© EUROPEAN REVIEW OF ARTISTIC STUDIES, 2025, vol. 16, n. 3, pp. 32-52 ISSN 1647-3558
https://doi.org/10.37334/eras.v16i3.329

BEYOND WORDS AND SOUNDS: MEANING-MAKING THROUGH MUSICAL ANALYSIS[1]

Além das palavras e sons: a construção de sentidos por meio da análise musical

JUNIOR, Adrianao de Sousa Lima[2]; & SILVA, Vladimir A. P. Silva[3]

Resumo

Este artigo propõe uma reflexão sobre os múltiplos caminhos de construção de sentidos por meio da análise musical, ultrapassando perspectivas meramente estruturais para abarcar dimensões intertextuais, performáticas e poético-musicais. Parte-se da compreensão de que a música não é apenas um objeto formal, mas um campo de significados em constante negociação entre texto, contexto e prática interpretativa. Nesse processo, a noção de cronotopo, formulada por Bakhtin, revela-se central, pois permite compreender como categorias de tempo e espaço se materializam nas obras musicais e orientam sua recepção estética. Ao aproximar ferramentas da teoria musical, dos estudos literários e da análise do discurso, argumenta-se que a música se constrói em diálogo tanto com sua materialidade sonora quanto com as palavras, metáforas e narrativas que a acompanham. Assim, a análise musical é entendida como mediação entre obra, intérprete e ouvinte, buscando compreender a música como experiência viva de sentido.

Abstract

This article proposes a reflection on the multiple pathways of meaning-making through musical analysis, moving beyond merely structural perspectives to encompass intertextual, performative, and poetic-musical dimensions. Music is conceived not merely as a formal object but as a dynamic field of signification, continuously negotiated through the interplay of text, context, and interpretive practice. Central to this discussion is Bakhtin's notion of the chronotope, which provides a critical lens for understanding how categories of time and space are inscribed within musical works and condition their aesthetic reception. By integrating methodologies from music theory, literary studies, and discourse analysis, the article argues that musical meaning emerges both from its sonic materiality and from the narratives, metaphors, and cultural frameworks that mediate its interpretation. In this sense, musical analysis is redefined as a mediating practice between work, performer, and listener, foregrounding music not as a static structure but as a lived, dialogical experience of meaning.

Palavras-chave: *Análise Musical; Estudos da Performance; Cronotopo; Intertextualidade; Significação Musical.*

Key-words: *Musical Analysis; Performance Studies; Chronotope; Intertextuality; Musical Meaning*.

Submission date: june 2025 | **Publication date:** September 2025.

[1] Standardized article, formatted and translated by the team of volunteers at MUNDIS – Civic Association for Training and Culture. Translation: Carminda de Carvalho.

[2] ADRIANAO DE SOUSA LIMA JUNIOR - Universidade Federal do Rio Grande do Norte, BRASIL, Email: adrianodeso@gmail.com

[3] VLADIMIR ALEXANDRO PEREIRA SILVA VLADIMIR SILVA - Universidade Federal de Campina Grande, BRASIL, Email: silvladimir@gmail.com

"*O místico crê num Deus desconhecido.*

O pensador e o cientista creem numa ordem desconhecida. É difícil dizer qual deles sobrepuja o outro em sua devoção não racional."
L. L. Whyte

INTRODUCTION

Musical analysis is a central field in Musicology, as it allows us to understand music not only as a set of notes and formal structures, but as a cultural and expressive phenomenon, embedded in specific historical, social, and performative contexts. Traditionally associated with the interpretation of the internal structures of works, analysis has expanded to consider semantic, intertextual, and poetic-musical dimensions, recognizing that music dialogues with other forms of expression and with multiple layers of meaning.

In this sense, the present study, part of a broader research project dedicated to the work of composer José Alberto Kaplan, proposes to investigate how the construction of meaning in music occurs through relationships between text, context, and performance, articulating perspectives from New Musicology, melopoetics, and discourse analysis. The work is organized into two parts. In the first section, we review the concept of musical analysis, while in the second we discuss intertextuality in the analytical and creative process, taking as a reference the ideas of several theorists, including José Alberto Kaplan.

LIMITS AND POSSIBILITIES OF MUSICAL ANALYSIS

Analysis, according to the Grove dictionary entry, is the part of the study of music that begins with the musical composition itself, as opposed to external factors (Bent, 2001). In formal terms, musical analysis involves the interpretation of the structures present in music, accompanied by their decomposition into simpler constituent elements, along with the investigation of the relevant functions of these components. In this process, musical structure can refer to a specific part of a work, to the work as a whole, to a musical group, or even to a repertoire of works within a written or oral tradition, its function being to offer a guideline for interpretation (Cone, 1960 apud Nogueira, 1992).

