

**CULTURAL COUNTERPOINTS:
Examining the Musical Interactions between the U.S. and Latin America**



**Guerrini Jr, Irineu (Faculdade Cásper Líbero):
“Sinfonia Amazônica: Amazing and Barely Known”**

Abstract:

In 1953, a young Brazilian film maker, Anelio Latini Filho, launched what would be the first Brazilian full length animation film: *Sinfonia Amazônica*, with stories based on Amazon legends. Greatly inspired by the Disney style, and especially by *Fantasia*, Latini made his film almost on his own. It took him five years and about 500,000 drawings to get it finished. It was a near-incredible feat considering the conditions of Brazilian cinema at that time.

The music of *Sinfonia Amazônica* is of two kinds: there is a lot of standard classical music in the manner of *Fantasia* and even a sequence that resembles very much one of those of Walt Disney’s production. But unlike Disney’s films, Latini used already existing records. Opening the film, there is a *making of* that shows how he worked with those discs and also with music scores to get the images synchronized with the music.

Latini hired a small orchestra to play the original music of the film, composed by Latini’s brother, Hélio Latini, in a style that resembles the American animation film music style of the time, complete with some “mickeymousing.” Maybe the most interesting music sequence is that of a *jabuti* (a kind of turtle) that plays a *chorinho* on its flute, performed in the soundtrack by Altamiro Carrilho, a leading Brazilian flute player.

The purpose of this paper is to analyze the music of *Sinfonia Amazônica*, its American inspiration and to contextualize its production in the Brazilian scene of that time.

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Editorial Disclaimer:

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ABSTRACT

In 1953, a young Brazilian film maker, Anélio Latini Filho, launched what would be the first Brazilian full length animation film: *Sinfonia Amazônica*, with five stories based on Amazon legends. Greatly inspired by the Disney style, and especially by *Fantasia*, Latini made his film almost alone. It took him almost six years and many thousands of drawings to get it finished. It was a near-incredible feat considering the conditions of Brazilian cinema at that time. It is a film barely known even in Brazil, and it is presently being restored in Rio de Janeiro.

The music of *Sinfonia Amazônica* is of two kinds: there is a lot of *standard classical music* in the manner of *Fantasia*. But Latini did not dispose of a symphony orchestra to play those numbers especially for the film, so he used already existing discs. Opening the film, there is a *making of* that shows how he worked with those discs and also with music scores to get the images synchronized with the music.

Latini hired a small orchestra to play the *original music* of the film. Maybe the most interesting music sequence is that of a *jabuti* (a kind of turtle) who plays a *choro* in his flute, performed in the soundtrack by Altamiro Carrilho, a leading Brazilian flute player.

The purpose of this paper is to analyze the music of *Sinfonia Amazônica*, its American inspiration and to contextualize its production in the Brazilian scene of the time.

Key words: Brazil – Cinema – Music

“Gentlemen, this is the smallest studio in the world. Here the first Brazilian full length animation film is being produced– a difficult thing, but God is Brazilian, let’s go!”

(The first words by the film’s narrator, beginning its *making of*)

“SINFONIA AMAZÔNICA”: AMAZING AND BARELY KNOWN

Introduction

In 1940, two brothers, Anélio and Mário Latini, aged 14 and 16, produced and directed a short animation film that was not meant to be shown only to their family or friends: it was a production commissioned by D.I.P – the mighty Department of Press and Propaganda of the Brazilian government. It was named *Os azares de Lulu (Lulu's misfortunes)* (Miranda, 1990:185) and tells the story of a dog and a cat, but unfortunately we cannot know how it ends - only a fragment of it survived. But it is enough to demonstrate the talent and initiative that those two Brazilian teenagers had seventy one years ago.

Some years later, in 1947, Anélio, as a director and Mário, as a producer, started what would be a much more ambitious project: a full length animation film, the very first in Brazil – *Sinfonia Amazônica*. Made with a minimum of resources, in the Latinis own house, as its *making of* shows, it took many thousands drawings (all by Anélios's!) and almost six years to be finished. The film was launched in 1953.

