

## BRAZILIAN MUSICOLOGIES: RESOURCES, APPROACHES AND DESIGNATIONS

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### ABSTRACT

Musicology as science, since its adlerian modern foundation to contemporary epistemological fields, presents itself in moving conceptual and paradigmatic frameworks. Nevertheless, the development of musicology in Brazil, in one hand, cannot be located in a parallel relation with German-English programmatic speeches and, on the other hand, it does not need to be placed in this north-south nexus with regards of comparisons. Therefore, as the first time that Brazil receives the SysMus conference, the issue of Brazilian musicologies presents itself as a good subject for discussion. Moreover, for understand these multiple musicological profiles this paper presents the analysis of the third volume of the series *Diálogos com o Som: Musicologia[s]* (2016), an edited collection with contributions of Brazilian scholars exposing a range of *solutions* and *agendas* towards Brazilian musicological praxis for the 21<sup>st</sup> century. Although outlined in a plural epistemological dimension, from its analysis it is possible to define the Brazilian panorama in three major fields of concern: *resources*, *approaches* and *designations*. However, the question for a contemporary musicology is not an exclusive issue of Brazilian academia and, within a postmodern condition, Brazilian musicologies can be perceived in a consonant movement with international discussions; the consonance within divergence as the incredulity of totalizing narratives.

### 1. INTRODUCTION

It can be affirmed that the adlerian *Musikwissenschaft* corresponded to a specific epistemological regime and the implications of its historical-systematic dyad outlined a field in which the two axes of this relation were faced in manners of a modern perception of science. Moreover, Adler's concept of *culture* mediated all branches and subsidiary disciplines [1] in his view of a comprehensive study of music: epistemological spaces of a *sound production* grasped in a comparative dimension concerned with the *non-occidental* – *Éthene* – or reduced to Central Europe chrono and geographical core.

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Nevertheless, musicology as science, since its nineteenth-century binominal designation, crossed by twentieth-century concerns with the appropriate connective [2] – music *as* or *in* culture – and achieved in contemporary regimes presents itself in conceptual and paradigmatic moving frameworks. However, this mobility of values does not only underscores modern and postmodern musicology and, as well, do not bespeak a gradual and cumulative progress or development; in other words, from ancient Greece to present days countless perspectives and practices towards the understanding of music, each one related to a specific *episteme*.

Despite these movable frameworks, the development of musicology in Brazil, in one hand, cannot be located in a parallel relation with German-English programmatic speeches and, on the other hand, it does not need to be placed in this north-south nexus with regards of comparisons. Therefore, and being the first time that Brazil receives the *International Conference of Students of Systematic Musicology*, the issue of Brazilian musicologies present itself as a good subject for discussion at its 11<sup>th</sup> edition. Regardless the plural perception to designate Brazilian musicological praxis, the motivation for this paper is the questioning of which epistemological frameworks can be perceived in contemporaneity. Consequently, the objective of this paper is the analysis of the conceptual and paradigmatic frameworks that coordinate musicology in contemporary Brazil.

For understanding the issue, I assume as object of analysis the third volume of the series *Diálogos com o Som: Musicologia[s]* (2016); an edited collection with contributions of Brazilian scholars exposing a range of *solutions* and *agendas* towards Brazilian praxis for the twenty-first century.

Moreover, with a methodological cross-comparative analysis of each author's perspectives it was possible to delimited three major *fields of musicological concern* related to Brazilian contemporary praxis and realities. Nevertheless, these fields are perceived as fragmented and, paradoxically, in consonance with the international discussion.

- Resources: the perception of a theoretical, methodological and material gap and the need to overcome it.
- Approaches: the necessity to deal with the *object-music* with a large scope of perspectives, even though consolidated ones.

- Designations: the possibility of social impacts from an instrumental musicology circumscribed in pedagogical or civic roles.