The relationship between the structures and elements proposed by the analysis and the experiential, generative, and documentary perspectives on music has circumscribed the analysis in different ways from time to time and from place to place, and has given rise to debate, which makes the field of musical analysis a fertile and fruitful place for musicological and interpretative research, marking its importance for musicians, teachers, and music theorists. Regarding this function, Bent (2001) considers:

> Analysis can serve as a tool for teaching, although in that case it may instruct the performer or listener at least as frequently as the composer; but it can equally be a private activity – a discovery procedure. Musical analysis is no more implicitly part of pedagogical theory than chemical analysis; nor is it implicitly part of the acquisition of compositional techniques. On the contrary, the statements of theorists of compositional technique can constitute primary material for the analyst's investigations, providing criteria against which relevant music can be examined (Bent, 2001, p. 2, our translation).

Analysis, therefore, allows practitioners to understand the details of a musical whole. Its rewards, as well as those of musical performance, arise from practical experience. Although it makes considerations about knowledge – the distinctions between analysis and theory being relevant here – analysis is not limited to producing an isolated set of verbally expressed results. The goal is not to make the analytical process mysterious, nor to attribute a transcendent status to it, but rather to remind us of the often-forgotten fact that there are different forms of musical knowledge, constructed in complex and diverse ways (Agawu, 1996).

Historically, analysis, as an activity in its own right, only became established at the end of the 19th century, and its emergence as an approach and method dates back to the 1750s. However, it existed as an academic tool, albeit an auxiliary one, since the Middle Ages. In a sense, the classification work carried out by the clergy in compiling the tonaries was analytical, since it involved determining the mode of each antiphon in a chant repertoire and then subclassifying the modal groups according to their variable endings. Thus,

> Theorists such as William of Hirsau, Hermannus Contractus, and Johannes Cotto, in the 11th century, cited antiphons with brief modal discussions, as did later theorists, including Marchetto da Padova and Gaffurius. Their discussions were essentially analyses in service of performance (Bent, 2001, p. 10, our translation).

The forerunners of analytical music theory did not opt for a critical or even evaluative approach to the works analyzed, but rather sought a descriptive treatment that would point to an understanding of the constituent structures of the pieces under study, because analysis is...

> The part of music study that takes the music itself as its starting point, rather than other external factors. More formally, it can be said that analysis includes the interpretation of structures in music, along with the resolutions of its simplest constituent elements and the investigation of the structural relevance of these elements. In this process, musical structure can extend to parts of a piece, to the whole piece, to a set of pieces, and even to an artistic work as a whole, in oral or written tradition (Stanley, 2001, p. 20, our translation).

Nogueira (1992), in turn, draws attention to the connection between analysis and compositional theory, stating that Bent observes that

> Both disciplines share a common interest: the laws of musical composition. However, while analysis is concerned with reduction and explanation, compositional theory is concerned with the generation of music. Analysis can be an instrument of compositional pedagogy, in terms of acquiring compositional techniques; compositional theory, in turn, can offer itself as primary material for analytical investigations, providing criteria for examining musical works (Nogueira, 1992, p. 13, our translation).

Today, beyond that horizon, we understand that analysis can be a perspective study of musical structure, of the lexicon, so to speak, but also of understanding the lines that exist between and beyond the notes, that is, of the semantic aspects, the meanings, the polysemy, and the discourses that the musical text encompasses. Therefore, the analysis that interests us departs from the structuralist scope, which focuses exclusively on structural, formal, or organizational aspects of a given work. The analysis we consider relevant starts from the formal skeleton to, in Nattiez's words, understand its poietic (in the Greek sense of the word poiesis, that is, as production, creation) and esthetic (in the sense of the Greek word aisthesis, that is, perception, sensation) levels.

This stance is supported by New Musicology, which seeks to look at the work beyond purely structural factors, as Agawu (1996) states that

> Note-by-note analysis has not yet played a central role in the new musicology. Avoiding analysis or close reading of scores may be a way of escaping the dilemmas associated with analysis as a modernist pursuit. But my interest here is not in publications that deliberately avoid analysis, but in those that use analysis, even tangentially, to reinforce their claims (Agawu, 1996, p. 302, our translation).

Therefore, an analysis of a performance must engage with the reality surrounding that particular work and its context, thus perceiving its connection to time, place, and the interpretative influences that these contacts will result in. The work is a living organism and, as such, can be revealed through details that go beyond the reading of chords, notes, and rhythms.

When we consider this perspective, we build bridges with various other areas, interrelating music theory with interpretation, compositional processes, and aesthetics, as well as with sectors not directly linked to music. Analysis is, therefore, an important tool on the path towards artistic enjoyment. Through it, according to Taffarello (2004), performers discover how much they need to deepen their knowledge to arrive at a conception of interpretation, since the raison d'être of analysis is "the process of discovery" (Bent, 1987 apud Taffarello, 2004, p. 13, our translation).

Musical analysis can be considered the map through which instrumentalists, singers, conductors, or music lovers uncover the elements of a work, understand the text, and the composer's intention. Although this activity cannot be defined as an absolute and unquestionable reading, it is possible to affirm that it is a rich approach, especially when applied systematically, with a view to constructing consistent interpretations and shaping musicological knowledge.

