p̄ Ào ḡtcu" x̄ct̄k̄z̄ gu" c̄q" m̄pī q" f g" ecf c" ḡzr̄ qūk̄z̄ q. " h̄c̄r̄p̄f̄ q/ug" v̄cp̄v̄q" f c" f̄ k̄o gp̄ūz̄ q" h̄q̄to c̄n" f c" o Àk̄ ec" eqo q" f c" f̄ k̄o gp̄ūz̄ q" k̄p̄v̄t̄ p̄ugec" c" ecf c" ūḡz̄ q. " go " s wg" Ī k̄uo q̄p̄k̄" cr̄t̄guḡp̄v̄c" x̄ct̄k̄z̄ gu" g" r̄ qūk̄d̄k̄k̄f̄ cf̄ gu" f g" wo c" o guo c" k̄f̄ ḡlc̄ O'K̄o r̄qt̄v̄cp̄v̄g" t̄gūc̄n̄ct" s wg. " go " v̄q̄f̄ cu" gr̄cu. " Ī k̄uo q̄p̄k̄" q̄r̄ ḡt̄c" guv̄cu" x̄ct̄k̄z̄ gu" f̄ gp̄v̄t̄ q" f c" o w̄l̄ek̄r̄k̄f̄ cf g" p̄q̄t̄f̄ gūk̄p̄c̄ O'R̄w̄f̄ g" q̄d̄ugt̄x̄ct" s wg. " c" ecf c" ḡzr̄ qūk̄z̄ q" f q" v̄go c" 3. " q" o Àk̄ eq" go r̄t̄gī c" f̄ k̄h̄gt̄gp̄v̄gu" h̄q̄to cu" f g" ceqo r̄cp̄j̄ co gp̄v̄q" g" j̄ c̄to q̄p̄k̄ c̄z̄ q. " cet̄ḡuēgp̄v̄c" f̄ q̄d̄t̄cu" eqo " c" o gr̄mf̄ k̄. " q̄r̄ ḡt̄c" eqo " c" t̄ḡv̄k̄t̄cf̄ c" g" k̄p̄v̄t̄q̄f̄ w̄z̄ q" f̄ qu" gr̄go gp̄v̄qu" s wg" q" eqo r̄z̄ g. " q" s wg" r̄qf̄ g" ūgt" q̄d̄ugt̄x̄cf̄ q" ūqo gp̄v̄g" p̄q" f̄ ḡuḡp̄x̄q̄r̄k̄o gp̄v̄q" eq̄m̄q̄ecf̄ q" p̄c" h̄k̄ī w̄t̄c" 370 Ūcp̄v̄qu" c̄h̄k̄to c. " ūq̄dt̄g" guv̄cu" x̄ct̄k̄z̄ gu" p̄c" r̄ḡz̄ c" go " s wg" ūz̄ q. " s wg" ūz̄ q" o c̄tecu" f g" wo " gūk̄r̄q"

<sup>113</sup> Trastejamento: expressão popular que se refere ao ruído ocasionado pelo choque da corda com o traste durante sua vibração, decorrente de um impulso mais forte que o suportado pelo instrumento ou falhas em sua regulagem.

<sup>114</sup> Nota morta: expressão popular que se refere ao som abafado produzido pela mão encostada na corda sem apertá-la totalmente.

kpvgtr tgvwxq" ewlc" guu' pek" dcugk/ug" pc" rkdgtf cf g<sup>337</sup>0' " F q" o guo q" o qf q. " r qf go qu"  
 vcpur qt" qu" cr qpwo gpvqu" f g" Xlp'ekwu" Dcuqu" I qo gu" uqdtg" ugw' guvku" cq" r kcpq. " s wg"  
 qdugt xc" wo c" ðkps wkgv± qö" pc" o cpgkt c' f g' vqect' f guv" o Àuleq<"

\*00: 2" eqo q" ug" q" r kcpkvc" p-q" eqpugi wkuug" qw' ug" ðgpvfg kcuugö" o wksq"  
 tcr kf co gpvg" eqo " wo c" hqto c" r t<sup>2</sup>/eqpegdkf c" g" s wkuug" ugo r tg" cngt<sup>a</sup> /rc."  
 o qf kkecpf q" cuiko " c" ecf c" tgr gvke± q" qw' s wcf tcwtc. " f g" o qf q" uwki' qw' p- q(ö"  
 \*1 QO GU.'4237. 'r 036: +0"

" Q" Ànko q" cur gevq" c" ugt" ekcf q" go " tgr± q" cq" r tko gkt q" vgo c" 2" c" r t gup± c" f g" wo "  
 qukpcvq" tgrk cf q" eqo " c" uweguu- q" f c" pqvc" Nf " ci wf c. " vqecf c" gpvtg" c" u<sup>2</sup> wo c" eqtf c" g"  
 qwtcu" tgi k<sub>2</sub> gu" f q" kputwo gpvq. " s wg" etk" wo " ghkq" dcuvcpg" tgrækqpcf q" eqo " c"  
 o wulecrkf cf g" go " s wguv q0' Vtcv/ug' f g" wo c' f cu' r t kpek cku' o ctecu' f q" guvku' f g' I kuo qpvk'  
 go r tgi cf q" pq<sup>a</sup> rdwo " g" go " ugw' tcdcrj q" cq' xkqn q. " cuwvq' s wg' kt gkt gvgo ct' o cku' cf kcpvg"  
 go ' r cuuci gpu' s wg' q' wknk co ' f g' o cpgkt c" clpf c' o cku' r tqhwpc0"

" Ugi wkf q" f guv" ug± q. " uwti g" c" gZR quke± q" f q" ugi wvf q" vgo c0' Vco d<sup>2</sup> o " gpqxnc" pc"  
 uqpqt kf cf g" pqt f guvpc. " f kgt gpek/ug' f c" r tko gkt c" pq" ugpvf q" go " s wg" 2" o ctecf c" r grq" wuq"  
 o gr> f leq" g" wo d<sup>2</sup> o " r qt" wo c" o wf cp± c" pq" ceqo r cpj co gpvq' f g' r gtewuu- q. " s wg" f ko kpwk'  
 uw" c vlxkf cf g" g" cngtc" uw" Hi wtc± q" cq" npi q" f q" vtej q" eqo q" s wg" ðtgur qpf gpf qö" «u"  
 htugu" go r tggpf kf cu" r grq" xkqn q0' Eqo " tgr± q" «" guv wwtc" o qf cn" qdugt xco qu" wo "  
 r cuugkq' r grqu" o qf qu" o kz qnff kq" \*3. "4. "5. "6. "7. "8. "9o + " o qf q" r gpv w/pleq" eqo " cf k± q" f q"  
 ugi wvf q" i tew' \*3. "4. "5o . "6. "7. "9o + " dgo " eqo q" c" kvtqf w± q" f c' 4o " pq" co dkgpv" o kz qnff kq"  
 \*3. "4o . "5. "6. "7. "8. "9o +0' Cq" hpcn" c" ðeapxgtucö" gpvtg" q" cvcdes wg" g" q" xkqn q" 2 " hpcrk cf c"  
 r qt" wo c" eqpxgp± q" gzgewcf c" r qt" co dqu" qu" kputwo gpvq<



115 SANTOS, 2016, p. 100.



Figura 23: Tema 2 de "Dança das Cabeças" - seção C1 (Min. 05:38)"

Tgvqo cpf q" cu" kfgku" r quxcu" uqdtg" q" wo dtg" f q" xkqñ q." pc" swcn' wo c" f gur tgqewr c± q" v'epkcc" cecdc" r qt" qecukqpc" wo c" uqpqtkf cf g" ecttgi cf c" f g" uqpu" tgrækqpcf qu'eqo "wo "cur gevq"õt Àuleqö." r qf go qu'f k gt's wg"hec"dcucpvg"gxkf gpvg"pguc" r cuuci go 0J a "wo c" f kkwf cf g'pc"kf gpkwcc± q" f cu"cnwtcu" f c"o grqf k' f q"vgo c"4."o wkcu" f grcu" eqo r qtvcpf q/ug" eqo q" pqvcu" o qtvcu" go " xktwf g" f c" tcr kf gl" gzgewcf c." cr tqzko cf co gpvg"392" DRO. ""erctco gpvg" wo c" f gur tgqewr c± q" eqo "gung" cvtkdwq" go " f gvklo gpvq" c" wo c" r cuuci go "ecf c" xgl" o cku' xki qtquc0"

Ekq"wo "i guvq"o wulecn'pq"s wcn'guc"s wcrkf cf g"hec"dcucpvg"gxkf gpvg."wo c" hucug" wqecf c" gpv g"qu'vgo cu"3" g"4" go "s wg."pq" tgi kwtq"ci wf q" f q" kput wo gpvq." cr tgugpv/ug" f g" hqto c" s wcu g" eqo q" wo c" vzwtc" i tcpwrc f. f g' f kfwkñ r gtegr ± q" f g" uwcucnwtcu<

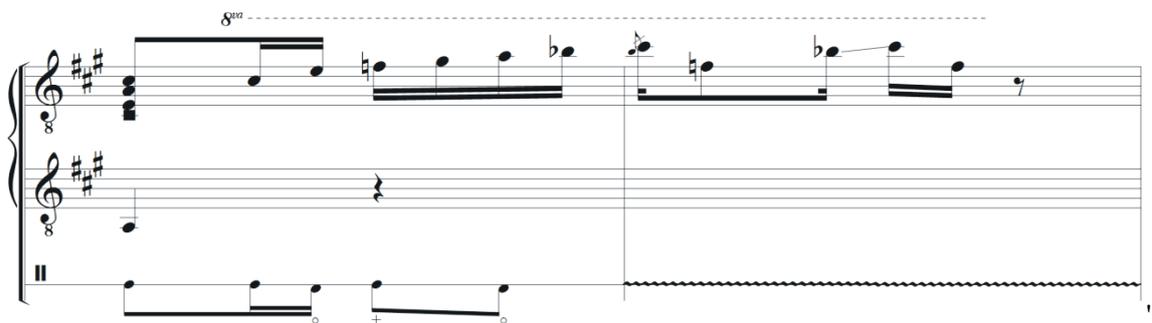


Figura 24: Frase tocada entre os Temas 1 e 2, "Dança das Cabeças" - seções B1 e C1 (Min. 05:31)

" Cr »u" c" vgtegtc" gzi quk± q" f q" vgo c"3."s wg"ug" tgr gvg" pc" i tcxc± q" f g" Fcp± f cu" Ecdg±cu" r qt" st' u" xgl gu." c" o Àulec"2 " r gxcfc" c" wo "pqxq" co dlcpvg" uqpqtq" r græ" r qpvg"

mecrk cf c"pc"ug± q"F . "t gur qpu<sup>a</sup> xgn'r grc "f kuqmw± q "f qu"vgo cu"s wg"i wctf co "grgo gpvqu"  
f qu'f qku'co dkgpvgu's wg'o gf kc<

The musical score for 'Dança das Cabeças' - seção D is presented in two systems. The first system contains five measures, and the second system contains five measures, ending with a fermata and a breath mark '(ph.) o'. The notation includes various fingering and articulation markings such as accents, slurs, and breath marks.

Figura 25: Dissolução do Tema 1. "Dança das Cabeças" - seção D"

! "r qu'f xgn'qdugtxct"s wg"q" dckzq"r gf cn'ug"o cpv<sup>o</sup> "g"r cuuc" c"ugt "gz gewcf q"r grc"  
pqw"Nf "ci wf c" f c" u<sup>2</sup> vko c" eqtf c0'Guv"r tqegf ko gpvq. "tgeqttgpvg"pc"qdtc" f g" I kuo qpvk"  
eqpukwk" q" s wg" Ucpvqu" ej co c" f g" ðrkpj c" xktwcn' f g" dckzqö. "qw' ugle. " f gxkf q" cq"  
kf kqo cvkuo q" xkqmp" f ukeq" go r tgi cf q" hwpekqpc" eqo q" vcn<sup>338</sup> 0C" t" f" vo kec" go r tgi cf c" i wctf c"  
cu's wcnf cf gu'f c" »r kec" pqt f gu'kpc0'Eqpwf q. "cu" hqto c±z gu'j cto ½plecu" qeqtgo "r qt" wo "  
r tqegf ko gpvq" s wg" eqpukug" pc" gZR mtc± q" f cu' eqmte±z gu'f qu'f khtgpvgu" o qf qu. "ucncpf q"  
f g" wo c" guerc" «" qwtc0'Qw'uglc. "c" ekici go "f guvgu" ceqtf gu' r ctgeg" p- q" f k gt" o wksq" uqdtg"  
uwc" s wcnf cf g" qw'eco kpj q" j cto ½pleq0'Xgo qu's wg" q" r gtewtuq" ucnc" f g" gutwwt cu' o ckqtgu"  
c" o gpqtgu. " eqpvtcr qpf q" ugwu" f khtgpvgu" ghgkqu" uqpqtqu. " eqpenwkp q" pwo " eqplwpvq"  
tgrckqpcf q" cq" o qf q" h" f" kq0Q" co dkgpvg" c" s wg" c" ug± q" F "fgxc" ugt<sup>a</sup> "gZR mtcf q" pq" r t>zko q"  
kgo . "s wg" vtcv" f c" uqpqtcf cf g' s wg" ej co gkf g" Nxt g0"

"C"r cuuci go "ceko c"2 "go drgo<sup>a</sup> vlec"r ctc" vqecto qu'pc" cp<sup>a</sup> rkug' f g" TÀkq" Uqctgu' f q"  
grgo gpvq" ðr qr wctö" pc" o Àulec" f g" Gi dgtvq" I kuo qpvk" O gmq0' Ugi vpf q" q" cwqt. "c" o Àulec"  
f g" I kuo qpvk" ug" wnk c" f qu" grgo gpvqu" ðr qr wctguö" eqo q" tgewtuq" eqo r qulekqpcn" go "s wg"  
ug" f<sup>a</sup> "uwc" vgpu- q. "ugpf q" tghgkf q" g" o gf kvk cf q" go "ugwu" r tqegf ko gpvqu<sup>339</sup> 0Qw'uglc. "kuq"  
swgt" f k gt" s wg. " go " I kuo qpvk" ðq" tgi kqpcn' pwpec" xck' ugo " wo c" r kcf c" f g"

<sup>116</sup> SANTOS, 2016, p. 99.

<sup>117</sup> MELLO, 2007, p. 193.

pqxkf cf g'qw'ugo "wo "ugpvko gpvq'f g'tckē q'eqo "q'r cuucf q'g'eqo "c"j gtcp±c"ewmwtrö<sup>33</sup>: 0  
 Q"cwqt "pqu"o quwct"s wg."r ctc"Gi dgtvq."ögzr qt "q"Dtcukl<sup>2</sup> "vqect"uwcu"eqpvtcf kēz gu."f cu"  
 f guki wcrf cf gu'uqekku"cuuko "eqo q"ewmwtrö0'Rctc"I kuo qpvk"guv"kf gk"fg"eqpvtcf kē q"  
 tgo gvg'c'O ctq'f g'Cpf tcf g<"

Gw'vgpj q"q"O ctq"eqo q"wo c"r guuc"swg"pwpec"gzknw0\*(00)Rqts wg" c"gw"  
 r quuq"fg"htto c"eqpvtcf kēz tk"tgkpxgpvt"eqpgz, gu"pc"eqkuc"fg"sg"p q"  
 gzknwgo 0'Gw'p q"guvq'r tgvvpf gpf q"hc| gt"wo c"vug'uqdtg'O ctq'f g'Cpf tcf g."  
 pgo "gpukct"r tc"pkpi w<sup>2</sup>o ."o cu's wgtq"vuvht vkt"q"o a zko q'f guv"ki wctk"s wg"  
 vgo qu\*1 KUO QP VK'42AA0Vtcpuetkē q'f q'cwqt+0'

Ugi wvf q"Uqctgu"O gmj."go "hceg'f cu'f kur qukēz gu'f g'O ctq'f g'Cpf tcf g"q"  
 öhpctf q"pcekqpcn'r qr wctö."guv"gzr cpu q"fg"o cvgtkn'eqo r qukekqpcn'rdgtc"qu"  
 vgtö qu"ko r quvqu"r gmj" f wcrkuo qu" go "s wg" gudcttqw"ugw" r tqlgvq."eqo q"öctvg"  
 pcekqpcrö" xgt wuv" öctvg" kpvt pcekqpcrö."q"s wg"r gto kg"wo c"tgeqpukf gtc± q"fg"  
 öqr wctö"dtcukl<sup>33</sup>: 0"Rctc"q"cwqt."cu"öeqpvtcf kēz guö"vqo cf cu'eqo q"öhpwö"  
 f geqttgo "fg"wo c"gzr cpu q"fg"o cvgtkn'pq"kpvtkqt"fq" r tqegf ko gpvqu"  
 eqo r qukekqpcu<sup>342</sup>0' Cetgf kq"s wg"guv"vctwco gpvq"fg"q."p q"u»"cq"o cvgtkn'fg"  
 qtki go "r qr wct."o cu"«u"o cku" f hgtgpvqu"o cvtk gu"co cri co cf cu"pc"o Àlec"fg"  
 I kuo qpvk'r tqxqec"cu'htgs wgpvqu'f hewr cf gu'f g'tqwwc± q'g'ecvgi qtk c± q0"

" Eqpvtcr qpf q"guv"gzr cpu q"fg"o cvgtkn"j a"go "öF cp±c"fcu"Ecdg±cuö"  
 cri wo cu'r cuuci gpu"pcu"s wcku"o wulecrkf cf g"pqtf guvkpc"2" gxqecf c"fg"o cpkctc"  
 dcucpvg"rkgctn"chcucpf q/ug"fg"go r tgi q"fg"öht kēz guö" r t»r tkcu"cq" guvkq"fg"  
 ugi o gpvq"fc"o Àlec"kpvtwo gpvcn"pqu"vgtö qu"fg"Rkcf cf g."qw"gpv q."f gptq"fg"  
 wo c"kuqvr kc."wco d<sup>2</sup>o "pqu"vgtö qu"fg"guv"cwqt0'S wgtq"o quwct."pqu"gzgo r qu"cu"  
 ugi vkt."s wg"cu"guv wwtc"fg"xlqn q"wkkt cf c"r qt"I kuo qpvk'r qvpekrk c"ctgo ku q"  
 «u»r lecu'fg"wpkgtuq"fg"o Àlec"pqtf guvkpc0'C"ug± q"J 3"eqpukv"pwo "rcuugkq"  
 o gn>f leq"fg"pvtq"fg"o qf qu"o kzqf kq"fg" f »tkeq."swg"eww kpcu"pwo c"htcug"  
 dcucpvg"ectcevt Àlec"fg" tgr gpvkuc" g"ecpvf qtgu"pqtf guvkqu."swg"kpvt r qn"  
 pqvcu'r tgucu'eqo "c"eqtf c"uqnc"go "uwc"uwdf kklū q0'Cr »u"guv"r cuuci go ."c"o Àlec"  
 eww kpc"pq"i guvq"o wulecn's wg'r tgvvpf q"cr tqhwf ct0'I kuo qpvk'vqec"co guo c"pqvc"  
 pc"u<sup>2</sup> wo c"eqtf c"uqnc"g"pc"vgtcgktc."g"cetguegpw"wo "o qxko gpvq'fg"ki cf qu'gptg"c"

<sup>118</sup> Ibidem.

<sup>119</sup> Ibidem.

<sup>120</sup> Ibidem.

pqvc" f guvc" eqtf c" uqnc. " t g k g t c p f q" guvcu" t' u" p q v u" t c r k f c o g p v g' P q" t g e j q" g o "  
 s w g u v q. " j' a" c k p f c" w o c" o g r q f k c" s w g" 2" k p v g t o g f k f c" r g r c" p q v c" v e c f c" p c" u<sup>2</sup> k o c"  
 eqtf c" f q' x l q n q <

H1 | 09:06

The musical score consists of four systems of music. The first system shows the beginning of the piece with a treble clef and a key signature of two sharps (F# and C#). The second system continues the melody with a bass clef. The third system features a section marked 'A' with a treble clef. The fourth system concludes the interlude with a treble clef. The score includes various musical notations such as notes, rests, and ornaments, with a section marked 'A'.

Figura 26: Interlúdio de "Dança das Cabeças" - seção H1 (Min. 09:06)

" Xlo qu" s w g" guvg" r t q e g f k o g p v q" 2" w k k c f q" f g" o c p g k c" u g o g r j c p v g" p c"  
 g z r q u k e q" f q" v g o c" 3" f c" o A u l e c' C" t g r g v k e q" t g k g t c v k c" f c" o g u o c" p q v c" g o " e q t f c u"  
 f k h t g p v g u" 2" w o c" f c u' o c t e c u' f q" g u k u' f g' G i d g t v q' I k u o q p v k' c q' x l q n q' O C" g u t w w t c' f q"  
 x l q n q' f g' q k q" e q t f c u. " g o " s w g" w o c" p q v c" u g t<sup>a</sup> " v e c f c" e q o " q" r q n g i c t" p c" e q t f c" u q n c" g"  
 q w t c" e q o " q" k p f k e c f q t. " r g t o k g" w o c" i t c p f g" c t v e w r c e q" t' k o l e c" p c" g z g e w e q" f g u v g"  
 i g u v q. " e q o w o g p v g' t g c r k c f q' r q t' o g l q' f g' q u k p c v q u' U e j t q g f g t' e j c o c" g u v c' v<sup>2</sup> e p l e c' f g"  
 õ p q v u' t g d c w f c u. " w o " t g e w t u q' x l q n q p' j u l e q" s w g" 2" h c e k k c f q' r g r q' x l q n q' f g' I k u o q p v k"

s wg" eqpukg" pwo " tgr kswg" f g" pqvcu" tgr gwfcu" eqpukwco gpvg" g" hqto c" wo c"  
tguqp-pekc'tgkgtcvc's wg'r tggpej g'qu'xc| kqu'f gkzcf qu'r gcu'hpj cu'o gn>f lecu<sup>343</sup> 0"

" P guvgu" r tqegf ko gpvqu" go r tgi cf qu" r qt" Gi dgtvq" I kuo qpvk" 2" r qu'kgn'  
kf gpvkect" wo c" ugo grj cp±c" eqo " cu" ectcevt'f'lecu" f c" xkqrc" pqtg guvkpc" vqecf c"  
r gnu'ecpvcf qtgu'tgr gpvkvcu'0Rct'kpf q'f g'uw"chpc± q."qdugtxco qu'c'r tgugp±c'f g"  
pqvcu'Nf "go "f hgtgpvgu'cmwcu'c'ugtgo "wkk cf cu'eqo q'r gf cn'"



Figura 27: Quadro comparativo entre a afinação do violão de oito cordas de Egberto Gismonti e uma afinação usual da viola nordestina na manifestação do canto repentista, extraída de Sautchuk (2009, p. 37).

" Q" vqs wg" f g" xkqrc" pq" tgr gpvg" pqtg guvkpc" 2" o ctecf q" r gnc" uweguī q" f qu"  
ceqtf gu'C. 'F "g'I . 's wg" qeqttgo "uqd" c" gzgew± q" f cu'pqvcu' r gf cku' O Kg'Nf " \*eqtf cu"  
3. "7. "8. "9" uqncu'0Cq" go r tgi ct" gutwwtc" ugo grj cpvg" go "ugw'xkqn q" ó" s wg. " eqo q"  
xko qu" cpvgtkqto gpvg. " f geqttgw" f g" gZR gtko gpvc±, gu" g" wo c" dwæc" r qt" ucpcct"  
rko kc±, gu" f q" xkqn q" go " tgrc± q" cq" r kcpq" ó. " I kuo qpvk' cecdctk. " ugo " s wgtg. " r qt"  
go r tggpf gt" wo " tgewtuq" s wg" r gto kktk" c" etk± q" f gpvtq" f g" wo " o cpcpekcn' f g"  
» r lecu' tgrcekqpcf cu' eqo " c" o wulecnk cf g' r qr wnt0' Guv" gutwwtc" f q" kputwo gpvq"  
r gto kg" wo c" ct vewr± q" t'fo lec" s wg" r qvpeknk c" cu' » r lecu' pqtg guvkpcu. " wo c" xgl "  
s wg" 2" wo " vtc±q" ectcevt'f'leq" f g" uw" xctkcpvg. " f ki co qu. " o cku" vcf lekqpcn0'  
Tgvqo cpf q' Uqctgu' O gmq. " guv" cngtc± q" pq' kputwo gpvq" cecdqw' r qt" gZR cpf k' ugw"  
o cvgtkn' eqo r qulekqpcn' pq' ugpvk q" go " s wg" tghqt±qw' qu'rc±qu' eqo " c" o wulecnk cf g"  
c" s wg" tgo gvg. " g" cq" o guo q' vgo r q. " q" rkdgtqw' r etc" go r tgi ct" gutwwtcu' j cto 1/plecu"  
s wg" ecttgi co " q" dck q" c" qwtqu' co dlepvgu' uqpqtqu' 0'"

<sup>121</sup> SCHOROEDER, 2007, p. 88-89.

" P guv"Ànkò q'gz go r m. 'xgo qu'c'eqpgz q'f g'Gi dgtvq'I kuo qpV'eqo "q'o gkq" go r tgi cf q'pc"r tqf w± q'f q'f kúeq "Fcp±c'f cu'Ecdg±cu." q'guvÀf kq." tgeqtgpf q"«" uqdtgr quk± q'f g'rkj cu'i txcfcu'r grc"∇eplec"eqpj gekf c"eqo q"qxgtf wddkpi 0'C" cf k± q'f g"wo "xkqn q's wg"gz gewc"wo c"pqvc"ci wf c"tgr gvkxc" g"ugec"cegpwc" c" t¶lo lec"pqtf gukpc" g" c" fcp±cdkcf cf g" f q" tgej q." g" tcpuhqto c" q" xkqn q" pwo " kputwo gpvq'f g'r gtewu q'<"

Figura 28: Interlúdio de "Dança das Cabeças" - seção H3 (Min. 11:35)"

### 505'Vgt egt c'ct cf c<Nxt g0Cpª rkug'f g'õF cp±c'f cu'Ecdg±cuö'KK'

" P guv" kgo . "k gk'cdqtf ct"qu"tgej qu" f g'õF cp±c'f cu'Ecdg±cuö"pqu's wku"jª "wo " chcuco gpvq" f c" o wuleckf cf g"pqtf gukpc0' Ci twr gk' guugu"gzegtqu" pc" uqpqt kf cf g" s wg" ej co gk'f g'Nxt g." xkuv" s wg" o wkqu" f grgu"ug" tgrckqpc "eqo " c" o Àulec" lo r tqxkucf c" tgcik cf c"pc"GE0 "Tgeqt f u0'Xgtgo qu"wo c"u² tlg" f g'kpvt nÀf kqu"go "s wg" I kuo qpV'gzi rqt c" qu" uqu" f g" o cpgkc" o cku" vgz wten' f q" s wg" o gr>f lec." xcrgpf q/ug" r tkpek r cm gpv" f g" o cvgtkku'o qf cku0"

Q'r tko gkq'f guugu'egpvtqu'cr ctgeg'f gr qku'f c'ug± q'F."s wg."eqo q"o quctf q'pq'kgo " cpvgtkt." i wctf c" qu" grgo gpvqu" t¶lo lequ" f c" o wuleckf cf g"pqtf gukpc." o cu" wpi g" qwtqu" co dlgrpvu'o wulecku'r grc"gzr rqt c± q'f g'f kxgtucu'eqtgu"j cto ½plecu's wg'ewo kpc "pq'cvc s wg" c'wo "ceqt f g'tgrckqpcf q"cq"o qf q'ht¶ kq0'Gug'ceqt f g'cuwo g'lo r qt wcpv'hw± q'tgw tlec"pc" o Àulec"cq"ugt xk' f g'tcpu k± q'r ctc"qwtq"co dlgrpv'f gxkf q"«u'wcu'ectcevt¶wlecu"o qf cku" g" wco d² o "«'uwc'f wtc± q."go "s wg" c'ci kc± q"cpvgtkt'eguuc"r qt'cri wpu"o qo gpvqu0'Q"i guv" s wg" q"ugi wg."wo c"u² tlg" f g'pqvcu"i txcgu"qecf cu"cq"xkqn q"ó"lª "go "qwtq"o qf q."o kzqñf kq"ó." gxqec"pqxco gpv"wo c'»r lec'kpf ¶ gpc's wg's wgdte" c'qt f go "t¶lo lec'r qt"o gkq'f cu's wk² ngtcu0"



Figura 29: Dissolução do Tema 1, "Dança das Cabeças" - seção D (Min. 06:39)

ƆpƆkƆ/ug."gpv̄ q."c"ug± q"G."s wg"ugt<sup>a</sup> "o ctefc"r gr̄"gzr m̄tc± q"f g"wo "quƆpcv̄q"  
 tƆo leq"tgr̄k̄ cf q"r gr̄q̄i ct"pc"u<sup>2</sup> Ɔo c"eqtf c"f q"xkq̄n̄ q."s wg"v̄ec"c"pqv̄"Nf "ci wf c0"  
 Gvg"i guv̄."cr tgugpv̄cf q"f g"o cp̄gk̄c"lps w̄gvc"geqpv̄p̄w̄c."r gteqttgt<sup>a</sup> "v̄f c"c"ug± q0Go "uwc"  
 r tko gk̄c"r ctvg."I kuo qp̄v̄k̄uqdtgr̄ ĩ g"cq"quƆpcv̄q"wo c"u<sup>2</sup> tkḡ"f g"t̄guq̄nw̄z̄; gu"fg"t̄Ɔppq<

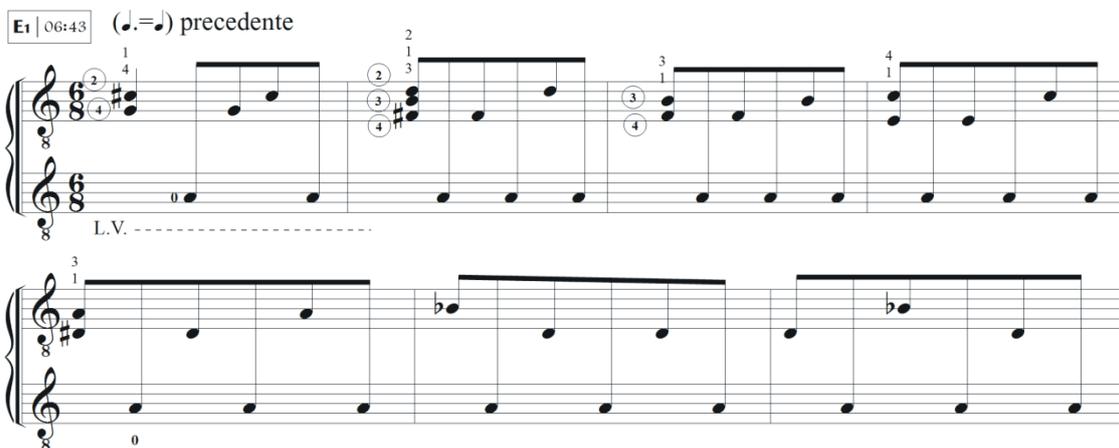


Figura 30: Interlúdio de "Dança das Cabeças" - seção E1 (Min. 06:43)"

P q"v̄qo "f g"Nf ."qdugtxco qu"cgutwwtc"j̄ cto 1/Ɔk̄c"~X IKX"~KX"~X I/KK"~K̄K̄"~X I/K̄K̄  
 ~/K̄K̄~"s wg."cr guct" f g"r tqegf Ɔo gpv̄qu"v̄pcku."2" tgr̄k̄ cf c"pwo c"tƆo lec"v̄gtp<sup>a</sup> tk" s wg"  
 eqpv̄tr ĩ g"c"qtf go "dƆ<sup>a</sup> tk"cpv̄gk̄qt" g"ceḡpw̄c"wo c"tgo kū q"tkdcn̄cq"t̄gej q0C"r ctvg" s wg"  
 ugi wg"cr tqh̄wp̄f c"guv̄"uki p̄k̄k̄ecf q<t̄gv̄tpe"<<tƆo lec"dl̄p<sup>a</sup> tk."o cu"dcugk̄/ug"pc"gzr m̄tc± q"  
 f cu"sk̄pv̄cu"r cter̄ḡcu"eqpv̄tr quvcu"cq"quƆpcv̄q"pc"pqv̄"Nf <



Figura 31: Interlúdio de "Dança das Cabeças" - seção E1 (Min. 06:48)"

"

Xko qu"cpvgtkqto gpvg"s wg"q" r ctcrgkko q" f cu" gutwwt cu" go "s wkpvcu" gxqec." go " Xknc/Nqdqu." cu"»r kcu" kpf "fi gpcu"r grc" uwc" uko r nekcf cf g<sup>344</sup> 0P q" ecuc" s wg" guvq" w' tcvcpf q." guvqu" grgo gpvqu" qeattgo " eqpvtcr quvqu" cq" quvkpcvq" kpvgtc kvgpv0C" vgpū q" cr nekcf c" pwo c" eqtf c" ecktdcf c" r ctc" ugt" chkpcf c" pc" pqvc" UQN." s wcpf q" chkpcf c" pc" pqvc" Nf ." qecukqpc" wo " vko dtg" s wg" tgo gvg" o cku" c" kput wo gpvqu" eqtf qh/plequ" f g" qtki go " 2 vplec" f q" s wg" cq" wplxgtuq" kf kqo <sup>a</sup> vkeq" f q" xkqn q0E qpwwf q." q" i guvq" go " s wguv q" ug" cr tqzko c" f guvq" wplxgtuq" pq" ugpvkf q" go " s wg" gzr mtc" q" eco kpj q" f g" wo c" gutwwt c" hkc" go " eqpvtcr quk± q" «u" eqtf cu" uqncu." o qvxxq" r grq" s wcn" q" quvkpcvq." clpf c" s wg" o cku" ci wf q" s wg" c" gutwwt c" go " s wkpvcu" go " f gvgto kpcf cu" r ctvqu." f gugo r gpj c" c" hwp± q" f g" dckzq" pc" r cuuci go 0' Q" eco kpj q" f cu" gutwwt cu" f g" s wkpvc" ugt<sup>a</sup> " q" ugi wkpvg<"

~Dd1C"~G71C"~H71C"~F90"~I 71C"~C7"~Dd71C"~E71C"~F71C"~G71C"~H71C"~H71C"~I 71C"~

" Xgo qu" c" hqto c± q" f g" wo " ceqtf g" F 90 " f wcpvg" c" uwdkf c" f cu" s wkpvcu" r ctcrgku" <

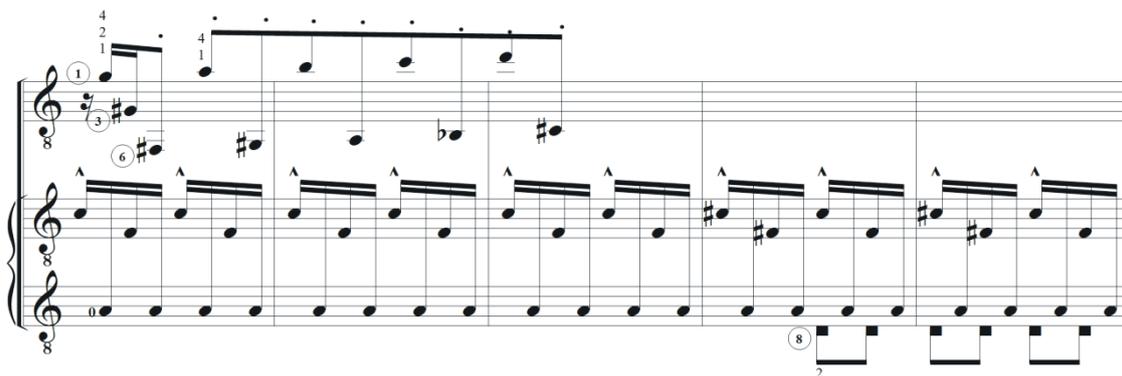


Figura 32: Interlúdio de "Dança das Cabeças" - seção E1 (Min. 06:52)

P q" o qo gpvq" go " s wg" ug" f ctkc" c" gutwwt c" H71C." I kuo qpvk" cetguegpvc" q" dckzq" pc" pqvc" T! ." q" s wg" i gtc" q" ceqtf g" f g" F 90 0' kvq" 2 " hgkq" eqo " c" v eplec" f g" o ctvgrwq<sup>345</sup> ." go " s wg" c" pqvc" 2 " r gtewkf c" eqo " c" o q" gus wgtf c" f ktgco gpvg" pq" dte± q" f q" kput wo gpvq0Q" wuq" f guc" v eplec" 2 " tgeqttgpvg" pc" qdte" f g" I kuo qpvk" g" ugi wpf q" Ucpvqu." gur grj c" q" f gupxqrxklo gpvq" f c" kpf gr gpf' pek" gvtg" cu" o qu." wo " cur gevq" f g" ugw' guvkq" kpvgrtgvwxq<sup>346</sup> 0' P q" gzgo r mq." I kuo qpvk" cr tqxgkc" c" r quk± q" go " s wg" ug" gpeqpvtc" c" gutwwt c" f g" s wkpvcu" pq" dte± q" f q" kput wo gpvq" r ctc" r gtewkt" c" pqvc" T! " mqecrk cf c" pc" qkcx c" eqtf c" f q" kput wo gpvq0"

<sup>122</sup> MOREIRA, G.F. 2013a, p. 29.

<sup>123</sup> Representado pelo símbolo .

<sup>124</sup> SANTOS, 2016, p. 128.

