

Cinema Novo and 20th century avant-garde music

Cinema Novo e música de vanguarda do século XX

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ABSTRACT

Although 20th century avant-garde music was not prevalent in Cinema Novo's soundtracks, it was still quite present in films by Glauber Rocha, Walter Lima Júnior and Joaquim Pedro de Andrade, consisting of pre-existing music by Edgar Varèse, Pierre Schaeffer, Pierre Henry, Michel Philippot, Marlos Nobre, Ernst Widmer, Jaceguay Lins, Walter Smetak, Jon Appleton and Al Kooper. After mapping these musical works in the films, I analyze to which extent they were associated to the images either in a more conventional way or with creative propositions. I also consider the role of the phonographic production of the time for the choices of this repertoire and the relationships of those directors with contemporary avant-garde music.

Keywords: Avant-garde music, Cinema Novo, phonographic production, film analysis.

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RESUMO

Embora não tenha sido predominante no Cinema Novo, a música de vanguarda do século XX não deixou de estar presente em filmes de Glauber Rocha, Walter Lima Júnior e Joaquim Pedro de Andrade, englobando obras preexistentes de Edgar Varèse, Pierre Schaeffer, Pierre Henry, Michel Philippot, Marlos Nobre, Ernst Widmer, Jaceguay Lins, Walter Smetak, Jon Appleton e Al Kooper. Fazemos um mapeamento dessa produção e analisamos como as músicas desses compositores se associam às imagens, seja de modo mais convencional, seja com proposições criativas. Observamos o papel da produção fonográfica da época para essas escolhas e a relação dos diretores com um repertório em geral contemporâneo aos filmes.

Palavras-chave: Música de vanguarda, Cinema Novo, produção fonográfica, análise fílmica.



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¹ About music in Cinema Novo in general, see the fundamental research of Guerrini Júnior (2009), which highlights, among other characteristics, the omnipresence of pre-existing music by Heitor Villa-Lobos in the soundtracks of Cinema Novo films of the 1960s.

² The object of this article is not the experimental music in general, but music that continues the tradition of the so-called “Western classical music” (“art music”, or “concert music”, this last one being a less hierarchical term, but also less used in the fields of Cinema and Communication). The boundaries of the concept could be argued, but this discussion does not fit the scope of this article. Besides, I prefer the term “avant-garde” to “contemporary” – the one with which Neves (2008) designates the music from the second half of the 20th century - because I also refer to works from the first decades of the 20th century, something that has been identified as “modern music” and I would like to have here only one designation, even if not totally satisfactory.

³ Though the inventive soundtrack made by Brazilian avant-garde composer Guilherme Vaz for the film *Hunger for Love* (*Fome de amor*, Nelson Pereira dos Santos, 1968), the director Nelson Pereira dos Santos was not included in the *corpus*, because he is from a previous generation and had quite different experiences than the ones who began to make feature films in the 1960s. As for Walter Lima Júnior, though considered of a “second generation” of Cinema Novo (Carvalho, 2009), he was included due to the important presence of pre-existing classical repertoire in his films.

THE BRAZILIAN CINEMA NOVO was not particularly characterized by the use of contemporary music in the soundtracks¹. In Brazilian cinema as a whole, contemporary music was better represented by Rogério Duprat’s compositions for Walter Hugo Khouri’s films. On the other hand, what I am designating as “20th century avant-garde music” encompasses music from the avant-garde of the 1920s and 1930s to electroacoustic music (which was contemporary to the 1960s-1970s Cinema Novo)², and it is present in films of three Cinema Novo directors: Glauber Rocha, Joaquim Pedro de Andrade and Walter Lima Júnior³. In their cases, the music works are pre-existing to the films, even when contemporary to them.

This article aims to analyze this understudied pre-existing repertoire within the context of music in Cinema Novo. Starting by mapping 75 films by eight directors (Glauber Rocha, Joaquim Pedro de Andrade, Paulo César Saraceni, Carlos Diegues, Walter Lima Júnior, David Neves, Leon Hirszman and Ruy Guerra) from 1959 to 1980, I have identified the musical works (having considered a broader definition of Cinema Novo, which includes Glauber Rocha’s last film, because, taking into account the aspect of use of pre-existing music, there is a continuity, as we can see, for instance, in the permanence of Villa-Lobos in Glauber Rocha’s films in the 1970s)⁴, and separated, as objects for a more detailed aesthetic analysis, those which contained excerpts of contemporary avant-garde music.

Of the eight directors of initial mapping, only the three previously quoted employed contemporary pre-existing music in the following films, among which there are fiction, documentary and experimental films: *Terrace* (*O patio*, Glauber Rocha, 1959)⁵, *Antonio das Mortes* (*O dragão da maldade contra o santo guerreiro*, Glauber Rocha, 1969), *At Nightfall* (*Na boca da noite*, Walter Lima Júnior, 1971), *Architecture: the Transformation of Space* (*Arquitetura: transformação do espaço*, Walter Lima Júnior, 1972)⁶, *The Conspirators* (*Os inconfidentes*, Joaquim Pedro de Andrade, 1972), *Conversation with Cascudo* (*Conversa com Cascudo*, Walter Lima Júnior, 1977), *The Lyre of Delight* (*A Lira do delírio*, Walter Lima Júnior, 1978). In *Terrace* there are only avant-garde music works, while in the other films there is quite a variety of musical genres.

As for the composers in the soundtracks of these films, there are important names of the avant-garde of the 1920-1930s, like Edgar Varèse, pioneers and developers of *musique concrète*, like Pierre Schaeffer, Pierre Henry and Michel Philippot, Swiss-Brazilians Ernst Widmer and Walter Smetak, Brazilian Jaceguay Lins, American Jon Appleton, as well alive composers, such as Brazilian Marlos Nobre and American Al Kooper.

According to film analysis methodologies, I consider the relationships of the music excerpts with the images with which they are associated, as well taking the film as a whole into account. I also consider the meanings that the music works may bring from their extra-filmic contexts. Since the parts of the article are divided by each director, they will be unequal in size, being larger those referring to Glauber Rocha and Walter Lima Júnior and much smaller that of Joaquim Pedro de Andrade. To reach the totality of the identification of the music works, it was important to find the Long-Plays discs containing some of the pre-existing music of the films, as well the music identification by Youtube (in the case of the films contained in the platform) or by programs such as Shazam and SoundHound.

To research music works in a large *corpus* of films from a time when characteristically the complete music credits were not provided or, sometimes, composers were not even mentioned, is to treat these films as historical objects. Some findings - for example, the existence of the Funarte records or the great presence in the soundtracks of composers who studied or taught at the Federal University of Bahia, as will be considered in the article - are made possible with the analysis of the empirical material. In addition, the immanent aesthetic analysis of the film excerpts can indicate how these directors and films related themselves to the ordinary use of music in films of the time and their conventions.