One of the interesting paths in interpreting a work or cycle is to understand how the composer conceived and projected the creation of the work in their mind. In this sense, José Alberto Kaplan's perspective on analysis is relevant, since it can help us understand how he perceived musical language, including his own. For him,

> Musical analysis is very important for a musician's training. What is analyzing something? It's about taking it apart. Taking apart a clock and seeing all the loose parts that make it up won't show me how that clock works. The same is true with musical analysis. You can take apart a piece of music. But what went through a particular composer's mind to make that piece work that way is something sometimes even the composer himself doesn't know. If you ask me about the Trumpet Sonata: "What was I thinking here? Why did I do this?" I don't remember. I could then do an analysis like this: "Here is the first theme, here is the second..." You can discover a relationship between the themes that I've never seen in my life, nor noticed. Analysis is fantastic, therefore, for showing the analyst's imagination, because what goes on in the composer's head is something very random. Composing is choosing. Each measure you make is a choice. Why did I make one choice and not another? At the moment I write, I think. Two weeks later, two months later, or a year later, I don't remember anymore. It's a matter of the moment. When I'm going to write, I first think about what

> the formation will be. [...] So, I think musical analysis is very important to demonstrate how the clock is made and what parts compose it (Kaplan, 2004 apud Taffarello, 2004, p. 33).

We agree with J. A. Kaplan when he says that a coherent understanding of a work involves analysis, grasping the parts of the clock. It revolves around understanding the function of each gear, and it is up to us, the reader-interpreters, to decipher them. Although the fruits of the analysis can be directly observed by the listener, they point to our consciousness, becoming the basis of our praxis, even though, at certain times, when possible, it is important to know the composer's thought for the interpretation of the work. In this way, the musician needs to know what he reads, valuing "the study of these theoretical disciplines. The student must be prepared to read music and not just notes" (Kaplan, 2004 apud Taffarello, 2004, p. 34).

Nogueira (1992) expands on the discussion, commenting that

> The definition of the analytical point of view situates the observer before the object, determining how it will be approached analytically. Depending on the analytical situation, a certain number of parameters and characteristics are filtered from the substance of the musical object. The analysis, therefore, is never exhaustive. The diversity of analytical styles, particularly noticeable in the case of divergent analyses of the same piece, results both from the adoption of distinct points of view and from the symbolic nature of the artistic phenomenon. The musical work, "an unconsummated symbol" (Langer; cited in Nattiez 1990: 108), encompasses a plurality of meanings, thus giving rise to several distinct analytical interpretations (Nogueira, 1992, p. 7. Emphasis added).

To bring a work to life, therefore, it is necessary to engage with various fields. As interpreters, the broader our theoretical and cultural framework, the more profound our readings of the works we interpret will be. It is for this reason that a musician's interpretive tools need to be broad, technical, and consistent with the repertoire they intend to study, in order to construct a historically consolidated interpretation.

In the field of choral activity, for example, the conductor is responsible for several choices for the group. Awareness of these choices and the directions to be taken are directly linked to the interpretive construction that the conductor needs to have, since "musical interpretation happens through a 'reflective and considered' posture, in which the interpreter uses a kind of applied musicology" (Teixeira, 2017, p. 14). Because art is a product and reflection of its time, it is a photograph whose temporal location is linked to its semantic charge. Regarding this characteristic,

> Every work of art, to a certain extent, reflects or refracts the ideas of the place, society, and moment in which it is situated, because, as Pareyson (2001) defines it, art is a child of its era and contains the questions experienced in its context: "on the one hand, to be understood, it requires being placed in its time and interpreted in the light of the spirit of the age; on the other hand, it contributes to making its era known" (Pareyson, 2001 apud Silva, Lima Jr. and Teixeira, 2018, p. 1).

Thus, interpretations of a musical work are superficial if the analyst disregards the historical and musical reality of the work in question, since the composer is confined to a temporal perspective, extramusical motives, and personal truths and motivations that, to a greater or lesser degree, consciously or unconsciously, influence them and manifest themselves in the text. The more we know about the historical context surrounding the creation of a particular work, the deeper and more complete the interpretation of this text can be.

Thus, interpretations of a musical work are superficial if the analyst disagrees with the historical and musical reality of the work in question, since the composer is confined to a temporal perspective, extramusical motives, and personal truths and motivations that, to a greater or lesser degree, consciously or unconsciously, influence and manifest them in the text. The more we know about the historical context surrounding the creation of a particular work, the deeper and more complete the interpretation of this text can be.

In addition to this immersion process that the interpreter needs to undergo, Lima (2015) also considers that interpretation acts simultaneously at a point of union between the rational and the intuitive, using tools from both means, so that its result comes from the subjectivity of the interpreter and the objectivity of the musical text. Thus, sometimes intuition will work correlated to research, the scientific method, and theoretical criticism.

In this sense, the interpretation of a musical work is, therefore, only the tip of the iceberg, the culmination of the entire process of analysis, strategy building, and rehearsals. In general, preparation for the act of musical interpretation is a process, a permanent anticipation, an uninterrupted movement of ársis, which only materializes in the public presentation, the tésis. The process, here in the sense of knowledge construction, is as important as the product, the point of arrival, the result that will be perceived in the concert, as a consequence of this journey that involves research, maturation, creativity and objectivity.