" Celo c'f guv'gustwmtc's wg'gZR wu'cpvgtkqto gpvg.'xgo qu's wg'j<sup>a</sup> 'wo 'uqmq'f g'xlqn q" eqpvtcr quv"eqo "wuq'f c'v<sup>2</sup> eplec'f g'qxgtf wddkpi O'Uwcu'htcugu'eqpukwgo "f g'eqo gpv<sup>3</sup> tkqu" o qf cku'qw'etqo<sup>a</sup> veku'eqphqto g'eco kpi c'q'grgo gpvq'kphgtkqt'f cu's wkpvcu'g'quvpcvq0

Cq'mpi q'f q'r gtewtuq'j cto 1/pleq.'j<sup>a</sup> "c'cf k<sup>-</sup> q.'pc'gustwmtc'kphgtkqt.'f g'wo 'i guvq" xqecni' tgerk cf q" r qt" P cp<sup>a</sup> "Xcueqpegrnu" s wg" r qvqpekrk c" dcucpvg" cu" w<sup>r</sup> kecu" tkdcku" gpxqmkf cu'pq"tgej q0'Vtcv/ug'f g'wo c'eqp'pwc'tgr gk<sup>-</sup> q'f g'uqpu'qpqo cvqr gkequ's wg" tgo gvgo "f k gvco gpvg" c" wo "kf kqo c" tkdcn" ewlc" f tco cvkcf cf g" eqo "s wg"<sup>2</sup> "go r tgi cf q" cetguepvc"wo c's wcrk cf g'tkwcr0'Q"gzegt vq"go "s wguv q"<sup>2</sup> "f kxgtucu'xg| gu'uqdt gr quvq'r grc" v<sup>2</sup> eplec'f g'qxgtf wddkpi "eqo "f kht gpvgu'cnwtcu."q's wg'go wrc'gung'co dkgpvgeqo r quvq'r qt" x<sup>a</sup> tkqu'öpcvqxquö0'Guv"i guvq"<sup>2</sup> "dcucpvg"eqo wo "pcu'r gthqto cpegu'f g'P cp<sup>a</sup> "Xcueqpegrnu0' Gpeqvtco qu."r qt"gzgo r mq."go "öCdqkquö."pq"<sup>a</sup> rdwo "Chk kcf gwu."g"öXq| guö."pq"<sup>a</sup> rdwo "Ucvf cf gu."cr<sup>o</sup> "f g"ugt" gzgewcf q"cq"xlxq"eqo "q"tgewtuq" f g'f grc{<sup>347</sup>0'Cr t gupvq" q" gzegt vq'f g'wo c'gZR gTk pek'eqpvc'f r qt'P cp<sup>a</sup> "Xcueqpegrnu'c'tgur gkq'f c'cs wku<sup>-</sup> q'f gung" i guvq."go "s wg'r wf go qu'kf gpv'kect'cu'u'ncdu's wg'grg"go kvg<""""

Gw'hm'cq"o glq'f g'wo c'htguc'pcu'r tqzko kf cf gu'g'pqxco gpvg'tedcnj gk'vqf qu" gugu'uqpu0'Gp<sup>v</sup> q'f g'tgr gpvg" c'ecdc±c'eqo g±q'w'c'hcrt'eqo ki q0'J cxlco "f wcu" xq| gu0'Wö c'g<sup>c</sup> "ci kcf c" g'ci tgu<sup>k</sup>c<öCj dc/f ki c."cj/dc/f ki c."cj/dc/f ki cö"<sup>348</sup>0 \*XCUEQP EGNQU."k<Dg{gt."4229.'r 073+0"

" | "r qu'kxgn'qdugtxct's wg"<sup>2</sup> "wo c'f cu'r tgqewr c±j gu'f g'P cp<sup>a</sup> "Xcueqpegrnu'c"dwec" r qt"wo c'cr tqzko c± q'f g"uwc"o Àkcc"eqo "vgo cu"eqo q"pcwtg| c" g'ewmtc"kp f gpc0' Eqo q"xlö qu'cq"mpu q'f c'r gus wku."gung"<sup>2</sup> "wo "r qpvg" f g'htvg"eqpxgti 'pek"eqo "qu" qdlgkxqu'gu<sup>2</sup> veku'f g'I kuo qpvk'Q'tgej q'cdckzq'kwut'c'cu'gueqij cu'f g'Xcueqpegrnu<

S wcpf q'ecpvq"go "o gwu'eqpegtvq'gw'xqmq'«u'o kpi cu'tc' gu."lo ci kpcpf q'cri q" r ctgek'f q'eqo "qu'cdqkqu"\*00'ecpvcpf q"go "f kht gpvgu'r ctvq'f q'eco r q0'Qw'gw' gwctgk'r gpucpf q'uqdtg'qu'p'f kqu'f q'Z kpi w'pq"Co c| qpcu0'Grgu'r quwgo "wo c" o cpgk'c" uko krt" f g'ecpvt" tgem gpvg" i tcxg." g" kuuq' kpur ktc" o gw' ecpvq" wco d<sup>2</sup> o 0<sup>349</sup>\*XCUEQP EGNQU."k<T qdkpuqp."4222.'r 032: +0"

" Xqngö qu" «u' gustwmtcu" r ctcgrcu" s wg' guv q" eco kpi cpf q" go "f k g± q" «" tgi k q" ci wf c0' Cr »u" r gteqttgt" f wcu" qkcxcu." tgej q" o quv'cf q" cv<sup>2</sup> "ci qtc." I kuo qpvk' cngtc" c"

<sup>125</sup> *Delay*: efeito eletrônico que consiste na repetição sonora, semelhante ao fenômeno do “eco”.

<sup>126</sup> Tradução do autor: I went to the middle of a nearby forest and again worked all these sounds. Then suddenly the cabaça began to speak to me. There were two voices. One was agitated and aggressive: “Ahba-di-ga, ah-ba-di-ga, ah-ba-di-ga”.

<sup>127</sup> Tradução do autor: When I sing at my concerts I go back to my roots, imagining something like four aboios (...) singing out in different parts of the field. Or I'll think about Xingu Indians in the Amazon. They have a similar way of chanting real low, and that inspires my singing too.”

gutwwtc'f g's wkpvcu'r etc'wo c'gutwwtc'f g't'u'pqvcu's wg'eqpv'o 'wo 'kpvgtxcmq'f g's wctw'  
 g"qwtq'f g's wkwvc."qw'uglc."wo c"lpxgtu-q'f c'gutwwtc'cpvgtkqt."c's wcn'ug'cf lekqpc"wo "  
 kpvgtxcmq'f g'qkxc<

"

(♩=♩.)

Figura 33: Interlúdio de "Dança das Cabeças" - seção E1 (Min. 07:42)"

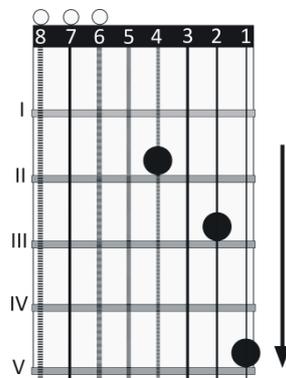


Figura 34: Diagrama: Estrutura formada por intervalos de 4J e 5J no violão. "Dança das Cabeças" - seção E"

Cuiko .\vgtgo qu'c'hqto c'cr tguwpvc'c'ceko c.'s wg'ugi wkt<sup>a</sup> "q'r gtewtuq'j cto 1/pleq'f g"  
 o cpgk'c' ugo grj cpvg" «" gutwwtc" f g" fvcu" pqvcu" s wg" cpvgegf g0' Eqpwf'q." I kuo qpvk'  
 cetguepvc"cq"qukpcvq"cu'pqvcu'i txcgu"Nf "g"O K's wg'u-q"vqecf cu'f g'hqto c"lpxgtxcmf c."  
 o cu'f gxkf q" «"t<sup>a</sup> r kf c'r cuuci go ."hwpekqpc" "eqo q"wo c"dcug"uqpqtc"kpvtgo kqpv"sg"  
 eqpvtkdwk' r etc" cr tqhwpf et" cu" tgo kuug'gu" vtdcku' f q" vtej q0' Uqo cf q" c" guvg" xkqn q."  
 I kuo qpvk'cetguepvc."r qt'o gkq'f g"qxgtf wddkpi ."cni wo cu'pqvcu'ci wf cu."eqo q"q"Ti' ."pq"  
 ecuq'f q"gzgo r mq."s wg'hwpekqpc" "eqo q"wo c'cf kē-q" f g"eqtgu"cq"vtej q0'Q"r gtewtuq"

j cto ½pleq"go r tgi cf q."s wg"ewno kpc"pwo "cwcs wg"cq"ceqtf g"hpcri"q"eguuct"fc"cxkcf cf g"  
t"fo lec"fq"tgej q"ugo gñj cpvg"«"ug± q"F."<sup>2</sup> "q"ugi wkpvg<

~F 7 IC 7"~G 7 IC 7"~H 7 IC 7"~I 7 IC 7"~C 7"~Dd 7 IC 7"~E 7 IC 7"~"  
~F 7 IC 7"~G 7 IC 7"~H 7 IC 7"~G 7 IC 7"~H"~G 7"~F 7 IC 7"~"

F cu"gutwwtcu"s wg"eco kpj co "r ctcrgmo gpvg"cq"dtc±q"fq"xkqn q."tguucnq"s wg."  
cr gut"fc"r quukdkcf cf g"fg"ektct"qu"kpvtxcnu"i gtcf qu"go "tgrc± q"cq"Nf."hlec"gxkf gpvg"q"  
r tqegf ko gpvq"o wulecn"go r tgi cf q"r grc"eqpukwkw± q"fg"wo "f gupj q"pq"dtc±q"fq"xkqn q"q"  
uwc"rkxtg"gzr mtc± q"q" "eqpvtcr quk± q"«u"pqvcu"r gf cku."pq"ecuq."gzgewcf q"r gñj"qukpcvq0'  
G"pqxco gpvg"r qf go qu"gpqvtct" wo "r ctcrgm" go "Xlmc/Nqdqu0' Ucnqu" f guetgxg" wo "  
r tqegf ko gpvq"pq"s wnc"etk± q"fg"gpvk cf gu"j cto ½plecu"uko <sup>2</sup> vlcu"vgo "r qt"hpcrik cf g"c"  
tgkgtc± q"fg"grgo gpvqu"kpvtxcrcu"r ctvk"fg"wo "r qpva"fg"r ctvk"cu"gu<sup>9</sup> xgn"s wg"ugt<sup>a</sup> "  
f geqo r quvq"uko gvtleco gpvg<sup>34</sup>: 0"

" Eqo q"l<sup>a</sup> "hqk"fkq."qu"vgo cu"cr tguvpvf qu"pqu"kgpu"cpvtkqt gu."ug±, gu"F" g"G."  
eqpukwgo "wo "eqtr q"hzq"fg"pvtq"fc"gutwwtcf"fc"o Àulec"õF cp±c"fcu"Ecdg±cuõ."fg"htqo c"  
s wg"vco d<sup>2</sup> o "qeqtgo "pqu<sup>a</sup> ndwpu"Crmt c"fq"Uqn"q"Eqtc±, gu"Hwwtkncu"cr<sup>o</sup> "fg"vq"cu"cu"  
r gthqto cpegu"cq" xkxq"cr tgekf cu."eqo q"LC//DĀj pg" Dgt rko 0' Qu" tgej qu"s wg"ugi vgo "  
xctkco "dcuvcpg"fg"wo c"xgtu q"r ctc"qwtc."o cu"ug"cr tqzko co "pq"ugpvk"q"go "s wg"ug"  
dcugkco "go "o qo gpvqu"vgzwtcku"eqo "o cvgtkn"j cto ½pleq"o qf cr0' Cetgf kq"s wg"<sup>2</sup> "wo "  
o qo gpvq"fg"rdgtf cf g"etkcxk"r ctc"qu"o Àulequ."ewlq"o gkq"gueqñ kf q"<sup>2</sup> "c"gzr mtc± q"fg"  
vgzwtcu0'Rqt"guv"o qvqxq."guvcu"uqpqt kf cf gu"guv q"ci twr cf cu"pwo "eqplwpvq"s wg"ej co gk"  
fg"Nxt g."r qu"kf gpvkleq"pgru"wo "cr gñj"«"etk± q"gur qpvpgc0'Cr gut"fc"kpvgpuk cf g"fg"  
gxgpvqu."r ctgeg"s wg"q"vgo r q"hlec"go "ugi wvf q"r rcpq."r tkxkñi kcpf q"q"ugpvko gpvq"fg"qu"  
ghkqu"ecwcf qu"r grcu" f hgtgpvqu"eqmcc±, gu"o qf cku0' P guvg"r qpva."cr tqzko c/ug"fc"  
gu<sup>9</sup> vlc"r tguvpv"pcu"r tqf w±, gu"fc"GEO "Tgeqtf u<"vgo "c"xgt"eqo "gur c±qu."eqo "gur c±qu"  
j cdk<sup>9</sup> xgku"s wg"cdtc±co "qu"qwxkpvgu0' Uqpu"ug"qt ki kpcu "pq"ukñ pekq."g"uwc"o gvc"<sup>2</sup> "c"  
tgxgtdgtc± q"q"o gvco qthqug"i gtcf c"pqu"qwxkpvgu<sup>34</sup>: 0'

Eqpwwf q."<sup>2</sup> "ko r qtvcpg"tguucnct"s wg"Nxt g"ecttgi c"q"ugpvk"q"rkgtcn"fc"r crxtc<  
I luo qpvk"ug"fa "q"fk gkq"fg"r gteqttgt"qu"o cku" f hgtgpvqu"eco kpj qu"go "eqpvtcug"eqo "c"  
o wulecnk cf g"pqtf gukpc."vgo c"egpvtcn"fc"qdtc0'Ekq"q"gzgo r m"fc"fk i tguu q"cdtwr w"r ctc"

<sup>128</sup> SALLES, 2009, p. 52.

<sup>129</sup> RÜEDI, 1996, p.27-34. Tradução do autor: "It has to do with spaces, with inhabitable spaces those that embrace listeners. Sounds originate in silence, and their goal is the reverberation and metamorphosis generated in listeners"."

q"vgo c"f g"õCs wetgr"f q"Dtcukrö."f g"Ct{ "Dcttuq."pwo "uj qy "cq"xlkxq"go "3; ; 8<sup>352</sup>0P gung"  
 r qpva."r qf go qu"hc| gt"wo "r ctergrnq"eqo "c"o Àlec"f g"Erwf g"F gdwuu{ .pc"s wcn"ugi wpf q"  
 O qrkpc." õc" gZR mte± q" ug" f<sup>a</sup> " pc" ¶pko c" tgrn± q" gptg" vgz wtc" go " eco cf cu" g" cu"  
 r quukdkkf cf gu"f g" guwcdgrgelo gpvq"f g"egpvtqu"tghgtgpekcku"f g"r qnctk c± qö<sup>353</sup>0Rqt vpvq."  
 pc"i txc± q"s wg"cpckuco qu"pguvg"tcdcnj q."c"õf cp±cö"eqpukng"pwo "ucnq"lps wkgvq"f qu"  
 ugtv, gu"f q"Dtcukr tqhwpf q"cq"i<sup>2</sup> nkf qu"j qtk qpvgu"f g"Quq0"''''

Cq"qdugt xct"qu"f kœqu"i txcxf qu"go "o gcf qu"f qu"cpqu"3; 92u."2 "r quufkgn"pqvct"  
 wo c"ectcevt¶luec"kpvt guucpvg"f g"uwc"qdtc"go "i gtr0'I kuo qpvk'r ctgeg"ug"cf cr vct"«u"  
 r quukdkkf cf gu"qhgtgekf cu"r grnq"o gkqu0'Rtko gkco gpvg."pq"ecuq" f q" tcdcnj q" eqo " qu"  
 f kxgtuqu"kpvt wo gpvu"o wulecku"s wg"go r tgi c" go " uwc"r gthqto cpeg."qdugt xco qu"s wg"  
 I kuo qpvk'ugo r tgi"i wctf c"cu" f gxf cu"tgrn±, gu"eqo "ugw"kf kqo cvkuo q"kpvt gpvg0'Xkqn q."  
 r kcpq."hrwcu."uj gpi<sup>354</sup>."nrko dcu."ukxt00'Ego q"ug"q"ugw"o gkq" f g"etk± q"r ctvkuug" f q"  
 r t»r tk"kf kqo cvkuo q"õecf c"kpvt wo gpvq"vgo "uwc"r t»r tk"r gtuqpcrkf cf g"s wg" f gxg"ugt"  
 tgr gkcf c." r qt"gzgte¶kq" f g" rkdgtf cf gö<sup>355</sup>0' F c" o guo c" o cpgkc." uwc"i txc±, gu" pq"  
 o gtecf q" hqpi t<sup>a</sup> hleq" pcelqpn" dgo " eqo q" uwc"r cuuci gpu" r grnq" GWC." r quuwgo " c"  
 ectcevt¶luec" f g"o cuukc"wk k c± q" f g"kpvt wo gpvu"o wulecku" f kxgtuqu."r ctegtkcu"eqo "q"  
 i twr q"Cecf go k" f g" F cp±cu" g" wuq" f g" vgz wtcn'qts wgvtn"cq"r cuuq"s wg"qu" f kœqu" f c" GEO "  
 Tgeqtf u"tc| go "wo c"ectcevt¶luec"eco gt¶luec"ó" g"uqrkuc."go " f kxgtuqu"ecuqu"ó" r t»r tku"  
 c"guvc"i txcxf qtc."s wg"ug"cr tqzko c" f q"ugi o gpvq" f q"lc| | "gwtqr gw0"

Xqngq qu" «" cp<sup>a</sup> nkug" f g" õF cp±c" f cu" Ecdg±cuö0' Rt gwpgf q" cr tqhwpf ct" wo "  
 r qweq" pqu" r tqegf ko gpvu" go r tgi cf qu" pc" uqpqt kf cf g" Nxt g" g" o quvtct" c" uwc"  
 cr tqzko c± q" cq" õUqo " GEO õ" r qt" o gkq" f g" eni wo cu" r cuuci gpu" gztc¶f cu" f qu"  
 kpvt nÀf kqu" vgz wtcu" s wg" eqpvt cuwo " gptg" uk' g" eqo " qu" o qo gpvu" ecrcf qu" pc"  
 o wuleckf cf g" pqt f guvkpc0'Q"gz go r nq"cdckz q"<sup>2</sup> wo "gzegt vq" f q"kpvt nÀf kq" s wg"ugi wg"  
 c"ug± q"G."cdqtf cf c"cpvt kqto gpvg0'

<sup>130</sup> Gravação no evento Kaiser Bock Winter Festival, 1996. Disponível em [www.youtube.com/watch?v=K1EwZPvdmvw](http://www.youtube.com/watch?v=K1EwZPvdmvw) <acesso em 26/06/2017>.

<sup>131</sup> MOLINA, 2011, p. 75.

<sup>132</sup> Acredito que Gismonti tenha utilizado este instrumento na música "bambusal", no álbum *Dança das Cabeças*. Justifico esta suposição no Capítulo 2, nota de rodapé nº28.

<sup>133</sup> GISMONTI, 2017.

Figura 35: Interlúdio de "Dança das Cabeças" - seção F1 (Min. 08:02)

Qdugt xco qu"pq"gzegt vq"s wg"l kuo qp k'ctr glc"nkt go gpvg" c"ecf ' pekc"eqpukw" f c" r gmqu"ceqtf gu"~C\*, +~F"~j cto 1/plequ"~I o 9\*33+"~Euwu"~<~>"s wg'r qf g'ugt "gpvgpf kf c" f g" o cpgkt c"vqpen'cpcnkucf c"eqo q"~K~K"~j cto ~K6 1/XK~Xuwl/XK~0'Rqf go qu"vc±ct" wo "r ctermq"eqo "c"xgtu~q" f g"Eqtc±; gu"Hwmt knacu."cr tguqvcf c"r qt"O qtgtc<sup>356</sup>. "ewlq" kpvtnÀf kq"2 "dcugcf q"pc"ecf ' pekc"~C"~I "H"~C"~<~>"qw'uglc."q"H'tgrk c" c"hw± q" f g"/XK0' Eqpwf q."r ctgeg"o cku'cegtvcf c"wo c"cp<sup>a</sup> rkug" f guvg"tgej q" c"r ctvt " f g"wo c"cp<sup>a</sup> rkug"o qf cn" xgpf q/ug" guvgu" f qku" Ànko qu"ceqtf gu" f gpvt q" f qu"eco r qu"j cto 1/plequ" hqto cf qu" r grq" o qf q"Nf "g>rk0Q"eqo r cuuq"r tggpej kf q"eqo "j cto 1/plequ"ug"eqo r qtvc"eqo q"wo c"œeqt" vgz wtrb"s wg"cegpwc"guvc"r gtegr ± q" f q"tgej q0"

" Wo c'ectcevtg"vkec"s wg'r gtr cuuc"vqf q"q" f kueq."o cu'hkec"dcuvcpg"gxkf gpvg"pguvcu" r cuuci gpu." 2" c" uqpqt kf cf g" f c" i txc± q." ewlc" ecr vc± q" r tkkrgi kc" qu" j cto 1/plequ" kpgtgpvu"cq"uqo "ceÀnkeq."g"vco d<sup>2</sup> o "r grc"co dk' pekc"s wg"eqmec"qu"o Ànkequ" f kcpvg" f q" qwxlpvg"s wcpf q"q"tgi kvtq"2 "cr tgekc f q"go "gs wkr co gpvq" f g"cn c"hf grkf cf g0'Guvc"2 "wo c" f cu'dwuecu" f g"O cplhtgf "Glej gt'pcu"r tqf w±; gu" f c"GE0 "Tgeqt f u" g"s wg"ug"vqtpqw"wo c" f g" uwcu"r tlpekr cku"o ctecu"~õGzr tguuct" g"r tqr qtekqpt "tgrkf cf g"ceÀnkec" c"ecf c"i guvq." c" ecf c"kpur kt c± qö<sup>357</sup> OI kuo qp k'f guet gxg"guvcu"ectcevtg"vkecu<

<sup>134</sup> MOREIRA, 2016, p. 121.

<sup>135</sup> EICHER, 2007, p. 9. Tradução do autor: "express and give acoustic reality through a single gesture, a single intake of breath".

! "ppf g" gu<sup>358</sup> "q" Vcrgpv' Uwf lk. "s wg. "go "xgl "f g" vgt" o cvgtkri' cduqt xgpv. "vgo " cet<sup>136</sup> hlequ" s wg' tghrgvgo "q" uqo O'Xqe~ "p~ q" vgo "s wg" r 1/2 "ghgkq" f g" geqO'Q" guvAf lk" kpvgtq" <sup>137</sup> "e-o ctc" f g" geq. "o cu" q" uqo "p~ q" go dqr. "hlec" erctq. "f b r kf qO' " wo " eqpegkq" f hgtgpv" f g' i txcctO'f KUQP VK'K<LQTP CN'F Q'DTCUKN."3; 9: -0

Eqpwwf q. "wo "s wguvqp<sup>a</sup> tkq" gp<sup>x</sup>kc<sup>f</sup> q" c<sup>q</sup> gpi gpj gk<sup>t</sup> q" f g' uqo "s wg" tcdcnj qw'pq" f k<sup>ue</sup>q. " Lcp" Gtkm' Mqpi uj cwi. " tgxgmw" s wg" *Fcp± "f cu" Ecdg±cu* " hqk' i txc<sup>f</sup> q" pwo c" r ctv<sup>g</sup> " ão qtvcö<sup>358</sup> "f q" guvAf lk. "hrc<sup>pf</sup> q" go "vgt<sup>o</sup> qu" ce<sup>À</sup> hlequ. "r gm" o qv<sup>k</sup>q" f g' ugtgo "cr gpcu" f qk<sup>i</sup> " o À<sup>h</sup>lequO' F guv" hqto c. " vqf c" c" co dk' pek<sup>c</sup> " qwxk<sup>f</sup> c" <sup>2</sup> " f geq<sup>tt</sup>gpv" f g" r tqegu<sup>co</sup> gpv<sup>q</sup> " f g" guvAf lk" pq" o qo gpv<sup>q</sup> "f c" o kzci go. "r t<sup>l</sup>pek<sup>c</sup> cm<sup>o</sup> gpv<sup>g</sup> "r g<sup>nc</sup> "eqo dk<sup>pc</sup>± q" f g" f kxgt<sup>ucu</sup> "t g<sup>xgt</sup> d/ o cej k<sup>pgu</sup><sup>359</sup> O'Ku<sup>u</sup> "pqu" r<sup>gxc</sup> "c" r gpuct "s wg" G<sup>lej</sup> gt" qr g<sup>tc</sup> "uc<sup>ru</sup> "s wg" r quu<sup>wgo</sup> "wo c" co dk' pek<sup>c</sup> " pcw<sup>tcn</sup> "r tqr <sup>138</sup> f<sup>ek</sup> "c" cdq<sup>tf</sup> ci go "eco g<sup>t</sup> <sup>139</sup> h<sup>lec</sup> "f g" u<sup>wcu</sup> "r tqf w<sup>z</sup> gu. "g" c<sup>q</sup> "o guo q" vgo r q" eqo " ugw' h<sup>k</sup>q" eqp<sup>vt</sup>qr<sup>g</sup> "pq" o qo gpv<sup>q</sup> "f c" o kzci go O'G<sup>ug</sup> "ug<sup>tk</sup> "cl<sup>pf</sup> c" wo "c<sup>vt</sup>kd<sup>wq</sup> "dcu<sup>cpv</sup>g" ect<sup>q</sup> "c" wo c" o À<sup>h</sup>lec" go "s wg" j<sup>a</sup> " d<sup>qc</sup> "f qu<sup>g</sup> "f g" et<sup>k</sup>± q" pq" o qo gpv<sup>q</sup> "f c" i txc<sup>±</sup> q. " eqo q" qu" r tqeg<sup>f</sup> ko gpv<sup>q</sup> "f g" ko r tq<sup>x</sup>k<sup>uc</sup>± qO' Cr qp<sup>v</sup>cp<sup>f</sup> q" wo c" eqp<sup>gz</sup> q" gp<sup>vt</sup>g" c" co dk' pek<sup>c</sup> "g" u<sup>gw</sup> " t<sup>gu</sup>w<sup>ncf</sup> qu" gu<sup>v</sup> <sup>140</sup> h<sup>lequ</sup>. " H<sup>qt</sup>f j co " ch<sup>to</sup> c< " ãk<sup>p</sup> " Er<sup>nu</sup>le" GEO " U<sup>v</sup> r<sup>g</sup>. " u<sup>ko</sup> r r<sup>kh</sup> {k<sup>pi</sup> " v j" g" uqwp<sup>f</sup> uecr g' } cf "cm<sup>qy</sup> gf "v j" g' r<sup>nc</sup> { g<sup>tu</sup>v<sup>q</sup> "h<sup>wgp</sup> "o qt<sup>g</sup>u { o r c<sup>vj</sup> g<sup>v</sup>lec<sup>m</sup> { "v<sup>q</sup> "g<sup>cej</sup> "q<sup>vj</sup> g<sup>tö</sup><sup>35</sup>: O'

Qwtq" ghgkq" r t<sup>g</sup>u<sup>gpv</sup>g" pq" v<sup>ko</sup> dtg" f q" x<sup>kqñ</sup> q" f g" *Fcp± "f cu" Ecdg±cu*<sup>2</sup> "q" r<sup>j</sup> <sup>141</sup> c<sup>ugt</sup><sup>35</sup>: O'G<sup>ug</sup> " ghgkq" gu<sup>3</sup> "r t<sup>g</sup>u<sup>gpv</sup>g" f g" o c<sup>pg</sup>tc "dcu<sup>cpv</sup>g" u<sup>wk</sup>i go "r t<sup>v</sup>leco gpv<sup>g</sup> "v<sup>f</sup> cu" cu" h<sup>k</sup>q" cu" f g" x<sup>kqñ</sup> q. "o cu"<sup>2</sup> " k<sup>pv</sup>g<sup>u</sup> h<sup>lec</sup> f q" go "f g<sup>v</sup>to k<sup>pcf</sup> qu" o qo gpv<sup>q</sup><sup>362</sup>. "ppf g" r ct<sup>geg</sup> "c<sup>wct</sup> "go "eq<sup>pl</sup>w<sup>pv</sup>q" eqo "q" t<sup>v</sup>cxo gpv<sup>q</sup> " v<sup>z</sup> w<sup>tcn</sup> f c" j cto q<sup>pk</sup> "o qf c<sup>n</sup> r c<sup>tc</sup> "c" i g<sup>tc</sup>± q" f g" v<sup>r</sup> lecu" s wg" u<sup>g</sup> "t<sup>g</sup>nc<sup>ek</sup>q<sup>pc</sup> "eqo "c" o w<sup>le</sup>cr<sup>kf</sup> cf g" h<sup>wk</sup>q<sup>o</sup> O'G<sup>ug</sup> " ghgkq" l<sup>a</sup> " g<sup>tc</sup> " g<sup>zr</sup> r<sup>qt</sup>cf q" r qt" I k<sup>uo</sup> q<sup>pv</sup> "pq" x<sup>kqñ</sup> q" f g<sup>uf</sup> g" *Cecf go k "f g" Fcp±cu* " k<sup>pen</sup>w<sup>k</sup>g" go "eq<sup>pvz</sup>qu" c<sup>q</sup> "x<sup>kq</sup>. "c<sup>vt</sup>cx<sup>2</sup> u<sup>f</sup> q" o »f w<sup>vq</sup> O w<sup>V</sup>tp<sup>q</sup> "D<sup>k</sup>R<sup>j</sup> c<sup>ugt</sup>. "s wg" f k<sup>xf</sup> g" q" u<sup>l</sup>pc<sup>n</sup>o q<sup>pp</sup>q" f q" k<sup>put</sup>wo gpv<sup>q</sup> "et<sup>k</sup>cp<sup>f</sup> q" f h<sup>gt</sup>gp<sup>v</sup>u" eqo dk<sup>pc</sup>± q<sup>u</sup> "f q" ghgkq" go "gu<sup>2</sup> t<sup>gq</sup><sup>363</sup> O'Eq<sup>pw</sup>f q. "g<sup>ps</sup> w<sup>cpv</sup>q" p<sup>guc</sup>u" r tqf w<sup>z</sup> gu" g<sup>tc</sup> "w<sup>kk</sup> cf q" f g" o c<sup>pg</sup>tc "k<sup>pek</sup>u<sup>xc</sup>. "u<sup>cw</sup>tc<sup>pf</sup> q" q" v<sup>ko</sup> dtg" f q" k<sup>put</sup>wo gpv<sup>q</sup>. "go " *Fcp± "f cu" Ecdg±cu*<sup>2</sup> "w<sup>kk</sup> cf q" eqo q" wo "eqo r r<sup>go</sup> gpv<sup>q</sup> "c<sup>q</sup> "v<sup>ko</sup> dtg" er<sup>ct</sup>q" f q" x<sup>kqñ</sup> q" l<sup>a</sup> "g<sup>zr</sup> qu<sup>v</sup><sup>364</sup> O' C" r t<sup>g</sup>u<sup>gp</sup>± c" f q" r<sup>j</sup> <sup>142</sup> c<sup>ugt</sup> "pq" r<sup>lwo</sup> "go "s w<sup>guv</sup> q" t<sup>gr</sup> t<sup>g</sup>u<sup>gpv</sup> "wo "o qo gpv<sup>q</sup> "k<sup>pv</sup>to gf k' tk<sup>q</sup> "pc" q<sup>dtc</sup> "f g" I k<sup>uo</sup> q<sup>pv</sup> "r ct<sup>v</sup>cp<sup>f</sup> q" f c" h<sup>qt</sup>v<sup>g</sup> "g<sup>zr</sup> r<sup>qt</sup>c<sup>±</sup> q" f qu" ghgkq" u" g" k<sup>put</sup>wo gpv<sup>q</sup> "g<sup>rg</sup>t<sup>l</sup> /p<sup>lequ</sup> "s wg" o c<sup>tec</sup> "qu"

<sup>136</sup> Termo que se refere à baixa quantidade de reverberação.

<sup>137</sup> *Reverb-machines*: nome dado a equipamentos eletrônicos para inserção do efeito de ambiência.

<sup>138</sup> FORDHAM, 2007, p. 15.

<sup>139</sup> *Phaser*: efeito sonoro que emprega curtos atrasos do sinal original em relação a um sinal repetido, gerando cancelamento de fases. Fonte: [www2.eca.usp.br/prof/iazzetta/tutor/audio/efeitos/effx.html](http://www2.eca.usp.br/prof/iazzetta/tutor/audio/efeitos/effx.html) <acesso em 27/06/2017>.

<sup>140</sup> Estes trechos estão notados na partitura com o símbolo ~ (ph.)+.

<sup>141</sup> Revista Música, 1978, p. 21.

<sup>142</sup> Como abordei no Capítulo 2, a exploração destes efeitos sonoros também é uma das características das produções da ECM. Veja-se, por exemplo, a produção do guitarrista John Abercrombie. Contudo, seu uso é empregado de modo bastante particular e há uma parcela de produções que se aproximam de um contexto totalmente acústico.

<sup>a</sup>ndwpu'cpvgtkqtgu'c"Fc±cf'cu'Edg±cu'g'wo 'etgægpvg'chruco gpvq'f'gug'kr q'f'g'ðgepqmî kô'q"  
 swg"1<sup>a</sup>"2"qdugtxcf q"go "Uqn'f'q"o gk'f'k"l'Ucrcko 0P q"gzgo r nq"cdckzq."r qf go qu'qdugtxct"ç"  
 wkrk c± q'f'q"rj'cugt'êqo q'eqo r ngo gpvq."çtcx<sup>2</sup>uf'c'v'eplec'f'g'qxgtf'wddkpi <

"

6 | 08:42

"

Figura 36: Interlúdio de "Dança das Cabeças" - seção G (Min. 08:42)''

" Qdugtxco qu'pguc'r cuuci go "qu'o guo qu'r tqegf kô gpvqu'go r tgi cf qu'pc"ug± q"H"  
 swg"cr t gugpvk'cpvgtkqto gpvg'Q"v'gej q"eqpukug'pwo "r gtewtuq"j cto 1/pleq"s wg'r qf g'ugt"  
 tgrækqpcf q'vcpvq"pwo "eqpvz vq"vpcn'eqo q"o qf cn"gxqecpf q"ó"vqo cpf q'ug"ç"ugi wpc"  
 qr ± q"ó"cu's wkrk cf gu'uqptcu'f qu'o qf qu'kr kq \*3.4o .5o .6.7.8o .9o +go "Dd9O ~"  
 H0 IC ~kr kq"o clqt"go ~C<sup>d35+</sup>~3.4o .5O .6.7.8o .9o +0Ugi wg'ç'gutwwtc'j cto 1/plec<

~C"~Cuwu"~C9O ~F"~Dd9O ~H0 IC ~C7~C<sup>\*35/+</sup>~C<sup>\*35/+</sup>C"~F"~F"~

" Qwtc" vgz wtc" r grc" s wcn' qu" kpvgnÀf kqu" f g" òF cp±c" f cu" Ecdg±cuò" r quwkk' wo c" ectcevgtÀklec" cvqpcn" pq" ugpvkf q" go "s wg" qu" ceqtf gu. "eqpvter quxqu" pqxco gpvg" cq" r gf cni Nf . 'r ctgego "eco kpj ct" etqo <sup>a</sup> klec" g" cmgcvtkco gpvg" eqo "wo c" hwp± q" tÀfo kcc<"



Figura 37: Interlúdio de "Dança das Cabeças" - seção I (Min. 09:55)."

P guvc" ug± q." c" cmgcvtkgf cf g" gxqec" cu" v»r lecu" tgrækqpcf cu" eqo " c" o Àklec" eqpvgo r qt-pgc." r tkpek cm gpvg" go " hki wtc±, gu" tÀfo lecu" f kxgtucu" s wg" x- q" cñ o " f cu" vgtelcpu" o quctf cu" pq" tgej q" f q" gz go r nq0XkpegpvRgtulej gwkk" go "ugw'rkxtq" c" tgur gkq" f c" o Àklec" eqpvgo r qt-pgc." f ghpg" r tqegf ko gpvq" ugo grj cpvg" eqo q" òWuq" Rgtewuukxq" f c" J cto qpk<cegpqu" r qf go "ugt" r tqf w kf qu" r qt" s wcn wgt" o cvgtkn' s wg" ej co g" c" cvgp± q" c" uk' o guo q" cvcx<sup>2</sup> u" f g" r tguu q. " f wtc± q. " cmwtc. " s wcnkf cf g" f g" vko dtg. " xcmqt gu" tgrækkqu" f g" j cto qpk. " qw'tgr gvkk± qö"<sup>365</sup>0

Eqpvwf q. " cr gpcu" pqu" eqo r cuuqu" o quctf qu" pc" hki wtc" celo c. " c" o ctec± q" f guvcu" vgtelcpu" r qf g" wo d<sup>2</sup> o " gzgewct" wo c" tgo kuu q" «u" v»r lecu" vtdcku" qw' chtq0' Wo c" kf gkc" kpvgtguucpv" wo d<sup>2</sup> o . " s wg" r qf g" tgr tguvct" o grj qt" c" pcwvtgl c" f guvg" r tqegf ko gpvq. "<sup>2</sup> eqmefc c' r qt' I qf q{<

P c" ko r tqxkuc± q. " pwo " r tko gkq" o qo gpvq" I kuo qpvk' ug" f gr ctc" eqo " q" ecqu. " r ctc. " c" ugi wkt. " ugrgekqpc" t" grgo gpvqu" j gvtqi 'pgqu" g" qti cpk<sup>a</sup> /nqu" pwo " ògur c±q/ rko kcf qö" qpf g" i cpj co " hqto c" g" cwqpqo k" g" zrtguukc0' Eqmefc q" pwo c" ukwce± q" go " s wg"<sup>2</sup> " qdtki cf q" c" hwpkekqpc" c" r ctvt" f q" ecqu" g" f gr qku" pwo c" qti cpk<sup>c±</sup> q" f q" ecqu. " q" eqo r qukqt" ug" cdtg" r ctc" hqt±cu" hwwtcu. " cttkuec/ug" ko r tqxkucpf q0Cttkuecpf q/ug. " f gueqdtg" r qv' peku" g" guucu" r qv' peku"<sup>2</sup> " s wg" x- q" hc| gpf q' uwcu" vtcpuhqtto c±, gu' qw' q" eqo g±q" f g' vtcpuhqtto c±, gu0P guug" r tqeguug" f g" ko r tqxkuc± q" go " s wg" I kuo qpvk' ug" rkdgtc" f cu" hqto cu" f g" eqo r tggpu q" f g" o wpf q" cpvgtkqtgu. " eqpuqkf c/ug" wo " pqxq" vgttk»tkq" #1 QF Q[ . " 4222. " r 0' 7: " cr w' " Crilpq" ( " Nko c. " 4233-0)

<sup>143</sup> PERSICHETTI, 1961, p. 220. Tradução do autor: "Percussive use of Harmony: Accents may be produced itself through stress, duration, pitch level, the quality, relative harmonic values, or repetition".