Anélio was an obsessive worker: according to the film narrator, he used to work from 8 a.m. to 4 a.m of the following day, and ended up having serious health problems. It was the project of his life. The opening credits of the film give an idea of how comprehensive the work of Anélio Latini was. They read:

Idealization

Adaptation of the story

Supervising Direction

Sequence “

Artistic “

by Anélio Latini Filho

Animation

“ of special effects

Animation supervising

Character creation

Backgrounds

Musical guidance

Sinfonia Amazônica is based on seven Amazonian legends: the legend of the Night, the legend of the formation of the River Amazonas, the legend of Fire, the legend of Caapora (a character of the Amazonian folklore, but also found in other Brazilian regions) the legend of the Jabuti (a kind of turtle) and the Jaguar, the legend of Iara (another character of the Amazonian/Brazilian folklore) and the legend of the Rainbow. Those stories are interlinked by the Indian boy Curumi, who has a *boto* (a cetaceous that lives in rivers) as his friend.

The film did not obtain the financial return they had expected. This Latini's work was launched when the Brazilian cinema was very incipient. The only Brazilian films that were really a big success among the general public at that time were the *chanchadas* (low-budget musical comedies) produced mainly in Rio de Janeiro by *Atlântida* and only a few films produced in São Paulo by *Vera Cruz* (an ill-fated attempt of establishing an industrial film production in Brazil). The problems of the Brazilian cinema were of various natures: lack of effective laws that would protect the Brazilian market against the dominance of foreign productions; distributors and exhibitors who were not much interested in Brazilian cinema because of their links with foreign companies; and ill-managed companies (as it was the case of *Vera Cruz*) among others. (Ramos, 1987:127-190).

After *Sinfonia Amazônica*, Anélio Latini survived working for TV and for commercials. In 1958, he made the first Brazilian animation film in color – a commercial for *Eno fruit salt*. In the sixties, he directed some short films and tried, in 1968, to produce his second full length animation film – *Kitan da Amazônia* – which he never completed. From 1970 onwards, he made his way of living by selling his paintings. Anélio, who was born in 1925, died in 1986.

Sinfonia Amazônica is barely known even in Brazil. It was never launched on VHS or DVD, and only extracts of it were shown on television. About fifteen years ago, the *Cinemateca Brasileira* (a foundation linked to the Ministry of Culture) made a physical restoration of the film that produced a result far from ideal. I could see it at that time, and the DVD I have, thanks to Márcia Latini, Anélio's niece, was made from that copy. More recently, it is being digitally restored by *O2*,¹ one of the leading film production companies in Brazil, and there are hopes that, finally, copies in very good technical condition will be available. According to Márcia, there have been also talks of

¹ *O2* produced, among other feature films, **City of God**, nominated for four Oscars.

colorizing it (the film is in black and white, but the original drawings were in color) and making a new soundtrack, among other things.

1. Concepts and categories

Nowadays there are already quite a number of books, thesis, essays and other academic and non-academic works that explore different aspects of the use of music in films. From the pioneer *Music for the films*, by Leonid Sabanieev, first published in 1935, to books like *Comporre per il cinema: Teoria i prassi della music nel film* by the well-known composer Enio Morricone and Sergio Micelli (2001), passing through *Composing for the films*, by H. Eisler and T. Adorno (1945), *The technique of film music*, by Roger Manvell and John Huntley (1975), *Unheard melodies*, by Claudia Gorbman (1987), *La musique au cinéma*, by Michel Shion (1995), *Syngkronos*, by the Brazilian Ney Carrasco (2003) and many others, the researcher already has many tools to study the articulation of music and film with a satisfactory theoretical background.

In a short article like this one, it would be unfeasible to apply all the concepts and categories of even a few of those works to the music of *Sinfonia Amazônica*. Instead I chose only one book to establish some general principles that can be applied to the music of *Sinfonia Amazônica: Unheard melodies: narrative film music*, by the American scholar Claudia Gorbman, much quoted in academic works.