## 2. PLURAL PERSPECTIVES

As described in its editorial note, the series<sup>1</sup> *Diálogos com o Som* is a field mapping publication with the objective of disseminate and hold the “avant-garde thinking around the knowledge that constitutes the universe of music and its relations”[3]. Moreover, its third volume, *Musicologia[s]* (2016), was conceived within the editors’ perception of an Ibero-American context underscored by fragmented musicological academia profiles and the necessity to understand it. Consequently, the title with an *s* between square brackets, bespeaking an intentional addition: the plural perspective. This article sustains a consonant view.

It can be summarized with Rocha’s question in the introductory letter *Musicologia e os seus afetos* [4].

[...] understand and questioning Musicology as a whole within an Ibero-American space: how to define Musicology, and why we should think Musicology?

Regardless the editorial note and Rocha’s enunciation, to attend this paper questioning – which conceptual and paradigmatic framework outline Brazilian contemporary musicology? – the following section is related to an analysis of *agendas* and *solutions* presented by each one of the Brazilian<sup>2</sup> authors in *Musicologia[s]*. As the outcome of the analysis, it is possible to define three major categories.

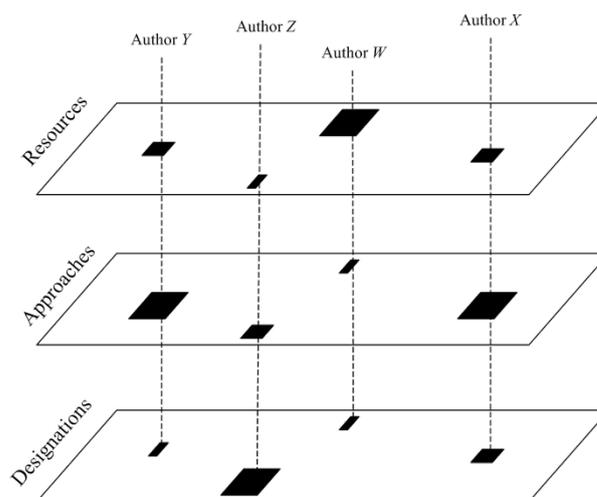
The development of *fields of musicological concern* was delimited by the conceptual dimension, perspectives and solutions intended to Brazilian musicology and suggested by each author. Therefore, the first procedure was the delimitation of guideline-statements: what is the author’s concept of musicology? What is her or his comprehension of Brazilian musicological praxis in contemporaneity? What strategy is – or strategies are – suggested to improve musicology in Brazil?

The second procedure adopted was a cross-comparative analysis of the qualitative data cumulated – the author’s statement(s) – and the conceptual definition of axes of disagreement or conformity among the authors’ perspectives. As final procedure, the definition of categories capable of highlighting fields of proximity or distance.

<sup>1</sup> At present, 2018, the series has four volumes: v1. *A música dos séculos 20 e 21 [The music of 20th and 21st centuries]* (2014); v2. *Música e Educação [Music and Education]* (2015); v3. *Musicologia[s] [Musicolog[ies]]* (2016); v4. *Música, transversalidade [Music, transversality]* (2017).

<sup>2</sup> Although born in Uruguay, P. Sotuyo Blanco has an expressive carrier in musicology with Brazilian subjects: researches about the musical heritage in Bahia state, member of the Brazilian RIdIM and RISM sections and, also, as professor at Federal University of Bahia. Therefore, Sotuyo Blanco integrates the group of authors in the present analysis.

Nevertheless, as a *Resources, Approaches* and *Designations* perspective towards a multiple field of suggestions, the converging aspects of these categories correspond to macro-structures; in other words, in each of these fields coexist similarities and contrasts (e.g the nature of a methodological procedure or a theoretical bias may differ, still, it can be underscore as a *resource* concern). Moreover, as a large articulation of fragmented profiles, each category is crossed by some conceptual feature in the author’s perception (e.g. a theoretical concern within a *designation* agenda). However, due to a qualitative dimension of analysis, it is possible to underscore a central or peripheral – see figure 1 – enunciation.