AVANT-GARDE CLASSICAL MUSIC AND CINEMA: A SHORT PANEL UNTIL THE 1960S⁷

In the 1920s, when Schoenberg composed his first dodecaphonic music works, cinema had already been part of the culture for more than two decades. The musical accompaniment of the films was done live, but such avant-garde pieces were not included (at least not constantly), as we can see in music collections published at the time, such as *Motion Picture Moods* by Erno Rapée (1924).

With the advent of sound cinema at the end of the 1920s, one could hope that it would be finally possible to adjust the compass between the novelties in music composition and cinema, since the entire sound component would come from the productive axis of cinema, being no longer so dependent on the exhibition pole. At this time, French-American composer Edgar Varèse began to include Martenot waves in his music, and we highlight his work *Ionisation*, from 1929-1931, (a work used by Glauber Rocha in *Terrace*), composed for percussion instruments and including a siren. However, the musical style adopted by the classical narrative cinema of the 1930s to 1960s was the symphonic pattern

⁴ Post-doctoral project developed in the Programa de Pós-Graduação em Música at Universidade Federal do Rio de Janeiro, financed with PNPd-CAPEs scholarship.

⁵ Although it is not exactly a film of the Cinema Novo movement, we began our mapping by it. As a matter of fact, Glauber Rocha returns to an electroacoustic repertoire ten years later in *Antonio das Mortes*.

⁶ Even though the medium-length film was produced within the Globo Shell project, Walter Lima Júnior had creative freedom and control over it.

⁷ This panel, due to its extremely small size, contains only composers and movements that relate more directly to what will be treated in the article.

of post-romantic and impressionist characteristics, which was the matrix of many composers of the time, such as Austrians active in Hollywood Max Steiner and Erich Korngold, or Georges Auric in French cinema.

It is true that atonal elements were not alien to these compositions, but their basis was tonal. As Oliveira (2018, p. 194) notes, until the mid-1940s, “there were few soundtracks that made use of atonalities, unusual instrumentation, or any experiments of the musical avant-garde.” The few cases were generally restricted to passages suggestive of suspense or to indicate moments of a character’s “altered consciousness”, as in *Spellbound* (Alfred Hitchcock, 1945) or *The lost weekend* (Billy Wilder, 1945).

In the mainstream cinema of the 1950s, the “use of electronic instruments, electroacoustic music, textures, minimalism, and all sorts of modern experimentation” became characteristics of the “representation of the ‘strange’ element”, fundamental in the science fiction genre (Oliveira, 2018, p. 192). In other words, the musical avant-garde got its way into cinema, but it was still restricted to one genre.

In the field of Music, the late 1940s and early 1950s see the birth of what became known as *musique concrete*. Initially conceived by Pierre Schaeffer within the French Radio-Diffusion Department, it was accomplished with the manipulation of recorded sounds on physical media. Meanwhile, in Cologne, in Germany, the Elektronische Musik (electronic music) group was taking shape, and it was characterized by the search for synthetic sounds on computer.

With the emergence of the “new cinemas” in the 1960s, one might have hoped that the mismatch between music and cinema avant-gardes would finally adjust. However, this was not the rule, although there were noteworthy cases such as, within the French Nouvelle Vague, Jacques Rivette and his partnership with avant-garde composers such as Pierre Arthuys, Ivo Malec, Jean-Claude Eloy, or the work of Pierre Barbaud in films by Alain Resnais, Agnès Varda and Chris Marker (the three considered the “Left Bank” of the Nouvelle Vague)⁸.

In the case of the Brazilian Cinema Novo, avant-garde music was also used, but with works that were pre-existing to the films, as we will see in the following analysis.

GLAUBER ROCHA AND AVANT-GARDE MUSIC

Glauber Rocha’s first cinematographic work, the experimental short film *Terrace*, was filmed in 1957, but the sound editing was only done in early 1959. Before that, the film was exhibited without sound a few times (Cunha, 2019).

⁸ About these partnerships, see McMahon (2014).

The images show a couple on the floor of a terrace, whose tile arrangement resembles a chess or checkers board (with black and white squares), in an open environment in which we can see vegetation and the sea. All these elements point to Glauber's relations with both concretism and neo-concretism, whose conflicts with one another referred mainly to questions of the "purism of the form"⁹. It is something that Glauber's images make explicit.

As Cunha (2019) observes, in 1959, the neoconcrete poets of the *Jornal do Brasil* Sunday Supplement published their Neoconcrete Manifest, but since 1957 there had been a rupture between them and the concretist São Paulo group, which accused the Rio de Janeiro group of being empirical and intuitive. While the São Paulo group valued the rationality and objectivity of art, the Neoconcretes claimed "a reinterpretation of constructive art", going beyond the "purist notion of form", opening themselves to subjectivity and expressiveness of art, to the sensory dimension beyond the "plastic and geometrized" one (Cunha, 2019, p. 105).

Glauber Rocha was familiar with the concretist movement in São Paulo, but ended up getting closer to the Rio de Janeiro neoconcretes, having presented *Terrace* in 1959 at the house of artist Lygia Pape in Rio de Janeiro, where important critics and artists were present, such as Mário Pedrosa, Décio Vieira, Ferreira Gullar, Amílcar de Castro, Hélio Oiticica, and Reynaldo Jardim (Cunha, 2019).

This conflict of pure form *versus* incursions of content, which was at the basis of the conflicts between concretes and neoconcretes, is also present in the film, both in the images and in the music. Regarding the images, Xavier (2016) calls attention to the frame of the picture of the couple at the terrace, with all its geometric dimension, but including also the vegetation and the sea, which, in turn, point to the Brazilian geographical context. In a way, I understand that the sea and the coconut trees evoke the Brazilian "national", while the "chessboard" in the terrace is a more "universal" element.

The music works chosen for the soundtracks are¹⁰: *Ionisation* by Varèse, *Tam-Tam IV* by Pierre Henry (composed in 1951), three movements of the *Symphony for One Man Alone* (*Apostrophe*, *Erotica* and *Scherzo*) by Pierre Schaeffer and Pierre Henry (composed in 1950), and *Étude n.1* by Michel Phillipot (composed in 1951)¹¹. This selection shows a confluence of the musical avant-gardes of 1920s-1930s, represented by Varèse, with those of the 1950s, the *musique concrète* conceived by Pierre Schaeffer in 1948.

Cunha (2019) infers (from her interview with the film actress, Helena Ignez) that these music works were presented to Glauber Rocha and obtained by him

⁹ Glauber also refers to a "purist notion of form" (Rocha, 1985, p. 250).

