



Analysing Amazonian Indigenous music: towards a native model.

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This communication presents the analysis of the music in the ritual of the sacred flutes among the Wauja Indians from Central Brazil, as well as discusses the adaptation of known analytical models for this kind of music, which is radically different from the Western musical traditions. This analysis is a fundamental part of my doctoral dissertation on the Wauja music, since the natives themselves led me to state that the motivic level is the very core not only of this music but of the whole ritual, as I intend to show. It is in the motivic level that principles of repetition and differentiation are enacted and, in fact, I concluded that such principles are the basis of the native musical thought as much as a fundament of native cosmology and philosophy. Thought I used musical transcription and motivic analysis to approach this music, I think it is not the case for many other Amazonian musical repertoires, or even for any other music of the world. For I will argue in this communication that if any music may be an object of analysis, it is not always advantageous to engage a notational system based on traditional scores and on the Western epistemological divide of music as melody, harmony, rhythm and pitch. As I was guided by an anthropological comprehension of the native thought, I may claim that the Wauja music masters themselves pointed to me the need of motivic analysis, and although they do not have a word for musical motive, they do have a tacit musical theory. In this direction, I will argue that any effort of musical analysis of world music would profit a lot by aiming a construction of an analytical model based of this tacit musical theoretical principles, which the musicians sometimes state in a very colloquial or symbolical way. Therefore I intend to present the analytical model that I developed for this flute trio music and to reflect on the analytical models for world music, particularly on the need of approaching the native musical thought. This leads to a difficulty that I will also refer, that is, the possibly radical relativistic nature of the analysis of world music.

Short Biography:

Dr. Acácio Tadeu C. Piedade is bachelor in Music Composition and Ph.D in Anthropology. He currently is Associate Professor at the Music Department and the Graduate Program in Music of the State University of Santa Catarina, in Florianópolis, Brazil, where he teaches Music Analysis, Musicology, and Ethnomusicology. He has been researching and publishing articles on these topics in Brazilian and international journals. Online CV at <http://lattes.cnpq.br/2562406335360502>. Some recent publications:

Análisis musical y contexto na música indígena: la poética de las flautas. *Revista Argentina de Musicologia* (in press).

From musical poetics to deep language: the ritual of the Wauja Sacred Flutes In Jonathan Hill and Jean-Pierre Chaumeil (eds.) *Burst of Breath: New Research on Indigenous Ritual Flutes in Lowland South America*. Lincoln : University of Nebraska Press (in press).

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