**Figure 1.** General representation: authors’ central and peripheral concerns and its projections.

As final words before the analysis presentation and the description of each suggested field, it is important to say that *Musicologia[s]* represents one of many contributions of each author towards the development of musicology in Brazil. Moreover, is also important to underscore their academia activities as professors, researchers, lectures, scientific event organizers, book editors etc., dealing with and creating academia sociability networks. Therefore, it is necessary to circumscribe *Musicologia[s]* and its authors – as well the present analysis – in a historiographical dimension.

Another important observation is related to musicological field itself. Most of the Brazilian scholars listed are well known from their historical bias in musicological practice. Albeit the clear interdisciplinary perspective exhibit in their contributions, Brazilian praxis – in a large scope – can be defined as mostly historical. Nevertheless, Richard Parncutt definition of musicology [5] and G. Stanley, T. Christensen, V. Duckles *et al* [6] definitions of its disciplines underscores this paper analysis and its author’s perspective.

### 2.1 Resources

It can be defined an academia profile outlined by a *resources* concern that gathers M. A. Volpe, P. Castagna

and B.M. Castro<sup>3</sup>. This category highlights the authors' perception of a theoretical-methodological and material gap in Brazilian musicological praxis and the necessity to overcome it in consonance with Brazilian reality. However, each presented paths are unique.

Volpe suggest that this theoretical-methodological and material distance as symptoms of a contemporary epistemological regime in which *full-scale explanation* and *total discourses* are no longer capable of dealing with musicological practices of multi canonical realities, fragmented analytical systems and critical disposals towards musicology writing. Therefore, it must be fulfilled with the search and development of specific musicological tools that, in one hand, provide assistance to Human and Social sciences due to the *object-music* technical characteristics and, on the other hand, reinforce musicology institutionalization [7].

With another perspective about the nature of this lacuna, P. Castagna identifies its origins in an elitist culture devoted to academia instead of proximities with Brazilian reality, especially, with the fundamental bases for a musicological praxis in Brazil: musical archivology. Therefore, for musicology expands its scientific and social meanings – and become more efficient – it is required the development of theoretical tools and methodological procedures adapted to Brazilian specificities [8], such as “the development of the archival theory, creation of methods, systems, descriptive cards” [9].

Castro argues that the iconic one hundred years that separates Adler's modern definitions of musicology from Kerman's new-musicology criticism stands as borders of two conceptual and paradigmatic agendas. Moreover, B.M. Castro identify a void of institutional agenda in Brazilian musicology and, therefore, a lacuna dividing Brazil from the international musicological community; in other words, a symptom of an institutional distance. Diverging from Volpe and Castagna's perception, Castro do not define this void as an absence of intellectual exercise in academia [10], but as a yet not answered question of which agenda for musicological research in Brazil.

Nevertheless, B.M. Castro underscores some strategies towards the consolidation of this *agenda* for Brazilian musicology, specially, substantiated with the development of sufficiently systematized materials and instruments of reference capable of dealing with Brazilian concerns, as well, to sustain this suggested new agenda: the proximity with the *R-group* – RISM, RILM, RIDIM and RIPM – due to activities of a new musicological generation; the institutionalization of Brazilian sections

such as the IAML-Brazil; and the foundation, in 2012, of the ABMUS – Brazilian Association of Musicology.

Regardless of Volpe's searching of specific musicological tools, Castagna's musical archivology as an efficient strategy towards the development of Brazilian musicology or Castro's concerns with an institutional agenda for Brazil, each one of these authors identifies a lacuna in Brazilian musicological practice. This void is perceived as a distance substantiated by a theoretical, methodological and material hiatus. Moreover, to surpass this lack it is decisive the development of tools, strategies or agenda in a consonant perspectives with the Brazilian reality, therefore, *resources* capable of dealing with musicological praxis beyond strictly relations with international values or conceptual or paradigmatic frameworks.

## 2.2 Approaches

It is possible to define a field of musicological concerns circumscribing Machado Neto, F. Barbeitas and A. N. N. Cardoso's central perspectives related to a necessity of re-evaluate, in a more rich or sensible *approach*, the handling of the object-music itself. Albeit these strategies towards a new comprehension of music are perceived as theoretical or methodological tools, they are not exclusively related to Brazilian reality – and its necessity of development or adaptation – and, as well, do not bespeak a local field adjustment.

