

## **COURSE 'BRAZILIAN MUSIC AND FILM'**

This course will address the boom in music films that has taken place in Brazil since the so-called 'Brazilian Cinema Revival' of the 1990s. In so doing it will also revisit the crossovers between music and cinema over the last century in Brazil. Students will discover an intermedial history of images and songs through the works of composers and musicians such as Cartola, Tom Jobim, Elis Regina, Chico Buarque de Hollanda and Dominginhos, and filmmakers such as Eduardo Coutinho, Lício Ferreira, Nelson Pereira dos Santos and Marcelo Machado.

Each session will precede a particular screening from the **Contemporary Brazilian Music Film Season** at the Reading Film Theatre, and will combine an introduction to the relevant artist and/or musical genre with a close analysis of key films and songs, followed by general discussion.

The **practical assessment** of the course draws on the documentary *Songs*, by Eduardo Coutinho, and will allow participants to experiment with the relationships between music and image by working on a practical film project related to their favourite songs.

The course is designed for **anyone interested in Brazilian culture and/or in the relationship between music and cinema**. No previous knowledge of the subject or technical training are required.

### **General information**

**Date:** Every Wednesday, from 17<sup>th</sup> January to 21<sup>st</sup> March (10 sessions)

**Time:** 6pm – 7:15pm

**Venue:** G02 Palmer Building, Whiteknights Campus, University of Reading. Reading RG6 2AH

**Fee:** £45 (includes a season ticket and a catalogue)

## Tutor

**Dr. Albert Elduque** is a postdoctoral researcher on the IntermIdia Project at the University of Reading. He obtained his PhD degree from the Universitat Pompeu Fabra (Barcelona) in 2014, with a thesis focused on filmmakers Pier Paolo Pasolini, Marco Ferreri, Glauber Rocha and Nelson Pereira dos Santos among others from a comparative perspective. He is co-editor of the journal *Cinema Comparat/ive Cinema*, published by the Universitat Pompeu Fabra. His current research focuses on contemporary Brazilian films on music including fiction and documentary genres.

This course is an output of the AHRC-FAPESP funded research project **‘Towards an Intermedial History of Brazilian Cinema: Exploring Intermediality as a Historiographic Method’ (IntermIdia)**.



Arts & Humanities  
Research Council

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## **PROGRAMME**

### **1. The songs of the people**

*Wednesday 17 January, 6pm – 7:15pm*

- Introduction to the course: Brazilian music and Brazilian cinema: a long-term relationship
- Filming the songs of the people: the films of Leon Hirszman and Eduardo Coutinho

The session will be followed by the screening of *Work Songs – Sugarcane* (Leon Hirszman, 1976) and *Songs* (Eduardo Coutinho, 2011).

### **2. Filming the samba**

*Wednesday 24 January, 6pm – 7:15pm*

- Introduction to samba: origins, composers and the evolution of the genre to 1970
- Samba on screen: from the *chanchadas* to Cinema Novo

The session will be followed by the screening of *Nelson Cavaquinho* (Leon Hirszman, 1969) and *Cartola – Music for the Eyes* (Lírio Ferreira and Hilton Lacerda, 2007).

### **3. Memories of bossa nova**

*Wednesday 31 January, 6pm – 7:15pm*

- Introduction to bossa nova: origins and major composers
- The use of archival images in music documentaries: different aesthetic strategies

The session will be followed by the screening of *The Music According Antonio Carlos Jobim* (Nelson Pereira dos Santos, 2012).

#### **4. The music biopic**

*Wednesday 7 February, 6pm – 7:15pm*

- Introduction to the music biopic: main topics and narrative strategies
- The rise of the Brazilian music biopic: *Cazuza – Time Doesn't Stop* (Walter Carvalho and Sandra Werneck, 2005) and *Two Sons of Francisco* (Breno Silveira, 2005)

The session will be followed by the screening of *Elis* (Hugo Prata, 2016).

#### **5. Music and visual arts in Tropicália**

*Wednesday 14 February, 6pm – 7:15pm*

- Introduction to Tropicália: origins and major composers
- Intersections of music and visual arts in the 1960s: Caetano Veloso and Rogério Duarte

The session will be followed by the screening of *Tropicália* (Marcelo Machado, 2012).

#### **6. Documentaries about musicians**

*Wednesday 21 February, 6pm – 7:15pm*

- Specificities of documentaries about musicians in relation to music biopics
- Documentaries about musicians in Brazil: the case of *Vinicius* (Miguel Faria Jr., 2005)

The session will be followed by the screening of *Chico – Brazilian Artist* (Miguel Faria Jr., 2015).