"C'tgo ku q «u»r lecu'tkdcku'qw'chtq 'co d<sup>2</sup> o "qeqtg'pc'ug± q'M'pc's wcn'xgo qu"  
 r t g u g p ± c " f g " t k o q " v g t p <sup>3</sup> t k q " g " v s w g u " e q p v p w q u " f q " e c z k ' s w g " u g " c u u g o g r j c o " c q " r c w ' f g "  
 e j w x c . ! p u t w o g p v q " e q o " g u v g ' r q v g p e k n t g v t l e q < "



Figura 38: Interlúdio de "Dança das Cabeças" - seção K (Min. 12:23). "

" C"j cto qpk"eqpukwk/ug"f c"uwegu q" f qu"ceqtf gu" ~C o 9\* . "33+" ~F o 9\* . "33+" IC" ~θ  
 Vtcx/ug" f g" o cku" wo " ecuq" f g" o qxko gpvq" r ctcrgnq" c" r ctvt" f g" wo c" hqto c" s w g" u g"  
 o qxko gpv r g r j d t c ± q " f q " l p u t w o g p v q < "

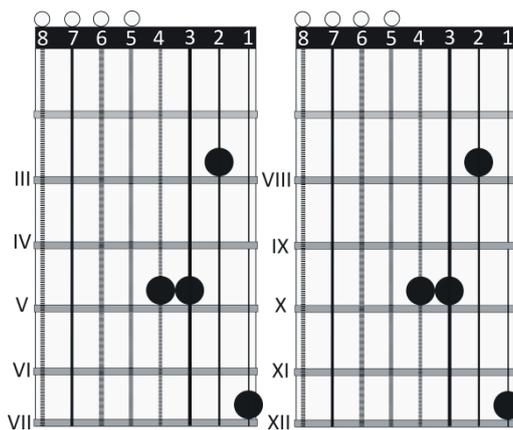


Figura 39: Diagrama: padrão empregado no Interlúdio de "Dança das Cabeças" - seção K

Rqt'hko . "cr t g u g p v q " o c k u " f q k u " t c ± q u " e c t c e v g t f u l e q u " f q " g u v k n q " f g " G i d g t v q " I k u o q p v k "  
 s w g " h t g s w p v g o g p v g " g u v q " u q o c f q u " c q " n p i q " f q u " i g u v q u " g z g e w c f q u " g o " u w c " o À l e c < " c "  
 g z r n t c ± q " f c " k p f g r g p f ' p e k c " g p v t g " c u " o " q u " g " f g " v k o d t g u " p q " e q p x g p e k q p c k u " c q "  
 l p u t w o g p v q 0 G u v g u " i g u v q u " u g " g x k f g p e k c o " g o " t g e j q u " p q u " s w c k u " q " o À l e q " r t q i t c o c " w o c "

ndgtf cf g"etkvcxc."eqo q"pq"ecuq"go "s wguv q0! "ltgs wgpvg" c" wkk c± q" f g"grgo gpvqu"  
 eqo q" rqrktko kc" g" vko dtgu" r gteuukqu." swg" tgo gvgo ." pqxco gpvg." c" wrr lecu"  
 tgrækqpcf cu'eqo "qu'wpxgtuqu'tkdcn'g'r qr wrct. 'eqo q'pq"gzgo r m'cdckzq<"

\* Mão direita: encostar a unha do dedo polegar nas cordas 5 e 6 (ponta e corpo, respectivamente)  
 Mão esquerda: toca as notas indicadas através de tapping.  
 \*\* Mão direita: encostar o corpo da unha do dedo indicador na corda 1 e movimentar em direção ao cavalete, enquanto os dedos médio e anular tocam a corda.

Figura 40: Interlúdio de "Dança das Cabeças" - seção I (Min. 09:32). "

" P c" o - q" gus wgtf c." j a " c" r gteuu - q" f cu" gum wwtcu" go " s wetcu" g" qkxcxc." co dcu"  
 eqpukwff cu" f g" hqto c" r t»zko c" pq" dtc± q" f q" kputwo gpvq." eqo " wuq" f c" v eplec" f g" wrr kpi 0'  
 Eqpwf q." q" r qmgi ct" f c" o - q" f k gkc" guv a " gpequwcf q" pcu" eqtf cu." f g" hqto c" s w" go kw" uqpu"  
 f hgt gpvgu" f q" s w" cu" pqvcu" vqecf cu' Gps wcpvq" kuq." q" kpf lecf qt" f c" o - q" f k gkc" guv a " eqo "  
 cu" equcu" f g" uw" wpi c" pc" r tko gkc" eqtf c." ewlc" pqv" ugt a " go klf c" r gm" vq s w" eqo " qu" f gf qu"  
 o 2 f kq" g" cpwct 0' J a " ckpf c" c" cmgtc± q" f g" cmwte" f guxcu" pqvcu" i gtc f c" r gr" o qxko gpvc± q"  
 f q" f gf q" kpf lecf qt." s w" r gteqttg" qu" j cto 1/2 plequ" r t gupvgu" pc" eqtf c0' K gpvhs wgt' s w"  
 guv u' vko dtgu" vgtkco " ukf q" etkcf qu" r qt" I kuo qpvk' pc" 2 r qec" f g" uwcu" r g±cu" eqpvgo r qt - pgcu."  
 eqo q" oE gptcnI wkctö. 'pq" ecuq" go " s wguv q<"

\* Toucher la 6<sup>e</sup> corde (sur le Ré) avec l'ongle.  
 \*\* Glisser l'ongle sur la 6<sup>e</sup> Corde.

Figura 41: Trecho de "Central Guitar" (1974)

E wtkquq." gpv q." s w" c" kpxc± q" f g" vko dtgu" r qt" o gkq" f g" wo c" rpi wci go " gtwf kc" g"  
 eqpvgo r qt - pgc" cecdg" r qt" ugt" c" hqpv" r ctc" wo " eqplwpvq" f g" i guvqu" eqo " r qvpekcn'tgw'tkeq"  
 r ctc" qwtqu" eqpvz vqu." eqo q' tgo kuq, gu" «" ewwte" kpf ¶ gpc" g" r qr wrct <

"C"s wguv̄ q" f c" eqo r qukē q" gxqmk' go "hwp± q" f c" eqo r tggpu q" g" r t<sup>a</sup> v̄lec" f g" egtcu' hqto cu' s w̄u q" f ḡueqdtvcu. "guwf cf cu" g" tcpuhtqto cf cu' go "hpi wci go " eqv̄f kpc" ó" r ctc" v̄qect" g" r ctc" eqo r qt0'Rqt" gz go r m̄. "c" r g±c" ðE gptcñI v̄kctó" eqo r quv̄ g" f gf l̄ecf c" c" Vw̄f̄lkq" Ucpvu' pqu' cpqu" 92. "h̄qk' v̄ecf c" g" i t̄excf c" r qt" o lo " g" r qt" cñi wpu" xkqmpkvcu" Gur cpj »ku. " P qt v̄g" Co gtlecpqu. " lcr qpgugu. " H̄icpegugu" g" Crgo - gu0C' hpi wci go "wucf c" pq" o qo gpv̄q" f c" eqo r qukē q. "k̄p̄ekq" f qu" cpqu" 92. " gtc" ð̄eqpv̄go r qt - p̄gcó" uq d" c" »v̄lec" Gwtqr gk0' Rcuucf qu" cñi wpu' cpqu. " f̄ ḡueqdtk's w̄g" c" o cktlc" f qu' gh̄kqu' wucf qu' p̄guv̄c" eqo r qukē q" j̄ c̄xlco " o g" k̄o r w̄ukp̄cf q" «u" k̄o r tqxkuc±, gu" wucf cu" go " v̄qf q" q" f̄ l̄ueq" ðF cp±c" f cu" Ecdg±cu0C" tcpuhtqto c± q" f c" eqo r qukē q" eqpv̄go r qt - p̄gc" go " uq̄p̄q̄tkf cf gu. " v̄k̄o dtgu" g" k̄o r tqxkuqu" 2 " wo c" gxqmw̄± q" f g" wo c" h̄qto c" cr t̄gpf kf c. " guwf cf c" g" r t̄v̄lec f c" ó" f̄ ḡp̄vtq" f q" o gw̄r t̄k̄p̄e f̄ kq" f g" h̄c" gt" wo c" o À̄lec" ugo r t̄g' eqo " d̄qo " c̄ecdco gpv̄q" v̄e p̄leq' eqo q' ug' h̄qtc' k̄p̄v̄tr t̄gvc± q" f g" wo c" r ct̄v̄kwtc. " g" c̄q" o guo q" v̄go r q. " f ct' c" ūḡpuc± q" f g" k̄o r tqxkuc± q. " o guo q' s w̄g' ḡuvglc" v̄q̄ecpf q' ecf ' p̄ekcu" r t̄gr c̄tcf cu' eqo q' x̄ctk̄cp̄gu0\* I KUO QP VK'4239+0

**506'S wctw' Rctcf c<Tqo -pv̄leq0Cp<sup>a</sup> h̄ug' f g' ð̄f i wcu' Nwo k̄p̄qucu0' g' ð̄E ḡrgdt c± q' f g' P À̄reku0'**

" C" rctv̄k" fcsvk" xgtgo qu" wo c" o ckt" cr tqzko c± q" c" r tqegf k̄o gpv̄qu" eqo r qukē k̄p̄cku" g" guwf cf cu" r tqxḡp̄k̄p̄v̄gu" f c" o À̄lec" ḡt w̄f k̄c. " gur gek̄m̄ gpv̄g" f q" v̄p̄k̄gtuq" k̄f k̄qo <sup>a</sup> v̄leq" xkqmp̄f̄ v̄leq0P q" i ḡtcñ " I k̄uo qp̄v̄k' r t̄v̄leco gpv̄g" c̄d̄cp̄f q̄p̄c" q" wuq" f cu" eq̄tf cu" uḡv̄g" g" qkq" f g" uḡw" xkqñ q" g" t̄geq̄ttg" r t̄k̄p̄ekr c̄m̄ gpv̄g" c" wo " eq̄l̄w̄pv̄q" f g" ḡz̄eḡtv̄qu" l<sup>a</sup> " ḡz̄k̄v̄gp̄v̄gu" go " f̄ k̄x̄gtucu" eqo r qukē z̄ gu" cp̄v̄gt̄k̄qt̄gu" c̄q" xkqñ q" f g" qkq" eq̄tf cu0' Qu" o c̄v̄gt̄k̄ku" o w̄lecku" ci t̄w̄r cf qu' p̄c" uq̄p̄q̄tkf cf g" Tqo -pv̄leq" u q" o c̄tecf qu' r ḡm̄ wuq" f g" j̄ c̄to q̄pk̄ v̄q̄pcñi" g" wo " eḡtv̄q" cr ḡm̄ f̄ t̄co <sup>a</sup> v̄leq. " o q̄v̄k̄q" r ḡm̄ p̄qo g" f cf q" c" guv̄g" i t̄w̄r q0' Ēq̄p̄w̄f q. " xgtgo qu" s w̄g" c" ð̄uḡr̄k̄c̄o" p̄ q" ugt<sup>a</sup> " gus w̄gek' r qt" eqo r r̄gv̄q0"

" Ugi w̄k̄pf q" f̄ ḡp̄vtq" f q" co d̄k̄gp̄v̄g" N̄k̄xt g. " I k̄uo qp̄v̄k' o qf k̄h̄ec" i t̄cf w̄c̄m̄ gpv̄g" qu" i guv̄qu" g" ug" cr tqzko c" f cu' ec̄t̄c̄ev̄gt̄ v̄lecu" f q" s w̄g" xgo " c" ugi w̄k̄. " q" i t̄w̄r q" f g" uq̄p̄q̄tkf cf gu" s w̄g" ēj co gk" f g" Tqo -pv̄leq. " k̄p̄lecf q" eqo " c" o À̄lec" ð̄f i wcu' Nwo k̄p̄qucu0. " ewlc" c̄w̄q̄tk̄c" 2 " c̄v̄tk̄d̄w̄f c" c" F w̄eg" D̄t̄gūc̄p̄g0W̄o " ḡrgo gpv̄q" 2 " h̄w̄pf co gp̄w̄cñi r c̄t̄c" f̄ ḡk̄z̄ct" c" t̄c̄p̄ukē q" d̄c̄ūc̄p̄v̄g" ūw̄k̄n" s w̄g" 2 " c" ekc± q" f q" r t̄ko ḡkt̄q" eqo r cuuq" f q" v̄go c" f c" t̄gh̄gt̄kf c" o À̄lec<



Figura 42 citações do tema de “Águas Luminosas” (Min. 13:24 e 13:07)

" Qr vgr'rt'cmject "guv"ug± q" f gptq" f c" o Àlec" òF cp±c" f cu" Ecdg±cuò" r qt" qdugt xct" s wg." eqpukf gtcpf q" c" vqcrkf cf g" f q" kpgtrÀf kq. "i wctf c" o cku" tgr±z, gu" eqo " qu" kpgtrÀf kqu" cr tguwpvf qu" pguv" r g±c0' Eqpwf q." eqo q" gzt wu" celo c." ug" vcv/ug" f g" wo c" hczc" f g" vcpuk± q" gptg" cu" f wcu" r g±cu. "s wg" r qf g" ugt" eqpukf gtcpf c" eqo q" wo c" kptqf w± q" f c" qwtc0' kpenwukg. "j qwxg" wo c" i tcpf g" f kkwrf cf g" go " tgeppj gegt" gzcwo gpv" s wcl' gzeqv" f g" òRctv' Kò" r gtvpek" cq" vwwq" òf i wcu" Nwo kqucuò0' Eqmef c." eqphqto g" c" eqp±cecr c" f q" f kueq. " gptg" cu" o Àlec" òF cp±c" f cu" Ecdg±cuò" g" òEgrgdte±z, gu" f g" P Àr ekuò. " vgt±co qu" s wctq" ug±z, gu" uqpqtcu" f kgtgpv" r ctc" cvtkdvt" c" òf i wcu" Nwo kqucuò0' C" uqmw± q" xgkq" cr »u" q" ceguq" c" wo c" kuc" f g" r tqf w±z, gu" tgerk± cf cu" r qt" Gi dgtv" I kuo qpv' pc" 2 r qec. " go " s wg" eqpucxc" c" tghgt' pek" f g" wo c" vktj c" uqpqt" r ctc" wo " eqpv" f g" O ctkf c" Rgf tqv<sup>366</sup>0' Cq" dwæct" cu" r tqf w±z, gu" f guv" cwqtc. " r wf go qu" tguqkgt" q" ko r cuug0' vcv/ug" f g" wo " vgo c" f c" j kwtk" òQ" Rcu" f cu" f i wcu" Nwo kqucuò. " rcp±cf q" r gmq" ugm" Uqo c" go " 3; : 20' Cq" qwxk" q" o cvtkn" pvc/ug" s wg" I kuo qpv' eqpugtxc" wo c" r gthqto cpeg" cq" xkqñ q" dcucpv" r t»zko c" «" i txcfc" go " Fcp±c" f cu" Ecdg±cu" eqo " c" Àlec" f kgtgp±c" s wg. " pq" eqpv. " 2 " uqo cf c" wo c" vgwte" qts wgut cil' vpv" cq" xkqñ q0"

" Q" vgo c" f g" òf i wcu" Nwo kqucuò" 2 " go r tgi cf q" pc" j kwtk" pwo " o qo gpv" f g" hqv" cr gmq" f tco<sup>a</sup> vkeq. " go " s wg" j<sup>a</sup> " wo c" egpc" f g" kptqur ge± q" f c" o gpkpc" òTquc" Uqro. " ej co cf c" pguv" o qo gpv" f g" òTquc" U»ö. " g" c" ugi wkv" pcttc± q" òTquc" u»" 2 " u»" vktv" c" pq" r c" u" f c" uqrf" q" I' Qu' F wgpf gu" hc| go " wf q. " hc| go " wf q. " o cu" go " x" q" I' Rwf ko " f g" hmt. " go r cf kpc. " i gmk" f g" o qeqv. " I' P" q" ci tcf co " c" o gpkpc" s wg" gu" 8 " ugo r tg. " ugo r tg" u»" \*00ö<sup>367</sup>0' Go " Fcp±c" f cu" Ecdg±cu. " q" vgo c" 2 " go r tgi cf q" f wcu" xgl' gu. " eqphqto g" c" vcdgr<

MINUT.	SEÇÃO	INSTRUMENTOS	DESCRIÇÃO	OUTRAS GRAVAÇÕES
13:36	A <sub>1</sub>	Violão	Tema	Trilha de <i>O País das águas Luminosas</i> (1980)
14:10 a 14:44	A <sub>2</sub>	Violão + Voz	Tema	Idem

Tabela 4: Estrutura formal de "Águas Luminosas"

" P c" ugi wpc" tgr gv± q" f q" vgo c. " j<sup>a</sup> " q" go r tgi q" f c" xq| . " s wg" gzwewc" c" o gmf k" f q" vgo c" go " wv' uqpq" eqo " q" xkqñ q0' Guv" i guv" r ctgeg" cegpwct" q" ect<sup>a</sup> vgt" f tco<sup>a</sup> vkeq" f q" vtej q0' Ugi wg" c" vcpuetk± q<

<sup>144</sup> CAMBARÁ, 1976. Esta lista foi comentada no Capítulo 2.

<sup>145</sup> PEDROSO, 1980. Min. 13:23.

Figura 43: Tema de "Águas Luminosas" (Min. 14:10)"

Ego "tgr± q"cq"ceqtf gu."qdugt xco qu"s w"u q"htc cf qu"r gr± gu± wwtc"5o /7L" r t x g p k e p v g " f c " t " f g " o g p q t . " s w " u g " o q x k o g p v c o " r q t " f k h g t g p v u " v / p k e c u " g " c e q o r c p j c o " q " r g t e w t u q " o g n ± f l e q " g z g e w c f q " g z e n w u k x c o g p v g " p c " e q t f c " 6 " f q " x k q n q 0 " C " j c t o q p k c " h q t o c f c " e q p v 2 o " q u " c e q t f g u < " ~ G o " ~ E o " ~ H o " ~ H 0 " ~ I o " ~ 0 R c t c " g p v g p f g t " u w c u " h w p ± j g u " j c t o 1 / p k e c u . " 2 " p g e g u f t k " e q p u k g t c t " u w c " r q u k ± q " g o " t g r ± q " c " w o c " f k o g p u q " w o " r q w e q " o c k t " f c " o A u k e c . " q w " u g l c . " e q p u k g t c p f q " q u " o c v g t k c u " s w " c " c p v g e g f g o " g " s w " c " u w e g f g o 0 " E q o q " x g t g o q u " c f k e p v g . " q " o c v g t k c n " s w " u w e g f g " c " t g h g t k f c " e c f ' p e k c " f g " c e q t f g u " 2 " c " k p t q f w ± q " f g " 0 E g r g d t c ± q " f g " P À r e k u ö . " s w " i w c t f c " d c u c p v g " u g o g j c p ± c " u p q t c " e q o " ô f i w c u " N w o k p q u c u ö " g " h c x q t g e g " c " k f g p w h e c ± q " f g " c o d q u " e q o q " r c t v g " f g " w o " o g u o q " r g t e w t u q " j c t o 1 / p k e q 0 " F g u w c " h q t o c . " e q o q " g u v g " o c v g t k c n " r q u v g t k q t " g u v " p q " v q o " f g " I . " g " ô f i w c u " N w o k p q u c u ö " g o " G o . " w o c " x g l " s w " u g " k p k e c " e q o " g u v g " c e q t f g . " r q f g o q u " k p v g t r g v c t " c " e c f ' p e k c " s w " u g " u g i w g " e q o q " w o c " f k i t g u u q " c " E o . " s w " u g " t g r e k q p c " e q o " c o d q u " q u " v p u " r q t " o g l q " f c u " h w p ± j g u . " t g u r g e v k x c o g p v g . " u w d o g f k e p v g " o g p q t " d g o q n " g " u w d f q o k e p v g " o g p q t 0 F g u w c " h q t o c . " c " f k i t g u u q " e q p v 2 o " c u " h w p ± j g u <

.....K" \* K " " k " " " : k " " " x " d x k " ~Go " ~Eo " ~Ho " ~H0 " ~I o " ~

" C"o grñf lc"ug"gutwwtc"r ctvt"fg"gzegtqu"fg"o qf qu"o gpqtgu"g"o wf c"eqphqto g"uwc" v/plec0'Xgo qu"go "Eo "q"wuq"fq"o qf q"ft>tleq0'P qu"fqku"Ànko qu"ceqtf gu."wo "tgvqtpq"cq" gzegtq"vgo <sup>a</sup> ðeq"eqo r quvq'r grcu"pqcu"UQN/HC%i gtc"qu"lpygtxcnu"4o /V"go "H0" "g"V/9O" go "I 0"

" Go " tgr±q" cq" ctteplq" fc" r g±c." r etc" crf o " fq" r ctergruo q" cq" npi q" fq" ceqo r cpj co gpvq."c"hqto c"eqo q"qu"ceqtf gu"ug"lpygtecrno "eqo "c"o grñf lc"pqu"tgo gvg" pqxco gpvg"«"qdtc"fg"Xkm/Nqdqu0'Ekq"cdckzq"qu'r tko gktqu"fg"ugw0'Rt gnÀf kq"p0'3ö'r etc" o qutct"uwc"ugo grj cp±c"eqo "ðf i wcu"Nwo kpuquö<"



Figura 44: "Prelúdio nº 1" de Villa-Lobos. *Cinq Preludes* (1940)

" C"o Àlec"ðf i wcu"Nwo kpuquö"ug"eqpenmk"cr »u"cu"fwcu"gzr quk±, gu"fg"ugw'vgo c." f hgtgpvgo gpvg" fc"u" qwtcu" o Àlecu" grñpecfcu" go " ðRctv' K0." svg" fgeqttgo " fg" f gupxqrxko gpvqu"o cku"npi qu0'Guc"ectcevt"llec"gur grj c"ckpf c"uwc"hw±q"fg"vtkj c" uapqtc"r qpwen'f gpvtq"fc"r tqf w±q"pettcvkc"ðQ"Re"ju"fcu"fi wcu"Nwo kpuquö."eqpvzq" ðqtki kpcrö"go "svg"hqk"go r tgi cf c0'Ego q"l<sup>a</sup> "fkq."uwc"uapqtkf cf g"2"o vkq"rt»zko c"fq" co dlkpvg"svg"ug"ugi wg."c"o Àlec"ðEgrñdte±q"fg"P Àr ekuö."eqo q"svg"cpwpekpf q"cuwc" ej gi cf c0'F guc"hqto c."ðf i wcu"Nwo kpuquö"gc"lpytqf w±q"fg"ðEgrñdte±q"fg"P Àr ekuö." svg"ecttgi co "wo "co dlkpvg"o wulecn'o vkq"rt»zko q."hwpekqpc "eqo q"wo c"lpytqf w±q" r etc" c" gzer quk±q"fq" vgo c" r tqr tko gpvg"fkq"fguc"o Àlec0'Eqpwf q."xgtgo qu"svg" ðEgrñdte±q"fg"P Àr ekuö"2"ectcevtk cf c"r grc"lwvcr quk±q"fg"ug"co dlkpvg"eqo "qwtq." eqo r quvq."pqxco gpvg."fg"»r lecu"ewlc"uki phlec±q"tgo gvg"c"wo "co dlkpvg"vtdcr0'Ugi wg" cdckzq"wo c"cdgrc"eqo "c"gutwwtc"hqto crñf g"ðEgrñdte±q"fg"P Àr ekuö<"

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MINUT.	SEÇÃO	INSTRUMENTOS	DESCRIÇÃO	OUTRAS GRAVAÇÕES
14:44	A'	Violão	Tema 1 exp livre	Academia de Danças (1974)
15:29	A <sub>1</sub>	Violão, baqueta, tabla	Tema 1	Idem
15:54	A <sub>2</sub>	Idem	Idem	Idem
16:18	B <sub>1</sub>	Violão + efeito, tabla	Tema 2	Idem
16:30	B <sub>2</sub>	Violão, baqueta, tabla	Idem	Idem
16:36	C <sub>1</sub>	Violão, baqueta, tabla	Tema 3	Idem
16:47	C <sub>2</sub>	Violão + efeito, tabla	Idem	Idem
16:59	C <sub>3</sub>	Violão, baqueta, tabla	Idem	Idem
17:17	A <sub>3</sub>	Violão, baqueta, tabla, caxixi	Tema 1	Idem
17:43	A <sub>4</sub>	Idem	Idem	Idem
18:08	B <sub>3</sub>	Violão, baqueta, tabla	Tema 2	Idem
18:20	B <sub>4</sub>	Violão, baqueta, tabla, caxixi	Idem	Idem
18:29	C <sub>4</sub>	Violão, baqueta, tabla, caxixi	Tema 3	Idem
18:40	C <sub>5</sub>	Idem	Idem	Idem
18:50	C <sub>3</sub>	Idem	Idem	Idem
19:15	A <sub>5</sub>	Idem	Tema 1	Idem
19:46	D	Idem	Coda	Idem
20:02 a 20:12	E	Violão, caxixi	Ponte	Idem

Tabela 5: Estrutura formal de "Celebração de Núpcias"

" Hcrmpf q'c'tgur gkq'f q'vww'f g'õEgrgdte± q'f g'P Àr ekuö."cr tqxgkq'r ctc'eqpukf gtct" wo d<sup>2</sup>o "q'vww'f c'r t»zko c'o Àlekc."õRqtvc"Gpccpvcf cö."ugpf q's wg"co dcu'guv q'i txcfcu" pq<sup>a</sup> ndwo "Cecf go kc'f g'Fcp±cu'g'u q'i gtcno gpvg'qecf cu'lwpcu'pcu'r gthqto cpegu'cq'xkq" go "s wg"vkg'eqpvcq'Xqnggo qu"«"Cecf go kc'f g'Fcp±cu"ewlc"hczc"s wg"eqo r tggpf g"ugw" rnf q'C<sup>2</sup>"eqo r quc'r gr'wpk q'f g'ekpeq'o Àlekc."f g'pvtg'õEgrgdte± q'f g'P Àr ekuö"õRqtvc" Gpccpvcf cö."vww'qu's wg"u»"ugtco "kpeqr qtcf qu"go "i txc±, gu'r quvgtkqtgu'P c"qecuk q'f g" Cecf go kc'f g'Fcp±cu"gzkngo "hcugu'pq'ni ct'f qu'vww'qu."ugpf q'õ5"/"Gp v q"grg'tguqrgw" r gpuct'pc'eqkuc'qf c'eqo q'ug'hqug'wo "uqj qö."tghgtgpvg'c'õEgrgdte± q'f g'P Àr ekuö."g'õ6" /"Rctc"kuuq."f kuug'q'r<sup>a</sup> uuctq."x<sup>a</sup> "f g'o cpj - "egf q'cq'r cts wg"g'f gueqdtk<sup>a</sup> u'o cku'r<sup>2</sup> tqru'f q" s wg'pgeguukcuö."tghgtgpvg'c'õRqtvc"Gpccpvcf cö<sup>368</sup>0

Eqphqto g"kf gpvhs wkg"go "gpv gxluc'r qt'I gtcif q'Ectpgktq."r ctegtq'f g'Gi dgtvq" I ku qp'k'eqo "ko r qtvcpg'r ctvkr c± q"pc'eqpegr ± q"q'f kucq."cu'hcugu"u q"gzegtqu" gzvc'f qu'f q'j ku»tleq'rkxtq"Cu'Oki'g'Wo c'Pqkgu."uggekqpcf cu'r qt'I gtcif q'Ectpgktq" gpcwcpv'f geqtkc" c"i txc± q"q'f q<sup>a</sup> ndwo <sup>369</sup>0 F guv"hqto c."c"hcug'f g'õEgrgdte± q'f g'

<sup>146</sup> Estranhamente, a frase que se refere à música "Jardim de Prazeres" é "2 - Suas núpcias foram celebradas naquele mesmo dia".

<sup>147</sup> CARNEIRO, In: Gavin, 2014, p. 99.

P Àr ekuö" gu<sup>9</sup> "eqpvkf c"pc"j ku»tkc"ej co cf c"õQ"O gtecf qt" g"q" I 'pkqö<sup>36</sup>: "pcttcf c"r qt" Uej gj gtc| cf g"l<sup>a</sup> "pc"r tko gkc"pqkg"fc"vco c="cq"r cuuq" s wg" c"htcug" f g"õRqtvc" Gpecpvcf cö" hqk'gzvcc" f c"j ku»tkc"õC" f txqtg" s wg" Ecpvc. "q" R<sup>a</sup> uuctq" Hcncpv" g" q" Nci q" f g" Qwtqö<sup>36</sup>: 0' Eqpvwf q. "q" gr ku»fkq" r ctgeg" vgt" qeqttkf q" f g" o cpgk c" cngc»tkc. "ugo " s wg" cu" gæqj cu" vgpj co "f geqttkf q" f g" eqpgz; gu" eqo "c" pcttcvxc" f q" vgzvq. "o qvqxq" r gmj" s wcn'p- q" cdqtf ctgk' q" eqpvæf q" f guvcu" j ku»tkcu' Cetgf kq" s wg. "pguv" g" ecua. "vgpj c" r gucf q" o cku" q" ecr kcn' ewwvtn' f q" hxtq" go "s wguv q. "s wg. "go "o gkq" c" q" eqpvz vq" f c" r tqf w± q" pc" f<sup>2</sup> ecf c" f g" 3; 92. " ugw'wuq" vgpj c" ukf q" qtkgpvcf q" o cku' r gmj" cur gevq" gz»æq" s wg" ecttgi c0""

" Crfo "f kuq. "õEgrgdte± q" f g" P Àr ekuö" <sup>2</sup> "ekcf c" r qt" Ucpvqu" eqo q" ugpf q" r ctvg" f g" wo c" õu<sup>2</sup> tkg" f g" f q| g" guwf quö" r ctc" xkqn q" s wg" q" o Àuleq" vgtk" etkcf q" r ctc" uwc" r t»r tkc" r t<sup>a</sup> vlec. "cq" rcf q. "r qt" gzgo r mq. "f c" i texc± q" õGuwf q" pQ" 7ö. "eqpvkf c" pq" <sup>a</sup> ndwo "Gi dgtvq" I kuo qpvk" <sup>3</sup>; 8; +<sup>372</sup> 0F g" hcvq. <sup>2</sup> "r quv<sup>1</sup> gn' qdugt xct" go "õEgrgdte± q" f g" P Àr ekuö" wo c" hqtvg" cr tqzko c± q" cq" kf kqo cvkuo q" xkqmp' vteq. "cq" gZR mtct" q" wuq" f g" eqtf cu" uqncu" r qt" o gkq" f g" hto wæu" f g" ctr glq" o cku" qw" o gpqu" hzcu. "s wg" ug" uqo co "c" wo "eco kpj ct" eqpv'pwq" f c" o - q" cq" mpi q" f q" dtc± q" f q" xkqn q" g" r tqf w go " wo c" o gmf k" pcu" eqtf cu" 6" g" 7. " ectcevt' vtecu" tgeqttgpvu" pcu" r g±cu" f g" xkqn q" s wcn' hlec' cu" eqo q" guwf q0' Cr tguqvq" cdckzq" c" ug± q" C" f c" o Àulec<"

<sup>148</sup> JAROUCHE, 2015, p. 56.

<sup>149</sup> FERREIRA, 1958, p. 77.

<sup>150</sup> CAMARA, 2016, p. 29. O autor afirma que tomou conhecimento desta série a partir de depoimento de Gismonti, que esta nunca foi publicado.

Figura 45: Tema 1 de "Celebração de Nupcias"- seção A<sub>1</sub> (Min. 15:29)

! " r quu<sup>h</sup>xgn" qdugt<sup>x</sup>ct" s wg" c" rhpj c" f g" xkqñ q" 2" eqpukw<sup>h</sup>f c" f g" wo " o cvgtkcn<sup>i</sup>  
j cto 1/2pleq"vpcn"s wg"uqo cf q" c"ugw<sup>h</sup>lko dtg" g" guknj. "h>to wrcu" f g" ctr glq" eqpv<sup>h</sup>pwcu" g" wo c"  
o grqf kc" i texg" gzgewcf c" r grq" r rrgi ct." gxqec" w<sup>r</sup>lcu" s wg" ug" tgrcekppco " eqo " wo "  
co dkepv<sup>h</sup> f g" o Àlek" gtwf kc<sup>0</sup>Ngxcpf q/ug" go " eqpv<sup>c</sup> c" xgtu<sup>-</sup> q" f g" *Cecf go kc " f g" Fcp±cu* "  
cni wpu" tgej qu" u<sup>-</sup> q" eqo r ququ" r qt" wo c" vgzwtc" qts wgutcn<sup>i</sup> tgrk<sup>i</sup> cf c" go " wo " pckr g" f g"  
eqtf cu" g" ecpvq" s wg" gxqec" wo " guknj" r<sup>h</sup>leq. " g" guvc" s wcrk<sup>i</sup> cf g" gtwf kc" f g" òEgrgdte± q" f g"  
P Àr eku<sup>0</sup> h<sup>h</sup>ec" dcu<sup>h</sup>cpvg" co r r<sup>h</sup>lec<sup>0</sup> Ewtkquco gpvg. " pguc" xgtu<sup>-</sup> q" q" xkqñ q" 2" cr tgu<sup>h</sup>gv<sup>h</sup>cf q"  
lwpvq" eqo " dcu<sup>h</sup>cpvg" gh<sup>h</sup>ekq" f g" r j *cut* " ekcf q" cpvgtkqto gpvg" go " qwtqu" tgej qu. " cq" r cuuq"  
s wg" go " *Fcp± fcu* " *Ecdg±cu* " ugw" go r tgi q" qe<sup>h</sup>ttg" f g" o cp<sup>h</sup>gtc" dgo " o cku" uwknq" s wg"  
eqpv<sup>h</sup>kdwk" r etc" c" eqpwtw<sup>±</sup> q" f c" uqpqt<sup>h</sup>cf g" go " s wgu<sup>v</sup> q<sup>0</sup> P qxco gpvg" cs wk" wo " cr grq"  
eco gt<sup>h</sup>l<sup>h</sup>leq" 2" tgu<sup>h</sup>cn<sup>h</sup>cf q" go " eqpv<sup>h</sup>cr quk<sup>±</sup> q" a" u" uqpqt<sup>h</sup>cf gu" f g" dcpf c" gzku<sup>h</sup>gpvgu" go "  
*Cecf go kc " f g" Fcp±cu* <sup>0</sup>Eqo " tgr<sup>±</sup> q" a" j cto qpk" go r tgi cf c" pq" gze<sup>h</sup>tvq" ekcf q" celo c."  
cni wo cu<sup>h</sup>wp<sup>±</sup> gu" s wg" ug" o qu<sup>h</sup>tctco " co d<sup>h</sup>l<sup>h</sup> wcu" f ge<sup>h</sup>ttgpvg" f g" ce<sup>h</sup>tf gu<sup>h</sup>lpeqo r r<sup>h</sup>gvqu. " hqtco "  
epcrkucf cu" go " tgr<sup>±</sup> q" a" u" rhpj cu" f g" dckzq" vqecf cu" pc" xgtu<sup>-</sup> q" f g" *Cecf go kc " f g" Fcp±cu* " s wg"  
cetgf kq" cr p<sup>h</sup>vctgo " q" ugw<sup>h</sup> r gte<sup>h</sup>wuq<

~R~KX"X lkk"~KXuwu"~K~K~K"kk"~KX"~KX"X lkk"X lkk"~X"K~K~K"X lkk"~K~K"X lkk"X lkk"~K~K"~

" P qv/ug's wg" c" hpcrk c± q" «" hwp± q" kkk" pq" Ànko q" eqo r cuuq. "r quuwk'cr gpcu" c" p'qvc" UK\* hwpf co gpvcn±" qecf c" go "t' u" tgi k, gu" f hgt gpvgu" r qt" o glq" f g" wo c" j go ¶jrc0' Gung" vtgej q" ug" ectcevgtk c" eqo q" wo c" gur<sup>2</sup> ekg" f g" hgtocvc" s wg" c'vcuc" c" xqnc" gur gtcf c" f c" tggzr quk± q" f q" vgo c0' Ego q" xgtgo qu" cf kcpvg." qu" r tqegf ko gpvqu" crk" go r tgi cf qu" r quuwgo " wo c" ectcevgt ¶jrc" vgz wtcn" eqo " c" cf k± q" f g" qwtcu" p'qvcu" r ctc" eqo r qt" q" qukpcvq0'

" Eqpwf q." go " eqpvtcr qpva" c" guvc" uqpqtkf cf g." vgtgo qu" wo c" hqtvg" tgo kuū q" c" »r lecu" kpf ¶j gpcu" qecukqpcf cu" r grc" k'pvtqf w± q" f q" ceqo r cpj co gpvq" tgcirk cf q" r grqu" k'pvtwo gpvqu" f g" r gtewuū q0' Vgo qu" wo " k'pvtwo gpvq" r tqxgplgpvg" k'pvc kcpq." f gpqo k'pvc f q" vcdrc." r tqf w' k'pvc f q" wo " uqo " i t'cxg" eqo " cnc" t'gvqt'k'k' cf g" p'wo " ugp'k' f q" v'k'dcr0' C' r' o " f grg." j<sup>a</sup> " wo " k'pvtwo gpvq" k'pvc ghk'p'k' f q." s wg" r ctgeg" ugt" q" uqo " f g" wo c" dcs wgv" r gtewk'p' f q" cri wo " o cvgt'k'n' eqo q" o cf g'k'c" qw' eqwtq." g" s wg" g'z'gewc" c" o guo c" hwp± q<sup>373</sup> 0' Rquvgtkqto gpvg." q" ghgkq" ugtk'c" cr tqhwpf cf q" r grc" k'pvtg± q" f q" eczk'k'0' C" t' ¶j o lec" go r tgi cf c" r qt" gung" k'pvtwo gpvq" f g" r gtewuū q" ug' t' grc'k'qpc" eqo " q" w'p'k'x'gtuq" c'htq/ dtcuk'g'k'q0'

F guvc" hqto c." q" go r tgi q" f cu" t'gh'g'k'f cu" r gtewuū, gu" cecdc" r qt" t'gu'ki p'k'lect" c" uqpqtkf cf g" f g" ðE grgdtc± q" f g" P Àr ekucü< g'ps wcpvq" go " C'ecf go k'c" f g" F cp±cu" guvc" v'c'pukc" gpvtg" q" g'w'f k'q" g" h'wuk'p' " qecf q" r grq" i twr q" s wg" q" ceqo r cpj c." go " F cp±c" f cu" Ecdg±cu" c" l'w'ncr quk± q" eqo " cu" »r lecu" f g" tgo kuū q" v'k'dcr' cecdc" o " r qt" v'c'j gt" cq" g'w'f k'q" q" grgo gpvq" ðt' Àn'k'eqö." v'p'lec" cq" r'p'i q" f g" f k'x'gtuqu" f k'uewtuqu" o wulecku" go r tgi cf qu" p'q" r' dwo 0' G' c' r' o " f kuūq." r qf g/ug" f k' gt" s wg" gung" cur gevq<sup>2</sup> " r qv'p'ek'rk' cf q" r grq" x'k'q'n q" r grc" r t»r tlc" g'ut'w'w'c" t' ¶j o lec" eqo r quvc" f q" v' t'gej q0' Ugi w'p'f q" R'k'g' cf g." q" r t»r tlc" r tqegf ko gpvq" f g" eqpvtcr qpva" f g" »r lecu" r quuwk' cnc" t'gvqt'k'k' cf g" r qt" ug" c'hc'uct" f cu" g'zr gev'k'x'cu" gur gtcf cu" r grqu" q'w'k'p'v'gu<sup>374</sup> 0' Q" cwqt" p'qu" o qu'c'c'k'p'f c" s wg" gung<sup>2</sup> " o cku" wo " r tqegf ko gpvq" t'geq'tt'gpvg" pc" q'dtc" f g" X'k'nc/ Nqdqu." eqpuk'w'k'p'f q" wo " ð'g'z'egf gpvg" f g" u'ki p'k'lect' quö" g" w'k'k' cf c" pc" eqpvt w± q" g" ugp'k' f q" f q" o w'p'f q" f c" ugrxc" v'q'r lecn<sup>375</sup> 0' C" f k'x'gtuk'f cf g" f gung" co d'k'gpvg" ugtk'c." r qt' w'p'vq." t'gr t'gug'p'vc'f c" r grc" f k'x'gtuk'f cf g" f g" »r lecu" u'ko w'w'p'gcu0'

<sup>151</sup> Como não há indicação exata dos instrumentos utilizados no encarte do disco, alguns apontamentos se baseiam em suposições realizadas após apreciação do fonograma. Em uma performance ao vivo, Naná se utiliza de um udu, instrumento de origem africana que se assemelha a um vaso de barro, enquanto na outra mão percute uma baqueta artesanal, constituída de diversas varetas, apoiada sobre duas pedras, sendo percutida por outra igual. Gravação no evento Kaiser Bock Winter Festival, 1996. Disponível em [www.youtube.com/watch?v=K1EwZPvdmvw](http://www.youtube.com/watch?v=K1EwZPvdmvw). <Acesso em 26/06/2017>. Contudo, é possível que este som seja oriundo da própria tabla ou mesmo de percussão corporal.

