



EDITORIAL

MUSICOLOGY OF THE VOICE

The New Musicologies Research Group was created in 2002, based in the Graduate Program in Music of the Federal University of Rio de Janeiro, and linked to the Line of Research “History and documentation of Brazilian and Ibero-American music”. The guiding proposal of the New Musicologies Research Group is a musicological practice integrated to a conceptual reflection of the music area, in its intradisciplinarity and interdisciplinarity, aiming at a transdisciplinary reflection that results in a growing integration between historical musicology, ethnomusicology, musical analysis and studies of musical practices. It deals with the theoretical-conceptual problems of musicology *tout court*, and is committed to the critical study of historiographical-musical discourse placed in the light of the paradigms of disciplines in which the musicological practice has been supported, especially in the field of human and social sciences. The regular GPNM provide reunções interaction, sharing in information and development two home in search with students in all the levels: Scientific Initiation, Master, Doctorate, and Post-doctorate.

The Journey Conference of the New Musicologies Research Group (GPNM) were inaugurated in 2016, with the visit of one of the illustrious members, as Senior Researcher, the musicologist Régis Duprat, who is considered the patron of the GPNM. The First Journey Conference GPNM *Meetings with Régis Duprat*, held on 13 and 14 July 2016, offered meetings with GPNM members as well as undergraduate and graduate students. The lectures on “Analysis, Musicology, Positivism and Hermeneutics” were based on the reading of texts by the same author on the subject (Duprat, 1996; Duprat, 2007), promoting debate with GPNM members in Musicology Laboratory of PPGM- UFRJ, and with graduate students in the Advanced Proseminar in Musicology. The meeting with the classes on Brazilian Music, and Music in Latin America included the undergraduate students, graduate students, and trainee teaching assistants, and offered the lecture “Luso-Brazilian music of the Colonial Period”, followed by the “Musical soirée: Régis Duprat plays popular music on the (bowed string) viola”. The First GPNM Journey Conference closed in a celebratory tone.

The Second and Third GPNM Journey Conferences *Musicology of the Voice I and II*, held respectively on June 9 and 22 the like 2017 at the UFRJ School of Music,



discussed conceptual, theoretical, and methodological issues involved in the research on singing under the following perspectives: vocality, performance, character building (persona), vocal styles, tradition and change, revisionist studies on historically informed performance, and contributions of musicology and ethnomusicology. The topic *Musicology of the Voice* and its research questions emerged from the interests of the projects developed within the GPNM itself, and could meet similar concerns in the area of Music. The two meetings brought together researchers from the New Musicologies Research Group, researchers from the Africanias Research Group, researchers from UFRJ, and also researchers from other institutions. The papers presented in *Musicology of the Voice I* (June 9, 2017) were: “‘E versi melanconici un trovator cantò’: the myth of the ‘Verdian voice’, and interpretative plurality in *Il Trovatore’s* recordings”, by Victor Emmanuel Mendes Teixeira Abalada (UERJ); “Hermeneutics of the phonogram: a critical view of sound recordings as text for aesthetic analysis of the lyrical voice”, by Daniel Salgado da Luz (UFRJ); “Metaphors and vocal terminology: hypotheses for a critical reading”, by Heliana Farah (UFRJ); “The ins and outs of the process of research and analysis of unrecorded voices: problems and perspectives”, by Anita Posateri (Università di Bologna); “Africanias in Francisco Mignone’s ‘Festa na Bahia’”, by Andrea Albuquerque Adour da Camara (UFRJ); “The voice of João Gilberto and the unreading of Caymmi’s work”, by Tiago de Souza (UFRJ); “Voice and effects: new possibilities in performance”, by Frederico Cardim de Pinho Freitas (UFRJ); “Contemporary vocality: revising concepts, from score to stage”, by Doriana Mendes (UniRio); and “The university and its alumni: perception of higher education of music through its graduates”, by Homero Antonio Strini Velho (UFRJ / UNICAMP). The works presented in *Musicology of the Voice II* (August 22, 2017) were: “Gramophone, a perceptual experience”, by Heliana Farah (UFRJ), Anita Posateri (Università di Bologna), and Murilo Neves (UFRJ); “The voice as an instrument: a proposal of solfege methodology for singers”, by Murilo Neves (UFRJ); “Perceptions on the technical and expressive possibilities of *École de Garcia* in the recent vocal performance”, by Luiz Henrique Ramos Ribeiro (UFRJ); “Impact of the amplification of vocal extension of the voice sung on the PITCH of the spoken voice in the transsexual: a case study”, by Denise da Silva Souza (TMRJ); “Vocal preparation in the construction of the sonority of the children’s choir”, by Rachel de Abreu Pereira (CBM) and Maria José Chevitarese (UFRJ); “Revisiting O’Kinimbá”, by Sergio Anderson de Moura Miranda (UEMG) and Andrea Albuquerque Adour da Camara (UFRJ); “Apophrades: Mário Reis, João Gilberto, and the anxiety of influence”, by Tiago de Souza (UFRJ); and “The vocal treatment as a structural compositional component of Mario Ferraro’s chamber opera *Medeia* (2016)”, by Mario Ferraro (CAP-UFRJ). The event closed with a rich round table on “Musicological research implications for pedagogy and vocal performance”, whose moderator Maria Alice