In her book, Claudia Gorbman, even admitting that the frontier between these two categories is sometimes blurred, makes a basic distinction between “diegetic music”, and “nondiegetic music”. Those terms come from the Greek “diegesis” = narrative. “Diegetic music” is the “*music that (apparently) issues from a source within the narrative*” (Gorbman, 1987:22). That is, it is inside the scene, even if we cannot see the source of it. A character playing an instrument, the music that comes from a radio in a car, a person who passes on the street whistling a tune (even if we don’t see him or her), etc. produce “diegetic music”. “Nondiegetic music” (Gorbman, 1987:14) also known as “background music”, is music outside the scene, that is, music to accompany a segment of film.

In the same book, Gorbman establishes the principles of composition, mixing and editing for classical film music, which are:

I. Invisibility: the technical apparatus of nondiegetic music must not be visible. II. “Inaudibility”: Music is not meant to be heard consciously². III. Signifier of emotion: Music can set specific moods and emphasize particular emotions... but...it is a signifier of emotion itself. IV. Narrative cueing: - referential /narrative (...e.g., indicating points of view, supplying formal demarcations... - connotative music: music “interprets” and “illustrates” narrative events. V. Continuity: music provides formal and rhythmic continuity... VI. Unity: ...Music aids in the construction of formal and narrative unity. VII. A given film score may violate any of the principles above, providing the violation is at the service of the other principles. (Gorbman, 1987:73).

As we will see, at least three of those principles can be applied especially to the nondiegetic music of *Sinfonia Amazônica*:

Invisibility – Obviously the technical apparatus is not visible.

“Inaudibility” – Although the music has a very important role in the film, we can suppose that most spectators who saw it didn’t hear the music consciously, at least in the same way an educated musician would hear it.

Signifier of emotion: Following the development of this topic as established by Gorbman, the music in *Sinfonia Amazônica* is not associated with logic, everyday reality or control, but with the irrational, the dreams and the loss of control.. The *association of music and the irrational predominates throughout the genres of horror, science fiction, and fantasy* (Gorbman, 1987:80) “Fantasy” is the genre of *Sinfonia Amazônica*. In the same way, Gorbman contrasts the particular, the prosaic, the present and the literal (film sequences without music) with the universal, the poetic, the mythic theme and the symbolic (with music). (Gorbman, 1987:82). This second category can be accurately applied to the nondiegetic music of *Sinfonia Amazônica*, despite the fact that the music was already existing music and, combined with images, produced new “meanings”.

The items IV, V and VI are more adequately applied to nondiegetic music that was especially composed for a film, which is not the case of most nondiegetic music of *Sinfonia Amazônica*.

² At least for the common spectator.

2. The music of *Sinfonia Amazônica*

As I already said, *Sinfonia Amazônica* was made with a minimum of resources, and this can be verified also in the way music was used.

First of all, we can see in the *making of* that Anélio Latini, in order to plan the synchronization of his drawings with musical excerpts, used an (acoustic) gramophone, as late as in the late forties and early fifties! The narrator even says: “*The equipment is deficient – from the time of our grandparents. But when one has willpower, everything can be accomplished.*” But this same sequence shows a very elaborate process of synchronizing images and music, with Anélio counting tempi and measures on an orchestral score – apparently he could read music. The narrator comments: “*Following the story and having the music as a basis, Anélio prepares and often adds details to the sequence, without losing the folkloric nature of the story. New compositions are added in this process. On the main sketches, the measures are marked on the margin in a very special way. These marks will be a guideline for the action to take place.*” This is not very different from the process adopted in the great centers of animation film around the world. But it is impossible to know, nowadays, if Anélio had any contact with some book or person who could explain this process to him or if he discovered, empirically, how to make the synchronization. According to Antônio Moreno, author of the book *A experiência brasileira no cinema de animação (The Brazilian experience in the animation cinema)*, who interviewed Latini, it was the first time that a work of that kind was done in Brazil and the director did not have any didactic material that could have given him some information on how to synchronize music and images. (Moreno, 1978:75).