As already mentioned, a work can be approached from different perspectives and tools, depending on the material focused on. Fundamentally, the analyst can start from historical considerations and then investigate "text, harmony, rhythm, texture, form, musical symbolism and rhetoric, as well as interpretative and pedagogical issues related to the performance of the work." (Silva, 2005, p. 28). It is important not to lose sight of the fact that “musical performance directly contemplates the problematization of the interpretative decisions to be made, since such decisions are inseparable from the realization of the work, whether with more or less reflective depth on the part of the performer” (Teixeira, 2018, p. 1).

Another perspective that broadens our discussion is to conceive of the performer as a narrator. According to Rink, this approach points to a different action from that which considers the performer as a co-author, since, for him, it is the instrumentalist, singer, and conductor who determines the essential “narrative” content of the music, following the “plot,” the indications of the score (Rink, 1999, p. 217). This style of narration, a specific legacy of 19th-century performance practice, implies the creation of a guiding thread, a master line that connects the different parts of a work during its performance, and is therefore essential for its understanding. This enhances the temporal aspects of the music, associated with a hierarchy of gestures on different scales, because, for Rink,

> While playing, the performer engages in a continuous dialogue between the overarching architecture and the “here and now,” between some kind of impulse directed toward a goal at the highest hierarchical level (the piece “in a nutshell”) and subsidiary movements that extend down to the level of the pulse or its subdivisions, with different parts of the hierarchy activated at different points in the performance (Rink, 1999, p. 218, our translation).

Thus, by interpreting the score, identifying its syntactic elements and then creating a temporal context for its expression, the performer assumes the role of narrator, establishing a guiding thread to connect the poetic aspect to the structural one, retelling the drama contained within the notes.

In the post-structuralist era, the performer, by using different analytical tools to reveal the musical structure, broadens our understanding of what performance can involve, reminding us that not all critical interpretations elucidate music as sound. Only the performer has control over the sonic aspect of music, since critical, historical, or analytical judgments may have little or no relation to the musical process (Rink, 1999, p.

238, our translation). This serves to highlight how much performance can express musical meaning, incorporating a narrative. It is, so to speak, the understanding of the musical fact, within a time and place relationship, that determines our action as performers; that is, our position before a musical text will always be dialogical. For the conductor, more specifically, this pillar of the epistemology of performance consists of anticipating problems and seeking to solve them, so that, through rehearsals, the work of art comes to life.

The study of the similarities between forms of human expression, in this sense, has been a fertile field for research, "fascinating theorists of the aesthetic phenomenon" throughout the centuries (Oliveira, 2002, p. 9). With the intention of correlating the arts within a perspective of affinities, there has been a search for understanding expressive systems supported by the prism of semiotic, poetic and/or structural correlation. In the field of Comparative Literature, for example, there is encouragement for readings from a literary perspective based on an interdisciplinary approach, since it is noticeable that "works, even those from different sign systems, when read in parallel, illuminate and enrich each other mutually" (Oliveira, 2002, p. 10).

In this way, going beyond the reality of intuitive approximations, comparatists seek to organize a theoretical foundation that supports possible intersemiotic readings. For many of these theorists, the fundamental unity of the arts points to the historical tradition of a global, unified art encompassing all forms of expression, which, subsequently, became fragmented into the different artistic forms that we know and have access to today. Other theorists focus on emphasizing structural equivalences, pointing to a common cultural space among the works, which, within their due proportions, retain their similarities.

These approaches, each from their respective realities, aim to observe the work of art from different angles, providing distinct analytical perspectives on the objects of study and/or diverse viewpoints on an analyzed object, confirming the multifaceted reality and possibilities of musical-textual analysis, which, for example, construct the field of action of melopoetics within analytical studies. In this regard, Kramer (1989) states that

> The melopoetic methods we have outlined are particularly useful because they evolve from an initial separation of semantics and structure, continually provoking acts of interpretation. And the structures can also act as "exchange stations" so that the meanings attributed to a text can be experienced in relation to a composition and vice versa. From a melopoetic point of view, the distinction between hermeneutics and analysis is a practical convenience, which can be discreetly discarded in the middle of the critical process (Kramer, 1989, p. 165, our translation).

The search for homologies between the musical and literary fields has proven more productive when, according to Oliveira (2002, p. 13), structural equivalences between the surrounding sociocultural realities are revealed. Although the possibilities and advantages of such interdisciplinary research do not eliminate the difficulties inherent in any analytical approach, the intention to generate cohesive bridges can establish coherent readings of both sources and construct a dialectic that addresses the correlated parts in an equitable manner.