¹⁰ With the exception of Phillipot's *Étude n.1* (discovered by me, as I researched LPs of the time), the identification of the other music works was made by Labaki (2015), as reported by Cunha (2019). In the film credits, we can see only reference to "sound montage in concrete music", with no identification of the pieces. In an interview with Cunha (2019), Helena Ignez mentioned only the *Symphonie pour un homme seul*.

¹¹ *Tam-Tam IV*, *Symphonie pour un homme seul* and *Étude n.1* are on the LP *2e Panorama de Music Concrète*, released in 1956 by Ducretet-Thomson. I believe that this LP is the source of these music works in the film.

through Hans-Joachim Koellreutter, a German musician who arrived in Brazil in 1937, in Rio de Janeiro, and settled, in the 1950s, in Bahia at the invitation of the dean of Federal University of Bahia, where he taught courses attended by Glauber Rocha and Helena Ignez.

Firstly, based on the repertoire chosen, I argue the presence of a cosmopolitanism¹² in *Terrace* by the choice of European avant-garde music in opposition to nationalism, represented, for instance, by the music of Villa-Lobos, quite present in Glauber's filmography since *Black God, White Devil (Deus e o diabo na terra do sol, 1964)*. It is important to say that, according to an interview by Walter Lima Júnior (Guerrini Júnior, 2009; also in Mattos, 2002), Villa-Lobos was not known to Glauber Rocha at the time and was suggested by Lima Júnior, as he was assistant director of the film.

In the field of Music, "universalism" was advocated by Koellreutter. Arriving in Brazil fleeing from a nationalist regime (Hitler's Nazism), Koellreutter initially founded the group *Música Viva*, which also included nationalist currents (Egg, 2005), until, in 1946, the group released a manifest in which it defended "a universal language" and "the removal of nationalist tendencies" (Guerrini Junior, 2009, p. 59).

Secondly, returning to the opposition form x content, it is interesting to note that after the first concrete music experiments with noises in 1948-1949, Pierre Schaeffer increasingly positioned himself against "*anecdotalisme*", that is, against the anecdotal traces of their original causal context. Schaeffer (1966) favors the process of "reduced listening", which is based on the materiality of sounds, without searching for their causes.

However, despite the manipulations of concrete music, the parts of the *Symphonie pour un homme seul* in *Terrace*, especially *Erotica*, are extremely referential and can be directly related to the images. *Erotica* uses women's vocal sounds linked to female sexual pleasure. Precisely in this excerpt of the film, the gestuality of the female character is emphasized, as it becomes languid and sensual, differently from what it was like until this point of the film, as Cunha (2019) notes.

Also in the excerpts of *Ionisation*, even though there are no references in the images to the sirens we hear in the music, such sounds evoke us their sources, the referents. In fact, for any perceived sound, there is an imaginative work (image-generating) of the listener, as understood in the concept of "sound-image" (Caesar, 2012). Moreover, with the exception of the opening credits (exposed over the chessboard of the terrace), there comes always a shot of tree branches or leaves at the beginning of each excerpt of Varèse (Table 1), in a reinforcement of the referent - though, in this case, it is a referent brought

¹²Here I designate "cosmopolitanism", although "universalism" has been a constantly employed word in the discussion of various currents of the arts (Naves, 2003), as in the one that follows.

by the image, not by the music. In the case of excerpts 2, 3 and 7, the repetition of the same shot (Figure 1), as if it were a refrain-shot (Chion, 2003), gives a musical sense to the film.

Table 1

Music in *Terrace*

Music excerpt	Time (in the 51m)	Music work
1	0' - 32''	<i>Ionisation</i>
2	1' - 1'02''	<i>Ionisation</i>
3	1'22'' - 1'25''	<i>Ionisation</i>
4	1'31'' - 1'36''	<i>Ionisation</i>
5	1'50'' - 2'33''	<i>Apostrofe, Symphonie pour un homme seul</i>
6	3'33'' - 5'08''	<i>Tam-Tam IV</i>
7	6'01'' - 6'15''	<i>Ionisation</i>
8	7'09'' - 8'36''	<i>Erotica, Symphonie pour un homme seul</i>
9	8'41'' - 9'25''	<i>Scherzo, Symphonie pour un homme seul</i>
10	9'28'' - 12'34''	<i>Étude n. 1</i>

Note. Elaborated by the author.

Figure 1

Repeated shot in *Terrace*



Note. Frame from *Terrace*

After excerpt 2 (Varèse’s *Ionisation*), we see the bodies of the man and the woman attracting and repelling each other (sometimes they appear holding hands,

as in 1min05s of the film, sometimes lying apart on the terrace as in 1min40s), in a similar way to the blocks of timbres of different percussive instruments in *Ionisation*. It recalls Varèse's own explanation for his music, i.e., ionisation is the process by which the atom liberates an electron, and this electron is trapped by another atom (Distler, 1997). Varèse's excerpts 2, 3 and 4 are very short, serving as punctuation for the longer parts of the bodies' performances. In excerpt 7, a little longer one, but still related to the images of branches, leaves and the terrace, the siren announces that something different is going to happen, perhaps in a preparation for *Erotica*.

Before *Erotica*, in excerpt 5 (*Apostrophe*), the attraction-repulsion of the bodies becomes more evident and they appear as if "glued" to the floor of the terrace. There are vocalizations in music, with manipulations common to concrete music and, at the end, while the man tries to raise his arm and his head turns towards the sky, we hear the looped sounds of the vocalization of the word *absolument* ("absolutely", a negative in French; it is a semantic anchoring of the music, beyond the pure "reduced listening" advocated later by Schaeffer¹³), "revealing a whole gestural movement of the characters, who seem to want to release their own bodies from something dense, as if there were a certain kind of magnetism that pulls them to the ground." (Cunha, 2019, p.114).

As for *Tam-Tam IV*, it happens as if its percussive and rhythmic sounds were heard by the man, who stands up and covers his ears. Several shots already shown (like the one in Figure 1) follow in accelerated editing, in a similar rhythm to that of the music, as if the man were having a visual and auditory hallucination.

Erotica and *Scherzo* follow each other in the excerpts 8 and 9, with a short silence between them. If in *Erotica* the ecstasy of each of the bodies is solitary, in *Scherzo*, while we hear extremely manipulated voices, we see the hands of the man and the woman slowly coming closer until they reach each other. Then, in a *plongée* shot, we see the couple holding hands, with arms outstretched and lying in the terrace. *Scherzo*, in music theory, is a fast-moving movement, which can have either playful or energetic character. It has a tripartite ABA form, in which B is contrasted with A. In the film, there is a more energetic part, given by the intrusions of the piano - its beginning corresponds to the turning of the camera, with images of the sea and the horizon line - to which the manipulated voices respond, as if they were the B part.