Furthermore, Machado Neto, Barbeitas and Cardoso do not perceive this necessity as a distance or lacuna between Brazilian and foreign musicological practices, but constituted within the object's scientific treatment and perception.

Although one of Machado Neto's objective is “to discuss the statute of Brazilian musicological thought within a global musicological context” [11] with regards of the impacts of new-musicology, Machado Neto demonstrate a wide questioning towards the relation between musicology and musical analysis in post-critical global and local (Brazil) agenda. Therefore, this scope is read as a major enunciation in Neto's discourse. As a peripheral concern, Neto's historiographical analysis reveals that this relation impacted Brazilian musicological praxis and its academia institutionalization, at the end of 20<sup>th</sup>-century, due to a large conceptual and paradigmatic framework in musical theory and analysis: the Modernist agenda and its 1960 and 1970's criticism.

Nevertheless, Neto's conclusion is emphasized by the necessity to perceive music as an understandable discourse based on symbolic relations with socio-cultural and historical contexts and its constitutive meanings. The key-principle to achieve and understand this relation is changing the object's treatment itself, starting at the “musical linguistics structures, in other words, an analysis of the sound phenomena organized as discourse” [12]. Therefore, despite Neto's perception of a distance between musical analysis and musicology in Brazilian con-

<sup>3</sup> All the following references are exclusively related to the authors' contribution in *Musicologia[s]* (2016). Therefore, when an author's statement is presented and analyzed it concern only with her or his enunciations in its respective paper contribution. The adoption of this guide-line was based on the objective of avoiding multiple *year* references of the same bibliography; e.g Author X (2016), Author Y (2016), Author X (2016) etc. However, every quotation presents itself in the proper reference format and is listed at the *References* section.

text, the nature of a new sensible and rich *approach* towards the comprehension of music relies on a treatment reviewing: music as language, music as discourse.

With another perspective, F. Barbeitas identifies within an academia crisis in post-modernity his “question for music” [13]. Barbeitas underscores a tension between the presence and operation of a modern institution at a contemporary context circumscribed by different precepts, values and social ordinations. Furthermore, music as an object capable of scientific treatment, presents itself, among other vectors of this question-tension, within the perception of a fragmented sovereignty of musicology in dealing with music at a contemporary comprehension of science. Moreover, a context in which full-scale and definitive explanations are no longer part of academia guidelines; “if everything which science affirms about music *can* be true, it will never be, however, *all* the truth” [14].

Therefore, the re-evaluation of music’s scientific treatment has to be made within the perception that “the real strength of music relies on a moment” [15], an instant capable of “transport us”, “moving us” and “dissolve us”; a poetic dimension of music free from scientific light. Nevertheless, this metaphysical dealing do not bespeak a de-legitimation of musicology, on the contrary, it outlines the necessity of a critical posture – this poetic moment can be understood by its poetic strategies, its social meanings, its physiological and psychological operations, its historical and cultural relations, its physical organization; this poetic moment can be measured, understood, classified, systematizes etc. However, as science cannot illuminate all branches of music as an inquired object there is a metaphysical level of the object as well and, consequently, other *approach*.

Ângelo N. N. Cardosos evaluate the movable definitions of ethnomusicology as a scientific field responding to adoptions of new methodological procedures, interdisciplinary contacts and theoretical convergences. However, Cardoso’s view of the development of ethnomusicology and its relation with traditional methodological procedure – as the graphical representation of sounds with traditional notation understood in ethnomusicological sphere as symbols of a cultural domination – outlines a distance with a more rigorous approach.