The study relationships between the musical and linguistic areas unequivocally touch upon the borderland, the "daughters of sound and virtual time" (Oliveira, 2002, p. 51), placing them in theoretical and critical exchange. Indeed, "the proximity between poetry and music, as languages of sonic foundation and temporal articulation, provides equivalences of the verbal dimensions of the poetic text [...] with the acoustic parameters of pitch, duration, intensity" (Cerqueira, 1993, pp. 108-109), among others. Thus, it is possible to affirm that the correlation that permeates the field of similarities can be anchored on the semantics of a text, that is, on its interpretative possibilities. Therefore, for a musical analysis that correlates with the text, it is necessary to "adopt a convergent method, a form of reading consistent with the objective structure of the text in question, without the need, a priori, for any premature deviation from its genre and style" (Cerqueira, 1993, p. 109).

The dialogue with the universe of lyrics points to the fruits of this symbiosis. Some examples of these connections are found at different times, such as in the works of Baroque composers, whose vocal works maintain a close relationship with the text, with the intention of expressing literal or metaphorical meanings of literary and/or poetic writings.

The poetic-musical and intertextual relationship has always been present in vocal works produced throughout the centuries, including in the music of our time. This relationship of approximation or distance has been and continues to be defined by political, social and/or cultural issues of the composers, as well as by the intrinsic elements of the poetic-musical text and the multiple meanings it evokes. Therefore, to better understand how a composer works with intertextuality, it is important to discuss them, because, as already mentioned, the construction of an analysis-interpretation of a piece involves understanding its language, the inferences it makes with other works, and the relationships it establishes.

Intertextuality in the Creative and Analytical Process

To understand the concept of intertextuality, we must initially consider the concepts of dialogism and polyphony, both integral to Discourse Analysis, since "every utterance is constituted from another utterance, it is a reply to another utterance. Therefore, at least two voices are always heard in it. Even if they do not manifest themselves in the flow of discourse, they are present there" (Fiorin, 2006, p. 23). For this reason, the utterance is always heterogeneous, combining the most different voices and discourses possible, because

> What is constitutive of the statement is that it does not exist outside of dialogical relations. It always contains echoes and memories of other statements, with which it draws, which it refutes, confirms, completes, presupposes, and so on. A statement always occupies a position in a sphere of communication about a given problem (Fiorin, 2006, p. 21, our translation).

The circulation of different statements in a given society is the result of the confluence between past and present, provoking conflict between what has been transmitted by tradition and inherited by contemporaneity and the discourses that address the goals and utopias of the present. In this scenario, forces converge towards a centralization of discourses on the multiplicity of reality, while others act to undermine this centralizing tendency, especially through mockery and laughter.In this sense, in the everyday context, the understanding of a statement is always accompanied by a responsive attitude, which presupposes the existence of the other. Therefore, it is active, dialogical, polyphonic, because:

> This indicates the presence of multiple new viewpoints from autonomous voices, which are not subject to a single center. The voices are equipollent, that is, they coexist, interacting on an equal footing. None of them is subject to a single center that has the final say on the facts. On the contrary, the characters are ideas, and unfinished ideas at that, and therefore, unfinished personalities. All consciousnesses are autonomous and equally significant (Fiorin, 2006, p. 66, our translation).

Intertextuality, a term originating from literary criticism and referring to "possible relationships of similarity between diverse texts, from borrowing to the sharing of styles" (Teixeira, 2020, p. 184), is an unequivocal expression of the polyphonic gesture. Regarding the origins of the theory of intertextuality, Dias (2013) comments that...

> The theory of intertextuality comes from linguistics, particularly from the work of Mikhail Bakhtin in the early 20th century, and is used as a means of studying and recognizing dialogues and exchanges between authors and works. However, the term intertextuality was only used by Julia Kristeva in the 1960s (SAMOYAULT, 2008:15). The concept of intertextuality is closely linked to the dialogism proposed by Bakhtin (KRISTEVA, 2005:71), and even to the concept of anthropophagy, by Mário de Andrade (sic) (ZANI, 2003:123), since any discourse refers to or appropriates another to construct its meaning. According to Bakhtin (1986:162), a text does not exist nor can it be evaluated or understood in isolation. Koch (2007:17), in turn, observes that "intertextuality occurs when, in a text, another text (intertext) previously produced is inserted, which is part of the social memory of a collectivity or the discursive memory of the interlocutors" (Dias, 2013, p. 2).

Specifically in the musical field, especially from the second quarter of the 20th century onwards, there has been a desire to transpose the reality of this theory to the context of stylistic quotations or allusions within a musical work (Burkholder, 2001 apud Teixeira, 2020, p. 201). Authors who have dedicated themselves to the question of musical intertextuality usually indicate some classification categories for the different levels of similarity between diverse musical works or styles. However, there is no uniformity regarding the nomenclature used, and one is often restricted to a replication of terms originating from literary theory, but without the necessary adaptation to the specific field of musical analysis. From an intertextual perspective, the structure of a musical work arises from the dialogue between what the composer establishes as a model, including melodic, harmonic, rhythmic, motivic, timbral, and textural materials, and what he inserts on his own, since the creative process is "associated with historical study – to create, one necessarily studies the work of ancestors – inevitably the composer introduces musical elements from precursors into his creations" (Barbosa; Barrenechea, 2003, p. 39).