In general in the film, the initial excerpts of music alternates with silences, without evident points of synchronization, in a rather Eisensteinian conception of metrical montage, as Cunha (2019) observed. Philippot's *Étude n.1*¹⁴, on the other hand, is itself made up of moments of quasi silence and resonance of

¹³Schaeffer justified the presence of this intelligible word by saying that this had been "a last offense of youth" (Schaeffer, 1952, as quoted by Fenerich, 2012, p. 268). Besides, the *Symphony* is a co-work with Pierre Henry (himself not so radical about the anecdotal as Schaeffer), and it has a radio play character.

¹⁴Philippot studied dodecaphonic music with René Leibowitz, but his *Study n. 1* is especially associated with concrete music, and the composer was working at that time with Pierre Schaeffer. However, as Philippot observes, unlike what concrete music would be by definition, his studies had "the score (or, if you prefer, the architectural plan) was first written, composed, before the studio work began. So, it was first conceived, then performed" (Philippot, 1994, translated from original French). Philippot taught at several Brazilian universities in the 1970s and married the Brazilian pianist Anna Stella Schic, one of Villa-Lobos' great interpreters.

sounds. In the film, Philippot's music is not interrupted by cuts in the editing, lasting the film final three minutes.

If during the *Scherzo* the couple were holding hands, the gong of *Étude n. 1* announces their separation, then punctuated by a series (the work was actually compared, in the insert of the Ducretet-Thomson LP, to Webern's serial music) of different manipulated percussive sounds, some with rapid attack, others with longer sustain and decay. The man gets up, goes to urinate next to a plant. Finally, he leaves the terrace, being followed, but at some distance, by the woman.

After *Terrace* and starting with *Black God, White Devil* (1964), there is music by Villa-Lobos in almost all of Glauber Rocha's films that followed. In *Black God, White Devil* they are predominant, but after *Entranced Earth* (*Terra em Transe*, Glauber Rocha, 1967), there is a greater variety of musical genres.

In *Antonio das Mortes* (1969), although there is a predominance of Umbanda "pontos"¹⁵, music works by the composer Marlos Nobre (from Brazilian province Pernambuco), especially *Ukrinmakrinkrin*, stand out. Marlos Nobre did not compose them especially for the film, but he worked directly in the editing with Glauber Rocha with his pre-existing music, as we can see in the interview he gave to Irineu Franco Perpétuo. In it, the composer speaks only of *Ukrinmakrinkrin*, although another of his works, *Rythmetron*, is also present in the film:

¹⁵The "pontos" are religious songs in the Umbanda rituals. Siqueira (2014) identified the pontos of Cosme and Damião and Ogum, as well transcribed the texts. It greatly helped me in the appreciation of the film and for this article.

I met Glauber by chance. At the time (around 1966), I was playing to earn money with an ensemble and a singer in a nightclub in Rio de Janeiro. It was a very curious and inappropriate "show" for a nightclub, we even played the music of a young composer from Bahia, totally unknown at the time, Gilberto Gil, and it began like this: "Poets, seresteiros, friends, run...". Imagine, in a night club, poetry by Marcos Konder Reis... There I met Glauber, who called me to make the music for *Antonio das Mortes*. I worked with him directly on the Moviola, in a studio in Rio, it was incredible. Glauber did not plan very much, he had the film in his head, but when he heard my piece *Ukrinmakrinkrin* he went crazy, it was what he wanted. And he put it in the central part of the film, only music and image, in that very strong love scene between the female protagonist, the priest and a killer. (Perpetual, 2019, translated from Portuguese)

Rythmetron is heard at the beginning of the film (at about three and a half minutes), when, after a cut from the previous sequence, in which the country people walked through the city streets singing a Cosme and Damião *ponto* ("Bahia is land of two, it is land of two brothers, Governor of Bahia is Cosme and Saint Damião"), we see the "cangaceiro" Coirana (played by Lourival Pariz),

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the Black Antão (Mário Gusmão), who belonged to the bandit group, and the teacher (Othon Bastos) in the square of the village, surrounded by the people. The police chief Matos (Hugo Carvana) quickly passes by them. Coirana and Antão are then joined by Santa (Rosa Maria Penna), a representation of Iansã according to Siqueira (2014), as shown in Figure 2.

Figura 2

Coirana in the center. On the left and in the background, Santa and Antão



Nota. Frame from Antonio das Mortes

This moment shows like a theatrical staging, in which are first introduced the main allegorical characters of a supposed play - whose apex will be, later, the fight between Coirana and the “cangaceiro killer”, Antônio das Mortes - to the sound of Marlos Nobre’s music.

The change of music (from the *ponto* of Cosme and Damião to *Rythmetron*) takes place between two shots, and the type of movement within the image is also diverse: the rapid descent of many country people on a hillside to the sound of “Cosme and Damião” and the slow steps of Coirana, Antão and Santa, “putting themselves on stage” in the square (and the slowness is in these characters’ movements, while not in the professor and delegate Matos, who quickly cross the “stage”). On the other hand, Marlos Nobre’s music does not stand out so much from the popular music rhythmically clapped - perhaps because *Rythmetron* contains rhythmic elements from the maracatu, a typical dance and music of Pernambuco’s popular culture¹⁶. In fact, throughout the beginning of the film there is quite a lot of percussive music, either by hand clapping or by percussion

¹⁶Marlos Nobre tells that, as a child, he lived in Recife, in São João street, where all the Carnival societies passed by, and, thus, he had since his childhood “direct contact, alive, vital, with the frevo of the most diverse and traditional frevo societies of Pernambuco, the Caboclinhos, the Maracatus.

It was an important and formidable impression and a musical formation that fed my musical subconscious forever.” (Mariz, 1983, p. 82, quoted by Silva, 2007, p. 9).

instruments in *Rhythmetron* and in the march of the schoolboys parade in the sequence following Coirana's speech in frontal shot.

Rhythmetron is in 3 movements – “The Preparation”, “The Chosen Ones”, and “The Ritual” (what we hear in the film is the first movement, “The Preparation”) - composed in 1968 for 38 percussionists on commission by the Companhia Brasileira de Balé for a performance at Teatro Novo in Rio de Janeiro, with choreography by Arthur Mitchell. Its character of music for dance was taken advantage of by Glauber Rocha in his film.

As for *Ukrinmakrinkrin*, it is heard at a climax point in the film, in the sequence evoked by Marlos Nobre in the interview, when the murdered body of police chief Matos is carried by the teacher and followed by his ex-lover Laura (Odete Lara) in a funeral procession. Siqueira (2014) highlights some kitsch elements, such as the plastic flowers and Laura's flowing purple dress, as well the character of falsity, which is even greater, if we think that it was Laura who killed Matos. Moreover, there is the use of deliberate contrast, reinforced both by the use of music with very distinct characteristics in relation to the rest of the film, and by the use of parallel editing of this described space-time with that of the “sertanejos” singing in honor of the dying Coirana.