## **7. Popular music and the market: a complex relationship**

*Wednesday 28 February, 6pm – 7:15pm*

- Historical overview: the cases of samba, bossa nova and Tropicália
- A classic example: *Rio, Northern Zone* (Nelson Pereira dos Santos, 1957)

The session will be followed by the screening of *Where the Owl Sleeps* (Márcia Derraik and Simpício Neto, 2010) and a Q&A with director Márcia Derraik.

## **8. Screening Brazilian rock**

*Wednesday 7 March, 6pm – 7:15pm*

- Historical overview: origins and key bands
- Aesthetic strategies in rock documentaries: from the recorded concert to the music video

The session will be followed by the screening of *Titãs – Life Even Looks Like a Party* (Oscar Rodrigues Alves and Branco Mello, 2008).

## **9. Our songs**

*Wednesday 14 March, 6pm – 7:15pm*

- Presentation and discussion of practical projects

The session will be followed by the screening of *Elza* (Izabel Jaguaribe and Ernesto Baldan, 2010).

## 10. Making popular music visible (with Sérgio Roizenblit)

*Wednesday 21 March, 6pm – 7:15pm*

- The tradition of the accordion in Brazil: composers and styles
- The project of *The Miracle of Santa Luzia*

The session will be followed by the screening of *The Miracle of Santa Luzia* (Sérgio Roizenblit, 2010) and a Q&A with director Sérgio Roizenblit and accordionist Luciano Maia.

## **Bibliography**

### *Recommended reading*

All the participants will be provided with a catalogue of the season.

Elduque, Albert (ed.). *Contemporary Brazilian Music Film Season*. Reading: University of Reading, 2017.

### *Further reading*

Castro, Ruy. *Bossa Nova: The Story of the Brazilian Music that Seduced the World*. Translated by Lysa Salsbury. Chicago: A Cappella, 2000.

Cohen, Thomas F. *Playing to the Camera: Musicians and Musical Performance in Documentary Cinema*. London, New York: Wallflower, 2012.

Frith, Simon. *Performing Rites: On the Value of Popular Music*. Oxford: Oxford university Press, 1996.

Shaw, Lisa, and Rob Stone (eds.). *Screening Songs in Hispanic and Lusophone Cinema*. Manchester: Manchester University Press, 2012.

Treece, Dave. *Brazilian Jive: From Samba to Bossa and Rap*. London: Reaktion Books, 2013.

Veloso, Caetano. *Tropical Truth: A Story of Music and Revolution in Brazil*. Translated by Isabel de Sena. Edited by Barbara Einzig. London: Bloomsbury, 2003.

## **TEACHING**

### **Course aims**

This course aims to:

- Introduce students to the historical and aesthetic relationships between cinema and music in Brazil
- Provide students with skills in the close analysis of film, especially with respect to films about music
- Explore what films about music can tell us about a particular society
- Stimulate creativity in the relationship between images and sounds
- Enable students to think critically about the audiovisual landscape

### **Learning outcomes**

By the end of this course:

- Students should have gained familiarity with Brazilian cinema and music, and with Brazilian culture overall
- Students should understand how the relationship between image and music can create new meanings
- Students should have developed a critical and analytical view on how history and music are depicted in documentary and fiction films
- Students should have gained the following skills: close analysis, expression of ideas through discussion, creativity with audiovisual media

### **Assessment**

Assessment for this course is based on a practical component in the spirit of Eduardo Coutinho's *Songs*. In this documentary, the filmmaker asked a number of interviewees about the most important songs in their lives and the memories that they evoked. In the course, each student will be asked to choose a song that is important to them and to think about it from an audio-visual perspective. Two films of the season will be offered as models: *Cartola – Music for the Eyes* and *The Music According to Antonio Carlos Jobim*.

## **Part 1**

In front of a camera, the participant will discuss the chosen song, and will describe some of the memories related with it. The interviews will be recorded during the course. The model for the interviews will be the film *Songs*.

## **Part 2**

Once the song is chosen, the participant will gather a selection of still or moving images that might be associated with the song, following one of these two models:

- 1) Select archival images of any kind (home movies, films, TV news...) and show them together with the song. The model for this work will be the film *Cartola – Music for the Eyes*.
- 2) Select different recorded performances of the song (from a film, a TV programme, a broadcasted show...). The model for this work will be *The Music According to Antonio Carlos Jobim*.

In the session 9, each participant will show the selection of images together with the song. Two possibilities will be offered:

- 1) Deliver an oral presentation with the screening of the selected images.
- 2) Create an audiovisual work with the song and the selected images.

No technical knowledge is required for the course, so each participant will be free to choose the option that he/she prefers.

All of the recordings will be for research purposes only, and won't be screened publicly.



## **Certification**

All students who successfully complete this course are eligible for a Certificate of Completion. Satisfactory completion consists of attending 7 sessions and completing the practical assessment. Certificates will be available, online, after the course finishes.