

Conference Report: Il simpósio internacional para a pedagogia da história da música/International Symposium for Music History Pedagogy. Universidade de São Paulo, August 4–7, 2010.

JAMES R. BRISCOE

The Universidade de São Paulo sponsored the first international symposium on music history pedagogy under the patronage of the Escola de Comunicações e Artes of the University at the Ribeirão Preto campus, some distance from the capital city of 20 million. That such a sweeping institutional and national investment was mounted and shared by colleagues from Brazil, Chile, Paraguay, Argentina, and the United States was nothing short of moving and should hearten all of us who are devoted to music history teaching and scholarship. Diósnio Machado Neto, musicology coordinator at the University, and Leonardo Salomon, Graduate Teaching fellow and doctoral candidate at Ribeirão Preto, expertly organized and arranged the Symposium. This essay presents a brief narrative of the symposium; the speakers are listed in the Appendix along with English translations of their presentations.

The conference opened on August fourth with a series of papers and a roundtable, “The History of Music as Taught in Brazilian Universities,” which concluded the afternoon. The language of the conference was Brazilian Portuguese, and an English-speaking translator was graciously provided by the conference organizers. In informal settings, conference participants conversed in English, Spanish, French, or German. That evening, Valéria Zanini performed a brilliant recital of contemporary Brazilian piano music.

On August fifth, I presented a keynote lecture discussing the relationship between new musicologies and music history teaching. There were two paper sessions (morning and afternoon) on such topics as textbooks and teaching methodologies at specific schools. The day’s sessions concluded with a roundtable, “Strategies for Teaching Alterities.”

The following day, Mark Evan Bonds gave a keynote lecture on teaching in memorable ways by considering how students learn effectively. I moderated a late-afternoon roundtable entitled “History and Analysis,” which featured

Marcos Branda Lacerda and Rodolfo Coelho de Souza as discussants. The session was animated by an abiding quandary over Marxist thought in pedagogy twenty or more years after the transition to democracy in Brazil. Panel contributors (and certain members of the audience) argued intensely about the continued usefulness of researching musicology and pedagogy in Marxist terms. Debate over the proper place of social thought went on for some time and became so vigorous as to cause discussants to rise from their seats. The immediate memory of Marxist regimes, as well as other intellectual boundaries, appeared to have been an undertone in the discussions. In North American musicology, scholars are more accustomed to keeping scholarly assessment of music history and teaching detached from current socio-political argument. But are we deluding ourselves? The South American scholars at the São Paulo symposium are, by both historical circumstance and necessity, exemplary in their consideration of music history and pedagogy as part of a broader political discourse.

The evening's concert of Brazilian bourgeois song (*modinha*) demonstrated the wealth of the historical repertory that is available for serious consideration, and the genre is powerful to this day in cabarets and other popular music-making venues. Conference organizer Diósnio Machado Neto has begun to reach beyond scholarly bias against "the popular" in the *modinha*, preparing a scholarly edition of representative examples that incorporate the Italian flavor of nineteenth-century Rio de Janeiro and the Portuguese traditional ballad. Scholars point to African elements in the *modinha* as well—yet another rich field to cultivate.

The morning of August seventh featured a roundtable—"Musicology and Research as the Fundament of Teaching Music History"—with Bonds moderating; Maria Alice Volpe and Pablo Sotuyo Blanco offered position papers. The Symposium's final proceeding was a forum on "Premises for a Brazilian Association for Teachers of Music History." The conversation was indeed lively, and the formation of the Association is now in process. Not to be left with talk of associations only, the Symposium concluded with a recital of characteristic and elegantly sentimental Brazilian *modinhas*, performed by a fine soprano and guitarist of the University faculty.

Between twenty and thirty student-scholars attended and they, like the faculty, made the guests feel welcome and could not have been more helpful. The conference organizers made the most of the local setting and participants were able sample a wide variety of foods (from cashew juice to pulled pork in spicy sauce to exquisite pastries) and musics (including a performance by the University of Ribeirão Preto Jazz Band). Visitors noted the high quality of musicological scholarship on display by scholars from Brazil, Chile, Paraguay, and Argentina. Discussions were often intense and at times seemed confrontational. But then, once the heated scholarly strife was past, apparent

adversaries jovially embraced. We North Americans were left envious by the readiness for personal, collegial reconciliation after strong disagreement, and we remarked that we might only hope for such a personal investment by students in our classes or colleagues in our fields. It proved fascinating and highly instructive that the Brazilian and other South American scholars were at perfect ease when engaging interdisciplinary and alternative views of music history teaching. The United States scholars who had the good fortune of attending could scarcely have been more grateful for the opportunity, given the productive and pedagogically sensitive design of the organizers. That Brazilian musicology, led by the efforts of Neto, Salomon, and their colleagues, has turned with such breadth and conviction toward music history teaching inspires us all.