They are two funeral rituals for two dead people, and there is even an image of Antonio das Mortes carrying Coirana's body, which promotes a filmic rhyme with the shots already shown of the professor carrying Matos' body. If we take into consideration that *Ukrinmakrinkrin*'s soprano singing is a lament for the extermination of the indigenous community of the Xucurus (as defined by the composer on his Youtube channel¹⁷), written in their language, it may add this element around the theme of death in this part of the film.

Indeed, *Ukrinmakrinkrin* stands out for the soprano voice and the aesthetic of serial technique, which is possibly a source of strangeness to an ordinary viewer¹⁸ (although *Rhythmetron* is from the same compositional phase in Nobre's general work and has also atonality, its rhythmic and percussive element calls the most attention in the short excerpt we heard at the beginning of the film). It is even more so because it is a long sequence - including the alternations with the environment and the music of the “sertanejos” - in which the music is the sound element of prominence.

The soprano singing in the language of the Xucurus reveals Marlos Nobre's desire to include local elements, escaping from a strict universalism, in a “subjective nationalism”, as in the conception of Argentine composer Alberto Ginastera, to whom the piece is dedicated, or even in an “unconscious nationalism”, echoing Mário de Andrade (Silva, 2007), one of the influences of the composer in his formative years¹⁹.

¹⁷Nobre, M. (2010, 23 de maio). MARLOS NOBRE, *Ukrinmakrinkrin*, Amalia Bazan, *Musica Nova Ensemble*, Nobre [Video]. YouTube. <https://bit.ly/436Szf3>

¹⁸*Ukrinmakrinkrin* was composed in 1964 and represented Brazil “modern music” in 1966, at the IV Youth Biennial in Paris (Mariz, 2005).

¹⁹Marlos Nobre took lessons with Koellreutter (Silva, 2007), who, as mentioned previously, was against nationalism, defending dodecaphonism and universalism.

Despite the parallel montage of images, the sound of *Ukrinmakrinkrin* “leaks” into the sertanejos’ space, overlapping with Ogum’ *ponto* sung by them (in the lyrics, we hear “Who killed Ogum”, in an association of Coirana to the orixá). Moreover, there is a carnivalesque aspect, in the Bakhtinian sense, in the sertanejos performance, as joy is not absent in the rhythmic singing accompanied by clapping, although joy is much more evident in the imagetic foreground, in which we see the killers hired by Colonel Horácio to perpetrate the massacre of the sertanejos.

The massacre is warned by the priest to the teacher and Laura, but instead of giving him attention, the teacher bodily wrestles with him and, after the cut made to the sertanejos’ environment, kisses Laura, clinging to her on the ground beside and then over Matos’ body, while the priest tries in vain to get him off Laura. When the alternate shot of the sertanejos’ environment finally shows the beginning of the massacre, the umbanda *ponto* goes silent and we hear only gunshots and *Ukrinmakrinkrin*. The lament of Marlos Nobre’s music continues over the image of Antônio das Mortes next to Coirana’s body in another space. He proceeds, then, with the cangaceiro’s funeral.

The lament of the music continues over the image of the dead bodies of the sertanejos. In the background, Santa and Antão are tied up and harassed by the chief of the killers (Mata-Vaca). However, in a different part of the music, with a more spoken singing, we see Santa walking haughtily, causing Mata-Vaca to be frightened and run away. The synergy between music and image indicates to us that Glauber Rocha worked with this intention in the editing, as he had done in *Black God, White Devil* (Guerrini Júnior, 2009).

The acting throughout this part, especially of Laura and the teacher, is excessive in movement and intensity, something that is also present in the music, which recalls pieces of Schoenberg’s so-called musical Expressionism²⁰, such as his opera *Erwartung*, which, according to Schoenberg (quoted by Simms, 1997, p. 104), dealt with “emotions in a heightened state of intensity”. At the same time, it is a kind of Brechtian performance, applied by Glauber Rocha in his films from *Black God, White Devil* (1964) on.

²⁰Expressionism was a period before the development of dodecaphonic writing, in a free atonalism.

THE RETURN OF MARLOS NOBRE IN THE CONSPIRATORS, BY JOAQUIM PEDRO DE ANDRADE (1972)

The first time that Villa-Lobos’ music was used by directors of the Cinema Novo was in Joaquim Pedro de Andrade’s filmography, i.e. in his short films *O mestre de Apipucos* and *O poeta do Castelo*, both of 1959 (they were originally the two parts of a single film), with a varied musical selection by Zito Batista

and Carlos Sussekind. The classical repertoire is also present, among other musical genres, in other films of the director, as *Garrincha* (1963), and *Brasília, contradições de uma cidade nova* (1967), as well in *Macunaíma* (1969), although in the latter predominates a repertoire of Brazilian and international popular songs, mainly from previous decades and with the musical texture of old recordings.

Therefore, although unexpected because contemporary music was not common in the director's work, the presence of the orchestral work *Mosaico*, by Marlos Nobre, in *The Conspirators* is not entirely surprising, given the diversity of musical genres in this period drama, staged with Brechtian elements and the characteristic varied musical reemployment, as in Joaquim Pedro's other films. *Jogos*, the third part of *Mosaico*, is heard at a crucial moment in the film, when the Minas conspirators, all imprisoned in the courtyard of the Paço Imperial in Rio de Janeiro, blame one of group, the military man Francisco Freire de Andrade, for their whistle-blowing; after that, they all vituperate against their companion Tiradentes, and, then, the priest accuses each one's guilt. The rough-sounding chords of *Jogos* also have a violent trait, as the accusations hurled by the characters, and the sounds of bells and vibraphones remind us of the images of the chains holding the conspirators.

Thus, even maintaining the Brechtian tone of the film, sound and image have, in this sequence, a more combinatory action and not simply contrasting or even redundant, terms commonly used to praise or repudiate the use of music in films and whose simplistic opposition is considered inadequate by Gorbman (1987).

About composer Marlos Nobre, it is relevant to mention that, since 1971 he had been the musical director of MEC's (Ministry of Education and Culture) Radiodifusão Educativa, whose orchestra made several recordings of Brazilian avant-garde music of the time. In 1976, Nobre moved to the Instituto Nacional de Música, an important institution for the existence of these recordings, as I consider in the next item.

WALTER LIMA JR AND THE MUSIC OF HIS TIME

Walter Lima Jr made his directorial debut with the feature film *Plantation Boy* (*Menino de engenho*, 1965), in which, as he had previously advised Glauber as for *Black God, White Devil*, he predominantly used pre-existing works by Villa-Lobos. In *Brasil Year 2000* (1969), he tried to collaborate with Gilberto Gil, who effectively participated in the film with some songs, but Rogério Duprat came in charge of the music. *Brasil Year 2000* ended up becoming a "tropicalist dystopian science fiction", but it was not a success at the time (Mattos, 2002).