Although Cardoso’s perspective be related to a methodological concern, his perspective towards the re-evaluation of ethnomusicological praxis is a major statement in his discourse: reconsidering the European traditional notation of sound as a rich tool and ethnographic procedure; enlarging the scope of objects, not only non-occidental cultures; the critical analysis of the autochthonous narrative; and a more careful dealing with interpretation – in Geertzian terms – substantiated with statics analysis. Therefore, the re-evaluation of methodological precepts in Cardoso’s discourse can be underscores as an *approach* concern circumscribed in a procedure debate in

ethnomusicology. Changing the approach to enhance the scientific rigor [16]

Regardless Machado Neto, Barbeitas and Cardoso’s diverging perspectives towards musicology it can be define a field circumscribing their concerns: the necessary changes in the object’s scientific treatment and perception. This re-evaluation can be achieved with the comprehension of music as an organized discourses and its symbolic agency; within its metaphysical instance of musical experience; or, still, with a rigorous handling capable of enhance its scientific treatment.

### 2.3 Designations

A last *field of musicological concern* can be defined in M. Páscoa and P. S. Blanco’s instrumental perspective of musicology: a context in which musicology can act as a scientific apparatus towards social changes within a pedagogical or civic role. Therefore, musicology is perceived circumscribed in a *designation* status.

Páscoa states that the conservatorial model at present academia cannot attend to contemporary issues, therefore, a tension between reality and institutionalization can be outline. Although with a similar perspective to Barbeitas, M. Páscoa does not locate his discussions at the object-music handling in a more sensible approach in contemporaneity. The author advocates musicology as an agent of social change. These social transformations can be achieved when musicology is perceived as based on cultural diversities. Therefore, the reformulation or re-evaluation of musicology has to be placed in its own scientific constitution as well in its praxis.

Nevertheless, Páscoa suggest that the rethinking of musicology has to be made in consonance with another way of understanding and seeing [17] cultural diversity: first, a disruption with a so called *enunciator-center* and, consequently, the reformulation of a scientific field within a heterotopical dimension – a perception of the canonical occidental discourse as an elimination of diversity for the *unit* conformity; and, secondly, the necessity of a musicologically oriented Musical Education capable of dealing with new sensibilities, perception and creative psychological-pedagogical processes [18]. Therefore, for M. Páscoa musicology can be an agent of social transformation insofar as discourses are reformulated in consonance with cultural diversity.

P. S. Blanco demonstrates, similarly, an instrumental perspective towards musicology and its social impacts. Comparing the legal and constitutional Brazilian regulation of heritage rights with the concept of musical patrimony, Blanco identifies in Brazilian musicological contemporary and historical praxis a friction between academia research and patrimony’s rightful heirs.

Blanco emphasizes that this friction can be surpassed with a re-evaluation of former publications related to the *history of music* in Brazil: outdated pedagogical, formative and informative materials and the necessity of cor-

rection [19] in its methodological and theoretical bias; the necessity to complete musical inventories capable of providing to its heirs the rescue of their historical-musical memory; a decentralized musicological activity fulfilled by a new generation of musicologist graduated and post-graduates at Brazilian universities; as well another professional ethics in musicology.

The key-concept of *cultural citizenships* underscores Blanco's perspective: as the heirs of this musical memory are neglected in Brazilian musical historiography their cultural heritage and rightful patrimony is muted. Therefore, a short, medium and long-time strategy is crucial to correct this social reality; in other words, an instrumental perspective of musicological praxis in Brazil with regards of a civic duty.

Albeit M. Páscoa and P. S. Blanco's perspective diverge at the nature of this new action for musicology, their understanding of the social impacts related to a new kind of musicological practice undertake both authors in a *designation* category. Therefore, this last *field of musicological concern* identified in Brazilian musicologies has the principle of a scientific area – even though a reformulated one – capable of social changes; in a pedagogical formula or as a civic role.

### 3. CONCLUSIONS

The first statement of this paper is an affirmative one. Adler's academia institutionalization of musicology corresponds to an understandable epistemological regime. Moreover, in its historical-systematic definition Adler's methodological and theoretical discourse can be perceived as consonant with the mind and desires of an Austrian scholar at the end of the 19<sup>th</sup> century. However, Brazilian musicology cannot be placed in a parallel relation with German-English programmatic speeches insofar as Brazilian musicological development diverges in its own writing and thinking processes<sup>4</sup>.