In this direction, it is known that the intertextual gesture does not generate entirely new products, since every text is constituted by a series of experiences, knowledge, and ideas coming from many voices and contexts. It is true that pre-compositional choices can be altered throughout the creative process, considering the technical impasses that may arise, although it is known that it is in the planning where, in fact, the work is conceived. This reality, in the context of vocal music, becomes even more evident when one considers the relationship with the various texts that construct the narrative web of a given work.

Often, the term intertextuality is used as a synonym for referentiality. In this regard, Gauldin (1999) clarifies that

> The use of referential association originating from extra- or intra-musical sources is a recurring theme in the history of Western music. The way it occurs in individual pieces is varied and ingenious. In some cases, these references are relatively conspicuous and obvious, while in other cases they are artistically disguised within the musical fabric, revealing their presence only through analytical scrutiny (Gauldin, 1999, p. 32, our translation).

Referentiality becomes one of the tools of intertextuality, which, when applied to the composition of a work, can be included at various points, thus ensuring that "intertextual references in a composition can occur at various levels: in the melodic structure of the work; in its texture; in its formal arrangement; in the timbral organization; in the rhythmic arrangement; at several of the levels indicated, simultaneously" (Kaplan, 2006, p. 19).

Thus, it can be inferred that there are various degrees and types of intertextuality. It is important to add that the intertextual resource points not only to compositional possibilities, but also to analytical ones. On this aspect, Kaplan (2006) comments that

> Outside of intertextuality, a musical work is simply incomprehensible. We can only grasp its meanings and structure if we relate it to its archetypes. These are nothing more than abstractions of long series of previous texts of which they constitute, so to speak, the constant. In the face of these archetypes, every work always enters into a relationship of imitation, transformation, or transgression. Even when, apparently, it presents no common trait with known genres, far from denying its permeability to the cultural context in which it arises, it reveals it precisely through this negation. As already stated, outside of a system, any and all works are impossible to understand. What characterizes any and all intertextual work, the very essence of intertextuality, so to speak, is the action of assimilation and transformation that it performs. The intertextual “gaze” is a critical and, at the same time, repetitive vision (Kaplan, 2006, p. 19, our translation).

a system that can bring parameters to the analysis, the entire work is left loose and without the possibility of consistent interpretation. Its semantics are compromised and, ultimately, its function as an artistic expression, since "intertextuality designates not a confused and mysterious sum of influences, but the work of assimilation and transformation, or rather, remodeling, of one or more texts operated by a centralizing text that holds the command of meaning" (Kaplan, 2006, p. 19).

On the other hand, there is also a dialogue that the musical work can establish not necessarily with another musical work, and yet still contain intertextual traces. The use of a written text, within the vocal reality, can be presented as one of the ways of exercising the linguistic resource by the composer-artist. The levels of depth of the discourses can be constructed through the bridges between the meanings of the texts and this can be the narrative line of a given work, thus tracing paths of approximation or distancing from the works that were starting points.

Fiorin (2006) states that

> Any object, whether from the inner or outer world, is always permeated by general ideas, points of view, and the judgments of others; it presents itself to us discredited, contested, evaluated, exalted, categorized, illuminated by the discourse of others. There is no object that does not appear surrounded, enveloped, and imbued with discourses. Therefore, every discourse that speaks of any object is not directed towards reality itself, but towards the discourses that surround it. Consequently, every word dialogues with other words, is constituted from other words, and is surrounded by other words (Fiorin, 2006, p. 19).

In this way, the object is never isolated on a specific plane that cannot be compared to another element or even used as a basis for critical considerations about its nature. The way in which this object is approached, evaluated, and observed already contains, within itself, elements of this interpretation, so that

> There is no neutrality in the game of voices. On the contrary, it has a political dimension, since voices do not circulate outside the exercise of power: one cannot say what one wants, when one wants, or how one wants. It is not just about the actions of the traditional field of politics, that is, the sphere of the State; all power relations are at stake, from those of everyday life to those of the exercise of State power. We cannot address an authority, an older person, or someone we do not know with certain formulas used in private. Certain subjects are taboo: some are admitted in great intimacy; others are not tolerated under any circumstances, and are even included in the Penal Code (Fiorin, 2009, p. 153).

Therefore, the way an author writes, tells, or retells a narrative, as well as the way they engage with another text, reflects a certain degree of acceptance/rejection in relation to that primary source. This approximation/distancing is accentuated when there is carnivalization, satire, or parody. In the case of José Alberto Kaplan, we observe that these resources are present in his vocal and instrumental works, as we can see, for example, in the titles of some pieces.

As we have observed, the composer often uses double entendres to provoke laughter. This wit and biting humor, which prompts reflection in the reader-interpreter-listener, is inspired by the work of Bertolt Brecht (1898-1956), who, in addition to being one of the foundational writers of the 20th century, also...

> It triggered a revolution in dramaturgy when, altering the function and social meaning of theater, he used it as a weapon of awareness-raising, without, however, causing it to lose its specific quality of entertainment, which should provide moments of mediation and critique. His ethics and aesthetics became paradigms of my work [his, Kaplan's, emphasis added] as a composer in the ten years that followed (Kaplan, 1999, p. 176).