APPENDIX: Program of Il simpósio internacional para a pedagogia da história da música/International Symposium for Music History Pedagogy

Universidade de São Paulo, Ribeirão Preto campus, Escola de Comunicações e Artes of the University, August 4–7, 2010

The program uses the following abbreviations:

UFRJ=Universidade Federal de Rio de Janeiro
UNICAMP=Universidade de Campinas
UFSJ=Universidade Federal de São João del-Rei
USP=Universidade de São Paulo

Organizing Committee: Diósnio Machado Neto (Musicology Coordinator, USP), Sílvia Berg (Department Supervisor, USP), Leonardo Salomon (Doctoral student in music, USP)

Program Committee: Diósnio Machado Neto (USP), Maria Alice Volpe (UFRJ), Mônica Isabel Lucas (USP), Lenita Nogueira (UNICAMP)

Program of Events

August 4

Afternoon paper session:

Silvano Baia (Universidade Federal de Uberlândia): “The Historiography of Popular Music: Research and Discipline”
Edilson Rocha (UFSJ): “Musical Analysis as a Tool in Music History Teaching”

Lígia Conti (Universidade Federal de São Carlos): “Between History and Music: Frontiers, Deadlocks, and Possible Interdisciplinary Dialogues”

Welcome: Amílcar Zani (Chief of the Department of Music, USP-São Paulo campus) and Rubens Ricciardi (Chief of the Department of Music, USP-Ribeirão Preto campus)

Afternoon roundtable: “The History of Music as Taught in Brazilian Universities”

Rodolfo Coelho de Souza (mediator; USP-Ribeirão Preto campus),
Díósnio Machado Neto (USP-Ribeirão Preto campus), Régis Duprat
(Professor emeritus; represented by Rodolfo Coelho de Souza due to health problems)

Evening recital: Valéria Zanini performing contemporary Brazilian piano music

August 5

Morning paper session:

Keila Souza (Fundação de Atendimento Socioeducativo): “The Teaching of Music History: The Pedagogical Practice at the Federal University of Paraíba, Undergraduate Division”

Flávio Barbeitas (Universidade Federal de Minas Gerais): “Music(s) History(ies)/ Music(s) and History(ies): A Paradigmatic Discipline of the Maze of Musical Knowledge of Post-Modernity”

Antônio Eduardo Santos (Mozarteum de São Paulo): “The Musica Nova Festival: Sounds of a Musical Laboratory”

Keynote speaker: James R. Briscoe (Butler University), “The ‘New Musicologies’ and Music History Teaching”

Afternoon paper session:

Leonardo Salomon (USP-São Paulo campus): “The Discourses of the ‘New Musicology’ in Three Music History Textbooks”

Edílson de Lima (Universidade Cruzeiro do Sul): “History in Construction, or the Conquest of Freedom”

Antenor Correa Ferreira (Faculdade Paulista de Artes): “Reflections on Music History in Courses that Prepare Music Teachers”

Afternoon Roundtable: “Strategies for Teaching Alterities”

Diósnio Machada Neto, Chair; Juan Pablo Gonzáles (Pontificia Universidad Católica de Chile); Marcos Câmara (USP-São Paulo campus), Lenita Nogueira (UNICAMP)

August 6

Morning paper session:

Maria Angela Biason (Museu da Inconfidência-Minas Gerais): “The Construction of Music History from the Sources of the Museu da Inconfidência”

José Fortunato Fernandes (Faculdade Teológica Batista de São Paulo): “Music History: An Approach from Keith Swanwick’s *(T)EC(L)A* model”

Keynote speaker: Mark Evan Bonds (University of North Carolina at Chapel Hill): “Teaching Music History: Unanswered Questions, Unquestioned Answers”

Afternoon Roundtable I: “The History of Music as a Fundament for Practice and Interpretation”

Rubens Ricciardi, Chair (Chief of the Department of Music, the USP-Ribeirão Preto campus); Isabel Lucas (USP-São Paulo campus); and Cassiano Barros (UNICAMP)

Afternoon roundtable II: “History and Analysis”

James R. Briscoe, Chair (Butler University); Marcos Branda Lacerda (USP-São Paulo campus); and Rodolfo Coelho de Souza (USP-Ribeirão Preto campus)

August 7

Morning paper session:

Marcos Câmara de Castro (USP-Ribeirão Preto campus): “Toward a Contemporary Music Ethnography (Creation and Performance)”

Ana Carla Vannucchi (Centro Universitário Barão de Mauá): “History pedagogy: The Road from Scholarly Knowledge to Pedagogical Knowledge—A Contemporary Challenge”

Marina Freire (Universidade Federal de Minas Gerais): “Scholarship in Music History and Music Therapy: Encounters and Disagreements”

Morning roundtable: “Musicology and Research as the Fundament for Teaching Music History”

Mark Evan Bonds (University of North Carolina at Chapel Hill); Chair;
Maria Alice Volpe (UFRJ) and Pablo Sotuyo Blanco (Universidade Federal de Bahia)

Forum: “Premises for a Brazilian Association for Teachers of Music History”