

## **CONFUSION, PANDEMONIUM, TUMULT: AN ANALYSIS OF THE WORKS *SABOR DE VENENO* AND *TUMULTO* BY ARRIGO BARNABÉ.**

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### **Abstract**

The main objective of this research is to observe the elements of modern classical music implemented by Arrigo Barnabé in his work which consist of popular Brazilian music lineup. For this, two works that correspond to different phases of the composer's career will be analyzed. The first, refers to his debut album *Clara Crocodilo* (1982) called *Sabor de Veneno*. In it we will observe the key elements that Arrigo used to break the standards that were then valid in our MPB, besides observing those of which he maintained so that such music was not descaracterized. The second one is inserted in its fourth album, *Gigante Negão* (1994), and it is called *Tumulto*. In this song we will see if there was any insertion, regression or stagnation of the contemporary and serial elements used and enjoyed by Arrigo Barnabé in his debut album, besides observing if there are new compositional techniques or new resources of sounds. For this research gets consolidated, first of all, it will be observed characteristics of songs present in the Brazilian popular universe, and in its varied genres, in addition to songs present in the contemporary scholar universe. All this to say that the analysis and comparison of both Arrigo's songs are based not only on one side, but rather have an end in themselves, thus enabling and guaranteeing a compositional analysis and not, merely, a gender analysis.

**Keywords:** 1 – Paulista Vanguard; 2 – Musical Composition; 3 – Musical Analysis.

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### **Introduction**

It is well known that Arrigo Barnabé's songs, as well as private individuals, carry innovative elements for Brazilian popular music. Their unconventional measures, the influences of serial techniques created by Schoenberg at the beginning of the 20th century, the intertextuality with comics and strident narratives as radio broadcasters of the 80s are just few characteristics that permeate their compositions.

And all this is due to the musical scene to which Arrigo Barnabé is inserted. At the beginning of the 1980s, the phonographic market "was marked by the explosion of production recorded outside major record companies, the majors, that dominated the disc productions in Brazil" (LOPES, Andrea Maria Vizzotto Alcântara, 2005, p.137). These productions were carried out by independent labels, the famous indies, which, according to Andrea Lopes (op. cit) contributed "to the establishment of a new scenario, which the relationship between artists and record companies would act in the restructuring of the recording industry in Brazil in the 1990s".

In addition, the various debates that took place in the 1960s between intellectuals and musicians respect for "being" in Brazilian popular music, reflected of parameters that would grant or deny the framework of MPB, and theories as the "evolutionary line" of popular music proposed by Caetano Veloso, as well as the various foreign influences which culminated in the emergence of Bossa Nova, Jovem Guarda and Tropicalismo music movements, influenced throughout the Arrigo's musical conception and enabled him to experiment and explore other aesthetics within the Brazilian popular universe.

Therefore, this research aims at objectifying the historical events of Brazilian popular music in the periods prior to Arrigo Barnabé's emergence in the music scene through the analysis of his compositions, taking into account the view of Antenor Ferreira Corrêa (2006, p.38) prior historical knowledge, since this evaluation of the continuity of a model or the originality of a work, since the "aesthetic judgments always take into account the tradition or the deviation of this".

### **Methodology**

First of all, a bibliographical research was done about the composer Arrigo Barnabé, through various sources ranging from interviews for magazines and newspapers, excerpts or chapters in books, scholarly articles, theses and dissertations, of internet and music encyclopedias. In addition, there was the need to research, as well as the musical scene in the period from 1980 to 1990, which corresponds to when Arrigo and the Paulista Vanguard appeared in the Brazilian musical scene, the periods of Bossa Nova and Tropicalismo, considering that the composer affirms to follow an "evolutionary line" of Brazilian popular music, expression coined by Caetano Veloso, whose theory is discussed in the book *Balanço da Bossa e Outras Bossas* by Augusto de Campos (1968).

Besides this first research, a direct and constant dialogue between me and Arrigo Barnabé gave the possibility to expand the comprehension about his work, once this connection allows a better confrontation between the ideas of the composer and the bibliographical references about his work.

After all this initial research and the dialogue with the composer it was possible to perform the analysis of the scores, with manuscript and transcribed sections of the two songs here studied: *Sabor de Veneno* and *Tumulto*, which evidenced the elements that Arrigo said it had given him “take one more step” within the evolutionary line of Brazilian popular music.

The analysis were made seeking to understand the organization and creation of the sound material in Arrigo Barnabé’s work, as well as this intertextuality between popular music and modern classical music present in his compositions, and is not intended to observe this with the look of one of the genres, but rather to extend its analysis to the point to dismiss a specific genre for his music, and look at it as the junction of these two universes for the creation of something far beyond his time.