D

Cinema Novo and 20th century avant-garde music

Then, contacted by theater director José Vicente de Paula to adapt his play *The Assault*, Lima Júnior transformed it into the film *At Nightfall* (1971).

The film is about a bank clerk (Rubens Corrêa), who steals money from the bank after working hours, but, before that, he talks to the cleaning worker (Ivan de Albuquerque), trying to humiliate him and revealing that he had been following him for some time. In the film - in black and white and mostly shot in the bank agency at night, but with a few daytime shots - most of the music corresponds to incursions by Argentine jazzman Gato Barbieri, a friend of Lima Júnior (which explains, in part, his presence in the film), including the pre-existing piece *In Search Of The Mystery / Michelle* (from 1967). There are also other excerpts from Jon Appleton's electroacoustic pieces *Georganna's Fancy*, *Times Square Times Ten*, and *The Visitation*, all of them from Appleton's 1969 album *Syntonic Menagerie*.

Appleton's synthetic sounds and manipulations, although they contribute to the film's general uneasy atmosphere (following the conventions regarding contemporary music in films), on the other hand, are not always in the somber sequences inside the bank, as there are two excerpts in daytime exterior shots, which sometimes abruptly interrupt the conversation between the protagonists like an insert, with no apparent cause. This is the case, for example, at 28 minutes into the film, when continuous vocal sounds, synthesizer sounds, and a grainy noise similar to a train rolling, all coming from *Times Square Times Ten*, are heard in images of people, mostly women, standing on a sidewalk. Interestingly, the train rolling is heard later, over an image of a passing train.

In fact, in some of his compositions, Appleton included some anecdotal traces (with references to sounds of the world, such as horns, sirens, doors closing, identifiable speeches, excerpts of music) that Schaeffer repudiated. Anyway, in Lima Júnior's film, there is a preference for excerpts that have synthetic sounds and more manipulation. I also highlight the daytime shot of hands holding what looks like a prison window grille, inserted during the characters' conversation (a glimpse of the bank clerk's near future?), to the sound of *Georganna's Fancy*.

Georganna's Fancy is also part of the soundtracks of the documentary *Architecture: the transformation of space*, from the following year. Lima Júnior also used the work *Quasars*, from 1970, by the Swiss-Brazilian Ernst Widmer²¹. Built in blocks, the documentary has a first more historical part, a second one, in which specialist architects, such as Lina Bo Bardi, talk about the crisis in the architect's profession and the ambitions of modern architecture, and a third one, in which the director interviews people from Rio de Janeiro, São Paulo, Brasília and Belém about the architecture of their houses and their cities.

²¹Widmer was born in Switzerland in 1927 and came to Salvador at Koellreutter's invitation to teach at Federal University of Bahia, in 1956. He became a naturalized Brazilian in 1967. Information at: <https://enciclopedia.itaucultural.org.br/pessoal2231/ernst-widmer> Accessed July 1, 2022.

In general, the music accompanies the images, in a search to illustrate them based on conventions or relating directly to some element of the images, such as historical period or location: the baroque composer Albinoni is related to the colonial architecture, Beethoven, to that of the Empire, Ernesto Nazareth to that of the early Republic, Widmer and Appleton to modernist architecture; Luiz Gonzaga’s music connects to Brazilian Northeast, symbolized by the images of hammocks; percussive music with berimbau are heard in the images of Olinda; Villa-Lobos’ *Song of the Pajé* comes at the mention of Jesuit Anchieta and the foundation of São Paulo; the jazzy *Road Song*, in the images of a car driving over viaducts in São Paulo (referring both to the title of the song and the convention of associating jazz with the big city), Tom Jobim’s *Stone Flower*, in the images of Rio de Janeiro; *17 Léguas e meia* (sung by Gilberto Gil), when the images move from Belém to Salvador. The exception is the berimbau sounds of *Bahia*, by Gato Barbieri, in the images of Brasília’s cathedral and in the opening credits.

It is also striking that the contemporary music employed in the film, whether in the more erudite or more popular spectrum, was released quite close to the film (which is from 1972), from 1968 to 1970: *Quasars* (1970), *Bahia* (1971), *Stone Flower* (1970), *Road Song* (1968), *17 Léguas e meia* (1969), and Al Kooper’s *Ouverture* (1968). This shows that Lima Júnior was very much in tune with the music of his time.

Table 2
Music in Architecture: the transformation of space

Time ²²	Music	Image
2'50''-4'47''	<i>Quasars</i> , Widmer	Corridor <i>travelling</i> . Santos Dumont's house in Petrópolis. Brasília. Niemeyer
6'18''-7'45''	<i>Quasars</i> , Widmer, continuation	Niemeyer. Buildings in Brasília.
7'45''-10'14''	<i>Bahia</i> , Gato Barbieri.	Brasília Cathedral
10'31''-12'19''	Percussion	Olinda.
13'19''- 13'53''	Percussion	Images of Brasil's Colonial period. Church doors. View of Olinda.
13'53''-15'54''	<i>Adagio</i> , Albinoni	Images of church and cloister. Arrival of Portuguese royal family to Brazil. Olinda; Recife in the distance.
15'58''- 19'02''	Beethoven, <i>Symphony n. 6</i> (III)	Buildings from the time of Independence and the Second Empire.
19'02''-20'22''	Beethoven, <i>Symphony n.6</i> (V)	Cristal Palace, Petrópolis

²²The film archive I had access to has an explanatory prologue by Amir Labaki. The film starts at 2min36s and the times in the table take this into account.

Continue...

²²The film archive I had access to has an explanatory prologue by Amir Labaki. The film starts at 2min36s and the times in the table take this into account.

Continuation

Time ²²	Music	Image
20'36''-21'53''	Piano music, <i>ragtime style</i> .	Growth of cities in the early 20th century. Architect Warchavchik's projects in Brazil.
21'54''-22'49''	<i>Ameno Resedá</i> , Ernesto Nazareth.	Film by Rossi-Film: visit to Warchavchik's "Modernist House"
23'53''-24'49''	<i>Quasars</i> , Widmer (beginning)	Architect Le Corbusier.
24'50''-26'18''	<i>Idem</i> (excerpt already heard)	Gustavo Capanema Palace
31'30''-31'54''	<i>Vira e Mexe</i> , Luiz Gonzaga.	People on hammocks.
35'56''-37'04''	<i>Georganna's Fancy</i> , Appleton	Cruzada de São Sebastião Building Modern Art Museum in Rio de Janeiro.
41'13''-41'56''	<i>O canto do pajé</i> , Villa-Lobos	Anchieta. São Paulo's foundation.
41'57''-42'20''	<i>Road Song</i> , Wes Montgomery	Viaducts in São Paulo.
46'10''-46'52''	<i>Stone Flower</i> , Tom Jobim	Rio de Janeiro, aerial shots. Street with high buildings.
48'41''-50'23''	<i>Quasars</i> , Widmer. Part of second excerpt.	Rio de Janeiro's waterfront. Brasília
50'46''-54'43''	<i>17 Léguas e meia</i> , sung by Gilberto Gil.	Boot, Belém do Pará. Next, Salvador.
54'51''-57'40''	<i>Ouverture</i> , Al Kooper	Salvador: buildings, streets, waterfront.