In this sense, the inclusion of comedic elements may have been conceived as a provocative element, a call for reflection so that his art-music would not be merely entertainment-fun, but also a product engaged with broader issues, as Bakhtin (1988) observes,

> An object cannot be comical in a distant image; it is essential to bring it closer for it to become comical; all comic elements are close; all comic works operate in the zone of maximum proximity. Laughter has the extraordinary power to bring the object closer, it places it in the zone of direct contact, where it can be touched without ceremony from all sides, turned inside out, examined from top to bottom, its outer covering broken, its entrails penetrated, its entrails questioned, its extent stretched, its dismembered, its unmasked, its stripped bare, its examination and experimentation at will. Laughter destroys fear and veneration towards the object and the world, places it in familiar contact and, with this, prepares it for an absolutely free investigation (Bakhtin, 1988, pp. 413-414).

Laughter, therefore, is associated with the idea of carnivalization, which, for Bakhtin, refers to a type of cultural expression that shares characteristics with carnival, a festive and popular event marked by the inversion of social norms, irreverence, freedom, and parody. In literary carnivalization, we find elements such as the fusion of different languages, the breaking of hierarchies, the exaltation of the body and the grotesque, the

multiplicity of voices and perspectives, as well as a spirit of freedom and renewal, because the process of carnivalization...

> It deals with the present and not the mythical past; it does not rely on tradition, but criticizes it and opts for experience and free invention; it constructs an intentional plurality of styles and voices (mixing the sublime and the vulgar; using intermediate genres, such as letters, found manuscripts, parodies of elevated genres, caricatured quotations, etc.). In it, the word does not represent; it is represented and, therefore, is always bivocal. Dialects, jargons, voices, styles are blended (Fiorin, 2006, p. 75, our translation).

In the literary context, carnivalization manifests itself through grotesque characters, absurd situations, colloquial language, and an irreverent approach to established social and cultural norms. In other words, "it has a regenerative force, as it allows us to glimpse that another world is possible, a universe where abundance, freedom, and equality reign. It is the sphere of utopian freedom, in which an alternative worldview is shown" (Fiorin, 2006, p. 77). This technique then allows for the establishment, in the inventive process, of a subversion of traditional structures and a celebration of the diversity and creative energy present in popular traditions.

In general terms, therefore, there is no carnivalization without satire, a resource that enhances humor, irony, sarcasm, or mockery to criticize or ridicule vices, foolish behaviors, social and/or political institutions. The explicit laughter provoked by satire is the revelation of the critical intention underlying the texts and discourses, since carnivalesque thought seeks to "demystify stagnant and finished ideas," questioning what appears "intellectually hermetic and distanced from the popular comic spirit" (Guimarães, 2011, p. 37).

Parody is also commonly used in carnivalization processes, as an imitation technique that highlights particularities of the object, work, or author that serves as a model. Unlike literal copying, parody involves a creative transformation or subversion of the original material, often for humorous or critical purposes. It is important to emphasize, however, that "although it is true that every carnivalized expression is certainly a parody, not every parody is necessarily a carnivalized expression" (Guimarães, 2011, p. 52).

Thus, satire and parody should be understood not only as techniques that provoke laughter, but, above all, as tools for building social awareness, since every ironic position is always imbued with multiple meanings. Therefore, laughter is a consequence of understanding the subtexts and the sociopolitical relations that surround it.

Music-textual analysis is, therefore, a relevant parameter for constructing an understanding of a work and, more particularly, of the production of José Alberto Kaplan, as we can observe in several works and, more particularly, in Trilogia, written for mixed choir based on the texts Rei Encantado (1980), by Ferreira Gullar, Salmo 5 (1981), by Ernesto Cardenal, and (Em)cantando salmo (1982), by W. J. Solha.

CONCLUSIONS

The reflection developed throughout this article has broadened the understanding of musical analysis as a field that transcends the limits of formal description, approaching a space of dialogue between text, context, and performance. By considering music as an experience of meaning-making, it was highlighted that its significance is not restricted to sonic materiality, but expands in multiple directions: in the words that accompany it, in the metaphors that explain it, in the discourses that surround it, and in the interpretations that update it in different historical and social moments.

In this process, the category of chronotope, formulated by Bakhtin, proved fundamental, as it made it possible to understand how the articulation between time and space manifests itself in musical works, guiding both their aesthetic reception and the interpretative choices of musicians. This perspective showed that each work, when performed or analyzed, is re-inscribed in new horizons of meaning, establishing relationships between past and present, tradition and innovation, erudite and popular.

Thus, musical analysis, when understood in its broader dimension, becomes an instrument not only of structural deciphering, but also of cultural, historical, and poetic mediation. It connects composer, performer, and audience in a dynamic and continuous process of re-signification, in which the work is constantly recreated, a process in which we become narrators, so that the work comes to life and can be what it was intended to be.