Furthermore, along with this musical analysis, it was made, in parallel, a comparative aesthetic analysis between the different recordings found, all in of joining the elements of modern classical music and popular music present in the songs here studied.

So, the data collected through the analysis of the scores, dialogue with the aesthetic listening and the bibliographical research and give the opportunity to understand better “the parts of the elements that integrate a whole” (CORRÊA, Antenor Ferreira, 2006, p.33) present in the works of whom this research try to highlight.

## Results and Discussion

This research was divided in three parts which consist in an approach about the Brazilian musical scene in the period before Arrigo Barnabé, the study about the phonographic market in the period of 1980s and 1990s and the analysis of the two songs called *Sabor de Veneno* and *Tumulto*, trying to understand the elements that were important to him to implement in his music, in view of an “evolutionary line” of Brazilian popular music.

The first use of the term “evolutionary line” was given by the composer Caetano Veloso in an interview to the magazine *Civilização Brasileira* in May of 1966. In this, concepts were discussed about the crisis that MPB was going through, there were approximately two years, and that caused a stalemate due to the fact that in this moment the popular music in Brazil was divided between “the emergence of a whole line within Bossa Nova” (SOARES, Flávio Macedo, 1966, p.375) and “the expansion of a substrate of popular music that has received popularly the name of *iê-iê-iê*” (SOARES, Flávio Macedo, 1966, p.375).

And so, this crisis has given rise to several factors, including: consolidation of the recording industry, which subverted the artists who did not fit the pre-industry, the period of dictatorship whose censorship culminated in the exile of many artists outside the country and dissemination of new media, such as television, which created new structures in the Brazilian artistic market and promoted a culture called by many as “alienated”, since it does not was concerned about criticizing the events that were occurring in the country.

Furthermore, the view of culture not as an isolated manifestation, but as part of a whole, in which the popular music, poetry, literature, cinema, theater and policy were connected, was another important aspect in the concept of popular music in the 1960s, both for the followers of Bossa Nova as well as for the followers of an artistic movement called *cepecista* (whose objective was to build a “national popular and democratic culture” through the awareness of the popular classes), and that “imprinted new aesthetic standards to the popular song” (ZAN, 1996, p.144).

These intense debates about “being” in Brazilian popular music, as well as discussions about MPB “as a cultural and ideological organization” (NELY, 2012, p.122) that has opened up to international evolutionary influences, mainly North American, and that now “it was going through a reflux in relation to the evolution that would have been obtained with the Bossa Nova” (NELY, 2012, p.121) generated impasses between the modernists and conservatives. One being against the structural characters that emerged after the advent of Bossa Nova, and other, in favor of change as a way to bring Brazilian music to modernity.

However, it is not only this insertion of new musical concepts that would significantly change the history of popular music in Brazil during the 20th century. The emergence of a mass culture, which was created with the apogee of radio in the late 1940s and early 50s, aligned to the music market that at the end of 1950s and the early 60s expanded with the consumption of goods along with the arrival of rock n’ roll in Brazil, and which culminated in the creation of the *Jovem Guarda* movement, would imply to the MPB also a change in the aspect of the public, that the young people would now be directed a “lifestyle” and shaping their behaviors and their ideals.

And all this discussion in an aesthetic and market level in which the Brazilian musical scene was passing by until the first middle of 20th century made possible the study of the historical context, and hence the analysis of the songs, in which Arrigo Barnabé was inserted.

In the early 1980s, the music industry was experiencing a period of “great turbulence, with intense alternation between growth movements and retraction” (VINCENTE, 2002, p.87). However, in this period, it was already fully consolidated in the country and the companies in the industry, commonly called majors, are the ones that governing what could and should not be heard on the basis “only in the ability to make bigger and bigger profits without taking risks – if possible, without risk” (FANERICK, 2007, p.83).

This market thinking, which is intrinsically in the major record companies’ thoughts, has led many artists to seek the independent scene, as in the case of Arrigo, because they felt free of the bonds and restrictions imposed by the market, and could work in their works in a more detailed way, almost in an artisan way.

This greater restriction, with respect to the creative and experimental scope, practiced by the majors only strengthened the independent market in the country, to be the great creative niche for artists and musicians who did not fit within the industry thinking in that period.

Therefore, the understanding of this scene takes possible to achieve the analysis of the first song *Sabor de Veneno*, which shows marked characteristics of rupture with the concepts of popular music prevailing until then in the 1980s, observed in its formal, structural, harmonic, melodic, timbre, rhythmic and textual.

The musical thought for the conception of *Sabor de Veneno* came from his classical influences prior to Schoenberg, which in this case are, Bartók, Stravinsky, and Bach. The music presents itself with a formal structure originated by modules, which altogether are four.

