

A Guide to Portuguese Repertoire for Solo Piano with Extended Techniques.

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In the twentieth century the instrument piano was one of the main sources for timbre, rhythm and dynamics experiments that can be exemplified in works by Henry Cowell, John Cage, George Crumb, Karlheinz Stockhausen, among others. However, professional pianists often play the canonic repertoire, that means, most of XVIII and XIX century music.

Some of the reasons for the lack of interaction with the contemporary repertoire during the pianist's educational process are the lack of knowledge of the compositions themselves due to the lack of access to the scores and the inability to reproduce different pianistic techniques specific to this type of repertoire. Both Brazil (Ferreira, 1996 e Oliveira, 2014) and Portugal (Lima, 2014 e Moreira, 2015) face an even greater problem regarding the repertoire of recitals, concerts and curricula from / to piano: the scarcity of national repertoire in the programs and, more specifically, the privation of national repertoire from 21st century.

The purpose of this research proposal was to map the state of the art in which the pianistic experiments in the Portuguese-Brazilian in the last 30 years (1988-2018) and to instigate a comparative debate pointing out approximations and dissimilarities regarding the practice of unconventional techniques in the use of the piano. The criteria for selecting the pieces to be investigated was: 1) to be for piano solo 2) to contain some kind of extended piano techniques or have some kind of pianistic "impropriety"; 3) to be the work by a Brazilian or Portuguese compose. The parameter for classification of extended pianistic techniques was those classified in the studies of Luk Vaes (2009).

The methodology of the present research had two distinct phases: an *in loco* survey in Portugal (2019-2020) for a repertoire composed by Portuguese composers (Azevedo, 1998; Fernandes, 2015; Harper, 2013; Moreira, 2015) and the return to Brazil to continue the survey of the repertoire composed by Brazilian composers. For the *V International Contemporary Piano Meeting* (Nov/2020) the results of one-year research in Portugal will be presented such as the number of Portuguese piano composers and works that employed extended technique, works for pre-recorded electronic and piano (one player), information about most used techniques and didactic pieces.

Gisele Pires Mota

Gisele Pires Mota holds a Doctor degree in Piano Performance and Master's degree in Musical Performance from the Federal University of Goiás under the guidance of :Lucia Barrenechea. She was a teacher of piano, chamber music and co-corrector of the Brasilia School of Music for 15 years and in 2016 conquered the position of Piano Professor at the University of Brasilia, position she currently occupies.

Mrs. Mota participated in courses and master classes with Margot Garret, Warren Jones, Simone Dinnerstein, Moura Castro, Sergei Dukachev among others. He performed with instrumentalists and singers from Italy, Romania, Costa Rica, Russia, Korea, Japan, the United States as well as nationally renowned musicians. Having as one of her main features the versatility, as well as

acting as soloist and chamber musician, Gisele Pires Mota has performed as co-repetituer in many operas and theatre plays.

In 2014 she released the CD "Luz e Névoa – Canções de Câmara de Alberto Nepomuceno" with tenor André Vidal being the first record with only songs in Portuguese by the composer. She is part of the CNPQ Research Group "APHECAB" which investigates the Hermelindo Castello Branco's collection the Art song repertoire produced by Brazilian composers.

As a researcher, she has developed studies and published articles on the interrelationship of poetry and music, analysis and musical performance, and the pianist's job market. Her research related to piano in Brazilian concert music also includes chamber music and Brazilian Art song. She is coordinator of the "Laboratório de Pesquisas Pianísticas" (LPP) at the Music Department-UNB focusing on Brazilian repertoire for solo piano and Brazilian piano women composers. In August 2019, she began her postdoctoral research on 21st century compositions for solo piano at CESEM - Universidade Nova de Lisboa, Portugal and in 2020 she performed in an European Tour Piano Recitals.