<sup>152</sup> PIEDADE, 2012, p. 6.

<sup>153</sup> PIEDADE, 2013, p. 16.

C'r tguþ±c'f g'Xlmc/Nqdqu'ectcevgtk c'wo 'p»'lpytguucpyg'go "ðEgrgdte± q'f g'P Àr elcuò<'  
 vgo qu'q'kf kqo c'kuo q'xlqrp'f'leq'go r tgi cf q'r qt "Gi dgtvq'I ku qpvk"q"eqp'ter qpva'f g'»r lecu'  
 s vg'vpgo "qu'vpxgtuqu'gtwf kq'g'cu'tgo ku, gu'v'ldcu."q'wq'f g'r gteuu, gu'r qr wctgu'eqp'ter quq'  
 c'g'gu'eqpvzqu'g.'r qt'hlo . "c'lo r qtvpek'f c"qdtc'f g'Xlmc/Nqdqu'r etc'c"o cpgtc'f g'cr ñect'cu'  
 ñpj cu' f g" r gteuu q" f g" P cp<sup>a</sup> " Xcueqpegru' ðCu" eqo r quk, gu' f g" Xlmc/Nqdqu" u q" o wkq'  
 r qf gtqucu'xlucm gpyg'f +Gw'vqv"eqrjct"guv"lo ci <sup>2</sup>vlec'f g'pvtq'f g"o lþj c"o Àlecö<sup>376</sup>0Q"  
 r gteuuqpkvc'ekc.'r qt'gzgo r m."c"o Àlec"ðQ"Vtgp| lþj q'f q'Eckr kçö."s vg'eqp'ç'o "c"eqp'utw± q"  
 uqptc'f g"wo c"meqo qvxc'r qt"o glq'f q"pck g'f g"r gteuu q" f c"qts vgutç<sup>377</sup>0 Cřo "f kuq."  
 qdugtçco qu'go "ðEgrgdte± q'f g'P Àr elcuò"s vg" c"cr ñec± q'f qu'lp'utwo gpyqu'f g"r gteuu q"ug"  
 tgrclqpc'eqo "c"gutwwtc'hqto cñf c'r g±c.'f g'hqto c"s vg."cr gpcu'pc'ug± q"D."j<sup>a</sup> "q"go r tgi q'f g"  
 wo c'hi wte± q'f hgtgpy'qecf c'pc'vdr."cřo 'f c'lp'vtqf w± q'f g'qwtc'hi wte± q'ci wf c<

Figura 46: Tema 2 de "Celebração de Nupcias"- seção B1 (Min. 16:18)

<sup>154</sup> VASCONCELOS, In: Beyer, 2007, p. 50. Tradução do autor: "Villa-Lobos compositions are very powerful visually. (...) I do try to put that imagery into my music".

<sup>155</sup> Ibidem.

P q" r r p q" j cto 1/2 p l e q. " cu" e c t c e v g t f l u k e c u" u" q" r c t g e k f c u" g o " t g r c ± q" «" u g ± q" C" e r t g u g p v f c" c p v g t k q t o g p v g. " o c t e c f c" r g r q" w u q" f g" h w p ± i g u" j c t o 1/2 p l e c u" v q p c k u" g o " e q p v t c r q u k ± q" «" p q v c" U K' s w g" u q c" p c" e q t f c" u q n c" f q" x k q n q" g" h q t o c" c" e c f ' p e k <"

~"X l k" k"~"X l k" X l k"~"k" X l k"~"x k " ~"

F c" o g u o c" h q t o c. " e w n k p c" p c" j g o f l u r c" s w g" h w p e k q p c" e q o q" w o c" h g t o c v c" f g" h p c r k c ± q" f q" v g o c. " f g u v c" x g l " k p e q t r q t c p f q" q" c e q t f g" f q" x k" i t c w. " G o . " f g x k f q" c q" g o r t g i q" f q" d c k z q 0' C" j g o f l u r c. " u q o c f c" c q" t k o q" e q o r q u v q" g" c q" v k o d t g" f g" e q t f c u" r g t e w k f c u" f q" x k q n q. " e c t t g i c" g o " u k" w o " r q v g p e k n' f g" g x q e c ± q" f g" » r l e c u" t g r e k q p c f c u" e q o " q" v p k x g t u q" t k d c n" g o w r c p f q" i g u v q u" t g r e k q p c f q u" c" k p u t w o g p v q u" f g" r g t e w u u" q" f g u v g" e q p v g z v q 0' Q" v k o d t g" f q" x k q n q" t g o g v g" c" u g w u" k p u t w o g p v q u" e q t f q h / p l e q u" p c" t g k v g t c ± q" t f l o l e c" f g" p q v c u" p c u" f k h g t g p v g u" e q t f c u" r g t e w k f c u" 0' C r o " f k u u q. " c" c f k ± q" f c" p q v c" F ~ . " s w g" t g e r k c" w o " k p v g t x c m q" f g" 4 o " e q o " q" U K' v q e c f q" p c" e q t f c" u q n c. " c e c d c" r q t" e q p u k w k t" f k h g t g p v g u" h k i w t c ± i g u" t f l o l e c u" g p v t g" c u" f w c u" p q v c u. " q" s w g. " f g p v t q" f q" e q p v g z v q" t f l o l e q" e q m e c f q. " c e g p w c" g u v c" u k i p k h e c ± q 0' U g i w g" c d c k z q" q w t c" g z g e w ± q" f g u v g" t g e j q <



Figura 47: Tema 2 de "Celebração de Núpcias" - seção B3 (Min. 18:14)

C" g z r m t c ± q" f g" f k h g t g p v g u" o q x k o g p v q u" j c t o 1/2 p l e q u" g" c v 2 " o g u o q" f g" r c f t i g u" s w g" r g t e q t t g o " u k o g v t l e c o g p v g" q" d t c ± q" f q" x k q n q. " e q o q" x k o q u" p c u" u g ± i g u" C" g" D" f q" v g o c. " l w u v c r q u v q u" c q" v q s w g" e q p v k p w q" f g" e q t f c u" u q n c u. " 2 " w o c" e c t c e v g t f l u k e c" f q" k f k q o c v k u o q" x k q m p f l u k e q" g" r t q e g f k o g p v q" t g e q t t g p v g" p c" q d t c" f g" X l k r c / N q d q u 0' R c w r q" f g" V c t u q" U c m g u. " g u w f k q u q" f c" o A u l e c" f q" t g h g t k f q" e q o r q u k s q t. " e j c o c" g u v g" r t q e g u u q" e q o r q u l e k q p c n' f g" ã e q o d l p c ± q" u k o 2 v t l e c" f g" f k i k c ± q" k p u t w o g p v c r i o. " e c t c e v g t k c f q" r g r c" i g t c ± q" f g"

o cvgtkcn' j cto 1/2pleq" g" o gn>fleq" c" r ctvkt" f c" f ki kc± q" kputwo gpvcn<sup>378</sup> O' Cq" npi q" f cu"  
 cp<sup>a</sup> rkugu" cpvgtkqtgu." l<sup>a</sup> " j cxlc" er qpvcf q" c" tgrc± q" f g" Gi dgtvq" eqo " q" wuq" f gurgu"  
 r tqegf ko gpvqu" o ctecpvqu" f g" Xknc/Nqdqu' F gpvtg" qu" gzeqtvqu" c" ugtgo " cr tguqpcf qu."  
 xgtgo qu" go " f kxgtuqu" f grgu" wo c" cr tqzko c± q" clpf c" o cku" eqpwpf gpvg. " r tkpek cmo gpvg"  
 pwo " o cvgtkcn' o cku" tgrcckqpcf q" eqo " c" guetkc" eqpvg o r qt-pgc" r tguqpcf pc" o Àlec" òRqtvc"  
 Gpecpvcf cö' C" ugi vkt. " cr tguqpcf q" wo " gzeqtvq" tgvktcf q" f c" gZR quk± q" vgo<sup>a</sup> vkc" f g"  
 òEgrgdtc± q' f g' P Àr ekuö. " pc" ug± q' E5<

Figura 48: Excerto do Tema 2 de "Celebração de Nupcias" - seção C3

" C'r cuuci go "gZR quc" ceko c" 2" eqpukw" f c" f q" o qxko gpvq" f gueqpf gpvg" f g" wo " r cf t± q"  
 f g' f ki kc± q" dcuxcpvg" eqo wo " cq" wpxgtuq" xkqmp" f rkeq. " s wg' hqto c" q" ceqtf g' f ko kpwq<"

<sup>156</sup> SALLES, 2009, p. 48.

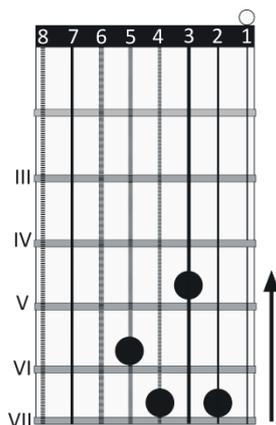


Figura 49: Diagrama: movimento 1 do padrão de digitação empregado em “Celebração de Núpcias” - seção C3

O qxlk gpvq"ugo grj cpvg"qeqtg"pq"õGuwf q"pQ"3ö"fc"u² tkg"34"guwf qu'rctc "xkqñ q"  
 fg"Xkm/Nqdqu."s wg"vco d² o "gZR mtc"ugw'o qxlk gpvq"f guegpf gpvg"ctkcf q"c"wo "r cf t-q"fg"  
 ctr glqu's wg"eqpv² o "eqtf cu'r tguCu'g'uqncu<"



Figura 50: Trecho “Estudo nº 1 de Villa-Lobos”. Douze Etudes (1953)

Eqpwf q."r qf go qu"qduxtct"s wg."go "I kuo qpvk"gz kngo "f qlu"o qxlk gpvqu"fq"  
 r cf t-q<"q"o qxlk gpvq"uko ² vteq"f guegpf gpvg"cq"mpiq"fq"dtc±q"g"wo "o qxlk gpvq"s wg"  
 f kxf g"q"r cf t-q"go "f wcu'r ctvgu."eqphqto g"q"fggpj q<

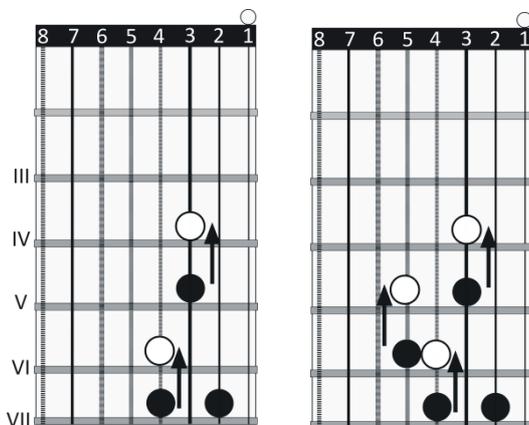


Figura 51: Diagrama: Movimento do padrão de digitação empregado em “Celebração de Núpcias” - seção C3

" P q"ecuq" f q"õGuwf q"pQ"3ö" f g"Xkmc/Nqdqu."uwc"cp<sup>a</sup> rkug"j cto 1/2pec"ug"eqpukwk'f g" wo c"u<sup>2</sup> tlg" f g"hw<sup>±</sup>z gu" f qo kpcp<sup>v</sup>gu"eqp<sup>k</sup>f cu"pqu"ceqtf gu" f ko kpwqu0L<sup>2</sup> "pqu"o qxko gp<sup>v</sup>qu" f g" õEgrgdte<sup>±</sup> q" f g" P Àr ekuö"o qu<sup>t</sup>cf qu"pc" Hki wtc": . "c" hqto c" f ko kpw<sup>c</sup>"ug"eqpukwk'f g" wo " r qp<sup>v</sup>q" f g" r ct<sup>v</sup>kf c" r etc" wo c" gzi r<sup>t</sup>ct<sup>±</sup> q" o eku"vz wtcn' f q" etqo c<sup>v</sup>kuo q. " f g" hqto c" s wg" gu<sup>3</sup> " tgr<sup>e</sup>kq<sup>p</sup>cf c" eqo " q" i twr q" f g" uq<sup>p</sup>qt<sup>k</sup>f cf gu" s wg" ej co gk' f g" *Eqpvgo r qt -pgq.* "eqp<sup>k</sup>f q" p<sup>q</sup>" kgo "ugi w<sup>k</sup>p<sup>v</sup>g" f g<sup>v</sup>g" ecr ¶w<sup>r</sup>q0"

Rqf go qu" f k<sup>2</sup> gt" s wg" c" o Àk<sup>e</sup>c"õEgrgdte<sup>±</sup> q" f g" P Àr ekuö"ug"eqpukwk'dculeco gp<sup>v</sup>g" f g<sup>v</sup>gu"t<sup>g</sup>ej qu" vgo <sup>a</sup> v<sup>e</sup>qu" g" q" ug<sup>w</sup>" r qp<sup>v</sup>q" ewo kpcp<sup>v</sup>g" p<sup>c</sup>u"ug<sup>±</sup>z gu" go " s wg" cu" j go ¶<sup>r</sup>cu" u<sup>2</sup> q" go r tgi cf cu0' Cr »u" g<sup>v</sup>g" f g<sup>v</sup>g<sup>p</sup>xq<sup>r</sup>ko gp<sup>v</sup>q. " cr ct<sup>g</sup>eg" wo c" eqf c. " pc" s wcn' xgo qu" wo c" cue<sup>g</sup>p<sup>u</sup> q" f c" o c<sup>v</sup>tk<sup>2</sup> "gt<sup>w</sup>f k<sup>c</sup>" g" v<sup>q</sup>pcn' s wg" c" eqo r ; g<

Figura 52: Coda de "Celebração de Núpcias"- seção D (Min. 19:44)

" P q" r gtewtuq" j cto 1/2pleq" go " UQN." vqpcrk cf g" f q" vgo c" r tkpek cn' f c" r g±c"  
 \*o quwcf q"pc"ug± q"C+s wg"cpvgegf g"q"eqf c."qdugtxco qu"wo c"f ki tguw q"r ctc"qu"ceqtf gu"  
 f c"vqpcrk cf g"tgrvxc"Go 0Eqpwf q."q"gzegtq"2"o ctecf q"r qt"wo c"r kectf kc" f guv"hw± q."  
 s wg"qecukqpc" q" wuq" f q" ceqtf g" G"o ckqt0' C" hpcrk c± q" f q" vgej q" qeattg" pq" ceqtf g"  
 H00 \*93+ "qw'uglc."q"i tcw'dkk"



Figura 53 Coda de "Celebração de Núpcias"- seção D (Min. 20:03). "

" P q"vgej q"ceko c."qdugtxco qu"s wg"q"o Àlek"ctr glc"rkxtgo gpvq"q"ceqtf g"ekcf q"g"  
 ewo kpc"pq"ceqtf g"GIH"i gtcf q" c"r ctvk" f q"o qxko gpvq"etqo a vkeq" f g"r ctvg" f c" gurt wwtc"  
 cpvgtkt0' Gvg" r cf t q" f g" f ki kc± q"ug"ectcevtk c"eqo q" q" r qpva" f g" r cuuci go " r ctc" c"  
 r t»zko c"o Àlec."õRqtvc" Gpecpvcf cõ0C r?o " f kuq."o quwtctgk"pq" lgo "ugi vkwg"s wg"ug"tcw"  
 f g"wo "i gtcf qt" f g"o cvgtkcnleqo r qulekqpcn'go " f kxgtucu'r ctvgu' f guv"o Àlec<

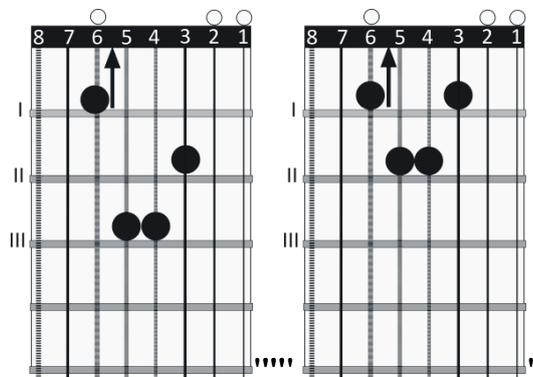


Figura 54: Diagrama do coda de "Celebração de Núpcias" - seção D"

**50'S wlpvc'Rctcf c<Eqvgo rqt-pgq0Cp<sup>a</sup> dng'f g'õRqtvc'Gpecpvcf cõ''**

" C"o Àlec"õRqtvc"Gpecpvcf cõ"<sup>379</sup>" gpegttc"q" Àmko q"i twr q"f g"uqptkf cf gu" c"ugt" gxrquvq" pq" rtgugpvq" vcdcnj q." swg" ej co gk' f g" Eqvgo rqt-pgq0' P grc." xgtgo qu" c" crtqzko c±"q" f g" I kuo qpvk' eqo " wo " eqplwpvq" f g" rtqegf ko gpvqu" eqo rqulekqpcu" f gtxcf qu" f q"eco r q" f c"o Àlec"gtwf kc"eqvgo rqt-pgc."o cku"wo c"ko r qtvcpvq"o cvk " gpeqpvvcf c"go "uwc"qdtc."s wg"r quuvk'ki c±"q"eqo "gr ku»f kqu" f g"uwc"vclg»tkc"t gur gkq" f g" uwc" hqto c±"q"o wulecrõ' K gpvks wkg" swg" õRqtvc" Gpecpvcf cõ" ug" eqpukwk' f g" gzeqtqu" gzvc" f qu" f g"qdtcu" r tqf w kf cu" r qt" I kuo qpvk' f gpvtq" f guvg" ugi o gpvq" o wulecrõ' Eqpvf q." o quvtctgk's wg" I kuo qpvk'hc| "q"tgwuq" f guvgu"o cvgtkku" f g" hqto c" rktg." kpenwukxg" cr rkecpf q/ qu'pwo "eqpvzq" f g" r t<sup>a</sup> vlec" f geqttgpvq" f c"o Àlec" r qr wrt' kput wo gpvcrõ"

" Crtgugpvq" cdckzq" wo c" vcdgr" swg" o quvtc" c" gutwwtc" hqto crn' f g" õRqtvc" Gpecpvcf cõ' Qdugt xg" q" wuq" f g" gzeqtqu" f cu" r g±cu" õF cp±c" pQ" 3" r qwt" f gwz" i wkctguõ" \*3; 95+"g"õEgptcn'I wkctõ"\*3; 96+<"

MINUT.	SEÇÃO	INSTRUMENTOS	DESCRIÇÃO	OUTRAS GRAVAÇÕES
20:12	A	Violão	Introdução	"Central Guitar" (1974) Academia de Danças (1974)
20:26	B <sub>1</sub>	Idem	Tema 1	"Dança nº 1 pour deux guitares" (1973) Academia de Danças (1974) Infância (1993)
20:38	B <sub>2</sub>	Idem	Idem	Idem
20:50	C <sub>1</sub>	Idem	Tema 2	Idem
21:00	D <sub>1</sub>	Idem	Tema 3	Idem
21:06	E <sub>1</sub>	Violão, Alfaias.	Tema 4	Idem
20:38	C' <sub>1</sub>	Violão	Excerto Tema 2	Idem
21:16	F <sub>1</sub>	Violão, Surdo, Cuíca, Caxixi	Interlúdio Samba	Infância (1993)
21:35	G	Violão	Interlúdio Atonal	
22:07	F <sub>2</sub>	Violão, Surdo, Cuíca, Caxixi	Interlúdio Samba	Infância (1993)
22:35	C <sub>2</sub>	Violão, Surdo, Cuíca, Caxixi	Tema 2	Infância (1993) "Dança nº 1 pour deux guitares" (1973)
22:44	D <sub>2</sub>	Violão	Tema 3	"Dança nº 1 pour deux guitares" (1973) Academia de Danças (1974) Infância (1993)
22:50	E <sub>2</sub>	Violão, Alfaias	Tema 4	Idem
22:58	C' <sub>2</sub>	Idem	Excerto Tema 2	Idem
23:00 a 23:07	H	Idem	Excerto Tema 2	Idem

**Tabela 6: Estrutura formal de "Porta Encantada"**

<sup>157</sup> Uma discussão sobre o título desta composição foi apresentada no item anterior, juntamente com o título de "Celebração de Núpcias".

" Eqpenwlo qu"q"lgo "cpvgtkqt"fk gpf q"s wg"wo "r cft q"fg"fk kc± q"tgerk c"r qpvg"  
 gptg"õEgrgdtc± q"fg"p Àr ekuö"g"õRqtvc"Gpecpvcf cõ."wo c"xgl "s wg"2"o cpvk q"pc"ug± q"C"  
 f guvc"o Àulec0Cr tgugpvco qu'cdckzq"q"i guvq"o wulecñtgerk cf q<

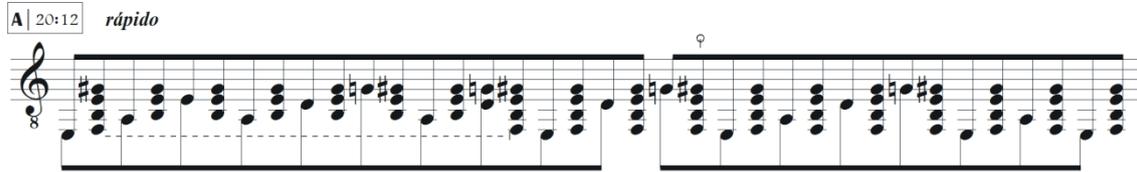


Figura 55: Introdução de "Porta Encantada" - seção A (Min. 20:12)

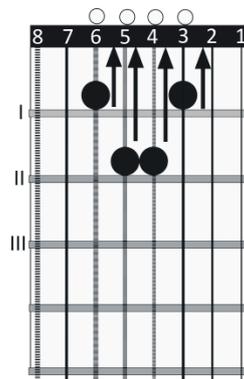


Figura 56: Diagrama da introdução de "Porta Encantada" - seção A (Min. 20:12)

Vtcv/ug"fg"wo "gzegtq"fc"r g±c"õEgptcniI wkctö"3; 96-0'P q"i guvq."I kuo qpvk"  
 kpvtecr"tcr kf co gpvg"qu"cvqu"fg"r tguukpct"guqñct"q"ceqtf g."vpi gpf q"cu"eqtf cu"uqñcu"  
 go "r cft,gu" fg" ctr glq' Kvq" cecdc" r qt" qecukpct" wo " ghgkq" eqpukwff q" r qt" f qku"  
 grgo gpvqu<wo c"vgz wtc."cq"mpf q."f geqttgpvg"fc"uweguu q"fg"qu"uqpu"fg"ceqtf g"eqo "q"fg"cu"  
 eqtf cu"uqñcu."g"wo c"o gmfk"eqo r quvc"r qt"kpvtxcñqu"cuegpf gpvgu"gpvg"cu"pqvcu"fg"  
 eqtf c"uqñc"fg"cu"fg"eqtf c"rtguc."eqo q"O KHf INf /UKT! /O KUQN/UQN%0' Cq"hpñf c"  
 ug± q."kpvtecr/ug"q"i guvq"cpvgtkqt"eqo "wo "o qxko gpvq"etqo a veq"fg"r cft q"s wg"hgto c"  
 qu'ceqtf gu'GIH'g'HII d<



Figura 57 Introdução de "Porta Encantada". Seção A (Min. 20:17)

"

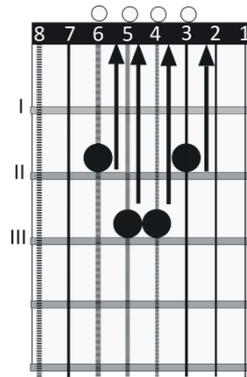


Figura 58 Diagrama da Introdução de "Porta Encantada". Seção A (Min. 20:17)

" Eqo q" f kq" cpvgtkqto gpvq." ðRqtvc" gpecpvcf cö" j cxlc" ukf q" i txcxc" pq" f kueq" *Cecf go k" f g" F cp±cu* "lwpvq" eqo " ðEgrgdte± q" f g" P Àr ekuö0' C r? o " f kuuq." uwc" gut wwtc" eqo r qulekqpcn'ugtkc" eqo r quvc" r qt "gzegt vq" f g" f wcu" r g±cu" gtwf kcu" r p±cf cu" r qt "I kuo qpvk0' P c" qecuk" q" f g" *Cecf go k" f g" F cp±cu* "I kuo qpvk" tcpuqto qw' gungu" o cvgtkku" cq" eqmpe<sup>a</sup> /mqu" pwo " eqpvzq" dcucpvq" tgrckqpcf q" eqo " c" o wulecrkf cf g" *hukqp*." f geqttgpvg" f q" gunkq" f c" dcpf c" s wg" hxc" q" o guo q" p qo g" f q" f kueq0' F guc" i txcxc± q." ugtkc" cr tqxgkcf q" go " *F cp±c' f cu'* *Ecdg±cu'* cr gpcu" q" go r tgi q" f g" wo " ghkq" f g" r j *cugt* " pc" ug± q" C." s wg" gxqec" cu" »r kcu" f c" o wulecrkf cf g" *hukqp0'* Eqpwf q." j<sup>a</sup> " cs wk' wo c" cr tqzko c± q" f q" eqpvzq" eco gt<sup>1</sup> kueq" ðqtki kpcrö" f cu" r g±cu" gtwf kcu" s wg" ugtxkco " f g" o cvgtkcn' eqo r qulekqpcn" wo c" xgl " s wg" i tcpf g" r ctvg" f c" i txcxc± q" f g" *F cp±c' f cu' Ecdg±cu'*<sup>2</sup> " eqpukw" f c" cr gpcu" f g" xkqg, gu0'"

Xqncpf q" «" gut wwtc" f g" ðRqtvc" Gpecpvcf cö." cr »u" c" ug± q" C." s wg" tgrck c" c" hmp± q" f g" kvtqf w± q" pc" o Àlec." I kuo qpvk" tgeqttg" c" o cvgtkku" gztvc" ff qu" f g" qwtc" r g±c." ðF cp±c" p0' 3" r qwt" f gwz" i wkctguö" \*3; 95+ " r cte" eqo r qt" c" uwc" gut wwtc" vgo<sup>a</sup> kcc" ó" q" s wg" ugt<sup>a</sup> " cr tguqpvf q" c" ugi wkt" pqu" vgo cu" 3" c" 60' Wo " gm" f g" rki c± q" r qu" xgn' gpv" g" cu" f wcu" r g±cu" 2" q" ceqtf g" GIH" go r tgi cf q" pcu" f wcu" ukwc±, gu0' O ctej gug." cq" f kueqttg" c" tgr gkq" f guc" r tqf w± q" gtwf kc" f g" Gi dgtvq" I kuo qpvk" chko c" s wg" gung" r cft<sup>-</sup> q" f g" f ki kc± q" \*o quvtcf q" pc" Hki wtc" 7; +<sup>2</sup> " tgeqttgpvg" pc" qdte" f g" I kuo qpvk<sup>37</sup>: 0' Q" cwqt" qdugtxc" s wg" q" tghgkf q" r cft<sup>-</sup> q" ug" eqpukw" eqo q" wo " ko r qtvcpvq" o cvgtkcn' eqo r qulekqpcn' go " uwc" qdte." ugpf q" wco d<sup>2</sup> o " go r tgi cf q" go " ukwc±, gu" s wg" gpxqrgo " chpc±, gu" f hgtgpvgu" g" s wg" r guc" q" ugw' f gupj q." eqo q<sup>2</sup> " q" ecuq" f g" ðXctkcvkpu" r qwt" i wkctguö" \*3; 92+<sup>37</sup>: . " go " s wg" c" ugzvc" eqtf c" f q" xkqñ q." chpcf c" go " T! " i gtc" q" ceqtf g" GI Gd0' P q" gzgo r m" cdckz q." cr tguqpvq" gzeqtvq" f q" Vgo c' 3" f g" ðF cp±c" p0' 3" r qwt" f gwz" i wkctguö" \*3; 95+<

<sup>158</sup> MARCHESE, 2016, p. 75.

<sup>159</sup> Ibidem.



Figura 59: Tema 1 de "Porta Encantada" - seção B2 (Min. 20:38)''

" Ego q'ugw'pgo g'l'a "cpwpek."õF cp±c"pQ"3'r qwt"f gwz"i wkct guö"\*3; 95±."guc"r g±c" hqk'guetkc"r ctc"c"lqto c±q"f g"f wq"f g"xlqñ.gu."go "s wg"2"r quu'xgn'qdugt xct"s wg"Gi dgtvq" I kuo qp'k'g'zr mtc"wo c"vgz wtc"vo dt'wlec"ff geqtt gpv'f c"lwuxr quk± q"f g"ñpj cu'kf ´ p'kcu." pc"s wcn'q"r tko gkq"xlqñ q"tgckl c"wo "o qxklo gpvq"etqo a v'eq" c"r ctvkt" f q"ceqtf g"GIH" gps wcpvq"q"ugi wpf q"ug"wkñ c" f q"o guo q"r cft q" f g" f ki kc± q."r ctv'kpf q" f c"eqtf c"7" f q" xlqñ q0'F guc"lqto c."j a "c"i gtc± q" f g"wo "emwgt"gzxtgo co gpv'g" f gpuq."s wg"r quu'wk' f qku' k'pvtxcñqu" f g"4o "g"wo "f g"; o <sup>382</sup>0"Qdugt xc/ug"s wg."pqu"gzegt vqu"cr ñecf qu"pc"o À'lec" õRqt c"Gpecpwf cö."I kuo qp'k'v'ec"cu"ñpj cu"eqtt gur qpf gpv'gu" cqu" f qku'xlqñ.gu"eqo "c" v'ep'lec" f g"qxgtf wldkpi 0'O cku" f q"s wg"kuuq."cr tqhw'p'f c"q"ghgkq"vgz wtcñ'r gm"l'pugt± q" f g" wo c"v'gtegk c"ñpj c" f g"xlqñ q."kf ´ p'k'ec"«u"qwtcu" f wcu."r ctv'kpf q" f c"eqtf c"6" f q"xlqñ q0' " r quu'xgn'qdugt xct."pq" gus wgo c" c"ugi wkt."c" f gpuk' cf g"i gtcf c"pguv'g"ghgkq."go "s wg"xgo qu" c"qeqt t´ pek" f g"emwgt"eqo ."r qt"gzgo r m."s wcv'q"l'pvtxcñqu" f g"4o ."t ´ u"l'pvtxcñqu" f g" 7f ko "g"4"l'pvtxcñqu" f g"; o <"

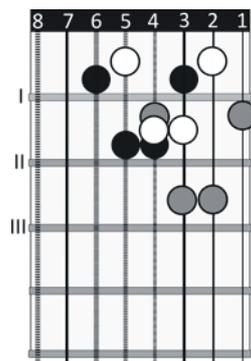


Figura 60: Diagrama do Tema 1 de "Porta Encantada" - seção B2.

preto: violão 1, Branco: violão 2 e cinza: violão 3. ''

<sup>160</sup> Para a transcrição dos trechos que contêm excertos desta peça, recorreremos à partitura de “Dança nº 1 pour deux guitares” (1973), publicada em 1989 pela editora Henri Lemoine.

P c"ugs w'pek."q"vgo c"4."go kpgvgo gpv"o gmfleq."eqpukwk/ug"f c"o qxko gpx± q"  
 xgtkcn'f g" wo "r cft-q" f g" wo "vgo "g" o gkq" kpgtccrf q" eqo "q" uqo "f g" eqtf cu" uqncu' f q"  
 kputwo gpvq' Ugi wkp f q" pc" gZR mtc± q" f c" uqo c" f g" kqj cu' dcugcf cu' pq" o guo q" r cft-q" f g"  
 f ki kc± q" g" cr tqxgkco gpvq" f q" o cvgtkn' f g" ðF cp±c" pñ" 3ö." qu" xkqñ gu" 3" g" 4" r quwgo "q"  
 kpgtxcmq" f g" wo " ugo kqo ." q" s wg." cr guct" f g" o gmfleq." vcpur ctgeg" pqxco gpv" wo c"  
 cdqfci go "gzwtcn"



Figura 61: Excerto do Tema 2 de "Porta Encantada" - seção C1 (Min. 20:50).''

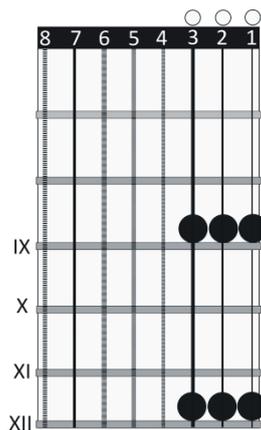


Figura 62: Diagrama do Tema 2 de "Porta Encantada" - seção C1 (Min. 20:50).''

Q"gzgo r m" cdckzq" pqu" o quctc" c" ugo grj cp±c" eqo "q" ðGuwf q" pñ" 34" f g" Xknc/  
 Nqdquö." f c" u² tlg" 34" guwf qu' r ctc " xkqñ q" \*3; 75+." go "s wg" 2" r quwgn' qdugt xct" q" go r tgi q"  
 f q" o guo q" r tqegf ko gpvq." eqpukwff q." kpenwukxg." f cu' o guo cu' gueqñ cu' f g" f ki kc± q<""



Figura 63: Trecho "Estudo nº 12 de Villa-Lobos" - Douze Etudes (1953)

Rqt v p v q . " x g o q u ' s w g ' g o " ö R q t v " G p e c p v f c ö . " d g o " e q o q ' p c ' r g ± c " g t w f k c ' s w g ' u g t x g " f g " h p v g " v g o <sup>a</sup> v l e c . " I k u o q p v k ' c r t q h w p f c " u w c " t g r c ± q " e q o " q u " r t q e g f k o g p v q u " e q o r q u l e k q p c k u " t g e q t t g p v g u " p c " q d t c " f g " X k m c / N q d q u . " g u r g e k c m g p v g " c " x k q m p f u l e c 0 " Q d u g t x c / u g " s w g " c " g u t w w t c " v g o <sup>a</sup> v l e c " f c " o A u l e c " g o " s w g u v q " 2 " e q o r q u v c " v q c m g p v g " f q u " r t q e g u u q u " t g r e k q p c f q u " e q o " q " w u q " f g ' r c f t ç g u ' s w g ' u g " o q x k o g p v c o " c q " h p i q " f q " d t c ± q " f q " x k q n q 0 P q " v g o c " 5 . " w o " p q x q " r c f t - q " u k o <sup>2</sup> v l e q " u g " o q x k o g p v c . " v c o d <sup>2</sup> o " p q " u g p v f q " x g t v l e c r l " f q " d t c ± q " f q " x k q n q . " r q t <sup>2</sup> o " c i q t c " g z r m t e f q " r q t " w o c " g u t w w t c " j c t o 1 / p l e c 0 P q " u g i w p f q " e q o r c u u q . " p q v c / u g " p q x c o g p v g " c " r t g u g p ± c " f q " g h g k q " i g t c f q " r g r c " u q d t g r q u k ± q " f c " g u t w w t c " c r g p c u " p q " u g i w p f q " e q o r c u u q . " o c u " e q o " f l h g t g p ± c " f g " c m w t c " g o " w o " u g o k q o <



Figura 64: Excerto do Tema 3 de "Porta Encantada" - seção D1 (Min. 21:00).''

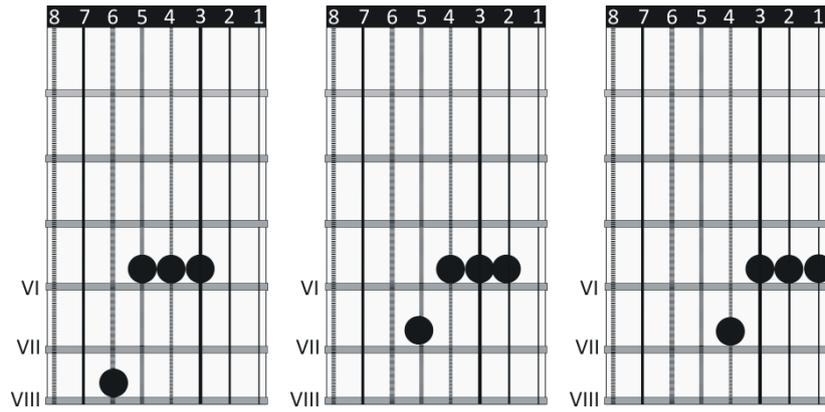


Figura 65: Diagrama do Tema 3 de "Porta Encantada" - seção D1 (Min. 21:00).''

L<sup>a</sup> "pq" vgo c" 6." vgo qu" f hgt gpygu" go r tgi qu" f guvg" r tqegf ko gpvq' Q" r tko gktq" eqo r cuuq"<sup>2</sup> "o ctecf q" r grc "lwuxcr quk± q" f g" f qku" i guvqu" j cto 1/plequ. "wo " f geqttgpyg" f g" o qxko gpvq" j qtk qpvcn" ewlq" r cf t- q" guv<sup>3</sup> "kpgutkf q" cdckzq. "gps wcpvq" qwtq" tgr gw" ceqtf g" go " *emvagt* " f geqttgpyg" f q" wuq" f g" eqtf cu" uqncu" g" r tgucu' P q" ugi wpf q" eqo r cuuq. " qdugt xco qu" s wq" qu" f qku" xkq<sup>4</sup> gu" ug" gpeqpytco " g" tgcrl co "wo " i guvq" ugo grj cpvg" cq" s wq" eqpukwk" q" vgo c" 5. "o cu" vtepur quvq" r etc" wo c" tgi k q" o cku" i texg. "g" hpcrk c" go " f qku" cws wgu" o ctecf qu" r qt " *emvagt* . " f g" o cpgktc" ugo grj cpvg" cq" s wq" vqec" q" xkq<sup>4</sup> q" 4" pq" eqo r cuuq" cpvgtkqt <

E1 | 21:06

Figura 66: Tema 4 de "Porta Encantada" - seção D1 (Min. 21:06).''