Note. Elaborated by the author.

Widmer and Appleton music bring a futuristic aspect to the film, as contemporary music connects to modern architecture while also reproducing the clichés of "strangeness" evoked by Oliveira (2018). The title *Quasars* evokes an element of space that emits electromagnetic energy, something Widmer's orchestral music attempts to simulate²³. In Widmer's, there was already an intention of association with the outer space, something that was not uncommon with other avant-garde music of the time (we can evoke Almeida Prado's *Cartas Celestes*, whose composition also began in the 1970s). Placed in Lima Júnior's film, the music also evokes the association with science fiction films. Although its sonority can remind one of electronic music, it is important to highlight that *Quasars* op. 69 is a work for symphony orchestra.

The first part of *Quasars* begins with a travelling forward and zooming out along an open corridor delimited by stakes (Figure 3), something that reminds us of the relationship between travelling and memory evoked by Deleuze (1990) in the film *Last Year at Marienbad* (Alain Resnais, 1961), which, in turn, has a sense of strangeness. When we see the bizarre staircase of Santos Dumont's house (designed by him to have one foot on each step) in Petrópolis, Widmer's music has a *crescendo* and resolution of the previous tension of the strings. Dissonant melodic elements and new resolution lead to the image of the buildings in Brasilia, a symbol of modern architecture alluded

²³On the title page of the score, it is written: "Quasars = quasi-star (celestial body - not completely known - of reduced size to high density revolving with high speed around itself)." (Nogueira, 2009).

to by the voice *over*, ending with the plan of the architect Oscar Niemeyer (one of those responsible for the conception of Brasília) drawing.

Figure 3

Images of the corridor in the beginning of Architecture: the transformation of space



Note. Frame of Architecture: the transformation of space

The next excerpt of *Quasars* also comes in a shot of Niemeyer drawing and there follows several travellings showing architectural constructions of Brasília. The music features a motif repeated several times by the strings and in dissonant harmony, interrupted by percussion and resumed. This aspect confers a tense feeling of something endless. Then the music gets suddenly mixed with the berimbau sounds of Gato Barbieri's *Bahia* in the shot of the angel of Brasília cathedral.

At almost 24 minutes into the film, we hear *Quasars* again - now it is the beginning of Widmer's score - over the image of another important figure for Brazilian modern architecture, the Frenchman Le Corbusier. When the image changes to shots of Gustavo Capanema Palace (based on Le Corbusier's original layout, as informed by the narration), we hear the motif repeated several times, as present in the second part of the music.

The same motif with constant tension returns over images of the high buildings on the Rio de Janeiro waterfront and in aerial shots, while the voice

of landscape architect Burle Marx evokes the problem of lack of planning and overpopulation in the city. In opposition to this, the documentary then shows images of the “planned city” of Brasília, but the tension of the music remains, corroborating the general idea, present in the documentary, that this planning was not for the benefit of its inhabitants and for the construction workers interviewed at the beginning of the film.

Appleton’s *Georganna’s Fancy*, on the other hand, with its synthesizer sounds, is over images of the Cruzada São Sebastião, a popular housing complex of modernist architecture in Rio de Janeiro, and, later, over images of the Museum of Modern Art in Rio de Janeiro, while the interviewed warns about the problem of the excessive use of reinforced concrete by modern architecture.

The final music of the film, *Ouverture* by Al Kooper (from the LP *I stand alone*), over images of the streets and the waterfront of Salvador, was composed with collage techniques and manipulation of sound materials, including voices, laughter, sound effects and excerpts from pre-existing recordings. In this way, it avoids a greater adherence to the referent of Salvador city and elements of local culture of Bahia.

In *Conversation with Cascudo* (Walter Lima Júnior, 1977), a 28-minute documentary, the use of music is similar to that of *Architecture...* All pre-existing, there is mostly music of the Armorial Movement²⁴ (*Aralume*, by A. J. Madureira, and *Sem lei nem rei* I and II, by Capiba) to accompany the beginning and the end of the conversation with the Northeast Brazilian folklorist Câmara Cascudo, in which he speaks of his interest in popular culture. Cascudo’s voice is predominant, either as voice over on illustrative images, or as on-screen voice in the interview. When the intellectual mentions the sea, we hear, in lower volume, Dorival Caymmi’s voice in his song *The sea (O mar)*, and there comes images of the sea and rafts in the Brazilian Northeast.

However, there is an element of strangeness, when Cascudo talks about an ox cart – a quite traditional element of Brazilian Northeast – and we hear Jaceguay Lins’ music *Policromia*²⁵. In this case, the relationship image-music does not follow the conventions associated to “Modernism” of the previous film. Lins’ music has similar characteristics to Widmer’s, with masses of dissonant strings, sprinkled with sounds percussion and wind and brass instruments.

Born in Pernambuco, Lins had studied with Widmer in Bahia, what may explain the similarity of the works. *Policromia* is also part of the MEC 70 LP, volume 1, on the same side of the vinyl record of *Quasars*. In volume 2 of the same MEC collection is *Mosaico*, by Marlos Nobre, and the long-play was possibly the source for *The Conspirators* (Figure 4)²⁶.

²⁴Beginning in the 1970s and idealized by Ariano Suassuna, it involved several arts, with the aim of creating an erudite art from popular elements, especially those from the Northeast of Brazil.

²⁵I would like to thank Wellington Bujokas for the access to Lins’ music.

²⁶The relationship of the availability of contemporary music records and the employment of such music in films was studied in the American context by Hubbert (2014).

Figure 4

MEC 70 records, volume 1 side B (left) and volume 2, side A (right)



Note. Images contained in discogs.com

Vetromilla (2012) considers essential the role of the State in the documentation and dissemination of the avant-garde Brazilian music from the 1960s on²⁷, with the Instituto Nacional de Música (INM) and, later, with the Fundação Nacional de Arte (Funarte). The INM was active in the phonographic industry through an agreement with EMI-Odeon label, in cooperation with the MEC’s Radiodifusão Educativa, which resulted in several collections, such as this one. As Vetromilla (2012) notes, without such initiatives, many music genres would never find space for recording and dissemination. Consequently, they would hardly be heard in these Brazilian films of the 1970s.

