

ABSTRACT

The Research Communication “Time and Listening in Didactic Pieces for Piano” discusses partial results of the research “Performance Practices in Music for Piano in Latin America”. Cycles of didactic pieces for piano by Paraskevaïdis (1940-2017) Maignascha (1938) and Steiner (1962) are discussed in the light of concepts of Time and Listening. The methodology had the observation of the student supervision process as an axis, conceiving research and training as part of the “same knowledge production process” (BRANDÃO; STRECK, 2006, p.266) The contribution of the addressed repertoire is concluded to enhance listening, sound imagination and the perception of time, in addition to enabling the approach to new languages. It also promotes greater aesthetic openness.

AUTHORS

Joana Holanda (UFRN) has a music bachelor’s degree (Unicamp-1997), a Master in Arts degree (University of Iowa-2000) and PhD in Music (UFRGS-2006) with an internship at City University, London. Holanda was a professor at the Federal University of Pelotas from 2006 to 2018 where she coordinated several research and extension projects. She was part of the organizing committee for the following events: Festival Contemporâneo RS (2009), 1st Latin American Music Festival in Pelotas (2012), the Performa International Congress (2013) and the 1st ENCOMUN-Contemporary Music Meeting in Natal (2019). As a pianist and chamber musician, she has premiered several works for solo piano and ensembles. In 2013, she released the CD Piano Presente on the SESC SP label, dedicated to the music of today’s Brazilian composers. Her artistic and research output has been presented in festivals, symposia and international congresses. She is currently part of the faculty of UFRN and collaborates with the institution's PPGMus.

Irene Porzio Zavala (Universidad de la Republica) has a Bachelor degree in piano from the Federal University of Minas Gerais and a Master in Performance Practice from UFRGS. She was a professor at the Federal University of Latin American Integration until 2015, when she started working at UDELAR, in Uruguay. Since 2010 she develops different research and performance projects with an emphasis on contemporary Latin American music. Since 2018 she has been studying music and gender, also working together with the researcher from Minas Gerais Luiza Anastácio, her partner in the Duo Sincronias. She has performed in concert halls in Uruguay, Brazil, Argentina and Germany. She has presented communications and recitals at Anppom congresses in São Paulo and Uberlândia, at Encuentro UNLa Contemporánea at Universidad de Lanús, Argentina, at FLADEM in Costa Rica and at “International Society for the Gesture Studies”, in Lund, Sweden. In 2016 she won a grant from the Goethe Institute to participate in the Contemporary Music Festival in Darmstadt.

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