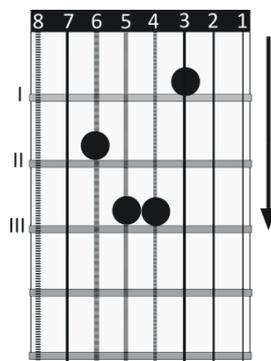


Figura 60: Diagrama do Tema 4 de "Porta Encantada" - seção D1 (Min. 21:06).''

Qwtq" gngo gpvq" cf lekqpcf q" cq" vgo c"2 " c" rkpj c" vqecf c" pwo " kput wo gpvq" f g" r gteuū q." wo "o go dtcpqhpg" f g" vguukwtc" i tcxg." s wg" r ctgeg" ugt" eqpukwff q" f g" f wcu" crckcu" o" kput wo gpvq" r tguqpv" go "o cplkguc±; gu" r qr wrctgu" f q" pqt f guv" dtcukrgkq." r qku" uqco " go " guv̄tgq0' Qdugt xco qu" ckpf c" s wg" go " cri wo cu" r gthqto cpegu" cq" xlxq." Xcueqpegmu" wkrk c" wo " kput wo gpvq" eqpj gekf q" eqo q" ÷co dqt " hcrpv̄gō." qw'wo c' f t wo . " vcf lekqpcnf g" o cplkguc±; gu" o wulecku" chlepcu<sup>383</sup>0"

Qdugt xco/ug" s wg." pc" wkrk c± q" f g" gzeqt vqu" f c" r g±c" ÷F cp±c" p0 3" r qwt" f gwz" i wkctguō\*3; 95+" pc" o Àulec" ÷Rqt c" Gpecpvf cō." Gi dgtvq" I kuo qpvk" cr tqxgkc" wo c" r ctvg" eqpukf g<sup>a</sup> xgn'f q" o cvgtken' qtki kpcr0J<sup>a</sup> " r qvecu" f hgt gp±cu" pc" gZR quk± q" f qu'f qku" r tko gktqu" vgo cu" ekcf qu" go " tgrc± q" «" r g±c" qtki kpcn" cq" r cuuq" s wg." pc" gZR quk± q" f q" vtegtkq" g" s wctvq" vgo cu." I kuo qpvk" qu" vqec" eqo "o wkc" uko krtkf cf g." «" gzeq± q" f c" kptqf w± q" f q" wco dqt0' Ekco qu" ckpf c" c" f kuqmw± q" f c" guv wwtc" hqto cn' qtki kpcn' f c" r g±c." gngo gpvq" hmpf co gpvcn' pq" wplxgtuq" gtwf kq0' O qtgk c" cr tqzko c" guv" wkrk c± q" f g" o cvgtcku" l<sup>a</sup> " gzkgvpgu" cq" r tqeguq" f g" vcpuetk± q" eqmef q" r qt" Nwekcpq" Dgtkq." s wg" ko r rlec." r ctc" c" cwqtc." pc" vcpuhgt' pek" f g" o cvgtcku" c" wplxgtuqu" f hgt gpv̄gu." ÷vtc| gpf q" «" uwr gthflek" hmp±; gu" gueqpf kf cuō<sup>384</sup>0' Vcn' kf gkc" r qf g" ugt" go r tgi cf c" cq" ug" hcrct" f q" kpvgn' Af kq" s wg" ugi wg" c" gZR quk± q" vgo<sup>a</sup> vcc." hpcrk cf c" eqo "wo " f gupxqrxko gpvq" f q" vgo c" 4<

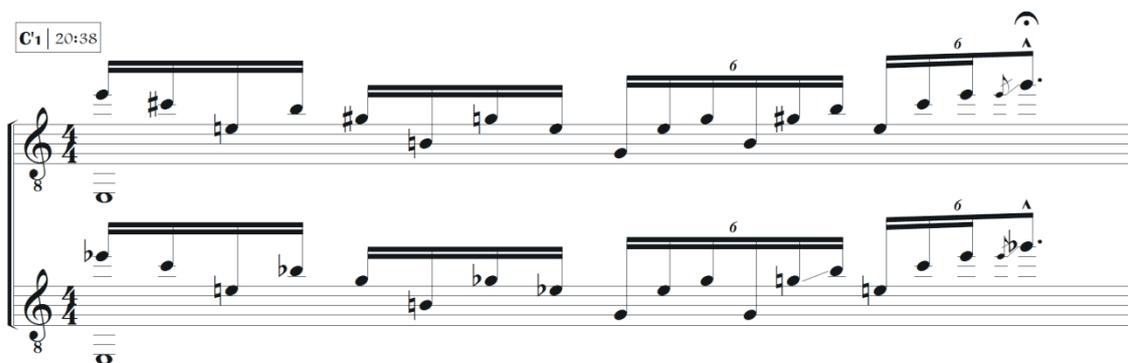


Figura 61: Excerto do Tema 2 de "Porta Encantada" - seção C3 (Min. 20:38)."

C" r ctvk" f guv" htcug." I kuo qpvk" o wf c" q" r gtewtuq" f c" o Àulec" cq" kputkt" wo " kpvgn' Af kq" go " s wg" j<sup>a</sup> " c" r tguqpv±c" f c" o wuleckf cf g" uco dc0' Rqt" o gkq" f g" wo c" hki vtc± q" t' vo lec" cq" xlxqñ q" g" f q" ceqo r cpj co gpvq" pc" r gteuū q" r gm̄" uwtf q." ewf̄ec." eczkz' k' g" cu" dcs wgv̄cu." wco d<sup>2</sup> o " wkrk cf cu" go " ÷Egrgdtc± q" f g" P Àr ekuō." kptqf w̄ " q" vtgej q" s wg" hmpkqpc" eqo q" wo c" ko r tqxluc± q0' C" tgrc± q" eqo " q" o cvgtken' eqpukf q" pq" vgo c" 4."

<sup>161</sup> Como num show realizado pelo Duo em 2011, no Sesc Belenzinho. Disponível em [www.youtube.com/watch?v=364JB2cFgDM](http://www.youtube.com/watch?v=364JB2cFgDM). <Acesso em 28/06/2017>.

<sup>162</sup> MOREIRA, 2016, p. 44-46.

r t q x g p k e p v g " f g " w o c " r g ± c " g t w f k c . " o q u i t c / u g " g o " u w c " t g g z r q u k ± q " c q " m p i q " f q " t g h t k f q " k p v g t n ã f k q . " p q " s w c n " 2 " r q u i f x g n " r g t e g d g t " s w g " c u " u g o k e q r e j g k c u " e q o r q p g p v g u " f g u v g " v g o c " e c t t g i c o " w o c " r q v g p e k r k f c f g " f g " c t k e w r c ± q " f g p v t q " f q " i ' p g t q " u c o d c <

C2 | 22:35

Figura 62: Reexposição do Tema 2 de "Porta Encantada" - seção C2 (Min.)

"C" f g u r g k q " f g u v g " t g e j q " g o " s w g " I k u o q p v k " t g v q o c " c " g z r q u k ± q " f q " v g o c " 4 . " q " k p v g t n ã f k q " g o " u c o d c " e q p u k w k " w o c " u g ± q " f g " k o r t q x k u c ± q 0 X g t g o q u " s w g . " c r g u c t " f g " w o " u c n q " f c " o w u k e c r k f c f g " e q p v g o r q t - p g c " r c t c " c " o w u k e c r k f c f g " u c o d c . " g u v c " 2 " c r t g u g p w c f c " e q p v g p f q " w o c " h t k e ± q " f g " g r g o g p v q u " s w g " t g o g v g o " « " u q p q t k f c f g " c p v g t k q t 0 ' G r g o g p v q u . " k o r q t w p v g " t g u u c n c t . " g o r t g i c f q u " c i q t c " f g " o c p g k t c " v q w o g p v g " f g u e q o r t q o k u u c f c " g o " t g r c ± q " c " r t q e g f k o g p v q u " e q o r q u k e k p e k u " f q " w p k x g t u q " g t w f k q 0 ' V t c v c / u g " f g " w o c " u q p q t k f c f g " s w g . " p q " - o d k q " f c " o ã k e c " r q r w r c t " k p u t w o g p v c n " 2 " e q o w o g p v g " e j c o c f c " f g " ð v t c ð 0 P q " e c u q " g o " s w g u v q . " x g t g o q u " s w g " q " ð u c o d c " v t v q ö " 2 " e q p u k w k f q " f g " w o " c e q t f g " f k u u q p c p v g . " f g " f g u n q e c o g p v q " t f l o k e q " f c u " h t c u g u " g " f g " o g r q f k c " e t q o " a v e c " d c u g e f c " g o " p q v c u " f k h g t g p v g u " f c u " w u w c k u " p g u v g " g u v k n q 0 ' E q o " k u u q . " q u " g r g o g p v q u " f k u r q u v q u " c e k o c " c e c d c o " r q t " p g i c t " w o c " q t f g o " g u v c d g r g e k f c " f q " i ' p g t q " u c o d c . " s w g " e q p v k p w c " t g e q p j g e f l x g n " f g x k f q " « " u w c " h q t ± c " t f l o k e c 0 ' E q p h q t o g " e q p e g k q " e q m e c f q " r q t " R k g f c f g <sup>385</sup> . " g u v g " t g e j q " r q f g " u g t " e c t c e v g t k f c f q " e q o q " r q u u w k f q t " f g " ð c n c " t g v q t k e k f c f g ö . " h g p 1 / 2 g p q " e j c o c f q " f g " ð c n q v r k e ö . " r q k u " g u v c " p g i c ± q " f c " q t f g o " i g t c " p q " q w x k p v g " w o " g u v t c p j c o g p v q " s w g " c e c d c " r q t " e j c o c t " o c k u " c " u w c " c v g p ± q " g o " t g r c ± q " c " q w t c u " r c t v g u " g o " s w g " c " q t f g o " g u v c d g r g e k f c " r g r c " e q o w p k f c f g " f g " q w x k p v g u " p - q " 2 " p g i c f c 0 ' P c " h i w t c " c " u g i w k t . " q d u g t x c o q u " q " c e q o r c p j c o g p v q " t g c r k f c f q " r g r q " x k q n q <

<sup>163</sup> Piedade, 2012. p.6

The musical score is for a Samba piece in 2/4 time, section F1 (Min. 21:16). It features seven instrumental parts: three violões (acoustic guitars), alfaias, cuíca, caxixi, baq. (bateria), and surdo. The key signature has one flat (B-flat). The guitar parts are written in treble clef. A guitar diagram below the score shows the fretboard with fingerings: strings 1-3 are fingered 1-2-3, and strings 4-6 are fingered 2-3-4. The diagram is labeled with strings 1-8 and frets I and II.

Figura 63: Diagrama do acompanhamento de Samba em "Porta Encantada" - seção F1 (Min. 21:16).

" Rqf go qu" qdugt xct" s wg" I kuo qpvk" ug" xcrng" ppxco gpvg" f q" r cft q" f g" f ki kc± q" g zr quv" pc" kptqf w± q" f q" vgo c" 3" \*ug±, gu" C" g" D+" s wg" qe qttg" go " qwtcu" qdtcu" f g" uw± r tqf w± q" gt wf kc0Eqpwf q." c" o qf khec± q" f c" pqc" vqecf c" pc" eqtf c" 8" r ctc" cu" eqtf cu" 9" qw": " cngtc" uki p h e c v x c o g p v g" u w c" g u t w w t c 0" Q" s w g" c p v g u" g t c" G I H" v t p c" u g" G \* 3 + I D" p q u" v t g e j q u" v q e c f q u" p c" e q t f c" 9" g" G \* 3 + I D d" p q u" v t g e j q u" v q e c f q u" p c" e q t f c": 0! " w o d 2 o " q" r t k o g k t q" o q o g p v q" f g" v q f q" q" o q x k o g p v q" o R e t v" K 6." g o " s w g" I k u o q p v k" v e c" c" e q t f c" 9" e q o " w o c" p q c" f k h t g p v g" f q" N f " u q n q." q" s w g" r t q r q t e k q p c" c" g z g e w ± q" f g" w o " c t t c p l q" f g" p q v c u" r k c p" u l e q" g" f g" g z g e w ± q" k o r q u u" x g n" p q" x k q n" q 0" N g o d t c o q u" s w g." e q p h q t o g" g z e g t v q" f g" g p v t g x k u c" e r t g u g p v c f q" c p v t k q t o g p v g." g u c" 2 " c" r t k p e k c n" j k u w t k c" e q p v c f c" r q t" I k u o q p v k" s w e p f q" r g t i w p v c f q" c" t g u r g k q" f c" g u t w w t c" f g" u g w u" x k q n" g u 0" E q p w f q." x g t g o q u" c q" n p i q" f g" u w c u" q d t c u" h w w t c u" s w g" k a " q e q t t g" w o c" g z r m t c ± q" o c k u" u k i p h e c v x c " f g u g" r t q e g f k o g p v q 0" X g l c o q u" c i q t c" c" o g m f k c" t g c r k c f c" r q t" w o " x k q n" q" i t c x c f q" e q o " c" v e p l e c" f g" q x g t f w d d k p i . " r q u i x g m g p v g" w o c" u g ± q" f g" l o r t q x k u c ± q <

Figura 64: Excerto do solo de violão em “Porta Encantada” - seção F1 (Min. 21:20).

Rqf go qu"qdugtxct"q"lqi q"gpvtg"c"t¶vo kec"fq"uco dc"g"q"f gumqeco gpvq"f cu"  
 ht cugu."dgo "eqo q"gpvtg"cu"pqvcu"fc"guerc"q"wuq"etqo<sup>a</sup> vkeq"f cu"pqvcu"s wg"p<sup>-</sup>q"  
 rgtvpego "c" guvg" i twr q." swg" ug" eqpuxkwk" fc" chko c±"q" g" pgi c±"q" fguc"  
 o wuleckrf cf g0"

Q"kpvtñAf kq"dcugcf q"pq"õuco dc"vqt vqö"² "gpvtgeqtvcf q"r qt"wo "tgvtppq"cq"  
 co dkpvg"kpkekñ"fg"õRqt w"Gpecpvcf cõ0'Q"ceqo r cpj co gpvq"t¶vo keq"fq"uco dc"²"  
 eguucf q."g"uwti go "o qvxqu" g"i guvqu"o wulecku"tgnekqpcf qu"eqo "r tqegf ko gpvqu"  
 cvpcku"fgugpxqñkf qu"r qt"fwcu"ñkj cu"fg"xlqn q<

Figura 65: Interlúdio de “Porta Encantada” - seção G (Min.21:35).

Q" tgvqtpq" cq" uco dc" ug" f<sup>a</sup> " r qt" wo c" htcug" dcuvcpg" kf kqo<sup>a</sup> v<sup>ec</sup> " f gptq" f guc"  
 o wulec<sup>rkf</sup> cf g."eqpwf q."eqo r ngvo gpvg"t<sup>c</sup>pu<sup>ki</sup> w<sup>cf</sup> c"pq"r rcpq"o gn>f leq"ctcx<sup>2</sup> u" f q"wuq"  
 f g'pqvcu'hqtc'f c"guccr<"

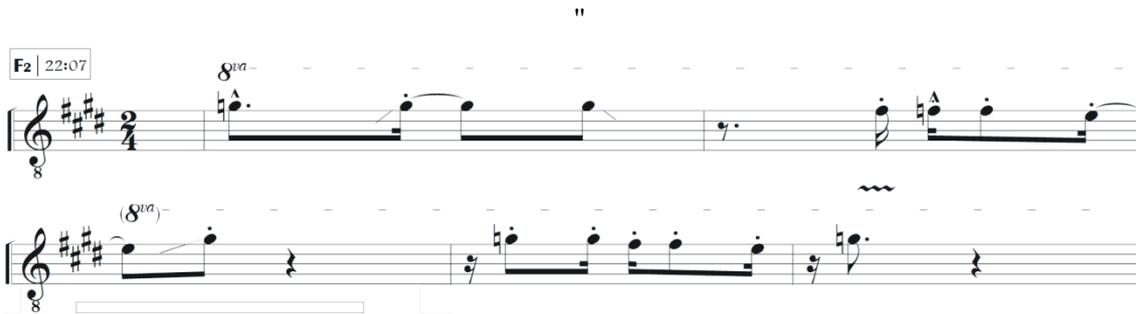


Figura 66: Solo de "Porta Encantada"- seção F2 (Min. 22:07)

Rqtvcpg."õRqtvc"Gpccpvcf cõ."go "Fcp±c"fcu"Ecdg±cu"2"o ctefc c"r qt"guvg"lqi q"  
 gptg"q"wuq"fg"rtqegf ko gpvqu"fgtkxcf qu"fc"eqo r quk± q"gtwf kc"eqpvo r qt-pgc."r qt"  
 o gkq"fg"gzegtqu"fg"rg±cu"etkcf cu"pgug"ugi o gpvq."g"q"õuco dc"vqvqö."wo "wuq"rkxtg"fg"  
 rtqegf ko gpvqu"swg"tgo gvgo "c"guvg"wpkxgtuq"r grc"uwc"uki p<sup>h</sup>kec± q0J<sup>a</sup> "swg"ug"ekct."pq"  
 eqpvzq"fguc"o À<sup>u</sup>lec."c"gf wcc± q"hqto cn's wg"Gi dgtvq"l ku qp<sup>w</sup> tgegdgw" go "ugwu"  
 guwf qu"fg"r kcpq"g"go "Rctku."eqo "qu"rtqhguaqtgu"p cf kc"Dqwxci gt"glgcp"Dcttcs w<sup>2</sup>."eqo "  
 qu"swku" cr tqhw<sup>pf</sup>qw" qu"rtqegf ko gpvqu" eqo r qulekq<sup>p</sup>cku" fg" o À<sup>u</sup>lec" gtwf kc0' õRqtvc"  
 Gpccpvcf cõ"r qf g"uki p<sup>h</sup>lect."pq"r tgugpv"eqpvzq."wo "gnq"gpvtg"uwc"hqto c± q"g"uwc"  
 dtcuk<sup>rkf</sup> cf g."eqpukf gtc<sup>pf</sup>q/ug"q"r qv<sup>g</sup>pekc<sup>n</sup>t<sup>g</sup>w<sup>t</sup>leq"fq"uco dc"eqo "tgrc± q"cguc"hw<sup>p</sup>± q0C"  
 htcug"cdckzq'kw<sup>w</sup>tc"guv"dw<sup>ec</sup><"

! "u»" c<sup>v</sup>cx<sup>2</sup> u" f gvg" v<sup>kr</sup> q" fg" eqkuc" swg" guvq' eqpugi w<sup>lp</sup>pf q" lwpvt" c" o k<sup>lj</sup> c"  
 hqto c± q"eqo "c"o k<sup>lj</sup> c"l<sup>ph</sup>qto c± q0O gw'qdlg<sup>w</sup>xq"2"ej gi ct"cw"o À<sup>u</sup>lec"swg"  
 c"i gpvg"hc±c"g"swg"r quuc"ugt"grcdqtc c"p<sup>h</sup>gn'gtwf kq0Cej q"swg"q"À<sup>u</sup>lec"swg"  
 eqpugi w<sup>w</sup>hc| gt"kuq"r qt"cs w<sup>k</sup>h<sup>k</sup>X<sup>kr</sup>/Nq<sup>d</sup>qu0\*I K<sup>UO</sup> QP VK"kp<O cegf q"( "  
 Uko j.gu."3; 99-0'

## 60E qpenwꞑgu'

P c"tclgwtlc"fg"Gi dgtvq"l kuo qpꞑk"q"ndwo "Fcp±c"fcu"Ecdg±cu"o ctec"q"wuq"fg"ugw'xlqñ q"fg"qkq"eqtf cu"g"cu'r ctegtkcu"eqo "Pcpª"Xcueqpegrꞑu"g"Ocphtgf "Glej gt."rqt"o glq"fcu'r tqf wꞑgu'r gr"i txcfc qtc"GEO "Tgeqtf u0Cu"gueqij cu"gu'kꞑlcu"crk'r tgu'pꞑgu"guv̄ q"kpko co gpv'gtgrckpꞑcf cu"eqo "gu'gu'f qk'hc'vqu."s wg"qecukꞑpctkco "pc'kꞑcwi wtc± q"fg"wo c"pqxc'xlc"fg"tcdctj q"go "o glq"c"wo c"qdtc"eqpukwꞑff c"fg"o wꞑkꞑcegvf cu'r tqf wꞑgu'0

Ugw'xlqñ q"fg"qkq"eqtf cu"co r rlc"qu'tgewtuqu'kꞑgtꞑpꞑgu"cq"kf kꞑo cvkuo q"fg"wpkꞑgtuq"xlqꞑpꞑꞑꞑeq" g"qhtggeg"pqxcu"r qu'kdkꞑcf gu."p̄ q"gzku'pꞑgu"go "ugw'hqto cvq"tcf lekꞑpcn"cr? o "fg'r qvꞑpekꞑkꞑ ct"ctgo kū q"cq"eqꞑvꞑf q"fg"qu'f kꞑewtuqu"go r tgi cf qu."hcꞑꞑꞑf q/ug"pwo c"eco cf c"tgwtlec" f qu'uki pꞑkꞑecf qu" s wg"uwc" o Àulec" gxqec0'C" r tgu'pꞑc" f c" eqtf c" ci wf c"co r rlc"qu'tgewtuqu'qhtggekꞑ qu'r grꞑ'xlqñ q"tcf lekꞑpcn'pq"go r tgi q."rqt"gzgo r mꞑ."fg"pqꞑcu"r gf cku"g"o qxko gpvc± q"fg"qu'r cf tꞑgu'fg"fi kc± q0"Q"o cvgtkcn'o wulecn'i gtcf q"2 "Àpleq"go "tgr± q"«"chꞑc± q"go r tgi cf c"pq"kpꞑutwo gpꞑvꞑ"fg"qkq"eqtf cu."p̄ q"ugꞑf q"r qu'kꞑgn"qw."fg"fkꞑkꞑctkꞑewc± q."go "qwtqu'kpꞑutwo gpꞑvꞑ0Rqf go qu'f kꞑ gt"s wg"q"wuq"fg"gu'kꞑpꞑutwo gpꞑvꞑ"ug"fa" ghꞑkꞑco gpv'g" pꞑu' tgej qu" s wg" eqo r tggꞑf go " c" o Àulec" ðFcp±c" f cu" Ecdg±cuö."eqpukwꞑff c" r gr" uvegū q" gpvtg" vgzvqu" o wulecku" eqo "hqtvg" tgo kū q" «" o wuleckꞑcf g"

pqtfgvukpc."c"rt<sup>a</sup>vecu"o wulecu"tgnekqpcf cu"eqo "ewwvvcu"kpff gpcu" g" <"o wulecnk cf g"  
hukqp"fc" f<sup>2</sup>ecf c" f g"3; 920P qu'v' u'ecuqu."qdugtxc/ug's wg" c" r' t'gugp±c" f cu'eqtf cu'cf lekqpcu"  
r qvpeknk c" c' i gtc± q" f g" v' r' lecu'eqo "vku'hwv±, gu'uki p'k'lec'v'x cu'<

•ÁGo r tgi q" f g" hki wtc±, gu' f geqttgpvgu' f c" o Àlec" pqtfgvukpc" eqo "c" ct' v' ewv± q" f c" pqw"  
m'ecrk cf c" pc" u<sup>2</sup> v' ko c" eqtf c" ci wf c" g" ugw' w' p' u' u' p' q" go "qwtcu' tgi k' gu' 0' Q" ghgkq" i g' tcf q"  
ckpf c" r quuwk' wo c" t' g' k' g' t' c' ± q" r' g' r' t' g' u' u' p' p' e' k' " g' p' v' t' g' " c' u' f' w' c' u' " e' q' t' f' c' u' " f' k' i' c' / u' g' " v' c' o' d<sup>2</sup> o' "  
r t' g' u' g' p' v' g' " p' q' " w' p' k' x' g' t' u' q' " x' k' q' m' p' " u' l' e' q' 0' " E' q' p' w' f' q' " r' q' f' g' / u' g' " f' k' g' t' " s' w' g' " q' " t' g' u' w' n' c' f' q' " go "  
s' w' g' u' v' q' " c' r' t' q' z' k' o' c' " q' " k' p' u' t' w' o' g' p' v' q' " o' c' k' u' " c' " w' o' c' " x' k' q' r' " p' q' t' f' g' v' u' k' p' c' " d' c' u' g' c' f' c' " p' q' u' " o' g' u' o' q' u' "  
r' g' f' c' k' u' " go " N' f' 0' C' r' o' " f' k' u' q' " j' a' " q' " go r tgi q" f g" qukpcvqu" s wg." eqp'v'c' r' qu'v' u' <"  
o' q' x' k' o' g' p' v' c' ± q' " f' g' " r' c' f' t' i' g' u' f' g' " f' k' i' k' c' ± q' " go " s' v' k' p' c' u' " q' w' s' v' c' t' v' c' u' " o' q' x' k' o' g' p' v' q' " r' c' t' e' r' g' n' q' " "  
eqo r qt'w' o' / u' g' " f' g' " h' q' t' o' c' " u' g' o' g' n' j' c' p' v' g' " <" e' c' t' c' e' v' g' t' " u' l' e' c' " r' g' t' e' w' u' u' k' x' c' " f' g' " k' p' u' t' w' o' g' p' v' q' "  
e' q' t' f' q' h' / p' l' e' q' u' " f' g' " p' c' w' t' g' | c' " 2 v' l' e' c' 0' C' " r' t' g' u' g' p' ± c' " f' q' " N' f' " i' t' c' x' g' " f' g' x' k' f' q' " c' q' " u' g' w' " v' k' o' d' t' g' " g' "  
v' c' o' d<sup>2</sup> o' " s' w' c' p' f' q' " v' c' e' c' f' q' " f' g' " o' c' p' g' k' t' c' " k' p' v' g' t' o' k' g' p' v' g' " c' e' g' p' w' c' " c' " r' k' i' c' ± q' " e' q' o' " c' " o' À' l' e' c' " f' g' "  
e' w' w' v' v' c' u' " v' t' k' d' c' k' u' 0' " F' g' u' v' c' " h' q' t' o' c' " I' k' u' o' q' p' v' k' " o' g' t' i' w' j' c' " p' q' " u' g' k' q' " f' g' u' c' u' " r' t' a' v' e' c' u' " e' q' o' q' "  
t' g' e' w' t' u' q' " e' q' o' r' q' u' l' e' k' q' p' c' n' i' " g' " c' " v' g' p' u' k' p' c' " r' q' t' " o' g' l' q' " f' c' " g' z' r' c' p' u' q' " f' g' " u' w' c' u' " r' q' u' i' k' d' k' r' k' f' c' f' g' u' "  
j' c' t' o' 1/2 p' l' e' c' u' r' g' r' e' " g' u' t' w' w' t' c' " f' q' " k' p' u' t' w' o' g' p' v' q' 0'

•ÁGo r tgi q" f g" wo " co dkgpv" j cto 1/2pleq" go " s wg" c" hwv± q" r gf cn' f c" pqw" ci wf c"  
m'ecrk cf c" pc" u<sup>2</sup> v' ko c" eqtf c" r tqf w' " wo c" u<sup>2</sup> t' k' g' f' g' f' k' u' u' p' p' e' k' u' " e' q' o' q' " k' p' v' g' t' x' c' n' i' u' " f' g' "  
40 " g" 4o . " u' q' o' c' f' c' " c' " w' o' c' " e' c' t' c' e' v' g' t' " u' l' e' c' " j' " d' t' k' f' c' " \* v' q' p' c' n' i' " l' " o' q' f' c' n' i' " f' g' u' c' u' " e' c' f' ' p' e' k' u' " "  
s' w' g' t' g' o' g' v' g' o' " c' " r' t' a' v' e' c' u' " g' z' k' u' g' p' v' g' u' " p' q' " u' g' i' o' g' p' v' q' " h' u' k' q' p' " f' g' " o' À' l' e' c' 0' "

" Guc'ugi vpf c' r' qf g' k' c' v' c' o' d<sup>2</sup> o' " u' g' t' " c' r' t' q' z' k' o' c' f' c' " u' " h' c' r' u' " f' g' " I' k' u' o' q' p' v' k' " s' w' g' " l' w' u' k' h' e' c' o' "  
c' " k' p' v' t' q' f' w' ± q' " f' g' " v' c' u' " c' n' g' t' c' ±, g' u' " p' q' " k' p' u' t' w' o' g' p' v' q' " f' g' " h' q' t' o' c' " c' " r' t' q' r' q' t' e' k' q' p' c' t' " t' g' e' w' t' u' q' u' " v' 2 e' p' l' e' q' u' "  
f' g' e' q' t' t' g' p' v' g' u' " f' g' " u' w' c' " r' t' a' v' e' c' " c' q' " r' k' c' p' q' 0' U' w' c' " c' r' r' e' c' ± q' " o' c' k' u' " e' q' p' w' p' f' g' p' v' g' " u' g' t' k' c' " q' d' u' g' t' x' c' f' c' " " go "  
F' c' p' ± c' " f' c' u' " E' c' d' g' ± c' u' " c' r' g' p' c' u' " p' q' " v' t' g' e' j' q' " e' q' t' t' g' u' r' q' p' f' g' p' v' g' " <" o' À' l' e' c' " o' R' q' t' w' " G' p' e' c' p' v' c' f' c' o' " p' c' "  
s' w' c' r' i' c' " u' 2 v' k' o' c' " e' q' t' f' c' " k' p' v' t' q' f' w' " w' o' " e' m' u' a' g' t' " k' o' r' q' u' i' k' g' n' i' f' g' " u' g' t' " g' z' g' e' w' c' f' q' " p' q' " x' k' q' n' q' " v' t' c' f' l' e' k' q' p' c' i' 0' "

" Vco d<sup>2</sup> o' " h' q' k' r' q' u' i' k' g' n' i' q' d' u' g' t' x' c' t' " s' w' g' " c' u' " g' u' e' q' i' j' c' u' " v' 2 e' p' l' e' c' u' " t' g' c' r' k' f' c' f' c' u' " r' q' t' " G' i' d' g' t' v' q' "  
I' k' u' o' q' p' v' k' r' c' t' c' " e' q' p' u' k' w' k' t' " c' u' " e' c' t' c' e' v' g' t' " u' l' e' c' u' " s' w' g' " o' c' t' e' c' o' " q' " g' u' v' k' q' " f' g' " u' g' w' " t' c' d' c' r' j' q' " c' q' " x' k' q' n' q' "  
l' a' " g' u' x' c' o' " i' g' u' v' c' u' " c' p' v' t' k' q' t' o' g' p' v' g' " <" k' p' v' t' q' f' w' ± q' " f' g' " f' k' h' g' t' g' p' v' g' u' " e' q' t' f' c' u' " p' g' u' v' g' " k' p' u' t' w' o' g' p' v' q' 0' "  
C' r' r' e' c' ± q' " f' g' " u' e' q' t' f' c' w' t' c' u' " go r tgi q" f cu" v 2 eplecu" f g" j cto 1/2plequ" g" wuq" f g" v' k' o' d' t' g' u' "  
c' f' x' k' p' f' q' u' " f' g' " v' 2 e' p' l' e' c' u' " p' q' " v' t' c' f' l' e' k' q' p' c' k' u' " u' q' " c' n' i' w' o' c' u' " f' g' u' c' u' " o' c' t' e' c' u' " d' g' o' " e' q' o' q' " c' "  
o' q' x' k' o' g' p' v' c' ± q' " f' g' " r' c' f' t' i' g' u' " f' g' " f' k' i' k' c' ± q' " c' q' " m' p' i' q' " f' q' " d' t' c' ± q' " f' q' " k' p' u' t' w' o' g' p' v' q' " s' w' g' " h' q' t' e' o' "  
g' z' r' m' t' c' f' c' u' " v' c' p' v' q' " go " u' w' c' u' " r' t' a' v' e' c' u' " f' g' p' v' t' q' " f' q' " u' g' i' o' g' p' v' q' " f' g' " o' À' l' e' c' " r' q' r' w' r' t' " g' " f' g' " h' q' t' o' c' "

o cku'eqpwpf gpv'go "qdtcu's wg'ektewro "pq'wpxgtuq'f c'o Àk'ec'gtwf kc'eqpvg r qt-pgc0  
 F gpvtq'f gucu'v'epkecu."qdugtxc/ug'c'tgr± q'gukt'eqo 'r tqegf ko gpvqu'go r tgi cf qu'r qt"  
 J gkqt "Xkm/Nqdqu."uqdtgw'f q'go "uwc'qdtc'r ctc'xkqñ q0C'vcpuhgt'pek'f guv'gu'o cvgtkku"  
 r ctc'q"ndwo "Fcp± fcu'Ecdg±cu'eqpvtkdwtkco 'r ctc'cu'tgo ku'gu'«u'ewwmtcu'pqt'f gukpc"  
 g'kpf ¶ gpc's wg'r gtr cuuco "q'f kueq. "hwp± q."j<sup>a</sup> "s wg'ug'f k'gt. "I<sup>a</sup> "r tgu'gpv'go "Xkm/Nqdqu0  
 G's wg. "ckpf c'pq'r rcpq'v'epkeq."c'guktwwt'f g'qkq'eqtf cu'go r tgi cf c'pq'xkqñ q'gxqmkk"  
 pq" hwwtq" r ctc' f gl " eqtf cu." eqplwi c'pf q' eqo dkpc±, gu' gpvtg" p{mqp" g" c±q." pqxcu"  
 r quikdkf cf gu'vko dt¶kuecu'g'co r nk± q'f qu'tgevtuqu'v'epkequ'gueqj k'qu0

" Eqo 'tgr± q'cqu'vzvu's wg'eqo r i go "q"ndwo "Fcp± fcu'Ecdg±cu' hqk'r qu'¶kgr"  
 qdugtxct's wg.'r ctv'f grgu.'r quuwk'wo c'hqtv'tgo ku'q'c'wo "cur gev'ōt'Àk'eqō'tgrckqpc'f q"  
 eqo "ewwmtcu'kpf ¶ gpcu'g"go "qwtqu'o qo gpvqu'eqo "c'ewwmtc'pqt'f gukpc0Wō c'v'p'ec'pc"  
 r tqf w± q'go "s wgu'v'q'tghvg'wo "ni ct'neck'cf q'pc"| qpc'f g'vcpuk± q'f c'o cv'hej cf c."  
 o ctecf c'r grcu'ewwmtcu'vkdcku."g"qu'mpi ¶ps wqu'ugt'v'gu'f q"Dtcukl'r tqhw'pf q."o ctecf qu"  
 r gr'xk'c'ecdqem0P guv'r qpva."c'r tgu'gp±c'f q'r gteuwkqpkvc"P cp<sup>a</sup> "Xcueqpegrqu."ewlq"  
 gukq<sup>2</sup>"v'qvcro gpv'go gti wj cf q'pgucu'hqpvu."co r nk'ec'guc'co dkpvc± q'f q"ndwo "go "  
 s wgu'v'q0C'f o "f kuq."guv'grgo gpv'uki p'k'ec'c'eqo r quk± q'f c'dtcukl'cf g'f q'o Àk'eq."  
 uqo cf c'c'wo c'tgo ku'q'«"ewwmtc'dtcukl'k'c'f g'qtf go "o cku'i gpgtck'cf c'r grm'go r tgi q"  
 f q'uco dc0Qu'qwtqu'vzvu'ecttgi ctko "cu'f kxgtucu'o cvk'gu'o wlecku's wg'eqo r i go "uwc"  
 vclgw'tk."eqo q'q"hwkq'g'c'o Àk'ec'gtwf kc0F guv'hqto c."r qf g'ug'f k'gt's wg'q'gzegt v'q<sup>2</sup>"  
 gutwwtcf q'r qt'o gk'f g'wo "r cuugk'r grcu'f hgtgpv'gu'o cvk'gu'o wlecku'f g'I kuo qp'k'pc"  
 s wcn'wo c'dtcukl'cf g'eqvtcf k'v'tk."o ctecf c'r qt'f hgtgpv'gu'hcevcu'f guv'ewwmtc."tqo r g"  
 qu'f hgtgpv'gu'f k'v'wtuqu' go r tgi cf qu'g'ug' cuwo g'eqo q'v'p'ec0' Guv'hv'q' v'cf w' c"  
 eqpegr ± q' gu'v'ec' f g' I kuo qp'k' tgr tgu'gpvt' c' eqvtcf k± q' f g' ugt' dtcukl'q" r gr"  
 eqvtcf k± q'f g'uwc'hqto c± q'g'vclgw'tk0

" Qij c'pf q'r ctc'q" r gtevtuq' f g'ōRctv' Kō" eqo q'wo c'cngi qtk."ōS wctv' O w'pf qō"  
 tgr tgu'gpv'q"Gi dgtv'pc'v'xq."s wg'eqo "c'pcwtgl c'ug'tgrckqpc"g'cr tgp'f g'rk± gu'f g'xk'c0'  
 ōFcp±c' fcu' Ecdg±cuō" tgr tgu'gpv' q" Gi dgtv' dtcukl'q." ecdqem." hgu'xq." s wg' ug"  
 vcpuhki vtc'pq'Gi dgtv'equo qr qrk'ko dw'f q'f c'r t<sup>a</sup> v'ec'k'pvt'pckqpcn'f q'hwkq'p."go "xqi c"  
 pc" f<sup>2</sup>ecf c' f g' 3; 92." go " uwc" xctk'p'v'g" o cku' k'pvt'qur gev'xc0' ōf i wcu" Nwo k'p'qucuō."  
 ōEgrgdte± q'f g'P Àr ekuō" g'ōRqtvc"Gpecpvcf cō" tgr tgu'gpv'co "q" I kuo qp'k'gtwf kq."s wg"  
 ecttgi c'qu'r tqegf ko gpvqu'eqo r qu'ekqpc'ku'go "ugw'k'kqo c."cq'r cuuq's wg'eqv'k'pvc'eqo "q"  
 r<sup>2</sup>'pc'eqvtcf k'v'tk'o cvk'p'ckqpcn'g'v'cl' "q'r qr wct'go "hqto c'f g'ewwq'q'w'xleg'xgtuc0"