Volpe (UFRJ) knew shrewdly extract the best of the debate among the contributors Heliana Farah (UFRJ), Alberto Pacheco (UFRJ), Andrea Albuquerque Adour da Camara (UFRJ), Maria Yuka de Almeida Prado (USP), Daniel Salgado da Luz (UFRJ), Victor Emmanuel Teixeira Mendes Abalada (UERJ), and Anita Posateri (University of Bologna).

The GPNM Journey Conferences privilege the debate that emerges from the presentation of research problems, reflections on performance, suggested reading, research in progress, and completed research. Given the emphasis on the dynamics provided by the debate format, some of the research papers were only expositive, and therefore do not appear in the next pages. This publication contains the research papers that were also presented in text format.

The texts published in this volume address the theoretical, methodological, analytical and critical issues that are at the heart of the proposal of a “musicology of the voice”, which presumes an approximation between musicology and performance research. The recognition of the sound and audiovideo recordings as a source of research has motivated methodological, analytical, critical and theoretical-conceptual innovation for this field of study, and permeates the studies of Farah, Luz, Abalada and Ribeiro. On the other hand, the absence of sound recordings poses methodological, analytical and critical challenges to this field of study, a subject discussed by Posateri.

Farah analyzes the metaphors and vocal terminology, based on treatises, biographies, critiques, and periodicals dealing with the human voice, and proposes to create hypotheses about the meaning of the fugitive vocal characteristics to which so different metaphors and so imprecise and unstable terminology refer. The autor addresses the importance of analyzing the physiological possibilities to explain the various phenomena and, if possible, verifying through historical phonographic sources.

Luz discusses the communicative possibilities between the recorded record and the listener, in which it circumscribes the interpretive practices of the operatic singing and oral traditions that touches the performance of opera, proposing a modern (twentieth-century) hermeneutical thinking as a tool to understand the limits of the sound recording as informative text, and the disk as a linguistic phenomenon, a significant broadcaster object, whose base of aesthetic fruition is the sound material – the interaction is via listening – allowing authors such as J. B. Steane, Michael Scott, and Rodolfo Celletti put the sound recording as source “*par excellence*” of practices and traditions of lyric singing.

Abalada discusses the myth of the “Verdian voice” and the interpretive plurality in recordings, problematizing, through a contextualized analysis of sound records,



the authority of the score, textual variants, interpretive choices, practices, and tradition(s) of the nineteenth century, its endurance, recreation or relinquishment.

Ribeiro discusses the technical and expressive features, and their application in vocal performance in the transition period between the nineteenth and twentieth centuries, by examining the written documentation and sound recordings, and raising the hypothesis of curtailment of expression that occurs in today's vocal performance.

Posateri reflects on the difficulties encountered in trying to make a holistic reconstruction of the life and career of a singer whose vocal peculiarities come to us only through written documents (criticism, letters, articles, testimonies etc.) without the support of sound recordings, discussing the complex problem of constructing a hypothesis to analyze a voice that did not come to us, in face of the lack of a research methodology to address this lack of sources.

A dear issue to the New Musicologies Research Group is the blurring of the boundaries between musicology and ethnomusicology. This postulation also permeates the Africanias Research Group, whose contributions to this volume by Camara and Miranda address the African legacy in Brazilian music, and the importance of understanding *africanias* (African languages or Afro-isms) in the song from the lexical, linguistic, and symbolic point of views, bringing ethno-linguistics to musicology and performance practices.

Embracing another essential dimension of research in music, Pereira and Chevitaresh bring a contribution in the field of pedagogy and musical practice by sharing a bibliographical review that reflects the "state of the art" *vis a vis* their experiences in vocal preparation of the children's choir aiming at shaping sonority.

May this volume bring new research, new ways of listening, and new performance practices!

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