Returning to the analysis of Jaceguay Lins’ *Policromia* in *Conversation with Cascudo*, we observe that it does not color the sequence alone, as it is mixed with nature sounds, such as those of birds, as well as the sound of the ox cart. Taking into account the importance of the sound of this element in Nelson Pereira dos Santos’s 1963 film *Barren Lives (Vidas Secas)* and the centrality of this film in Brazilian cinema, we can say that the sound of the ox cart makes up almost a specific Brazilian “topic”²⁸ to which the sound of Lins’ music adapts quite well, so that it is sometimes difficult to separate one sound from the other.

In *The Lyre of Delight* (1978), the non-diegetic music of saxophonist Paulo Moura predominate, in addition to diegetic music in the streets during Carnival or in the dance club where the protagonist works. The film also has some non-diegetic pre-existing musical excerpts, such as those by Francis Poulenc and Walter Smetak²⁹. From Smetak, there are only little more than 30 seconds

²⁷In another article, Vetromilla (2011) examines the foundation of the Federal Cultural Council in 1966 and the hope shown by the Brazilian cultural sector that it would confront the Military Dictatorship control. Within this context, Vetromilla (2011, p. 17) considers that the INM was an “institutional mechanism in charge of the consolidation or consecration of the place of Brazilian classical music in the national panorama”. At the same time, Salles (2001) points out several actions of the Military Dictatorship, which were especially deleterious to classical music, such as the end of compulsory music education and of the subsidy to the orchestras.

²⁸The theory of topics was conceived by Leonard Rattner. It identifies “types and styles correlated to extramusical contexts and meanings” (Oliveira, 2018, p. 11). I do not mean that Nelson Pereira dos Santos was the first to use the sound of an ox cart in a Brazilian film, but, as the theory of topics deals with accepted conventions, the importance of this sound in Pereira’s film, which was widely cited in academic works and by filmmakers, was appropriate to highlight it.

²⁹Unlike Widmer, Smetak had already been in Brazil since 1937 and only in 1956 did he go to Bahia at the invitation of Koellreutter (Scarassatti, 2001).

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³⁰*Dansom* is in the LP *Smetak*, produced by Caetano Veloso and Gilberto Gil, due to the appreciation of these artists for the composer. It was released in 1975.

of *Dansom*³⁰, when the character played by Cláudio Marzo looks at the sea at sunrise. As *Dansom* has a swing character and the instruments (all invented and built by Smetak) generate sounds similar to reco-reco, cuíca and other percussive instruments, it ends up resembling other musical incursions in the film, similar to what had already happened with Marlos Nobre *Rythmetrom* in *Antonio das Mortes*. *Dansom* stands out in this moment in *The Lyre of Delight* because there is no dialogue and due to the contemplative aspect of the sequence.

The presence of music by Ernst Widmer, Walter Smetak and Jaceguay Lins in these three films by Walter Lima Júnior points to, in addition to the access promoted through MEC records, the fundamental role in Brazilian musical culture of the musical avant-garde nucleus that was built at Federal University of Bahia, first with Hans-Joachim Koellreutter, and, then, continued with Widmer, Smetak³¹ and their students, such as Jaceguay Lins.

³¹These composers were part of what became known as “Composers of Bahia”, for whose formation Koellreutter was essential (Neves, 2008).

FINAL CONSIDERATIONS

Although it was not predominant in the Brazilian Cinema Novo, what I consider here as erudite avant-garde music and its use in the films of the 1960s and 1970s by directors of the movement shows relevant historical and aesthetic aspects of both the fields of Music and Cinema and their interdisciplinary junction in the study of music in films.

³²Rodolfo Caesar (personal communication, December 2020) suggests a possible influence of Ligia Pape, as the artist had presented a performance in 1958 with excerpts by Schaeffer and Henry.

Firstly, it reiterates, through Cinema, the importance of the musical avant-garde nucleus that was built at Federal University of Bahia after the arrival of Hans-Joachim Koellreutter. If music works by Schaeffer, Pierre Henry, Michel Phillipot and Edgar Varèse may have become known to Glauber Rocha through Koellreutter’s courses³², the continuity of this nucleus was also fundamental for Brazilian composers such as Jaceguay Lins, whose work *Policromia*, in addition to *Quasars* by Widmer and *Dansom* by Smetak, are present in films of the 1970s by Walter Lima Júnior. In the analysis of the association of these music works to the images of the films, I resume discussions about “universalism”, “nationalism” and “anecdotalism”, common in the musical environments of the time.

I also highlight the role of phonographic production at the time, both international and national. National collections such as the MEC 1970 allowed the diffusion of works by Widmer, Lins and Marlos Nobre - even though the latter’s connexion with Brazilian films took place in *Antonio das Mortes*, in 1969, by other means, considering what the composer told in an interview. In any case, the presence of these music works reveals the curiosity that these

directors, at least Glauber Rocha and Walter Lima Júnior, had for the music of the present of various genres and styles, and not only for Brazilian popular music³³.

As for the aesthetic use of these music works in the films, although in some cases it ends up reiterating conventions of avant-garde music associated with “science fiction”, “futurism” and strangeness (as evident in the use of Widmer and Appleton’s music in the documentary *Architecture: the Transformation of Space*), others go beyond this, such as: the use of *Ukrinmakrinkrin* related to the funeral ritual and alternated (sometimes, superposed) to Ogum’s *ponto* in *Antonio das Mortes*; *Policromia*, with its mixing to the ox cart sounds in *Conversation with Cascudo*; or Appleton’s music works, whose use goes beyond simple strangeness, with emphasis on their sonic materiality in *At Nightfall*. Music and image act in combinatory synergy, as in the use of *Mosaic* in *The Conspirators*, or in the editing of *Terrace*. In other cases, the sounds of avant-garde music are similar to those of popular music, such as *Rythmetron* and *Dansom*, in *Antonio das Mortes* and *The Lyre of Delight*, respectively, conferring a sense of unity to music from such distinct traditions. ■

³³ Popular music artists such as Gilberto Gil, Caetano Veloso, Maria Bethânia, Gal Costa and Chico Buarque participated as composers or performers in Cinema Novo films. Another point of contact of the Cinema Novo directors with the musical environment of the time is, as already mentioned in the article, the presence of Rogério Duprat. He was a musician who crossed the boundaries of popular and erudite, having been one of the signatories of the *Música Nova Manifesto* - which defended the music present in cinema, radio and TV (Cozella et al, 1979, quoted by Guerrini Júnior, 2009). Due to the dimensions of the article, it is not possible to explore this aspect.

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