" Cif o "f kuq."gucuf kgtgpgu"kpewu; gu'tgenk cf cu"go "oRctv"ko"u- q"eqpukwff cu"fg" wo c" kpgtvgzwckf cf g" f geqttgpg" f g" f kxgtucu" r tqf wzi gu" cpvgtkqt gu." f kur qucu" pwo c" f kg± q"ni leq/f kuewtukxc"s wg"ectcevgtk c"q"ndwo "eqo q"wo c"r g±c"cf qku"o qxko gpvqu0 Kuq"o quvc"wo c"kpvgi tc± q"fg"Gi dgtvq"I kuo qpvk'eqo "qu'r tqegf ko gpvqu"fgqttgpgu"fg" o gkq"fg"r tqf w± q"fg"ndwo . "q"guvAf kq" g"q"fg kueq0 kpvgi tc± q"guvc"s wg."o ctecf c"ckpf c" r grq" wuq" f c" v² eplec" fg" qxgtf wddkpi "g" ghgkqu" fg" r tqeguico gpvq" grgt½pleq." eqo q"q" rj cugt."² dgo "o gpqt"fg"s wg"uwcu"r tqf wzi gu"cpvgtkqt gu0Xkuq"s wg"q"wuq"fg uvgu"tgewtuqu" ugtª "ecf c"xgl "o gpqt"pwo "eqplwpvq"fg"r tqf wzi gu"hwwtcu."qª ndwo "Fcp±c"fcu"Ecdbg±cu" ug"ectcevgtk c"eqo q"wo "r qpva"kpvgto gf k tkq"gpvtg" c"kpvgi tc± q"fg"Gi dgtvq"I kuo qpvk'«" vgepqmi k"gc"wo c"r quvgtkqt"gur² ekg"fg"pgi c± q0

" I tcpf g" r ctvg" f guvg" eqplwpvq" fg" qdtcu" ugtlc" ncp±cf q" r grc" i txcfc qtc" GEO " Tgeqtf u."fg"hqto c"s wg"r wf go qu"qdugt xct" c"eqplwv pek"fg"wo "grgo gpvq"eqo wo "cqu" f kuewtuqu" fg" I kuo qpvk' g" s wg" gpqxrxg" c" tghgtkf c" i txcfc qtc<" wo c" kf gk" fg" õgur qpvcpgkf cf gõ"o ctecf c"r grq"cr grq"cq"ceÀuleq."eqo "wo "vtvco gpvq"o cku"eco gt¶uleq." g" c"wo c"etk± q"o cku"ko gf kvc."f geqttgpg"fg"tgewtuqu"fg"ko r tqxkuc± q0Jª "s wg"ug"ekct" wo d² o "c" r tgugp±c" fg" grgo gpvq"² vpleq"ó" ewlq" vtvco gpvq"ug" chpc"eqo "c" hqto c" fg" I kuo qpvk'ó."c"dwæc"r qt"vpk"cu"rkpi wci gpu"r tqxgpkpgvu"fg"ewwtcu"r qr wrctgu."fg"lc| | "g" f c"o Àulec"gtwf kc."cmqecf cu"pwo "ugi o gpvq"eqpj gekf q"eqo q"lc| | "gwtqr gw0F guvc"hqto c." qdugt xc/ug"wo c"tguuqp-pek"fg"fg kxgtuqu"grgo gpvqu"go "Gi dgtvq"I kuo qpvk'g"fg"guvkq"fg" tghgtkf q"ugr"o wulecn"q"s wg"kpwi wtc"wo c"xlk"fg"vtedcnj q"pc"qdtc"fg guvg"o Àuleq"eqo " ectcevgt¶ulecu"¶o r ctgu"s wg"q"ceqo r cpj ctlc"cv² "qu"fg kcu"cwcku0

"

"

"

"

# 70T ght 'peku'

## Dikrqi t<sup>a</sup> hecu'

CI CY W."X0MqH0Rr{ lpi 'y kj 'li pu<'lgo kyle'lpvgrtrt gcvkpp'qhl'encule'b wule0Rtkpegvqp<Rtkpegvqp"  
Wplxgtukf 'Rtguu.'3; ; 30'

CNDP Q."E0( "NKO C."UOCCE0'Q'r gtewtuq'j kn>t leq'f c'lo r t qxluc± q'p'q't ci vlo g'g'p'q'ej qt q0'Rgt"  
O wuk'Dgm'J qt k qpvg.'p045.'4233.'t 03/: 30'

CPJ CPI WGTC."Lco gu0'Eqt c±gu'Hwwt kuc'u'p'q'cu'qudt g'c'O Àlec'Rqr wnt 'Dt cukgt c0'Nkudqc<'C"  
Tgi tc'f q'Lqi q.'3; 9: 0'

CP VWP GU."Iqti g0P qvc± q'pc'b Àlec'èqpvgo r qt -pgc0Dtcu'fkc<Ukwt wo .'3; ; ; 0'

CP WPEKÿi Q."Nw k 'f g"Cm glf c0'Dgt lo dcw<'c'r gtewuī q'f qu't lo qu'dt cukgt qu0'Tkq'f g"Lcpgt q<  
Gwtqr c.'3; ; 20'

CS WGP ."O lej<sup>3</sup>rg( "O QNR K ."I gqti gu0F levkappclt g'f g'Tj<sup>2</sup> vqt ls wg'bv'f g'Rq<sup>2</sup> vls wg0'Rctku<Nkdtcklg"  
I<sup>2</sup>p<sup>2</sup>tcrg'Hcp±ckug.'3; ; ; 0'

DQNi Q."Quect0Dcws wg'<sup>2</sup>'wo 'f t k k i l q<'t'f gtewuī q'f q'Tkq'f g'Lcpgt q'rct c'b Àlequ'ètt cplcf qt gu'  
g'èqo r quvqt gu0'Tkq'f g'Lcpgt q<Nwo ket.'42250'

ECNCF Q."Ectm q0Q'lc|| 'èqo q'gur gv<sup>8</sup> ewu0U q'Rcwq."UR<Rgtur gevkc.'3; ; 20"

ECNCF Q."Cpvpkq0S wet wr <tqo cpeg0340gf 0Tkq'f g'Lcpgt q."TL<P qxc'Hqpvgkc03; : 60"

ECO CTC"UCP VQU."Lw kcpq0'C'Ego r quk± q'g'c'Rgthto cpeg'Xkmp'flec'f g'Gi dgt vq'I kuo qpvl0'  
F kuigtvc± q'f g'O gwtcf q0Tkq'f g'Lcpgt q<WHTL'42380"

ECP F K Q."Cpvpkq0Nkgt cwt c'g'uqelgf cf g'guwf qu'f g'vqtk"rkg<sup>a</sup> tlc0'; 0'gf 0'U q'Rcwq."UR<V0'C0'  
S wgtq|.'42280'

ECP GNNU."Ekq'Rcwq' Xkueqpvl0' Cp<sup>a</sup> nkg'f cu't gnc±gu'f g'ulo gvt k'go 's wcv q'f qu'Guwf qu'rct c'  
xkqī q'f g'Xlnc/Nqdqu0'F kuigtvc± q"\*o gwtcf q+'6'Wplxgtukf cf g'f g'U q'Rcwq."Gueqr'f g'Ego wlec± q'g"  
Ctvgu.'U q'Rcwq042360'

EJ CI CU." Rcwq' J gpts wg" Dctdqc" Uq w c0' Q" Dgt lo dcw' f g' P cp<sup>a</sup> " Xcueqpegu' pc" O Àlec"  
Eqpvgo r qt -pgc0F kuigtvc± q'f g'O gwtcf q0Rqtwi cn'Wplxgtukf cf g'f g' xqtc.'42380'

GKEJ GT."O cphgf 0ōVj g'Rgt lr j gt { 'èpf 'vj g'Egvt gō'kp'J qt k qpu'Vqwej gf <Vj g'O wule'qhl'GEO 0'Gf 0'  
Uvgxg'Ncng'cpf'Rcwil tkhkj u0Nqpf qp<I tcv.'42290'

HGTTGKT C."Egrpc"\*tcf 00Cu0 klg'Wb c'P qlsgu0Xqf0: 0U q'Rcwq<O ctvpu.'3; 7: 0"

HQTFJ CO."Lqj p0'ōGEO 'cpf 'Gwt qr gep'Le|| 0'f'J qt k qpu'Vqwej gf <Vj g'O wule'qhl'GEO 0'Gf 0'  
Uvgxg'Ncng'cpf'Rcwil tkhkj u0Nqpf qp<I tcv.'42290"

HTGI VO CP ."Ectm q'F cplgn( 'I KUO QP VK'Gi dgt vq00 wlec'tt cpur guqcn'wo c'ectvqi tclc'j q'flec'f c"  
ctvg.'f c'ek peke'g'f q'o knlekuo q0U q'Rcwq."UR<Ewntz.'3; ; 30'

I CXK ."Ej ctrgu0'Cecf go k'f g'F cp±cu'\*3; 96+<Gpwtgxkuc'f g'Gi dgt vq'I kuo qpvl'g'I gtcif q'Ectpgt q'c"  
Ej ctrgu'I cxlp0'Tkq'f g'Lcpgt q<'o -'Gf kqtkcn'42360'

I KUO QP VK' Gi dgt vq0' S wukpp<sup>a</sup> tkq't gur qpf k'f q'rqt 'g/o chl'rct c'c'r gus wkc'ōC'F cp±c'f cu'Qkq'  
Eqtf cu'Pcu'Edcg±cuf g'Gi dgt vq'I kuo qpvl0Lcpgt q'f g'42390'

I KUO QP VK'Gi dgtvq" \*kpvgr 0'Gpvt gxlwv 'eqpegf lf c'c'q'Rt qi tco c'Qpeqv/0'VX'Dtcuk0'F kur qp'k'gri'go " >j wr u-ly y y Q qwwdgc'eqo ly cvej Ax?67LO 9GUhz WC @Ceguuq'go "37 28 42360

I KUO QP VK'Gi dgtvq0" \*kpvgr 0'Gpvt gxlwv 'Eqpegf lf c'c'q'Rt qi tco c'Gpuck' <3; ; 40VX'Ewawtc0

I QO GU.'Xkpleku'Dcuqu0'Cm c-<q'gukw'r lcp'lwleq'f g'Gi dgtvq'I kuo qpvk042370F kuugtvc± q" \*o gutvcf q+/" Wpkxgtukf cf g'Gucf wcnf g'Eco r kpcu.'kpvkwwq'f g'Ctvgu.'Eco r kpcu.'UR0

LCTQWEJ G."O co gf g'O wuch: " \*tcf 0'Nkxt q'f cu'0'hl'g'Wb c'P qksgu0'Xqno g"3" o" Tco q"U'kq0'U q" Rcwq<I mqdq."423706"gf 0'

NCMG."Ugxg0'0'kpv qf weklp0'k'J qt k' qpu"Vqwej gf <Vj g'O wule"qh'GEO 0'Gf 0'Ugxg'Ncng"cpf "Rcwi' I tkhkj u0Nqpf qp<I tpcv."42290

NCTWG."Lcp0'Cpcrluku'f gr'gukw'o wulec'k'f cwcu" uqdtg" r" eqpvtkdvekp" c" r" o wulec" f gr' uqpkf q." r" cto qpk.'r' o grmf k.'grtko q' { "grlet goko kpvq' hqto cr0'Dctegnp c<Ncdqt."3; ; 0'

NRRGI CWU."Mcti'0'Eamwtu'f gpulsgu'cpf 'hqt o u<J qy 'GEO 'ej cpi gf 'Hqmi'0'wule0'k'J qt k' qpu" Vqwej gf <Vj g'O wule"qh'GEO 0'Gf 0'Ugxg'Ncng"cpf "Rcwi' I tkhkj u0Nqpf qp<I tpcv."42290

O CTEJ GUG."I wtk'O ctvpu'f g'Ecvtq0'Gi dgtvq'I kuo qpvk'g'wv 'qdtc' r'ctc'xkq' f'g'uglu'eqt f cu<Wb " guwf q"uqdtg'cur gevqu'v' eplequ" g"lpvgr t gvcxku042380F kuugtvc± q" \*o gutvcf q+/" Wpkxgtukf cf g'f g'Cxgkq." F gr ctwco gpvq'f g'Ego wplec± q'g'Ctvg.'Rqt wi cni'

O G[ GT."Ngqptf "D0U'f ng'cpf "o wule<vj gqt { ."j kxqt { ."cpf "kf gqmqi { 0'Rj kxf gr j k."RC<Wpkxgtukf "qh' Rgppu{kcpk'Rtgu."3; ; 0'

O KNGT."Tqp0O qf enLc| | 'Eqo r quklp' ( 'J cto qp{ 0I gto cp{ <Cf xcpeg'O wule."3; ; 80"

O QNR C."Ugti kq"Cwi wuq0'C'eqo r quk± q'f g'O Aulec' r qr wwt 'ecpvc c<C"eqputw± q'f g'uqptkf cf gu'g" c"o qpwi go "f qu" a ndwpu"pq" r »u/f? ecf c'f g'3; 820'42360'Vgug" \*f qwqtcf q+0'Wpkxgtukf cf g'f g'U q"Rcwq." Gueqr'f g'Ego wplec±,gu'g'Ctvgu0U q'Rcwq0"

aaaaaaaa0'F gr' r cu'wvt 'r' pgl' g<cur gevqu'v' epleq/eqo r qulekpcu'f q' r tgn'f kq'f g'Ercwf g'F gdwu{ 0' Qr wu.'Rqt vq' Cngi tg.'x039.'p03.'r 095/; 8.'wv042330

O QP GNNG."Tc{ o qpf 0'Vj g'ugpv' qh' b wule<ugo kqve'guuc{ u0Rt lpegvq<Rt lpegvq'Wpkxgtukf 'Rtgu."42220

O QTGK' C."I cdt lgr' Hgtt' q0'Q'Gukw' lpf q' gpc'f g'Xlnc' Nqdqu' \*Rct v' k'<cur gevqu' t'fjo lequ."vgz wtcu." r qvpekr' niki plhlecpg'g' »r lecu' lpf q' gpcu0Rgt' O wuk' Dgr' J qt k' qpv' .p049.'4235c.'r 08; /4: 0'

aaaaaaaa0' Q'Gukw' lpf q' gpc'f g'Xlnc' Nqdqu' \*Rct v' k'<cur gevqu' t'fjo lequ."vgz wtcu." r qvpekr' niki plhlecpg'g' »r lecu' lpf q' gpcu0Rgt' O wuk' Dgr' J qt k' qpv' .p049.'4235d.'r 04; /5: 0'

O QTGK' C."O ctk" Dgcvk' "E { tlpq0'Wb "eqt c± q' hwwt kuc<f gueqputw± q" eqputwxc" pqu" r tqeguqu' eqo r qulekpcu'f g'Gi dgtvq'I kuo qpvk'pc'f? ecf c'f g'3; 92042380'Vgug" \*f qwqtcf q+/" Wpkxgtukf cf g'Gucf wcnf f g'Eco r kpcu.'kpvkwwq'f g'Ctvgu.'Eco r kpcu.'UR0

aaaaaaaa0'Wb 'eqt c± q' hwwt kuc<b"eqputw± q'f c"uqptkf cf g'f g'Gi dgtvq'I kuo qpvk'pq'k'p'ek'f g'wv' wclg»tk" \*3; 8; /3; 98+0Tgxknc'f q'kpvkwwq'f g'Guwf qu'Dtcukrgkqu."p088.'4239.'r 03; ; /4420

P CUEIO GP VQ."J gto kuq' I ctek'f q0'T get k wwt cu'f g'E { t q'Rgt gk c'?'cttclq" g"lpvgr q² vlc'pc"o Aulec" r qr wwt042330'Vgug" \*f qwqtcf q+/" Wpkxgtukf cf g'Gucf wcnf g'Eco r kpcu.'kpvkwwq'f g'Ctvgu.'Eco r kpcu.'UR0

RGTUKEJ GVVK'Xlpegv0'Vy gpv'vj /egpwt { 'j cto qp{ <btgc'xg'cur gew"cpf "r tceveg0'P gy "[ qtm'P [ < P qtvq.'e3; 830

RKGF CF G."C0'0'Rgt ugi wlpf q' hqu'f c' b' gcf c<r gpuc' gpvqu"uqdtg" j kdtk kuo q."o wulec'kf cf g'g' »r lecu0'0' Rgt' O wuk' Dgr' J qt k' qpv' .p045.'42330

aaaaaaaa0' oO Aulec'g' Tgvqt lcl' cf go0' k' <K" Gpeqvt q' f g' O wuleqmqi k' f g' Tkdgt' q" Rtgvq." 4234." Tkdgt' q' Rtgvq0' Cpcu'f q' k' Gpeqvt q' f g' O wuleqmqi k' f g' Tkdgt' q' Rtgvq."42340x030r 0; 2/3220

aaaaaaaaa0'öC''vqqlc'f'cu'v»rlecu'g'c'o wulecrlf cf g'dtculglt c<'tghrz; i, gu' uqdtg'c' tgvqtlekf cf g'pc" o Àlecö0'k<'Gri'Q'f'q'Repucpv. 'xqr03. '42350'

aaaaaaaaa0öT'gvqt lelf cf g.'k'vgt vgz wercf cf g'g'V»rlecu'pc'b Àlec'f'g'Xlmc'Nqdquö0'k<'4q0'Ulo r »ukq" Xlmc'Nqdqu<'Rgtur gevxcu' cpcrf'lecu' r etc" c" o Àlec" f'g'Xlmc'Nqdqu." 4234." U'q" Rcwq0' Cpcku' f'q" 4q" Ulo r »ukq" Xlmc'Nqdqu<'r gtur gevxcu' cpcrf'lecu' r etc" c" o Àlec" f'g'Xlmc'/"Nqdqu0'U'q" Rcwq<'GEC IWUR." 42340x0EF/TQO 0'

TQEEC.'Gfi ctf'P wpgu0Tko qu'dtculglt qu'g'tgwulput wo gpvqlf g'f'gtewu' q0T'k'f'g'Lcpqkq<'Gwtqr c.'3; : 80'

T@GF K'Rgyt0'öVj'g'cwf ldlg'Ncpf uecr g0b'GEO <'Urgxgu' qh'F gukt g<'C" Eqxgt" Uqt {0' O wplej <'Nctu" O Àngt'Rwdikuj gtu03; ; 80'

UCNNGU.'Rcwq'f'g'Vctug0Xlmc'Nqdqu<'t qeguqu'eqo r qulekqcku0Eco r kpcu."UR<'Gf kqtc'f'c'Wpleco r ."422; 0'

UCP VQU.'Lwlcq" Eco ctc0C'Ego r quk<'q'g't'Rgthto cpeg'Xlqmp'Àlec'f'g'Gi dgt vq'I ko qpvö042380' F kuqt w<±'q'bo gustcf q+/"Wplkgtulcf cf g'Hgf gtcn'f'q'Tk'f'g'Lcpqkq.'Gueqr'f'g'O Àlec.'Tk'f'g'Lcpqkq0'

UCWWEJ WM'lg'q"O ki vgn'O cpl qikm0C'Rq' vlecf'f'q'kō r tqxluq<'r t' vlecf'g'j cdkkf cf g'pq'tgr gpg'pqt'f'g'ulq'p0' 422; 0'Vgug'f'q'wqtcf q+ö'Wplkgtulcf cf g'f'g'Dtcu'f'ic.'k'pukww'f'g'Ek'pekcu'Uqelcku.'Dtcu'f'ic.'FH0'

UEJ QGP DGTI ." Ctpqf = UVTCP I ." I gtcf = UVGR ." Ngqpcf " \*Eqcw0' f'g-0Hwpf co gpvqu' f'c" eqo r quk<'q'b wulecrlf50gf 0U'q'Rcwq."UR<'GF WUR."422: 0'

UEJ TQGF GT." Lqti g'Nwk 0Eqr qt cirk cf g'o wulecrl'cu" o ctecu'f'q"eqtr q"pc"o Àlec."pq"o Àlec'g'pq" kput wo gpvq0'42280' Vgug" \*f'q'wqtcf q+/"Wplkgtulcf cf g'Gurcf wcn'f'g'Eco r kpcu."Hewf cf g'f'g'Gf wcc±'q." Eco r kpcu."UR0'

UQCTGU"O GNQ."T Àkq0'öQ"r qrwrt'f'g'Gi dgt vq'I ko qpvö0'Pqxqu'gumf 0'/"EGDTCR"pq0: "U'q" Rcwq'Lwj q'f'g'42290'

VK' . 'Rcwq'lg'q'f'g'Uk wgtc0J cto qpk<'hwpc co gpvqu'f'g'ctteplq'g'ko r tqxluc±'q040gf 0t'x0'g'co r r0U'q" Rcwq."UR<'Tqpf q."42360'

aaaaaaaaa. Rt qegf ko gpvqu'O qf clu'pc'O Àlec'Dtculglt c<'F'q'Eco r q"i' wpleq'f'q'P qtf gung'cq'Rqr wrt" f'c'f'2ecf c'f'g'3; 820'Vgug" \*f'q'wqtcf q+ö'Wplkgtulcf cf g'f'g'U'q'Rcwq."Gueqr'f'g'Ego wplec±'q'g'c't'gu."U'q" Rcwq0422: 0'

"

**Ct vli quf g'lqt pcn't gxlwcu'g'y gdukgu'**

DG' GT."I tgi 0'öP cp' Xcucpegmu'/'Vj'g'Xqleg'qh'vj'g'Dgt ko dcwö0'Rgtewu'x'g'P qvqu."%73."Qevdgt" 42290'r 06: /7: 0'

ECO DCT f . 'Kc0Gi dgt vq'b'Guvq'f' t c'f'f' g'Dci f' a 0Hqj c'f'g'U'q'Rcwq0U'q'Rcwq<'47 B4 B; 980"

EQNG' i Q'J kuwtk'f'c'O Àlec'Rqr wrt'Dtcukglt c0öUgo gcpf q'pq'f't gupvg't'b Àlec'f'q'hwwt qö0Cdtkl' Ewntcn'3; : 40'

EQNG' i Q'P qxc'J kuwtk'f'c'O Àlec'Rqr wrt'Dtcukglt c0öC'becf go kc'hwwt kw'f'q'Eqt c±'q'Eck'lt cö0' Cdtkl'Ewntcn'3; 9; 0'

I WKO CTi' GU." O' tek0' öHq'f' H'f'kl'o g'rxct c't'f'c"o Àlec'"gt wf kwö0' —nko c"J qtc0'Tk'f'g'Lcpqkq<' 52B; B; 980'

LQTP CNF Q'DTCUKN0Gt wf k<'q'pq'Rqr wrt 0T'k'f'g'Lcpqkq.'9'g': 'f'g'hxgtgkq'f'g'3; 930'

O CEGF Q."Rcwq."UKO ö GU."Rcwq0'Ego 'r' a urt qu'g'p'f'ku'Gi dgt vq'I ko qpvk'c'rt gpf g'o wlsq0'Rqt " kuq'qu'gwt qr gwu'q'èqpu'f'gt co 'wo 'i' plq0H'vqu'g'Hqvu0Dtcu'f'ic<'34'f'g'f'g' go dtq'f'g'3; 990"

P KEJ QNUQP . 'Uwct00O cpltgf 'Glej gt' ( 'Geo 'Tgeqtf u<Nwelf k{. 'Vt cpur ctgpe{ 't'pf 'vj g'b qxgo gpv' qh' uqwpf u0' lcl | " Vko gu< 42230' F kur qp'kgn' go <' j wr u<llc | | vko gu0qo lhcwtgulo cpltgf /glej gt/geo / tgeqtf u/nwelf k{/ /t'cpur ctgpe{/ /cpf /vj g/o qxgo gpw/ql/uqwpf l">ceguuq"go "421284239@

Q"GUVCF Q'F'G'U' Q'RC'WNQ0Vtclgwt k'f qu'f'c'equl'f'cuq'f'c'cuq'043'f'g'qwwdtq'f'g'3; ; 70"

TGXKUC'O—UEC0Gulo wxt 'p'cu'f'guuq'cu'q'f'v'q'f'k'v'k'q'03; 9; 0'

TGXKUC'O—UEC0W6 't'cdcnj q'b w'k'q'k'k'q'03; 9; 0'

TGXKUC'XGLC. '0U'c'v'k'j cu'p'q'Z'k'p'i A003; 990'

TQDR UQP . 'P 0U'eqw00P cp' 'X'c'ue'q'peg'qu'<Vj g'P'c'wt'g'q'hl'P cp' '000 qf gtp'F two o gt. "46. 'pq09" 'L'w'q' "4222+0'

UEJ KNF. "Uw' cpc00I ko qp'v'k'<U'q'w'b ch'f'eq'p'j gelf q's w'g'b l'p'j c'b A'ule'c'00T'g'x'k'v'c'f'g'f'qo k'p'i q'7' 'L'qt'pc'n' f'q' 'D't'c'uk'0T'k'q'f'g' 'L'cp'g'k'q'<45123 B; 990"

UKO 0 GU. 'R'c'w'q'00O A'ule'c' 'p'c' 'e'cd'g'±'c' 'g'f't 'o k'q' 'p'q' 'd'q'nu'q'00H'c'v'q'u'g' 'H'q'v'q'u. "3; 9: 0'

UQW C. "V' t'kn'if g'0F q'f' r'et'v'q'<' 'e't'k'±' q' 'e'q'ng'v'k'c'0' 'L'qt'pc'n'f'q' 'D't'c'uk'0T'k'q'f'g' 'L'cp'g'k'q'<2; 128 B; 980'

VCFGW. 'H'g'r'k' g'00P cp' 'X'c'ue'q'peg'qu'f't'g'g'o d't'c' 'q'u'v'g'o r'q'u'f'c' 'GEO 00F kur qp'k'gn'go <'y y y f y 0eqo l' r v dt'p'cp' 'E5' C3/x'c'ue'q'peg'qu'f't'g'g'o d't'c' /q'u'v'g'o r'q'u'p'c' /geo l'c/6256645">ceguuq"go "421284239@

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**Rct v'k'w't'cu'**

EJ GF KCM. 'L'g'u'w'0'Cu' '323' 'b g'j q't'g'u' 'e'cp'±'g'u'f'q' 'u'ge'0'Z'Z' '0' 'U'g'ng'±' q'f'g' 'C'm k' 'E'j g'f'k'cn'0'X'q'r'0'0T'k'q'f'g' 'L'cp'g'k'q'<'N'w'o k'c't. "42260'

I KUO QP VK'G0\*3; 98+0E'g'p't'c'nl w'k'ct '\*3; 96+0R'ct'k'u'0' f'k'k'q'p'u'O cz' 'G'ue'j k'i 0'

I KUO QP VK'G0\*3; ; 4+0X'c't'k' v'k'p'u'f'q'w't 'i w'k'ct'g'0\*3; 92+0R'ct'k'u'0' f'k'k'q'p'u'O cz' 'G'ue'j k'i 0'

I KUO QP VK'G0\*3; ; ; +0F'c'p'±'c' 'p'a'3'g'f'c'p'±'c' 'p'a'4'f'q'w't 'f'g'w'z'f' w'k'ct'g'u'f'0\*3; 95+0R'ct'k'u'0' f'k'k'q'p'u'J g'p't'k'N'g'o q'k'p'g'0'

I KUO QP VK'G'i d'g't'v'q'0U'q'p'i d'q'q'n'0'0 q'p'f'k'c'o w'k'e'0'

XKNC/NQDQU. 'J g'k'q't'0'34'G'u'w'f' q'u'f'c't'c' 'X'l'q'n' q' \*O U'O cz' 'G'ue'j k'i +0T'k'q'f'g' 'L'cp'g'k'q'<'O w'g'w'X'k'm'c'N'q'd'q'u' \*o u'0R'0'4220'0'0C'+'; 3; 4: 0'

XKNC/NQDQU. 'J g'k'q't'0E'l'p's 'R't'² n'f'g'u'f'0\*3; 62+0R'ct'k'u'0' f'k'k'q'p'u'O cz' 'G'ue'j k'i . '3; 7607' 'r'c't'v'k'w't'cu'0'X'l'q'n' q'0'

"

**F'k'ue'q'i t'c'h'c''**

CDGTETQO DKG. 'L'q'j p' ( "VQY P GT. 'T'c'r'j 0U'ct'i c'u'q'U'g'c'0P q't'w'g'i c'<'GEO 'T'geq't'f'u. "3; 980NR0'

F CXKU. 'O k'g'u'0M'lp'f 'q'h'D'w'g'0WUC <'E'q'n'w'o d'lc'03; 7; 0NR0'

I CTDCTGM. 'L'cp'0F'k'u'0P q't'w'g'i c'<'GEO 'T'geq't'f'u. "3; 980NR0'

I KUO QP VK'G'i d'g't'v'q'0C'ee'f'g'o k'f'g'f'c'p'±'c'u'0D't'c'uk'<'GO K'3; 960NR0'

aaaaaaaa0E'q't'c'±'g'u' 'H'w'w't'k'w'c'u'0D't'c'uk'<'GO K'3; 980NR0'

aaaaaaaa0F'c'p'±'c'f'c'u' 'E'cd'g'±'c'u'0P q't'w'g'i c'<'GEO 'T'geq't'f'u. "3; 990NR0'

aaaaaaaa0F'c'p'±'c'f'q'u' 'G'ue't'c'x'q'u'0D't'c'uk'<'Q'f'g'q'p. "3; 950NR0'

aaaaaaaaa0Fcp±c'f qu'Guet cxqu0P qt wgi c<GEO 'Tgeqtf u.'3; ; 0NR0'

aaaaaaaaa0Gi dgt vq'I ko qpvk0Dtcukn'Rj kkr u.'3; 8; 0NR0'

aaaaaaaaa0Iph-pek0P qt wgi c<GEO 'Tgeqtf u.'3; ; 30EF 0'

aaaaaaaaa0Lc| | DĀj pg'Dgt ilo α 6'xqf8<'F wq'I ko qpvkXcueqpegru0Crgo cpj c<'Tgr gtvqkg" Tgeqtf u." 3; ; 20EF 0'

aaaaaaaaa0P»'Eckr ktc0Dtcukn'GO K'3; 9: 0NR0'

aaaaaaaaa0Ucr clo 'TUqif q'b glq'f k0P qt wgi c<GEO 'Tgeqtf u.'3; 9: 0NR"

J QTP . 'Rcw0Cnwt c'f q'UqniEDUIGr le<3; 980NR0'

LCTTGv.'Mgkj 0Uwt xlxqt a'Uwlg0P qt wgi c<GEO 'Tgeqtf u.'3; 980NR"

O QTGKT C.'Ckxq0Hf gpvkw{ '0GWC<'TEC Ngi ce{ 03; 970NR0'

RGF TQUQ.'O ctkf c0Q'f cklf cu" i wcu'ho lpqucu'IC'xkci go 'f q'xcr qt| lqj q'Vgtgt<sup>2</sup>0UQO C<3; ; 20NR0'

RQY GNN.'Dcf gp0Ng'O qpf g'O wulecif g'Dcf gp'Rqy gn0Hcp±c.'Dcter{ 03; 860NR"

XCUEQPEGNQU.'P cp<sup>a</sup> 0Ch lecf gwu0Rctku<'Uctexcj 03; 950NR"

aaaaaaaaa0Co c| qpcu0Dtc| k'Rj kkr u03; 950NR"

Y CNEQVV.'Eqnlp0Eñwq' F cpeg0P qt wgi c<GEO 'Tgeqtf u.'3; 980NR0'

\ CPQP ." H dlq0' Q" Xkqñ q" Dt cukgt q<' Qu" etkfq tgu" /" r tqi tco c" 34; 0' f wf kq0' F kur qp'kxi" go " j wr <lkeh Ālmj ur qv&eqo Ālt l">ceguuq"go "43 128 4239@

"

**Hko qi tchc"**

CPEJ IGVC.'Iqu<sup>2</sup> 'f g0Retcf c': : <Q'ho kg'f q' Cngtvc0T kq'f g'Lcpqktq<'Vqr 'Hko gu.'3; 9: 0'

EJ GF KCM.'Dtc| 0Cu'ēqphkuq'guf g'Ht gkCd»dqt c0T kq'f g'Lcpqktq<'Kcpgo c'hko gu.3; 930"

F WVKNGWZ.'L0R0( 'UCNF CP J C.'N0E0Tcqp10T kq'f g'Lcpqktq<'Go dtchko gu.'3; 9: 0"

I WGTTC.'T w{ 0Mwct wr 0T kq'f g'Lcpqktq.'I tcr j q'Rtqf wēz.gu'Ct'jwlecu.'3; ; 0"

MGNNGT.'Nvk{ ('S WCTGUO C.'V-plc0Vt lpf cf g<Ewvq'eco kpj q'ñpi q0T kq'f g'Lcpqktq<' Go dtchko gu.3; 9: 0'

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### Cpgzq'3''

#### S wguwkp<sup>a</sup> t kq't gur qpf kf q'r qt 'Gi dgt wq'I kno qpvk'

Á

3+P wo c'gpvt gxlw'f cf c'c'q'lqt pcrw' Rc wq'Ulo ;gu'pq'cpq'f g'3; 9: . 'xqe' 'eqpvw<' 'oGo 'F cp±c'f cu'Ecdg±cu'eqms wgl'go 'r t<sup>a</sup> vle'wo c'vgtlc'f q'b gw'wq'Gf i ct. 's wg' wco d<sup>2</sup>o 'hkl'eqo r qukqt 0Wb c'vgtlc'bo wkw'dqpkc. 's wg'ewwgl'c'gpvqpf gt<'b Àleq' r qf g'hcnc. 'c'bo Àlec'p<sup>-</sup> q0'kuq'uli pllec's wg'q'ko r qt wcvg'<sup>2</sup>'xqe' 'vgt' 'uwc'rt>rtlc' xlc. 'gucdgrgegt 't gr±;gu'eqo 'cu'r guwcu'r ctc's wg'r quw'vt qect 'b Àlec'eqo 'gru0' S wcpf q'hwk'rtc'c'Gwt qrc. 'pcs wgr'qecuk q. 'qu'b Àlequ's wg'kco 'b g'beqo r cpj ct' wvgtco 'rt qdigo cu'g'lectco 'cs w0Gw'gucxc'eqo r rvcgo gpv'w'f g'b Àlequ'g'c'g' g' gpeqvt gk'eqo 'Pcp<sup>a</sup> 'Xcucqpegnu'wo 'r gteuwkqplw'gzegr ekppcn'cñ o 'f g'ugt'wo c' r guw'cpet'gru0Rcuco qu'f ku'eqpxgt ucpf q'iqdt g'q's wg'r qf gt'co qu'eqvct. 'f gpvt q' f q'pquuq' tgrvkw' r tko kkw q0' Gp<sup>v</sup> q' eqpvco qu'c'' j kw>tk' f g' wo c'' i t c p f g' eco kpj cf c'vtx<sup>2</sup>uf c' hqt guc 0Q'f kw'eqo g±c'eqo 'xqe' 'gpvt c p f q'pgre.'qwxlpf q' kwgqu'qu'rtko gk'qu'rt uct qu'g'q'rt>rtk'j qo go 0G'xc'k'vt cxguw'pf q'wv'q's wg'j<sup>a</sup> "ñ 'f gpvt q.' r -pvc'pqu' tkej qu' eqkcu'ci tcf<sup>a</sup> xglu'qw'p<sup>-</sup> q0' i " wo c''o Àlec''s wg' vcf w'gzvco gpv'bo kpj c'xlc'c0P<sup>-</sup> q'guw'w'bo cku'rt gqew'cf q'eqo 'c'v'eplec.'eqo q' guw'g'c<sup>v</sup>'r qweq'vgo r q'vta u0'C'bo Àlec.'r ctc'bo ko . 'I<sup>a</sup> 'ug'vqt pqw'wo c' hpi wci go " eqo q's wens wgt 'qwt cö0I quvctk's wg'bo g'hcwug'wo 'r qweq'bo cku'f c'r ctegtk'eqo " Pcp<sup>a</sup> 'Xcucqpegnu'g'q'rt qeguq'f g'etk±' q'f g'Fcp±c'f cu'Ecdg±cu0Q's wg'q'Gi dgt wq' g'q'Pcp<sup>a</sup> 'qwxk'co 'f gpvt q'f qu'br -pvc'pqu' tkej quö'g'cu'beqku'ci tcf<sup>a</sup> xglu'w'p<sup>-</sup> qö' s wg'xqe' 'ug't ght gA'

P cpc"ugo r tg" hqk'wo "o Àleq'gzvctqf kp<sup>a</sup> tkq. "xgtf cf gkco gpv'co ki q'f c"o Àlec0Cñ o " f g'tgkxgpvt q'ödgtko dcwö. "kpj c'c'eqo r gv'pek'go "cni wo cu'gur gekrk'cf gu'pgegu<sup>a</sup> tkcu' cqu'eqo r qukqtgu' "kp<sup>v</sup> tr tgvu'qw'kpxgpvt gu0P qu'gpeqvtco qu'ör qt"uqtg'g'cecuqö"go " Rctku's wcpf q'go "3; 98"xlclgk'c"eqpxkg'f q'O cph'gf "Glej gt"r ctc'tgi kvtct"o gw'3à'f kw'eq' r gr'GEO "Tgeqtf u0'Ugo "gzt gk'pek'eqo q'uqkuc."f gueqj geko gpv'f c"P qt wgi c"go " s wens wgt 'r ct-o gvtq. "tguw'k'r ctc'go "Rctku'r ctc'vqo ct'ht'ngi q'cpv'gu'f g'go dtect'r ctc'q' r c'ju' s wg' xlxk' pcs wgr' o qo gpvq. "q' uqri'f c" o gk' p'qk'gí " kp'ek' f q' cpq. " g'uewtk' -q' r tcv'eko gpv' f g' 46" j qtcu0'Cvtx<sup>2</sup>u' f g' wo " co ki q' eqo wo . " gpeqvtgk' P cpc" s wg' hqk' eq' kpj ct'wo c'öi c'kpj c'c'ecdk'grö'r ctc'q' lcpvt'r tqi tco cf q'r ctc'pquuq'gpeqvtq0' lcpvt' hqkq. " i c'kpj c' f gi wv'cf c. " r gti wv'gk'öq" s wg' xqe' " hct<sup>a</sup> " pqu' r t>zk' qu' f ku'öí " uk'gpek' "t gur quw'öpcf c. "q'gur gtc'p'f q'q'r gt'q'f q'f c'xqnc'f cu'cwru's wg'f qw'r ctc' cu'etkcp±cu'gzegr ekppcku'/"cs wk'cr tgp'f k'wo "r qweq"o cku'f q'P cpcí " go "3; 99" gr'g' I<sup>a</sup> " vcdcnj cxc" c'cngi tk' " c' h'g'ek'cf g" g" c" gzt g'w'v'xc" f g' xlc'c'ucw'f<sup>a</sup> xgn' eqo 'etkcp±cu'gzegr ekppcku'ht'cpegucu'o qtc'f qtcu'f g'Rctku'0F c'g'go "f kcpv'g'c'eqpxgtuc'hqk' o wkw' h'ekri' g'eqpen'p' qu's wg' f gxt'q'co qu' eqpxgtuct' r ctc' s wg' c' guw>tk' r tqr quw'ö4" ewt wo kpu'pc' hqt gucö' h'ecuw'g' emtc' r ctc' gr'g' wco d<sup>2</sup>o 0' Cu"o Àlecu." eqo r quk'z'gu. "I<sup>a</sup> " guw'xco 'r tcv'eko gpv' r tqpv'cu0Q's wg'p<sup>-</sup> q'guw'xc'r tqpvq. 's wg'f g'ueqdtko qu'lw'v'qu'vtx<sup>2</sup>u' f c'cngi tk'f g'guw'cto qu'eqpvt w'p'f q. 'f c'p'f q'xlc'c'<"wo c'guw>tk. "hqk'c"o qpvci go "f g'wo c'

kf glc"cx<sup>a</sup> u'f c"qwtc."ugo "o wkcu"eqpukf gtc±; gu"qw'cp<sup>a</sup> rkugu"/"wf q"kuuq"hqk'hgkq"WO C" XG\ ."f gptq"fq" guvÀkq"fc" GEO ."Vcrpv'Uwf kq" go "QurqO'Rqt"kuuq"wf q"q" P cpc"hqk" f guf g"ugo r tg."q"r ctegtq"go "vf cu"cu'o gf kf cu"s wg"co k cf g"gc"o Àlec'r gto kktco O' Vqe<sup>a</sup> xco qu."pqu'wtr tggpf fco qu'eqo "qu't guwncf qu'K gpvk\ " \*r qukkxqu'qw'pqi cvkxqu" g" ugi w fco qu"go "ht gpv0'S wcpf q"pqu'f go qu'eqpv."q"3à'rf q" \*NR+"guvxc"eqo r rvcf qí "qu" clwvgu"hkpcu"htco "r qws w fuko qu'O'Go "ugi wk c" h k go qu"q"4à'rf q" g" f gueqdtko qu"s wg" v p j co qu" wo " f k u e q " r t q p v q . " e q o " o À l e c " v e c f c " f g " w o c " o c p g k c " s w g " p w p e c " c p v g u " j c x f c o q u " v e c f q í " f w g v u " e q o " r k c p q " g " w o d c f q t c . " x k q n " q " g " d g t k o d e w " p - q " g t c o " c d u q n w c o g p v g " e q o w p u " q w ð e q o r r g v u o " e q o q " f k k c o " q u " o À l e q u " f c " 2 r q e c í " ð h c n c " c n i w o c " e q k u c . " d c k z q " q w ' u c z . " q w ' u g k ' r " / " g r g u " f k k c o ö í " h l e c o q u " h g r k g u . " e j g k u " f g " f À x k f c u . " o c u ' c u ' x k d t c ± ; g u ' r q u k k x c u ' f q " O c p h t g f . " f q " L c p " G t k e m ' g " p q u u c u . " h t c o " u w h l e k p v g u ' r c t c " g p v g p f g t o q u ' s w g " j c x f c o q u ' p q u " g p e q p v t c f q " p q " o q o g p v q " e g t v q . " p q " n m i c t " e g t v q . " e q o " r t q f w ± q " g " g p i g p j c t k " f g " u q o " c d u q n w c o g p v g " e g t v u o ' R c u u c f q u " q u ' r t k o g k t q u " o g u g u ' r » u ' r c p ± c o g p v q . " f g u e q d t k o q u ' s w g " j c x f c o q u " h g k q " w o " f k u e q " s w g " o c t e c t k c " c " x k f c " f g " o w k c " i g p v g " / " q w x k p v g u . " o À l e q u " g " k p u t w o g p v k u c u ' G u u g " h q k " p q u u q " 3 à ' r c u u q " e q o q " f w g v q " / " c o k c f g . " t g u r g k q . " c f o k c ± q " g " o À l e c O "