We consider this discussion necessary to ground our studies, especially with regard to the choral music of José Alberto Kaplan, an artist whose work generally reflects his worldview and, more specifically, the reality that surrounded him, since artistic creation is fundamentally dialogical.

Thus, understanding music as a living experience of meaning implies assuming analysis as an interpretative and critical practice, capable of revealing the cultural density that permeates each musical gesture. More than responding to a search for absolute objectivity, the analysis proposed here values the plurality of perspectives and the dialogic nature of art, offering new ways to think about different musical manifestations. In this way, space is opened up for more sensitive, decolonial, and inclusive readings that recognize music as a meeting place between sounds, words, and possible worlds.

REFERENCES

Agawu, K. (1996). Analyzing music under the new musicological regime. *Music Theory Online, 2*(4). https://hugoribeiro.com.br/biblioteca-digital/Agawu-Analysing_music_under_new_musicological_regime.pdf

Bakhtin, M. M. (1988). *Questões de literatura e de estética: A teoria do romance* (A. F. Bernadin, Trad.). Hucitec.

Barbosa, L. de P., & Barrenechea, L. (2003). A intertextualidade musical como fenómeno: Um estudo sobre a influência da música de Chopin nas 12 Valsas de Esquina de Francisco Mignone. *Em Pauta, 16*, 37–72.

Bent, I. (1987). *Analysis*. MacMillan.

Bent, I., & Pople, A. (2001). Analysis. In *Grove music online*. Oxford University Press. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041862

Cerqueira, F. (1993). *Musicalidade e poesia: Anseio e recusa de sentido*. FGM/Quarteto.

Charaudeau, P., & Maingueneau, D. (2012). *Dicionário de análise do discurso*. Contexto.

Dias, J. de A. R., et al. (2013). Planejamento composicional do primeiro movimento de *Primaveras*, para quinteto de metais: Revisitando o Sistema Cosmos. In *Anais do XXIII Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música*. Natal.

Fiorin, J. L. (2006). *Introdução ao pensamento de Bakhtin*. Ática.

Fiorin, J. L. (2009). Língua, discurso e política. *Alea, 11*(1), 148–165.

Gauldin, R. (1999). Reference and association in the *Vier Lieder*, Op. 2, of Alban Berg. *Music Theory Spectrum, 21*(1), 32–42.

Guimarães, A. F. (2011). *Carnavalização no espaço discursivo da música: Do renascimento ao romantismo* (Dissertação de mestrado). Universidade Federal de Minas Gerais.

Kaplan, J. A. (1999). *Caso me esqueça(m): Memórias musicais* (Vol. 1, 1935–1982). Secretaria da Educação e da Cultura.

Kaplan, J. A. (2006). Ars inveniendi. *Revista Claves, 1*, 15–25.

Kramer, L. (1989). Dangerous liaisons: The literary text in musical criticism. *19th-Century Music, 13*(2), 159–167.

Lima, S. A. de. (2015). *Uma metodologia de interpretação musical*. Musa Editora.

Nattiez, J.-J. (2005). A semiologia musical: Além do estruturalismo, depois do pós-modernismo. In *O combate entre Cronos e Orfeu* (pp. 17–66). Via Lettra.

Nogueira, I. (1992). Análise composicional: O que, como e por quê. *ART 20, 1*, 5–14.

Oliveira, S. R. de. (2002). *Literatura e música*. Perspectiva.

Rink, J. (1999). Translating musical meaning: The nineteenth-century performer as narrator. In N. Cook & M. Everist (Eds.), *Rethinking music* (pp. 217–238). Oxford University Press.

Sadie, S. (Ed.). (2001). *The New Grove dictionary of music and musicians* (2ª ed.). Macmillan.

Silva, V. A. P. (2005). *A conductor's analysis of Amaral Vieira's Stabat Mater, Op. 240: An approach between music and rhetoric* (Tese de doutorado). Louisiana State University.

Silva, V. A. P., Lima Jr., J. A. de S., & Teixeira, L. de M. (2018). José Alberto Kaplan e a arte engajada: Uma análise da Cantata pra Alagamar. In *Anais do Congresso da Associação Nacional de Pesquisa em Pós-Graduação em Música*. UFAM.

Taffarello, T. M. (2004). *Mahle e Kaplan: Uma análise de duas peças para trompete na música de câmara* (Dissertação de mestrado). Universidade Estadual de Campinas.

Teixeira, F. R. C. (2017). *O processo interpretativo na regência orquestral: Um estudo a partir da obra Appalachian Spring – Ballet for Martha (suite for 13 instruments) de Aaron Copland* (Dissertação de mestrado). Universidade Federal do Rio Grande do Norte.

Teixeira, P. F. de A. (2018). *Performance da obra coral de Osvaldo Lacerda: Rigor de escrita e o espaço do intérprete* (Tese de doutorado). Universidade de São Paulo. http://www.teses.usp.br/teses/disponiveis/27/27158/tde-18092018-164248/

Teixeira, T. P. (2020). Intertextualidade musical na música religiosa de Alberto Nepomuceno. *Música Theorica*, *5*(1), 196–241.

1.