This already characterizes a change, in the aspect of the form in the composition, since the formal structure characteristic of Brazilian popular music is rondo (A-B-A-C-A, etc) or *canção* (A-B-A'). But, the combination of the modules structured by Arrigo, still preserve some of the characteristics of the rondo form, because Arrigo, in a normal way, takes up modules 1 and 2 and ensures, therefore, one of the main elements of popular music: the repetition of a theme for assimilation by the listener.

Esquema formal de <i>Sabor de Veneno</i>									
Distribuição dos Módulos	Intr.	Mod. 1	Mod. 2	Mod. 1	Mod. 2	Mod. 3	Mod. 1	Mod. 4	Mod. 1
Compassos	1-21	22-49	50-71	72-85	86-105	106-130	131-144	145-160	161-182

Example 1 – Formal scheme of *Sabor de Veneno*

Other important points for the creations of the hybridism in the music of Arrigo, with respect to the musical text of this song, were evidenced in its polyrhythms, polyphony, alternations of bars, structures by modules and dissonant chords without a harmonic tonal function.

As far as the song *Tumulto* is concerned because it was composed over a period of time approximately 20 years in relation to the songs of the album *Clara Crocodilo*, the analysis of this song turned for the comparison of their processes with those used in *Sabor de Veneno*, in order to observe the way in which Arrigo's compositional thinking changed with the passing of time, seeking to evidence new elements, similar, regressive or complementary factors that are present in both songs.

But, different from the scenario of the 1980s, 1990s marks, without a doubt, a new phase for the music industry in Brazil. What was important at the moment was to show the professionalism and viability that entrepreneurs invested in the artists and that constituted a new "ecology" of the market" (VICENTE, 2002, p.8), whose performance of independent recording companies complemented the majors, forming new artists, acting in more niches more specialized and responding to market segments not attended by major labels.

This new scenario enabled Arrigo, already more adapted to the dismantling forces of the industry to get rid of the bonds of the great record companies and to consolidate and to affirm as erudite composer. So, it is possible to see through the song *Tumulto* new processes within their conceptions of working the formal structural, harmonic, melodic, timbre, rhythmic and textual concepts, but which doesn't let to be connected with those used in *Sabor de Veneno*.

*Tumulto* has two important processes that practically structure the song from beginning to end: first is its derivation process, either the series that constitutes it or its main rhythm, whose variation creates the whole idea of the song, and the second is the repetition of melodic lines and the accompaniment in its second part, which linked to the sense of the letter, creates an illusion of hallucination.

The song is formed by the series 0 – 6 – 10 – 11 – 5 – 1 – 7 – 9 – 3 – 4 – 8 – 2 presented by the electric guitar early in the first bars, and works on top of the main rhythm, in the follow example, thirteen possible variations of this cell that are worked on at all instruments and develop the entire structure of the song.



Example 2 – The main rhythm of the song *Tumulto*

Thus, from this analysis, it is concluded that Arrigo Barnabé carries out different processes in *Tumulto* used in the song *Sabor de Veneno*, because it does not have such striking dissonances and influences of the primitivisms of Stravinsky and Bartók, despite of using more assiduously its dodecaphonic serial influences of Schoenberg and Webern.

On the other hand, Arrigo remains more traditional not applying the structures in modules, such as happens on the album *Clara Crocodilo*. Also, *Tumulto* is not a piece that uses counterpoint techniques as in *Sabor de Veneno*, possessing more a traditional structure and working as an accompanying melody.

However, it coincides with the first song analyzed in this study, since it preserves the alternations of bar formulas, exploitation of timbres, the polymetry/polyrhythm and the search for an unusual sound within MPB.

## Conclusions

After the comprehension of all the topics pointed out in this study and the fulfillment of analysis of the songs *Sabor de Veneno* and *Tumulto*, the conclusion is that the parameters related to the form, rhythm, harmony, timbre, textual content and interpretation, are the main elements present in the Arrigo Barnabé's works for the accomplishment of he claims to be "the next step on the MPB's evolutionary line".

Besides, the use of modern compositional techniques, such as the Stravinsky and Bartók's Primitivism and the Schoenberg's Serialism and Twelve-Tone Notes technique, put next to traditional elements of classical writing for popular instruments, as counterpoint, polyphonic structures and textures, as well as an orchestral treatment generate the hybridism that this study sought to highlight.

It is also worth emphasizing that the dynamicity of the text and its narrative aspects loaded with pop culture and the intertextuality with the comics that seeks to create fantastic characters and value the marginal and the realities of the metropolis of São Paulo contribute to reinforce this breach of Brazilian popular music standards and to initiate a broad creative niche, in which the constitution of a specific genre does not belong, but rather the possibility of inventing and reinventing within these two broad and highly interchangeable universes.

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