**4+E q o q ' e j g i q w ' « ' G E O ' T g e q t f u A ' F g ' s w g ' h q t o c ' F c p ± c ' f c u ' E c d g ± c u ' u g ' c h p c ' e q o " q w t c u ' r t q f w ± ; g u ' f q ' u g n ' o ' e q o " o À l e q u ' e q o q ' L c p ' I c t d c t g m ' E j c t h g ' J c f g p . " T e r j ' V q y p g t ' g ' E q n p ' Y c n e q w ' / ' g ' f g ' s w g ' h q t o c ' q ' u g n ' u g ' c h p c ' e q o ' c ' b ' À l e c ' h g k c " r q t " x q e ' A ' E q o q ' c " H i w t c " f g " O c p h t g f " G l e j g t " r c t v l e k r q w ' g " e q p v t k d w k w ' e q o " c " r t q f w ± q ' f q ' f k u e q A "**

Ej gi w g k ' c " G E O " r g n " e q l p e k f ' p e k " f g " u g t " e q p x k f c f q " g " v t " k f q " v e c t " p q " H g u k x c n ' f g " D g t r k p " f g " 3 ; 9 8 0 ' O c p h t g f " g u v x c " c u k u k p f q " g " g o " u g i w k c " o c p f q w " w o " e q p x k g " x l c " h z 0 ' Q " o c k u " k o r q t v p v g " h q k ' g r g " o g " f k g t " s w g " e q p j g e k " 3 " f q u " r q w e q u " s w g " g w ' j c x k c " h g k q . " i q u v x c " p c u " s w g t k c " q w t c " e q k u c . " f k h g t g p v g " f q " s w g " g w ' j c x k c " h g k q " c v " g p v q 0 ' Q n j c p f q " f g " j q l g . " g p v g p f q " e q o " e r t g l c " c " t c | - q " f g " v g t o q u . " O c p h t g f " g " g w " f k k f k f q " v c p v u " o q o g p v u " d e c e p c u ' f w t c p v g " q u " v c p v u " f k u e q u " s w g " h k g o q u " p q u ' r t k o g k t q u " c p q u " f g " r c t e g t k c O ' G r g " 2 " w o c " r g u u q c " o w k q " g u r g e k n ' e q o q " r t q f w q t . " e q o q " o À l e q . " e q o q " k p v g e w c n ' s w g " e q p j g e g " c " r k g t c w t c " D t c u k g k t c " e q o " r t q h w p f k f c f g . " s w g ' r t c v l e c " c " h k d g f c f g " c e k o c ' f g " w f q 0 ' Q " F c p ± c " f c u ' E c d g ± c u " h q k c " r t k o g k c " u w t r t g u c " f g r g " p c " p q u u c " u 2 t g " f g " E F u 0 ' P q u u q " c e q t f q . " k p l e k m g p v g . " u g t k c " r c t c " w o " f k u e q " u q m 0 ' E q o q " r c u u g k " g o " R c t k u " c p v g u " f g " k " r c t c " Q u r q " \* q p f g " g u v x c " q " g u v À k q ± " r q t " e q l p e k f ' p e k " g " u q t v g " g p e q p v t g k ' P c p c " p c " e c u c " f q " c v q t " d t c u k g k t q " \ » | k o q " D w n d w n ' o " s w g " o q t c x c " g o " R c t k u " p g u c " 2 r q e c 0 ' C x k u g k " c q " O c p h t g f " s w g " e j g i c t k c " e q o " o g w " c o k i q " À p l e q " g " u k p i w r t " r g t e w u k q p k u c 0 ' C " c f e r w c ± q " f g r g . " f q " P c p c . " f q " L c p " G t k n ' g " o k p j c " « " g u » t k c " r t q r q u c " 0 4 " e w t w o k p u " f g u e q d t k p f q " c " h q t g u c o " h q k ' h f e k n " k o g f k e v " g " o w k q " e t k v k x c 0 ' G u u g " f k u e q . " u g ' r q u u f k g r i h q u g . " f g x g t k c " i c p j c t " p q " e t 2 f k q " q u " p q o g u ' f g " 6 " c w q t g u " / " P c p c . " O c p h t g f . " L c p " g " g w 0 ' C " r c t v t " f g u u g " g " f g " q w t q u " f k u e q u " s w g " h k " r c t c " G E O . " c u " q w t c u " h q t o c u " q w h q t o c v q u " e r c t g e g t c o " e q o " p c w t c r k f c f g " g " x k i q t 0 ' Q w t c " e q k u c " c " c e t g u e g p v t " p g u c " t g u r q u c " 2 " s w g " c " r c t v t " f q " F c p ± c " f c u " E c d g ± c u . " h q w i t c h q u . " r { q w k u c u " g " g u e t k q t g u " d t c u k g k t q u " r c u u c t c o " c " r c t v l e k r c t " g " k p h w g p e k t " f k t g x c o g p v g " p q " e q p e g k q " f c u " o k p j c u " e c r c u " s w g " h q t c o " v q v m g p v g " c e g k c u " r g r u " r { q w k u c u " c r g o - g u " g " r g r c " f k t g v t c " f g " c t v g u " f c " G E O . " D c t d c t c " Y q l k u e j 0 ' G r c "

cfqtqw'cu'kf gku'f g'o wkc"eqt'eqpvtcucpf q"eqo "qu'r tgvqu."ekp| cu"gdtepequ"o cku'wucf qu'  
cpvgtkqto gpvg="grc"qhgtgeg'w'o wkc'u'uanv±z gu'o ctcxkq qucu"tgr tguvpvcf q"o kpj c"o Àulec."  
s wg'pwpec"guv' r tqpv.c."hc| gpf q'ecr cu's wg'tgxgrco "c"ðeqkucö"ckpf c"go "rtqeguuq"xkf g'ecr c"  
f q"o gw'3à'f kueq'uqm'pc"GE0 +0Cetgf kq's wg"c"GE0 "vgpj c"tgr tguvpvcf q"wo c"fcu"Ànko cu"  
eqo r cpj kcu'f g'f kuequ's wg'vlpj c"wo "qdlgvkxq'emrtq<q"hc| gt"co Àulec"fgxg'ugt"hxxtg."o cu"q"  
vqect"co Àulec"fgxg'vgt"q"cecdco gpvq"v²epkq"fg"uqrukcu"fg"o Àulec"ewnc0Ugo r tg"hqk'  
cuuko ."rt"gzgo r mq."q"EF"fq"p cpc"eqo "c"r g±c"Dgtko dcw'g"Qts wguvc"u»"hqk'hgkq'r qts wg"  
q"O cplhtg'vlpj c"egtvg| c"fg"s wg"q"p cpc."cfr o "f"ctk'vkkf cf g'o wulecn"gtc"wo "uqrukcu"fg"  
p'kxgnf qu'o grj qtgu'uqrukcu"fg"o Àulec"ewnc0

**5+S wcnl'lo r qt v-pekc'f q'f kueq'f gp wv' .f g'Clk vq'O qt gk c'r ct c'wuc'ect t gk c'A'Gung'  
f kueq'v'xg'c'ni wo c't gnc± q'èqo 'c'wuc'ej gi cf c'«'GE0 'Tgeqt f uA''**

P-q."gung'f kueq'p-q"vgo "pgpj wo c"tgrc± q"eqo "co kpj c"ej gi cf c"pc"GE0 0'Vgpj q"wo "  
ectkpj q"gur gekn'r qt "gung'f kueq'r grc"eqphkcp±c"s wg"q"Clk vq'f gr qukq'w'pcu'o kpj cu'kf gku"g"  
pc"o kpj c"o Àulec0Q'tguwncf q"gw'i quvq"o wkvq"gr'gpuq"s wg"guug'f kueq."kpf gr gpf gpvg'f qu"  
qwtqu"fg"Clk vq."vgo "wo "uki pkkkcf q"dcucpvq"gur gekn'r qt "guct"tgr tguvpvcf q"r qt"wo "  
eqpegkq"fkgt gpvg'fg"o Àulec"dtcukgkct0'cu"r ct vkr c±z gu'fg"vqf qu"qu"o Àulequ"g'fg"  
J gtdlg"J cpeqem'r tqf w| kpf q'hqtc0 "f ghpkkxku0

**6+'Q's wg'xqe' 'vgo 'c'f k gt 'uqdt g'wuc'o cpgk c'f g'vqect'g'eqo r qt'r ct c'q'xlqn qA'  
P wo c'cr t gupvc± q'wuc's wg'gunkg'r t gupvg'pc'elk cf g'f g'Vcww'UR'go '4235.'xqe' "  
ej co qw'f g'ðwo c'eqkucö'g'ðqwt c'eqkucö'c'q'ug't ghgt k 'c'qu'dmqeu'f g'f kcpq'g'xlqn q"  
s wg't genk qw0Q's wg'q'vt cdcnj q'c'q'xlqn q'f qumkf g'f hgt gpvg'f q'vt cdcnj q'c'q'f kcpqA''**

Dqo ."wo c'r ctvg'fg'xlqn q"qwtc'fg'r kcpq'r qf go "ugt."pcwctm gpvg."eqpukf gtcf cu'f wcu"  
eqkucu"fkgt gpvgu<ððwo c"eqkucö" g"ðqwtc"eqkucö00'P-q"ucdgpq'fg"eqpvz vq"s wg"guvc"  
em'uukhcc± q"hqk' hgkc."p-q"eqpuki q"kf gpvkkect" c"tc| -q"fguvc"hcnc0'Eqo r qt" g'vqect"² "  
fkgt gpvg"go "hwp± q'fg'ecf c'kputwo gpvq0Cr guct'fg"gz vgpū q"fg'c'r qrkqpk'f q'r kcpq'vgt"  
o g" kphwvpekcf q"pq" cwo gpvq"fg" eqtf cu" g" chpc±z gu' kpf gr gpf gpvgu" r etc" q" xlqn q."  
cni wo cu'hqto cu"s wg'f gueqdtk'pq"xlqn q" kphwvpekctco "pc"o kpj c"o cpgk c'fg'vqect" g"  
r gpuct"q'r kcpq0Ugo "gzci gtq'r quuq'fk gt"s wg'fg'wo "vgo r q'r ct c'e".q"o gw'r gpuc0 gpvq"  
fg"o Àulec"\*eqo r qpf q"qw'gzgewcpcf q+guv' "o wkvq"rt»zko q"gpvtg"o gwu'4"kputwo gpvqu"  
r tkpek'cku=r kcpq'g'xlqn q0C"s wguv q'fg'eqo r quk± q"gxqmw'go "hwp± q'fg'eqo r tggpu q"  
g'r tª vkc'fg'egt wu'hqto cu's wg'u q'fgueqdtg'wcu."guw'cf cu'g'vcpuhqto cf cu'go "hpi wci go "  
eqkf kpc"/"r ct c'vqect" g'r ct c'eqo r qt0Rqt"gzgo r mq."c"r g±c"ðEgpvtcnI vktcö"eqo r quvc"g"  
fg'kecf c" c"Vwt'fklq"Ucpvqu"pqu"cpqu"92."hqk'vqecf c" g"i txcfc"r qt"o ko "g"r qt" cni wpu"  
xlqm'pkwcu" Gur cpj »ku." Pqtvg" Co gtecpqu." Lcr qpgugu." Hcpegugu" g" Crgo -gu0' C"  
hpi wci go "wucf c'pq"o qo gpvq'fg'eqo r quk± q."k'f'ekq'f qu'cpqu"92."gtc"ðeqpvgo r qt-pgcö"  
uqd" c"»vkc"Gwtqr gk0Rcuucf qu'cni wpu'cpqu'fgueqdtk's wg"co ckqtk'f qu'ghgkqu"wucf qu"  
pguvc" eqo r quk± q" j cxlco " o g" ko r wukqpcf q" «u" ko r tqxkuc±z gu' wucf cu" go " vqf q" q"  
fkueq"ðFcp±c" f cu' Ecdg±cu00' C" vcpuhqto c± q" fg'eqo r quk± q" eqpvgo r qt-pgc" go "  
uqppk'cf gu."vko dtgu"g"ko r tqxkuqu"² "wo c"gxqmw± q'fg'wo c'hqto c'cr tgp'kf c."guw'cf c" g"  
r tvkccf c"/"f gpvtq'fg"o gw'r tkpe'f kq'fg'hc| gt"wo c"o Àulec"ugo r tg'eqo "dqo "cecdco gpvq"

v̄ep̄leq"eqo q"ug"htc"kp̄vtr tgv̄± q"fg"wo c"rctkw̄tc."g."cq"o guo q"vgo r q."fct"u"ugpuc± q" fg"ko r tqxkuc± q."o guo q"s w̄g"guv̄lc"v̄ecpf q"ecf'pekcu"r tgr ctcf cu"eqo q"xctkcpv̄u0'Cu" f h̄gtgp̄±cu" gp̄vtg" xkq̄n q" g" r kcpq" u" q" ko gpucu0' Xkq̄n q" 2" k̄putwo gpv̄q" cttcki cf q" c" r̄kpi wci gp̄u'gur ge"hecu<"Gur cpj c."Dtcukn"ge0'Rkcpq"ugo r tg"tgr tguv̄p̄v̄w"wo "k̄putwo gpv̄q" s w̄g" r qf g" ugt" ej co cf q." ugo "gzci gtqu." fg" qts w̄guc0' Cu" r quukdk̄kf cf gu" o w̄lecku." f k̄p̄o k̄ecu." r q̄r̄k̄q̄pkcu." r q̄r̄k̄tko k̄cu." eq̄v̄tcr qp̄v̄qu." ge0' u" q" k̄ko kcf qu0' Q" r gp̄uco gpv̄q" <<" gzgew̄± q" f ḡxg"ugt" v̄tcd̄c̄j cf q" eqo "v̄qf c" c' tki k̄f ḡl" r ctc" s w̄g" wo "k̄putwo gpv̄q" p̄ q" v̄gp̄v̄g" ugt" v̄tcpūh̄to cf q" p̄q" q̄w̄tq0' Guuc" s w̄ḡv̄ q" 2" uko r ngu." o cu" ko r qt̄v̄p̄v̄g" r qts w̄g." fg" o cp̄gk̄c" i ḡtcn" ecf c" k̄putwo gpv̄q" v̄go " uwc" r t>r̄tkc" r ḡtuq̄pc̄r̄kf cf g" s w̄g" f ḡxg" ugt" t̄gur ḡkcf c." r qt"gzḡte"ek̄q" f g" r̄k̄d̄gtf cf g0'

**7+I qūw̄t̄k' f g' l̄c̄d̄gt' b' c̄k̄i' l̄q̄d̄t' g' q̄u' x̄k̄q̄n' ḡu' s' w̄g' w̄k̄k̄ c' < s' w̄go ' h̄q̄t' c̄o' ' q̄u' ēq̄p̄ūt' w̄q̄t' ḡu' g' q̄u' b' c̄v̄gt̄k̄l̄u' w̄k̄k̄ cf q̄u' A' E q̄o' q' h̄q̄k̄q' r' t' q̄ēḡūq' s' w̄g' t' ḡūw̄q̄w' p̄c̄u' h̄q̄t' o' c̄u' w̄k̄k̄ cf c̄u' ' c' uq̄o' c' f' g' ēq̄t' f' c̄u' ' c̄i' w̄f' c̄u' ' g' i' t' ēx̄ḡu' ' c̄ēk̄o' c' f' c̄u' ' v̄t' c̄f' k̄ēk̄p̄c̄k̄i' d̄ḡo' ' ēq̄o' q' ' c' ' ēn̄ḡt' c̄±' q' f' ḡūc' ' c̄h̄p̄c̄±' q' ' v̄t' c̄f' k̄ēk̄p̄c̄n' ēq̄o' q' ' q' ' h̄c̄l' ' ḡo' ' d̄F' c̄p̄±c' f' q̄u' ' Ḡūēt' c̄x̄q̄ū' g' s' w̄c̄r̄l̄c' t' ḡr̄c̄±' q' f' k̄ūq' ' eqo' ' c' ' e' v̄k̄k̄ cf g' f' g' ēq̄o' r' q̄ūk̄c̄ q' A' Q' ' x̄k̄q̄n' q' f' g' h̄k̄q' ēq̄t' f' c̄u' s' w̄g' w̄k̄k̄ q' w̄' ḡo' ' F' c̄p̄±c' f' c̄u' ' Ecdḡ±c̄u' h̄q̄k' q' r' t' k̄o' ḡk̄t' q' s' w̄g' t' ḡēḡd̄ḡw' c' d̄ēc̄t' c' f' q' ' Ḡi' d̄ḡt' v̄q̄o' ' q' w' c̄p̄v̄ḡu' x̄q̄e' ' 1' a' ' h̄c̄l' k̄c' ' ḡūc' u' ēn̄ḡt' c̄±; ḡu' p̄q̄u' x̄k̄q̄n' ḡu' A'**

J q̄lg" v̄p̄j q" 3" xkq̄n q" O k̄ūw̄tq" Vco w̄tc" 32" eq̄tf cu" f g" p{ n̄p̄. " 3" xkq̄n q" L̄q̄ug" T̄co k̄t̄ḡl" 32" eq̄tf cu" f g" p{ n̄p̄. " 3" xkq̄n q" C̄f co u" Īt0' 34" Eq̄tf cu" f g" c̄±q" \*: " f w̄r̄n̄cu" g" 6" uko r ngu." 3" xkq̄n q" ēw̄y c{ " Ect̄m̄u" R̄c̄w' Dtcuk̄i' 32" eq̄tf cu" f g" p{ n̄p̄. " 3" xkq̄n q" ēw̄y c{ " Ect̄m̄u" R̄c̄w' Dtcuk̄i' 34" eq̄tf cu" f g" c̄±q" \*: " f w̄r̄n̄cu" g" 6" uko r ngu." c" xkq̄n q" Ect̄m̄u" R̄c̄w' Dtcuk̄i' 32" eq̄tf cu" f g" p{ n̄p̄. " 3" xkq̄n q" J̄ q̄r̄ h̄' eq̄p̄t̄c̄n̄q" 8" eq̄tf cu" f g" p{ n̄p̄. " c" xkq̄n q" d̄k̄c̄r̄k̄p̄c̄o" 32" eq̄tf cu" f g" c̄±q" \*7" f w̄r̄n̄cu." 4" xkq̄n' ḡu' F̄ k̄I' k̄q̄t̄i' k̄q' h̄ḡk̄q' p̄q̄u' c̄p̄q̄u' 82' 8" eq̄tf cu" f g" p{ n̄p̄. " 3" xkq̄n q" r̄q̄t̄w̄i' w̄ḡuc" 34" eq̄tf cu" f g" c̄±q" \*8" f w̄r̄n̄cu." 4" xkq̄n' u" f g" ēq̄ēj q" eqo " 8" g" 8" eq̄tf cu" f g" p{ n̄p̄. " o c̄k̄u' c̄n̄i' w̄o c̄u' e>> r k̄cu" eqo " eckzcu" o gp̄q̄t̄ḡu." o c̄k̄u' ḡūt̄ḡk̄cu." ge0' P̄ q" ūḡk' h̄c̄r̄t' f' q̄u' o c̄v̄gt̄k̄c̄u' s' w̄g' h̄q̄t̄c̄o' " w̄ūcf qu0' R̄q̄t' q̄w̄tq' n̄f q." q" Ect̄m̄u" R̄c̄w' Dtcuk̄i' n̄w̄j k̄ḡt' f' g' L̄q̄ q" R̄ḡūūc." h̄c̄l' ' x̄k̄q̄n' ḡu' \*x̄k̄q̄n' u." ḡw̄e+ " w̄uc̄p̄f q" wo c" v̄ep̄lec" cr̄tko q̄t̄c̄f' j̄ūko c" f' c" x̄k̄q̄n' f' g" ēq̄ēj q0' Ḡr̄g" r̄ct̄v̄g' f' g" wo c" r̄ḡ±c" o c̄ēk̄c" f' g" o c̄f' ḡk̄t' c" t̄ḡc̄p̄i' w̄r̄t' eqo " q" eqo r̄tko gp̄v̄q." n̄c̄t̄i' w̄t̄c" g" c̄n̄w̄t̄c" f' c" eckz c" ce' Ān̄k̄ec' f' g" wo " xkq̄n q." ēc̄x̄c" g" p̄q' h̄k̄p̄c̄n' v̄go " wo c" eckz c" ce' Ān̄k̄ec." k̄p̄v̄t̄r̄k̄i' c̄f' c" p̄q' d̄t̄c̄±q." k̄p̄v̄t̄r̄k̄i' c̄f' q' p̄c" ecdḡ±c" ugo " p̄gp̄j wo c" go gp̄f c" f' g" o c̄f' ḡk̄t̄c0' F̄ gr̄ q̄k̄u' f' k̄ūq' ḡr̄c" k̄p̄ūc̄r̄c" c" ḡūēc̄r̄c" g" q" w̄o r q0' W̄uc' o c̄f' ḡk̄t̄c̄u' k̄p̄ēqo w̄p̄u' g' q̄u' x̄k̄q̄n' ḡu' l̄u' q' k̄o r t̄ḡūk̄q̄c̄p̄v̄ḡu' / " d̄ḡr̄ḡl' c" g' s' w̄c̄r̄k̄f cf g0"

P̄ q. " q' xkq̄n q' f' g": " eq̄tf cu" p̄ q' h̄q̄k' q' 3' d̄ōḡzr ḡtko gp̄v̄q̄o' s' w̄g' h̄k̄ 0' C̄p̄v̄ḡu' w̄ūḡk' wo " xkq̄n q' f' g' 9" eq̄tf cu" r̄ct̄c' w̄ūc' t̄p̄c' 3' β' eq̄tf c' wo c' eq̄tf c' o c̄k̄u' c̄i' w̄f' c̄0' P̄ q' i' q̄ūv̄ḡk̄= f' gr̄ q̄k̄u' x̄ḡk̄q' q' f' q' F̄ c̄p̄±c" f' cu' Ecdḡ±c̄u' 0' Go " ūḡi' w̄k̄f' c." c̄p̄v̄ḡu' f' q' 32" eq̄f cu. " w̄ūḡk' wo " xkq̄n q' f' g": " eq̄tf cu" f' g" p{ n̄p̄" g" eq̄m̄s w̄ḡk' 6" eq̄tf cu" f' g" c̄±q." w̄ūc̄p̄f q' q' ḡur c̄±q' gp̄v̄t̄g' cu' ēt̄c̄x̄ḡn̄j cu' r̄ct̄c' k̄p̄ūc̄r̄t' 6" ēt̄c̄x̄ḡn̄j cu' f' g" d̄c̄p̄l̄q0' P̄ ḡūg' ēcūq." cu' eq̄tf cu' f' g" c̄±q' ḡt̄c̄o' " cu' f' w̄r̄n̄c̄ēc̄u' f' cu' eq̄tf cu' 3." 4." 5" g" 6" / " 3' β' g" 4' β' f w̄r̄n̄cu." 5' β' g" 6' β' f w̄r̄n̄cu' q̄k̄c̄x̄c̄f cu' 0' V̄co d̄2 o " p̄ q' i' q̄ūv̄ḡk̄0' F̄ gr̄ q̄k̄u." Ān̄ko q" ḡzr ḡtko gp̄v̄q' s' w̄g' h̄k̄ f' gr̄ q̄k̄u' f' q' xkq̄n q' f' g' 32" eq̄tf cu' h̄q̄k' ḡp̄ēqo gp̄f ct' wo " xkq̄n q' f' g' 36" eq̄tf cu' 0' P̄ ḡūg' ēcūq." c" c̄h̄p̄c̄± q' ḡt̄c' wo c' f' cu' w̄ūc̄f cu' p̄q' f' g' 32" eq̄tf cu. " c̄ēt̄ḡūēp̄w̄c̄p̄f q' eq̄tf cu' q̄k̄c̄x̄c̄f cu' p̄c̄u' eq̄tf cu' 3." 4." 5" g" 6' 0' Guuc" c̄h̄p̄c̄± q' g' xkq̄n q' h̄q̄k' w̄ūc̄f q' go " 3' f' q̄u' f' k̄ūēq̄u' f' c" ḠĒO' p̄c' o' Ān̄k̄ec' N̄w̄p̄f' Ā'



# Cpgzq'4''

Gzgo r muf g'chpc±;gu'gpklcf qu'f qt 'Gi dgt vq'I kno qpvk'

"

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10 11 12

"

"

"

"

"

"

"

"

"

"

Gzgo r muf g'chpc±:gu'hdvf qu'pc'f'gus wlc'δQ'O qf ckuo q'f'f'gugpv'g'pc'hd c''  
 xkmp'f'lec'f'g'Gi dgt vq'I kuo qpvö0<sup>386</sup>''

''

Musical notation for the first exercise, featuring a treble and bass clef with fingerings 1-2, 3-4, 5-6, 7-8, 9, 10, 11, 12, 13, and 14.

F cp±c'f qu'Guetcxqu''

Musical notation for the second exercise, featuring a treble and bass clef with fingerings 1-2, 3-4, 5-6, 7-8, 9, 10, 11, and 12.

Egi q'Cf gtcif q''

Musical notation for the third exercise, featuring a treble and bass clef with fingerings 1, 2, 3, 4, 5, 6, 7, and 8.

Tci c''hguc'f c''eqpuxw± q''

Musical notation for the fourth exercise, featuring a treble and bass clef with fingerings 1, 2, 3, 4, 5, 6, 7, and 8.

F cp±c'f cu'Ecdg±cu''

''

Musical notation for the fifth exercise, featuring a treble and bass clef with a 4/4 time signature and fingerings 1-2, 3-4, 5-6, 7-8, 9, 10, 11, and 12.

Ugrkc'Co c| 1/2lec''

''

<sup>164</sup> Pesquisa de IC realizada em 2014 durante o curso de Bacharelado em Música Popular – Habilitação em Guitarra na Unicamp. Orientação: Prof. Dr. Paulo José de Siqueira Tiné. Apoio: FAPESP, processo nº 2013/24342-8.

# DANÇA DAS CABEÇAS

**EGBERTO GISMONTI**

(VIOLÃO DE 8 CORDAS, FLAUTAS DE MADEIRA E VOZ)

**NANÁ VASCONCELOS**

(PERCUSSÃO, BERIMBAU, CORPO E VOZ)

## PARTE I

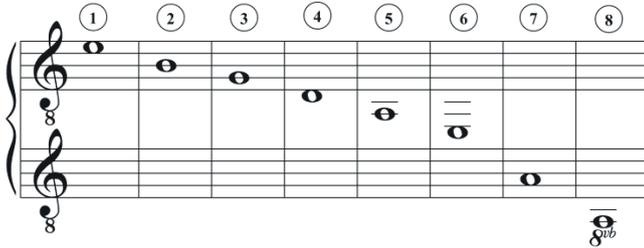
QUARTO MUNDO #1	p.7
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**ECM RECORDS**  
**1977**

# Simbologia

## VIOLÃO DE 8 CORDAS

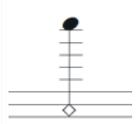
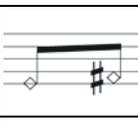
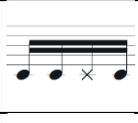
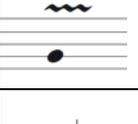
### Scordatura



	<p><b>Linha principal de violão:</b> A pauta inferior indica as notas tocadas pelas cordas 7 e 8 do violão. As notas tocadas pela corda 8 são acompanhadas do símbolo <math>8^{bb}</math>, pelo fato de estarem escritas uma oitava acima de sua altura real.</p>
	<p><b>Harmônicos Naturais:</b> O numeral romano indica a casa, e o número circulado a corda.</p>
	<p><b>Efeito de processamento de áudio:</b> (ph=phaser). Os símbolos (+) e (o) indicam, respectivamente, ligado e desligado.</p>
	<p><b>Martelato.</b></p>
	<p><b>Martelato + bend.</b></p>
	<p><b>Ghost note.</b></p>
	<p>Repetição literal do padrão em destaque.</p>

## FLAUTA DE MADEIRA

As flautas utilizadas estão na tonalidade de Lá, próximo de 440Hz, possuindo as notas E, F#, A, B, e C#. Para facilitar a leitura, optou-se por notar em Dó.

	<b>Glissando rápido.</b>
	<b>Glissando</b> conforme o contorno melódico desenhado.
	<b>Harmônico.</b> A nota inferior representa a nota apertada enquanto a superior o harmônico resultante.
	Harmônico indefinido. A nota apertada na flauta está notada com o losango.
	Whisper Tone. Melodia ou contorno melódico produzido com os harmônicos parciais disponíveis.
	Articulação da boca com som de "k".
	Som forte de inspiração.
	<b>Vibrato.</b>
	Alteração na afinação da nota. Pode ser superior (+) ou inferior (-)

## PERCUSSAO

### Alfaia

Como não há indicação exata dos instrumentos utilizados no encarte do disco, alguns apontamentos se baseiam em suposições realizadas após apreciação do fonograma. Em uma performance ao vivo, Naná utilizou um tambor *tama*, também chamado de “tambor falante”.



Duas alfaias, mixadas em LR na gravação.

### Atabaque



Toques fechado e aberto, respectivamente.

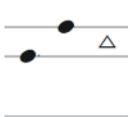
### Baqueta

Como não há indicação exata dos instrumentos utilizados no encarte do disco, alguns apontamentos se baseiam em suposições realizadas após apreciação do fonograma. Em uma performance ao vivo, Naná utilizou uma baqueta artesanal, constituída de diversas varetas, apoiada sobre duas pedras, sendo percutida por outra igual. Contudo, é possível que este som seja oriundo da própria tabla (*dayan: te*) ou mesmo de percussão corporal.



Notação de Ritmo.

### Berimbau



Toques do berimbau. Respectivamente: Toque com vareta na corda solta, na corda presa com a moeda e apenas caxixi.



Repique. Trêmulo realizado com a vareta e/ou com a moeda.



Toques realizados em diversas regiões da corda, produzindo sons com diferentes alturas. Os desenhos ascendentes e descendentes representam os contornos melódicos.



Toques realizados em diversas regiões do corpo do instrumento, produzindo sons com diferentes alturas. Os desenhos ascendentes e descendentes representam os contornos melódicos.

	Vareta raspando em diversas regiões do corpo do instrumento, sobretudo na cabaça, produzindo sons com diferentes alturas. Os desenhos ascendentes e descendentes representam os contornos melódicos.
	Uou/uou. Efeito sonoro produzido pelo afastamento e aproximação da boca da cabaça ao corpo do percussionista.
	Toque + som vocal. Entre parêntesis, a sílaba a ser cantada, no idioma português. Geralmente estas sílabas são repetidas múltiplas vezes, articuladas a um efeito de diminuição da dinâmica, semelhante ao “delay”.

## Caxixi

	Notação de Ritmo.
---	-------------------

## Cuíca

	Região aguda e região grave, respectivamente.
--	---

## Surdo

	Mão esquerda e mão direita, respectivamente.
---	--

## Tablas

Como não há indicação exata dos instrumentos utilizados no encarte do disco, alguns apontamentos se baseiam em suposições realizadas após apreciação do fonograma. Tudo infica que o instrumento transcrito seja a tabla, constituída de duas peças: bayan e dayan.

	<b>Bayan:</b> Ghe, Ghe e Ke, respectivamente,
	<b>Dayan:</b> Na

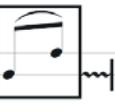
## Triângulo

	Som aberto e fechado, respectivamente.
---	--

## Voz

	Região vocal e sílaba emitida.
---	--------------------------------

### OUTROS

	<b>Respiração:</b> pausa no andamento.
	Repetição literal do padrão em destaque.
	Repetição semelhante do padrão em destaque.
	Repetição semelhante de figuração anterior.
	Textura

# QUARTO MUNDO #1

PARTE I - QUARTO MUNDO  
DANÇA DAS CABEÇAS  
ECM RECORDS 1977

EGBERTO GISMONTI  
NANÁ VASCONCELOS

A ~00:00



Selva - Paisagem Sonora

B1 ~01:35

*Cf0Nk0*

Flauta 1

02:17

W.T.

**B2** ~02:40

*Cygorq* (♩<sup>1</sup> 170)

**C** ~02:48

*CfONk0*

W.T.

*Berimbau + Voz*

**D** ~03:17

*Cygorq* (♩<sup>1</sup> 150)

*Flauta 2*

This page of musical notation is for guitar and consists of ten staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and accidentals. Some notes are marked with 'x' to indicate natural harmonics. The piece concludes with a double bar line and repeat dots. A specific musical phrase in the final measure of the last staff is enclosed in a rectangular box.

E ~04:00

F ~04:14

04'25"

# DANÇA DAS CABEÇAS

04:25 *Cf 0Nkd0*

Violão de 8 cordas

Berimbau + Voz

ua

Detailed description: This block shows the beginning of the piece. The top staff is for an 8-string guitar, with a circled '8' and an octave sign '8<sup>vb</sup>'. It features two boxed chord diagrams: the first is a G major chord with a trill (tr) and a first finger (1), and the second is a G major chord with a trill (tr) and a second finger (2). The bottom staff is for Berimbau and voice, with a single note and the label 'ua'.

A1 | 04:36 (♩ ≈ 150)

L.V. 8<sup>vb</sup>-----

Detailed description: This block contains the piano accompaniment, consisting of five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system includes a circled '2' in the bass clef and a circled '2' in the treble clef. The second system includes a circled '3' and a circled '2' in the treble clef. The third system includes a circled '1' in the treble clef. The fourth system includes a circled '3', a circled '4', and a circled '5' in the treble clef. The fifth system includes a circled '3', a circled '4', a circled '5', and a circled '7' in the bass clef. There are various musical notations such as slurs, accents, and fingerings throughout the piece.

**B1** | 05:15

*Atabaque*

System 1: Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). The right hand plays a complex chordal texture with many beamed notes. The left hand plays a simple melodic line. A dashed line labeled *8va* is present in the left hand.

System 2: Treble and bass staves. Similar to system 1. The right hand continues with complex chords. The left hand has some accents. Fingering numbers 1, 2, 3, 4, 5 are shown in the right hand.

System 3: Treble and bass staves. The right hand has a dense chordal texture with many beamed notes. The left hand has a simple melodic line. Fingering numbers 0, 1, 2, 3, 4, 6 are shown in the right hand. A dashed line labeled *8va* is present in the left hand.

System 4: Treble and bass staves. The right hand has a dense chordal texture with many beamed notes. The left hand has a simple melodic line. A dashed line labeled *8va* is present in the left hand.

System 5: Treble and bass staves. The right hand has a simple melodic line. The left hand has a simple melodic line. A dashed line labeled *8va* is present in the left hand.





0 0 0 1 1 1

2 3 4 6 1

3 7

8<sup>vb</sup>

This system contains the first two measures of a musical piece. The right hand features complex chordal textures with fingerings 2, 3, 4, 6, and 1. The left hand has a bass line with a dynamic marking of 8<sup>vb</sup> and a fermata. The key signature has three sharps (F#, C#, G#).

3 7

4

8<sup>vb</sup>

This system contains measures 3 and 4. The right hand continues with complex textures and includes a fermata in the final measure. The left hand has a bass line with a fermata in the final measure. The key signature has three sharps.

C2 | 06:07

2 4 1 4 3 1 0 2 4 1 2

0

This system contains measures 5 and 6. The right hand features a melodic line with fingerings 2, 4, 1, 4, 3, 1, 0, 2, 4, 1, 2. The left hand has a bass line with a plus sign (+) in the final measure. The key signature has three sharps.

6 2 4 1 4 3 1 0 2 4 1 4 3 1

4

This system contains measures 7 and 8. The right hand features a melodic line with fingerings 6, 2, 4, 1, 4, 3, 1, 0, 2, 4, 1, 4, 3, 1. The left hand has a bass line. The key signature has three sharps.

First system of a musical score. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a simple accompaniment with a few notes and rests.

Second system of a musical score. The right hand continues with intricate melodic patterns and fingerings. The left hand has a more active accompaniment with eighth notes and rests.