However, the question for a postmodern musicology, its methodological and theoretical precept and praxis, is not an exclusive issue of Brazilian academia reality or contemporary thinking – and, also, not a new subject for international community. As defined by David Beard and Kenneth Gloag [20], musicology is also a process and

therefore it depends on how music is perceived within distinct contexts and concepts throughout time and spaces. When approached at contemporary perception of a pluralism of the present, musicology discourse itself is tossed at multilevel epistemological dimension: gender and sexual studies, organology and iconography, archival, historical, performing practice etc. The driving force that tensions this scientific area – and, consequently, underscores its praxis and conventions – is the incredulity with totalizing narratives.

Moreover, if it is possible to enunciate that the development of Brazilian musicology presented itself in a disagreement with the international community at the past, it can be denied that this friction persists at present. Furthermore, the lack of methodological, theoretical and material conditions or a common agenda capable of answering an uncertain reality; the necessity of changing its own parameters and scientific treatment towards a better understanding of its object; or the strength underneath its non realized social potential, outlines Brazilian musicology in a fragmented epistemological movement that can be perceived, paradoxically, in consonance with the international discussion since<sup>5</sup> J. Kerman's impact [21].

Additionally, it is also irrelevant measuring its resemblances or distances insofar as cultural relativism sustains these differences at non linear, gradual or formative pertinences as well with an insignificance of scientific value. Moreover, the unit among scholars cannot be reduced to geopolitical frontiers or civic status – native, foreign, immigrant etc – considering that the perception of plural identities is shaped in a globalized world.

Nevertheless, this second statement – the consonance within divergence – does not bespeak an inverted musicological Babel Tower in which the common language is an indecipherable linguistic composite. The comprehension of a consonant dimension based on plurality can be, on the contrary, a bridge between local and international musicological discussions; a broad cognitive world underscored by the necessity of musicological debate and delineated by the perception of science in postmodernity.

Therefore, Brazilian musicologies and its three major fields of concern – named as *resources, approaches and designations* – are perceived as symptoms of a contemporary condition: the perception of scientific praxis and precepts as no longer circumscribed within totalizing narratives.

### Acknowledgments

I am grateful to Professor Dr. Edite Rocha for the enlightening suggestions and tutoring lectures at the Postgraduate Program in Music of the Federal University of Minas Gerais, to Dr. Loque Arcaño for advising on the

<sup>4</sup> Cf. Carla Blomberg, "Histórias da Música no Brasil e musicologia: uma leitura preliminar", in *Projeto História: Revista do Programa de Estudos Pós-Graduados de História*, 2011, pp.415-444. Also see: Diósnio Machado Neto, "Curt Lange e Régis Duprat: os modelos críticos sobre a música no período colonial", in *Revista Brasileira de Música*, 2010, pp.73-94; "Em vão vigiam as sentinelas: cânones e rupturas na historiografia musical brasileira sobre o período colonial", in *Tese de Livre Docência Universidade de São Paulo*, 2011; "Discursos críticos da musicologia contemporânea: modelos analíticos sobre a música colonial", in M.A. Volpe (Ed) *Teoria crítica e música na atualidade*, 2012, pp.145-156; "O 'mulatismo cultural': processos de canonização na historiografia musical brasileira", in M. Santos. E. Lessa (Ed.), *Musica Discurso Poder*, 2012, pp.287-308; "Em torno da musicologia brasileira: ensaio sobre a relação com a análise musical", in E. Rocha. J. Zille (Ed.), *Musicologia[s]*, 2016, pp.99-112

<sup>5</sup> Joseph Kerman's *Contemplating Music* (1985) was translated into Portuguese and published by Martins Fontes in 1987, therefore, a short lapse of time between the English and Portuguese versions.

topic of this communication, to my colleagues at the Postgraduate program, and to *Coordenação de Aperfeiçoamento de Pessoal de Nível Superior – CAPES* for the scholarship grant.

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