**B3** | 06:19

Third system of a musical score. The right hand has a melodic line with slurs and fingerings, including an 8th finger. The left hand has a steady accompaniment with eighth notes and rests.

Fourth system of a musical score. The right hand has a melodic line with slurs and fingerings, including an 8th finger. The left hand has a steady accompaniment with eighth notes and rests.

System 1 of a musical score. The top staff is a grand staff with two treble clefs and a key signature of three sharps (F#, C#, G#). The bottom staff is a single bass clef. The music features complex chords and melodic lines. A circled '8' is present in the bottom staff, with a dashed line labeled '8vb' extending to the left. An accent (^) is placed over a note in the bottom staff.

System 2 of a musical score. The top staff is a grand staff with two treble clefs and a key signature of three sharps. The bottom staff is a single bass clef. A circled '6' is present in the top staff. The music continues with complex chords and melodic lines.

System 3 of a musical score. The top staff is a grand staff with two treble clefs and a key signature of three sharps. The bottom staff is a single bass clef. Fingerings are indicated by numbers 0, 1, 2, 3, 4, and 6. A circled '6' is present in the top staff. A dashed line labeled '8vb' is present in the bottom staff. The music features complex chords and melodic lines.

System 4 of a musical score. The top staff is a grand staff with two treble clefs and a key signature of three sharps. The bottom staff is a single bass clef. The music continues with complex chords and melodic lines.

D | 06:35

E1 | 06:43

(♩.=♩) precedente

(♩.=♩) prec.

System 1: Treble clef, 4/4 time. The right hand features a melodic line with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand plays a steady eighth-note accompaniment. A circled '1' is above the first measure, and a circled '6' is below the first measure. A circled '8' is below the eighth measure.

System 2: Treble clef, 4/4 time. The right hand continues the melodic line with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand continues the eighth-note accompaniment. A circled '2' is below the eighth measure. The vocal line begins with the lyrics "o rege ra ba" and includes a piano (p) dynamic marking.

System 3: Treble clef, 4/4 time. The right hand continues the melodic line with fingerings 2, 1, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand continues the eighth-note accompaniment. A circled '2' is below the second measure, and a circled '3' is below the third measure. The vocal line continues with the lyrics "a da va me" and includes a piano (p) dynamic marking.

System 4: Treble clef, 4/4 time. The right hand continues the melodic line with fingerings 0, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand continues the eighth-note accompaniment. A circled '3' is below the first measure, and a circled '4' is below the fourth measure.

VI.3

VI.2

VI.1

System 1: This system contains the first six measures of the piece. It features a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes a melodic line with eighth and quarter notes, a guitar accompaniment with chords and a bass line. Fingerings are indicated with circled numbers 1, 2, 3, and 6. A guitar-specific instruction 'gtr.' is present in the first measure.

System 2: This system contains the next six measures. The notation continues with similar melodic and accompaniment patterns. A circled number 6 indicates a specific fingering for the guitar part.

System 3: This system contains the final six measures. It includes a tempo or dynamic marking '(♩=♩.)' above the staff. The notation concludes with a final chord and a guitar-specific instruction 'gtr.' in the first measure of this system. A circled number 5 indicates a fingering for the guitar part.

F1 | 07:44

G | 08:42

System 1: Treble and bass clefs. Treble clef contains a melodic line with triplets (3 0 2 1), slurs, and fingerings (1, 4, 3, 1). Bass clef contains a bass line with slurs and fingerings (4, 1, 2, 3, 4, 3, 3, 4). A dynamic marking of  $8^{vb}$  is present at the end of the system.

System 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 3, 4, 6, 0). Bass clef contains a bass line with slurs and fingerings (3, 1, 2, 1, 2, 3, 2). A dynamic marking of  $8^{vb}$  is present at the end of the system.

System 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 1, 2). Bass clef contains a bass line with slurs and fingerings (4, 0). A dynamic marking of  $8^{vb}$  is present at the end of the system.

A2 | 08:42

System 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (1, 4, 2, 3). Bass clef contains a bass line with slurs and fingerings (0, 2, 4, 2). A dynamic marking of  $8^{vb}$  is present at the end of the system.

System 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 3, 4). Bass clef contains a bass line with slurs and fingerings (0, 2, 4, 1). A dynamic marking of  $8^{vb}$  is present at the end of the system.

Musical score system 1, featuring a treble and bass clef. The treble clef contains a complex melodic line with a triplet of eighth notes (fingerings 3, 2, 1) and a four-note sequence (fingerings 4, 1, 3, 4). The bass clef contains a bass line with notes marked with circled numbers 1, 2, 3, 5, 1, 2, and 5. A dynamic marking of  $8^{vb}$  is present below the bass line.

Musical score system 2, continuing the piece. The treble clef features a melodic line with a triplet of eighth notes and a four-note sequence. The bass clef contains a bass line with notes marked with circled numbers 5 and 5. A dynamic marking of  $8^{vb}$  is present below the bass line.

H1 | 09:06

Musical score system 3, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes. The bass clef contains a bass line with notes marked with circled numbers 5 and 5. A dynamic marking of  $8^{vb}$  is present below the bass line.

Musical score system 4, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes. The bass clef contains a bass line with notes marked with circled numbers 5 and 5. A dynamic marking of  $8^{vb}$  is present below the bass line.

Musical score system 5, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes. The bass clef contains a bass line with notes marked with circled numbers 5 and 5. A dynamic marking of  $8^{vb}$  is present below the bass line.

Musical score system 6, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes. The bass clef contains a bass line with notes marked with circled numbers 5 and 5. A dynamic marking of  $8^{vb}$  is present below the bass line.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand plays a melodic line with eighth notes and slurs. The left hand plays a bass line with quarter notes. A '0' is written below the first note of the left hand.

Second system of musical notation. Similar to the first system, with eighth notes in the right hand and quarter notes in the left hand. A '0' is written below the first note of the left hand.

Third system of musical notation. The right hand continues with eighth notes. The left hand has a '0' and a '8va' marking with a dashed line indicating an octave shift.

Fourth system of musical notation. Includes a time signature box 'I | 09:27'. The right hand features a triplet of eighth notes marked with a triangle and the number '3'. The left hand has a '0' and an '8va' marking.

Fifth system of musical notation. The right hand has a series of chords marked with circled numbers 6, 7, and 8. The left hand has a '0' and an '8va' marking. A double asterisk '\*\*' is placed above the first measure.

\* Mão direita: encostar a unha do dedo polegar nas cordas 5 e 6 (ponta e corpo, respectivamente)  
 Mão esquerda: toca as notas indicadas através de *tapping*.

\*\* Mão direita: encostar o corpo da unha do dedo indicador na corda 1 e movimentar em direção ao cavalete, enquanto os dedos médio e anular tocam a corda.

System 1: Treble clef with a whole note chord (F4, A4, C5) and a bass line of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5). The bass line is marked with a dynamic of  $8^{vb}$  and a slur. The treble clef has an accent (^) over the whole note chord.

System 2: Treble clef with a whole note chord (F4, A4, C5) and a bass line of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5). The treble clef has an accent (^) over the whole note chord.

System 3: Treble clef with a whole note chord (F4, A4, C5) and a bass line of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5). The treble clef has an accent (^) over the whole note chord.

System 4: Treble clef with a whole note chord (F4, A4, C5) and a bass line of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5). The treble clef has an accent (^) over the whole note chord.

System 5: Treble clef with a whole note chord (F4, A4, C5) and a bass line of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5). The treble clef has an accent (^) over the whole note chord.

System 6: Treble clef with a whole note chord (F4, A4, C5) and a bass line of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5). The treble clef has an accent (^) over the whole note chord.

0 8vb

0 8vb

0 8vb

H2 | 10:21

0 8vb

B4 | 10:27

*p*  
0 8vb  
atabaque

0 8vb  
triângulo  
atabaque

First system of a musical score in G major (one sharp). The right hand features a complex texture with chords and eighth-note patterns. The left hand has a simple bass line with notes on the C and G strings. The system contains six measures. The first measure has an 8vb marking. The second measure has a dashed line. The third measure has a dash. The fourth measure has a 7 marking. The fifth measure has a 7 marking. The sixth measure has a 7 marking.

Second system of the musical score. The right hand continues with complex textures, including triplets and 7th notes. The left hand has a steady bass line. The system contains six measures. The first measure has an 8vb marking. The second measure has a 3 marking. The third measure has a 7 marking. The fourth measure has a 3 marking. The fifth measure has a 7 marking. The sixth measure has an 8vb marking.

Third system of the musical score. The right hand features a triplet of eighth notes in the first measure, followed by a 7th note. The left hand has a simple bass line. The system contains six measures. The first measure has a 3 marking. The second measure has a 7 marking. The third measure has a 7 marking. The fourth measure has a 3 marking. The fifth measure has a 3 marking. The sixth measure has a 3 marking.

Fourth system of the musical score. The right hand features a triplet of eighth notes in the first measure, followed by a 7th note. The left hand has a simple bass line. The system contains six measures. The first measure has a 3 marking. The second measure has a 7 marking. The third measure has a 7 marking. The fourth measure has a 7 marking. The fifth measure has a 7 marking. The sixth measure has a 2 marking.



**B5** | 11:01

This system contains the first two staves of a musical score. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a complex melodic line with various ornaments and fingerings (1, 2, 3, 4, 0). The bottom staff is in bass clef, providing a harmonic accompaniment with notes and rests. A double bar line is present at the end of the system.

This system continues the musical score with two staves. The top staff shows further melodic development with slurs and accents. The bottom staff continues the accompaniment. A double bar line is present at the end of the system.

This system continues the musical score with two staves. The top staff features a prominent melodic line with slurs and accents. The bottom staff provides accompaniment. A double bar line is present at the end of the system.

This system concludes the musical score with two staves. The top staff features a melodic line with slurs and accents, ending with a fermata. The bottom staff provides accompaniment. A double bar line is present at the end of the system.

System 1: Treble and bass staves with a grand staff. The key signature has three sharps (F#, C#, G#). The treble staff contains a melodic line with eighth notes and a slur. The bass staff contains a bass line with eighth notes. A double bar line is present. A wavy line is above the final note of the treble staff. A note in the bass staff is marked with an asterisk and the text "8<sup>vb</sup> 8<sup>vb</sup>".

System 2: Treble and bass staves with a grand staff. The key signature has three sharps. The treble staff contains a melodic line with eighth notes and a slur. The bass staff contains a bass line with eighth notes. A double bar line is present. A wavy line is above the first note of the treble staff. A note in the bass staff is marked with "8<sup>vb</sup>".

System 3: Treble and bass staves with a grand staff. The key signature has three sharps. The treble staff contains a melodic line with eighth notes and a slur. The bass staff contains a bass line with eighth notes. A double bar line is present. A note in the bass staff is marked with "8<sup>vb</sup>".

System 4: Treble and bass staves with a grand staff. The key signature has three sharps. The treble staff contains a melodic line with eighth notes and a slur. The bass staff contains a bass line with eighth notes. A double bar line is present. A note in the bass staff is marked with "8<sup>vb</sup>". The system concludes with a 3/4 time signature change.

First system of a musical score. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody consists of eighth notes with accents. The piano accompaniment includes a bass line with a wavy line and an 8va marking, and a right-hand part with chords and eighth notes.

Second system of the musical score, continuing the melody and piano accompaniment from the first system.

B6 | 11:43

Third system of the musical score, starting with a measure rest. The piano part includes a 'pizz.' (pizzicato) marking and an 8vb marking. The system concludes with a final measure containing a whole note chord with an accent.



System 1: Treble clef, key signature of three sharps (F#, C#, G#). The right hand features complex chords with triplets and accents. The left hand has a simple bass line with an 8<sup>va</sup> marking. A double bar line is at the end.

System 2: Treble clef, key signature of three sharps. Similar to system 1, with complex chords and triplets in the right hand. The left hand has an 8<sup>va</sup> marking. A double bar line is at the end.

J | 12:12

System 3: Treble clef, key signature of three sharps. The right hand has a melodic line with accents. The left hand has a bass line with an L.V. marking and an 8<sup>va</sup> marking. A double bar line is at the end.

System 4: Treble clef, key signature of three sharps. The right hand has a melodic line with accents. The left hand has a bass line with an 8<sup>va</sup> marking. A double bar line is at the end.

K | 12:23 (♩.=♩)

First system of musical notation. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), a bass clef staff, and a grand staff (treble and bass clefs) with a wavy line indicating a tremolo effect. The treble staff contains a melodic line with eighth and sixteenth notes, some with accents (^). The bass staff contains a simple accompaniment of quarter notes. The grand staff contains a continuous wavy line.

Second system of musical notation, continuing the piece. It features the same three-staff structure as the first system. The treble staff continues the melodic line with various rhythmic values and accents. The bass staff continues the accompaniment. The grand staff continues with the wavy tremolo line.

Third system of musical notation. The treble staff shows a melodic line with a fermata over a note in the second measure. The bass staff continues the accompaniment. The grand staff continues with the wavy tremolo line. A dynamic marking of *8<sup>vb</sup>* is present in the first measure of the grand staff.

Fourth system of musical notation, the final system on the page. The treble staff concludes with a fermata. The bass staff continues the accompaniment. The grand staff continues with the wavy tremolo line.

F2 | 07:44 (♩=♩.)

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The right hand features a melodic line with eighth-note patterns and accents (^). The left hand provides a bass line with a few notes.

Second system of musical notation. Treble clef, key signature of three sharps, and 2/4 time signature. The right hand continues the melodic line with eighth-note patterns and accents. The left hand has a few notes, including an 8vb (octave below) marking.

Third system of musical notation. Treble clef, key signature of three sharps, and 2/4 time signature. The right hand continues the melodic line. The left hand has a few notes, including 7/16 and 2/4 markings.

Fourth system of musical notation. Treble clef, key signature of three sharps, and 2/4 time signature. The right hand continues the melodic line. The left hand has a few notes, including an 8vb marking.

Fifth system of musical notation. Treble clef, key signature of three sharps, and 2/4 time signature. The right hand continues the melodic line. The left hand has a few notes, including an 8vb marking.

Sixth system of musical notation. Treble clef, key signature of three sharps, and 2/4 time signature. The right hand continues the melodic line. The left hand has a few notes, including an 8vb marking.

Seventh system of musical notation. Treble clef, key signature of three sharps, and 2/4 time signature. The right hand continues the melodic line. The left hand has a few notes, including an 8vb marking.

(♩=♩.)

8<sup>vb</sup>

13:35

# ÁGUAS LUMINOSAS

A1 | 13:36

(♩=♩)

Musical score for section A1, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamic markings include accents (ˆ) and accents with breath marks (ˆ (ph.)). Chord symbols C♯8 and C♯2 are present. A double bar line with a repeat sign is used at the end of measure 12.

A2 | 14:10

Violão + Vozes

Musical score for section A2, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamic markings include accents (ˆ) and accents with breath marks (ˆ (dl.)). Chord symbols C♯8, C♯1, C♯2, and C♯3 are present. A double bar line with a repeat sign is used at the end of measure 12.

14:44

# CELEBRAÇÃO DE NÚPCIAS

A' | 14:44

*Ad. Lib.*

Violão + Voz

4 5

2 3

2 3

2 3

*rit.*

2 3

*acel.*

*mf*

1 4

(♩≈160)

A1 | 15:29

First system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of eighth notes with accents, and the bass line provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the melody and accompaniment from the first system.

Third system of musical notation, continuing the melody and accompaniment from the first system.

A2 | 15:54

Fourth system of musical notation, featuring two staves labeled "Violão 2" and "Violão 1". The top staff has a treble clef and a key signature of one sharp, while the bottom staff has a bass clef and a key signature of one sharp. The time signature is 3/8. The notation shows a melodic line for Violão 2 and an accompaniment line for Violão 1.

Fifth system of musical notation, continuing the two-staff arrangement for Violão 2 and Violão 1.

Sixth system of musical notation, continuing the two-staff arrangement for Violão 2 and Violão 1.

System 1: Treble and bass staves with a grand staff. The key signature has two sharps (F# and C#). The treble staff contains a melody of quarter notes. The bass staff contains a rhythmic accompaniment of eighth notes with a 'y' (accidental) above each note.

System 2: Treble and bass staves. The treble staff continues the melody. The bass staff continues the rhythmic accompaniment.

System 3: Treble and bass staves. The treble staff has a sharp sign above the final note of the second measure. The bass staff continues the rhythmic accompaniment.

System 4: Treble and bass staves. The treble staff has a fermata over the first measure. The bass staff continues the rhythmic accompaniment.

System 5: Treble and bass staves. The treble staff continues the melody. The bass staff continues the rhythmic accompaniment.

**B1** | 16:18

System 6: Multi-staff score for violão 2, violão 1, tabla (dayan), and baq. The violão 2 staff has a treble clef and a 'y' above the notes. The violão 1 staff has a treble clef. The tabla (dayan) staff has a treble clef. The baq. staff has a bass clef. The bottom staff is labeled '43 tabla (bayan)' and has a bass clef with 'x' marks above some notes.

First system of a musical score. It consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef. The music features a mix of eighth and quarter notes, with some slurs and ties.

Second system of the musical score. It consists of two staves. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. The music continues with eighth and quarter notes, including some rests and slurs.

Third system of the musical score. It consists of two staves. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. The music continues with eighth and quarter notes, including some rests and slurs.

**B2** | 16:30

Fourth system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of two sharps. The bottom two staves are in bass clef. The music features a mix of eighth and quarter notes, with some slurs and ties.

Fifth system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of two sharps. The bottom two staves are in bass clef. The music continues with eighth and quarter notes, including some rests and slurs.

C1 | 16:36

System C1, measures 16:36-16:37. The score is in 12/8 time and G major. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The melody consists of eighth and quarter notes, with some rests. The piano part includes chords and single notes, with some notes marked with an 'x'.

System C1, measures 16:38-16:39. The score continues from the previous system. The piano accompaniment maintains its eighth-note bass line. The melody in the right hand continues with eighth and quarter notes, including some slurs and ties.

System C1, measures 16:40-16:41. The score continues from the previous system. The piano accompaniment maintains its eighth-note bass line. The melody in the right hand continues with eighth and quarter notes, including some slurs and ties.

C2 | 16:47

System C2, measures 16:47-16:48. The score is in 12/8 time and G major. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The melody consists of eighth and quarter notes, with some rests. The piano part includes chords and single notes, with some notes marked with an 'x'.

System C2, measures 16:49-16:50. The score continues from the previous system. The piano accompaniment maintains its eighth-note bass line. The melody in the right hand continues with eighth and quarter notes, including some slurs and ties.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music features a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music continues with similar melodic and rhythmic patterns.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. A box above the first measure of the upper staff contains the text "C3 | 16:59".

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music continues with similar melodic and rhythmic patterns.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music concludes with a final cadence in the upper staff.

First system of musical notation, measures 1-2. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music consists of eighth and sixteenth notes with grace notes, and dotted quarter notes in the bass line.

Second system of musical notation, measures 3-4. The top staff continues with eighth and sixteenth notes. The bottom staff features a long melodic line in the bass clef, with a fermata over the final note of the first measure.

Third system of musical notation, measures 5-6. The top staff continues with eighth and sixteenth notes. The bottom staff features a long melodic line in the bass clef, with a fermata over the final note of the first measure.

A3 17:17

Fourth system of musical notation, measures 7-8. This system includes three staves: a top staff in treble clef, a middle staff in treble clef, and a bottom staff in bass clef. The music features a mix of eighth and sixteenth notes with grace notes.

Fifth system of musical notation, measures 9-10. This system includes three staves: a top staff in treble clef, a middle staff in treble clef, and a bottom staff in bass clef. The music continues with eighth and sixteenth notes with grace notes.

System 1: Treble clef, key signature of one sharp (F#). The first staff contains a melodic line with eighth notes and quarter notes, starting with a fermata. The second staff contains a bass line with quarter notes and eighth notes. The third and fourth staves are empty.

System 2: Treble clef, key signature of one sharp (F#). The first staff continues the melodic line with eighth notes and quarter notes. The second staff continues the bass line. The third and fourth staves are empty.

System 3: Treble clef, key signature of one sharp (F#). The first staff features a melodic line with eighth notes and quarter notes, including a fermata. The second staff continues the bass line. The third and fourth staves are empty.

System 4: Treble clef, key signature of one sharp (F#). The first staff features a melodic line with eighth notes and quarter notes, including a fermata. The second staff continues the bass line. The third and fourth staves are empty.

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2.

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2.

A4 | 17:43

Third system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2.

Fourth system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2.

System 1: Treble clef, key signature of two sharps (F# and C#). The first staff contains a melodic line with eighth notes and quarter notes, some with accents. The second staff contains a bass line with quarter notes and eighth notes. The third and fourth staves are empty.

System 2: Treble clef, key signature of two sharps. The first staff continues the melodic line with eighth notes and quarter notes. The second staff continues the bass line. The third and fourth staves are empty.

System 3: Treble clef, key signature of two sharps. The first staff features a melodic line with eighth notes and quarter notes, including some notes with slurs. The second staff continues the bass line. The third and fourth staves are empty.

System 4: Treble clef, key signature of two sharps. The first staff features a melodic line with eighth notes and quarter notes, including notes with slurs. The second staff continues the bass line. The third and fourth staves are empty.

System 1: Treble clef, key signature of two sharps (F# and C#). The first staff contains a melodic line with eighth and quarter notes. The second staff contains a rhythmic accompaniment with eighth notes and rests. The third staff contains a bass line with quarter notes. The bottom staff is a grand staff with a wavy line.

System 2: Treble clef, key signature of two sharps. The first staff continues the melodic line. The second staff continues the rhythmic accompaniment. The third staff continues the bass line. The bottom staff is a grand staff with a wavy line.

System 3: Treble clef, key signature of two sharps. A box in the top left corner contains the text "B3 | 18:08". The first staff continues the melodic line. The second staff continues the rhythmic accompaniment. The third staff continues the bass line. The bottom staff is a grand staff with a wavy line.

System 4: Treble clef, key signature of two sharps. The first staff continues the melodic line. The second staff continues the rhythmic accompaniment. The third staff continues the bass line. The bottom staff is a grand staff with a wavy line.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is 3/8. The music features a melodic line in the treble clef and a bass line in the bass clef. A double bar line with repeat dots is present in the first measure of the treble staff.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a bass line in the bass clef.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is 3/8. A box labeled "B4 | 18:20" is located at the beginning of the system. The music features a melodic line in the treble clef and a bass line in the bass clef.

Fourth system of musical notation. It consists of a grand staff with two treble clefs and a bass clef. The key signature has one sharp (F#). The music features two melodic lines in the upper staves and a bass line in the lower staff.

Fifth system of musical notation. It consists of a grand staff with two treble clefs and a bass clef. The key signature has one sharp (F#). The music features two melodic lines in the upper staves and a bass line in the lower staff. The bottom two staves of the bass clef part show a wavy line, possibly representing a tremolo or a specific performance technique.

C4 | 18:29

Musical score for system C4, measures 18:29-18:30. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with a common time signature (C) and contains a bass line with eighth and quarter notes. The system is divided into two measures.

Musical score for system C4, measures 18:31-18:32. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with a common time signature (C) and contains a bass line with eighth and quarter notes. The system is divided into two measures.

Musical score for system C4, measures 18:33-18:34. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with a common time signature (C) and contains a bass line with eighth and quarter notes. The system is divided into two measures.

C5 | 18:40

Musical score for system C5, measures 18:40-18:41. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with a common time signature (C) and contains a bass line with eighth and quarter notes. The system is divided into two measures.

System 1: Two staves of music. The upper staff contains chords in treble clef, and the lower staff contains a melodic line in treble clef. The key signature has one sharp (F#).

System 2: Two staves of music. The upper staff contains chords in treble clef, and the lower staff contains a melodic line in treble clef. The key signature has one sharp (F#).

C6 | 18:50

System 3: Two staves of music. The upper staff contains chords in treble clef, and the lower staff contains a melodic line in treble clef. The key signature has one sharp (F#).

System 4: Two staves of music. The upper staff contains chords in treble clef, and the lower staff contains a melodic line in treble clef. The key signature has one sharp (F#).

System 1: Treble clef, key signature of one sharp (F#). The first staff contains chords. The second staff contains a melodic line with eighth notes and rests. The third staff is a wavy line.

System 2: Treble clef, key signature of one sharp (F#). The first staff contains chords. The second staff contains a melodic line with eighth notes and rests. The third staff is a wavy line.

System 3: Treble clef, key signature of one sharp (F#). The first staff contains a melodic line with eighth notes. The second staff contains a melodic line with eighth notes. The third staff is a wavy line.

System 4: Treble clef, key signature of one sharp (F#). The first staff contains a melodic line with eighth notes. The second staff contains a wavy line. The third staff is a wavy line.

System 5: Treble clef, key signature of one sharp (F#). The first staff contains a melodic line with eighth notes. The second staff contains a melodic line with eighth notes. The third staff is a wavy line.

First system of musical notation. It consists of three staves: a treble clef staff with a key signature of two sharps (F# and C#), a middle staff with a treble clef, and a bass clef staff. The music features a melodic line in the treble staff and a bass line in the middle staff. The bass clef staff contains a wavy line, likely representing a pedal point or a specific bass effect.

A5 | 19:15

Second system of musical notation. It consists of three staves: a treble clef staff with a key signature of two sharps, a middle staff with a treble clef, and a bass clef staff. The music features a melodic line in the treble staff and a bass line in the middle staff. The bass clef staff contains a wavy line.

Third system of musical notation. It consists of three staves: a treble clef staff with a key signature of two sharps, a middle staff with a treble clef, and a bass clef staff. The music features a melodic line in the treble staff and a bass line in the middle staff. The bass clef staff contains a wavy line.

Fourth system of musical notation. It consists of three staves: a treble clef staff with a key signature of two sharps, a middle staff with a treble clef, and a bass clef staff. The music features a melodic line in the treble staff and a bass line in the middle staff. The bass clef staff contains a wavy line.

System 1: Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with eighth notes and rests. A double bar line is present after the first measure.

System 2: Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with eighth notes and rests. A double bar line is present after the first measure.

System 3: Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with eighth notes and rests. A double bar line is present after the first measure.

System 4: Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with eighth notes and rests. A double bar line is present after the first measure.

System 1: Treble clef, key signature of two sharps (F# and C#). The first staff contains a melodic line with eighth and quarter notes. The second staff contains a bass line with dotted quarter notes and eighth notes. The third staff is a blank bass line.

System 2: Treble clef, key signature of two sharps. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a bass line with dotted quarter notes and eighth notes. The third staff contains a bass line with eighth notes and quarter notes.

D | 19:46

System 3: Treble clef, key signature of two sharps. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a bass line with dotted quarter notes and eighth notes. The third staff contains a bass line with eighth notes and quarter notes.

System 4: Treble clef, key signature of two sharps. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a bass line with dotted quarter notes and eighth notes. The third staff contains a bass line with eighth notes and quarter notes.

First system of a musical score. It consists of three staves: a vocal line (treble clef, key signature of one sharp, 7/8 time signature), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line begins with a whole note chord (F#4, C#5, G#4) followed by a quarter note G#4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Second system of the musical score. The vocal line continues with a quarter note G#4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth-note patterns in both hands.

Third system of the musical score. The vocal line starts with a whole note chord (F#4, C#5, G#4) and a quarter note G#4. The piano accompaniment continues with eighth-note patterns in both hands.

Fourth system of the musical score. The vocal line consists of a series of quarter notes: G#4, A4, B4, and C5. The piano accompaniment continues with eighth-note patterns in both hands.

Musical score system 1, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with a slur and a breath mark (ph.) above it, and a bass line with a wavy line indicating a tremolo effect. A bar line is present, and an 'x' is marked on the bass line.

Musical score system 2, continuing the piece. It features a treble clef and a key signature of one sharp (F#). The notation includes a melodic line and a bass line with a wavy line indicating a tremolo effect. A time signature box in the upper right corner contains the text "20:12".

# PORTA ENCANTADA

A | 20:12 *rápido*

8

8

violão 2

rit.

violão 1

B1 | 20:26 (♩ ≈ 130)

8

violão 3

8

violão 2

8

violão 1

8

8

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef. The music features several triplet markings (indicated by a '3' above a bracket) over eighth notes. The final measure of the system shows a complex chord structure with multiple notes beamed together.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef. This system includes a boxed-in section in the bottom staff, which contains a triplet of sixteenth notes. The rest of the system continues with triplet markings and complex chordal textures.

**B2** | 20:38

4x

Section B2 musical notation. It consists of three staves with a treble clef and a key signature of one sharp (F#). The music is characterized by consistent triplet markings (indicated by a '3' above a bracket) over eighth notes across all staves. The system concludes with a double bar line and repeat dots.

**C1** | 20:50 (♩ ≈ 108)

Section C1 musical notation. It consists of two staves with a 4/4 time signature and a key signature of one sharp (F#). The music features a consistent sixteenth-note rhythmic pattern. The top staff has a treble clef, and the bottom staff has a bass clef. The system concludes with a double bar line and repeat dots.

Musical score for two staves, measures 1-4. The first two measures are in 6/8 time, and the last two are in 4/4 time. The music features eighth and sixteenth notes with various accidentals.

**D1** | 21:00 (♩=♩)

Musical score for two staves, measures 5-8. The music is in 6/8 time and features eighth notes with accents and various accidentals.

Musical score for two staves, measures 9-12. The music is in 6/8 time and features eighth notes with accents and various accidentals. A double bar line is present at the end of measure 10.

*alfaias*

**E1** | 21:06

Musical score for two staves, measures 13-16. The music is in 6/8 time and features eighth notes with accents and various accidentals. A double bar line is present at the end of measure 14.

11 16

8<sup>va</sup>

C1 | 20:38

6

F1 | 21:16

violão 3

violão 2

violão 1

8<sup>va</sup>

7

alfaiás cuíca

caxixi

baq.

surdo

System 1 of a musical score. It features a grand staff with three staves. The top staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The middle two staves are joined by a brace and contain a piano accompaniment. The bottom staff is a single bass clef. The system contains four measures of music. The piano part includes chords and arpeggiated figures. The bass line has a circled '7' in the second and third measures. There are accents (^) over notes in the first and third measures.

System 2 of a musical score. It features a grand staff with three staves. The top staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The middle two staves are joined by a brace and contain a piano accompaniment. The bottom staff is a single bass clef. The system contains four measures of music. The piano part includes chords and arpeggiated figures. The bass line has a circled '7' in the first measure and a '3' over a triplet in the second measure. There are accents (^) over notes in the second and third measures.

System 3 of a musical score. It features a grand staff with three staves. The top staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The middle two staves are joined by a brace and contain a piano accompaniment. The bottom staff is a single bass clef. The system contains four measures of music. The piano part includes chords and arpeggiated figures. The bass line has a circled '7' in the first measure and a '3' over a triplet in the third measure. There are accents (^) over notes in the first, second, and fourth measures.

System 1 of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 7/8 time and features a key signature of one flat (B-flat). The top staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The grand staff provides harmonic accompaniment with chords and moving lines. A circled number '7' is located in the lower-left corner of the grand staff. The system concludes with a double bar line.

System 2 of a musical score, continuing from the first system. It features the same three-staff layout. The top staff continues the melodic line, with a bracketed section of four measures labeled '11:7' and '16:13'. The grand staff includes a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. A circled number '7' is present in the lower-left corner. The system ends with a double bar line.

System 3 of a musical score. It maintains the three-staff structure. The top staff continues the melodic development, featuring a triplet of eighth notes. The grand staff continues the harmonic accompaniment. A circled number '7' is located in the lower-left corner. The system concludes with a double bar line.

Musical score system 1, consisting of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The music features a melodic line in the top staff and a complex accompaniment in the middle and bottom staves, including chords and arpeggiated figures.

G | 21:35

Musical score system 2, consisting of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The music features a melodic line in the top staff and a complex accompaniment in the bottom staff, including chords and arpeggiated figures.

Musical score system 3, consisting of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The music features a melodic line in the top staff and a complex accompaniment in the bottom staff, including chords and arpeggiated figures. The notation includes *8va-* markings above several notes.

Musical score system 4, consisting of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The music features a melodic line in the top staff and a complex accompaniment in the bottom staff, including chords and arpeggiated figures. The notation includes *8va-* markings above several notes.

8<sup>va</sup>-

This system contains the first three measures of the piece. It features a grand staff with five staves: two for the vocal line (treble and alto clefs) and three for the piano accompaniment (treble, middle, and bass clefs). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 2/4. The vocal line begins with a half note G5 marked with an accent (^) and an 8va- dynamic marking. The piano accompaniment includes a circled fingering '7' in the middle staff of the first measure.

(8<sup>va</sup>)-

This system contains measures 4 through 6. The vocal line continues with eighth notes and quarter notes, marked with accents (^) and an 8va- dynamic. The piano accompaniment features a more active texture with sixteenth notes and chords in the upper staves, and a steady bass line in the lower staves.

(8<sup>va</sup>)-

This system contains measures 7 through 9. The vocal line has a melodic line with eighth notes and quarter notes, marked with accents (^) and an 8va- dynamic. The piano accompaniment continues with a complex texture of chords and moving lines in the upper staves, and a bass line with some rests. A circled fingering '7' appears in the middle staff of the second measure.

System 1 of a musical score. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It features a melodic line with several notes, including a half note G4, a quarter note A4, and a half note B4, with a fermata over the final B4. The second staff is the right-hand piano part, with a treble clef and a key signature of one sharp. It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a half note B4, with a fermata over the final B4. The third staff is the left-hand piano part, with a bass clef and a key signature of one sharp. It contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note B3, with a fermata over the final B3. The fourth staff is a bass line with a bass clef and a key signature of one sharp, containing a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2, with a fermata over the final B2. The fifth staff is a grand staff with a bass clef and a key signature of one sharp, containing a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2, with a fermata over the final B2.

System 2 of a musical score. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It features a melodic line with several notes, including a half note G4, a quarter note A4, and a half note B4, with a fermata over the final B4. The second staff is the right-hand piano part, with a treble clef and a key signature of one sharp. It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a half note B4, with a fermata over the final B4. The third staff is the left-hand piano part, with a bass clef and a key signature of one sharp. It contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note B3, with a fermata over the final B3. The fourth staff is a bass line with a bass clef and a key signature of one sharp, containing a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2, with a fermata over the final B2. The fifth staff is a grand staff with a bass clef and a key signature of one sharp, containing a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2, with a fermata over the final B2.

System 3 of a musical score. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It features a melodic line with several notes, including a half note G4, a quarter note A4, and a half note B4, with a fermata over the final B4. The second staff is the right-hand piano part, with a treble clef and a key signature of one sharp. It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a half note B4, with a fermata over the final B4. The third staff is the left-hand piano part, with a bass clef and a key signature of one sharp. It contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note B3, with a fermata over the final B3. The fourth staff is a bass line with a bass clef and a key signature of one sharp, containing a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2, with a fermata over the final B2. The fifth staff is a grand staff with a bass clef and a key signature of one sharp, containing a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2, with a fermata over the final B2.

A musical score system consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various rests.

C2 | 22:35

A musical score system consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various rests.

The first system of music consists of two staves with treble clefs and a bass staff. The top two staves contain melodic lines with various accidentals (sharps and naturals). The bass staff has a double bar line and contains a few notes. The system is divided into three measures.

D2 | 22:44

(♩=♩)

The second system of music consists of two staves with treble clefs and a bass staff. The top two staves contain melodic lines with various accidentals (sharps, naturals, and flats). The bass staff has a double bar line and contains a few notes. The system is divided into three measures.

The third system of music consists of two staves with treble clefs and a bass staff. The top two staves contain melodic lines with various accidentals (sharps, naturals, and flats). The bass staff has a double bar line and contains a few notes. The system is divided into three measures.

E2 | 22:50

The fourth system of music consists of two staves with treble clefs and a bass staff. The top two staves contain melodic lines with various accidentals (sharps, naturals, and flats). The bass staff has a double bar line and contains a few notes. The system is divided into three measures.

The first system of music consists of two staves. The upper staff contains a complex rhythmic pattern with many sixteenth notes and rests, marked with accents. The lower staff provides a piano accompaniment with a steady eighth-note rhythm. The system is divided into two measures, with a measure rest in the second measure of the lower staff.

**C2** | 22:58

The second system of music consists of two staves. Both staves feature sixteenth-note runs and sixteenth-note chords. The upper staff has a melodic line with a trill-like figure at the end, while the lower staff provides a harmonic accompaniment. The system is divided into two measures.

**H** | 23:00

The third system of music consists of two staves. The upper staff features sustained chords, while the lower staff provides a piano accompaniment. The system is divided into two measures, with a measure rest in the second measure of the lower staff. The dynamic marking *p* is present in the second measure.

23:07

The fourth system of music consists of two staves. Both staves feature triplet patterns. The upper staff has a melodic line with a trill-like figure at the end, while the lower staff provides a harmonic accompaniment. The system is divided into two measures. The dynamic marking *f* is present in the first measure.

# QUARTO MUNDO #2

PARTE I - QUARTO MUNDO  
DANÇA DAS CABEÇAS  
ECM RECORDS 1977

EGBERTO GISMONTI  
NANÁ VASCONCELOS

**F2** | 23:07

**Berimbau + Voz**

(ua) (schiu)

(ua)

This block contains the musical notation for the Berimbau and voice parts from 23:07 to 23:25. The Berimbau part is on a single staff with rhythmic patterns of circles and triangles. The voice part is on a single staff with notes and lyrics. A box highlights a specific melodic phrase in the voice part. The lyrics are (ua) and (schiu).

**B3** | 23:25

**Flauta 1**

(ua) (tchi)(a)

This block contains the musical notation for Flauta 1 and Berimbau + Voz from 23:25 to 23:40. The Flauta 1 part is on a single staff with notes and slurs. The Berimbau + Voz part is on a single staff with rhythmic patterns and lyrics. The lyrics are (ua) and (tchi)(a).

23:40

**Cabaça**

(schiu) (ua)

This block contains the musical notation for Flauta 1 and Cabaça from 23:40 to 23:45. The Flauta 1 part is on a single staff with notes and slurs. The Cabaça part is on a single staff with rhythmic patterns and lyrics. The lyrics are (schiu) and (ua).

This block contains the musical notation for Flauta 1 from 23:45 to 23:50. It consists of a single staff with notes and slurs.

Musical notation for the first system, featuring a treble clef, a series of sixteenth notes, and a sequence of chords marked with '+' and '-' signs.

24:04

Musical notation for the second system, starting with a time signature of 24:04, featuring a treble clef and a sequence of notes with slurs.

Musical notation for the third system, featuring a treble clef and a sequence of notes with slurs, ending with a wavy line.

*ritt. e dec. poco a poco*

Musical notation for the fourth system, featuring a treble clef and a sequence of notes with slurs.

G | 23:45

Musical notation for the fifth system, starting with a time signature of G | 23:45, featuring a treble clef and a sequence of notes with slurs.

25:20