Secondly, in the same interview with Moreno, Anélio Latini tells that he used foreign music “*because if the composer died more than 50 years ago, his works are in public domain*” and because he couldn’t get the permission to use *O Guarani*, by Carlos Gomes.³ And he reveals that he had “*a lot of work*” in adapting “*a foreign thing, without altering the legend.*” Then, “*I had frequently to extend some scenes to justify the length of the music*”. (Moreno, 1978:77).

Video illustration – part 1

³ *O Guarani*, or *Il Guarany*, in its original Italian libretto, is an opera by the Brazilian composer Antônio Carlos Gomes that premiered in 1870 at the Teatro alla Scala, in Milan.

3. The influence of Disney`s animation films

The influence of Disney`s animation style can be seen in several ways in the work of Latini. The overall style of the drawings resembles the Disney style, and some characters, as Curumi, the Indian boy and his friend, the *boto*, are very similar to the characters created in Disney`s studios. Latini also introduced two squirrels that resemble very much *Chip and Dale* (known as *Tico* and *Teco* in Brazil) and a deer that is a tropical *Bambi*. (To compare the drawings of *Sinfonia Amazônica* with the Disney style, a book that can be a reference is *Drawn to life: 20 golden years of Disney master classes*, by Walt Stanchfield).

But as far as the music is concerned we can see that influence, too.

3.1 *Fantasia*

The best known example of classical music combined with animation film is, undoubtedly, *Fantasia*, released on November 13, 1940 by the Walt Disney Studios. *Fantasia* was launched in Brazil on December 9 of the same year,⁴ and the adolescent Anélio Latini must have seen it several times. The utilization of all the music pieces of the classical repertoire that we hear in *Sinfonia Amazônica* (that is, in most of the film) combined with the animated images created by Latini has an obvious influence of *Fantasia*. But there is also a difference between the two works: in Disney`s film, some pieces of classical music of several periods and styles were chosen to be “illustrated” with images in movement. In *Sinfonia Amazônica*, the narrative is conducted by seven legends, all from the Amazonian region, that are accompanied by excerpts of classical pieces.

In the first part of the film, that depicts the beauties of the Amazon rain forest, there is an *even more direct* inspiration from *Fantasia*. One of the pieces of Disney`s film is the *Nutcracker suite*, by Tchaikovsky, and it includes the *Dance of the Sugar Plum Fairy* and the *Dance of the Reed Pipes*. The diaphanous sugar plum fairy and the translucent dancing flowers have their tropical counterpart in *Sinfonia Amazônica*, but in Latini`s film the musical excerpt employed was taken from *Hebrides Overture*, also known as *Fingal`s Cave*, by Mendelssohn. (See below).

Video illustration – part 2

⁴ www.imdb.com. Accessed in June 12, 2011.

3.2 “Mickeymousing”

“Mickeymousing”, as the term suggests, is associated with the animation films by Disney and with the mouse that was his favorite character. It is a style in which every physical action has accompanying musical sounds to reinforce what we see. The music “mimics” the images. For instance, a person walking or running would have each of his steps replicated by the music.

There are several short sequences with “mickeymousing” in *Sinfonia Amazônica*. The first is actually an animation of real stacks of papers that grow in blocks – for each block there is the correspondent musical sound. The second is when Curumi, the Indian boy, chases a small animal. In another sequence, some birds and a frog are “mickeymoused”, too. When the choro *Jabuti* is played, there is a moment where the music stops and we can see another short “mickeymousing”. Finally, when everybody is fleeing from the jaguar, the last example of this style appears.

Video illustration - part 3

4. Diegetic and nondiegetic music

Using Gorbman’s categories, the music of *Sinfonia Amazônica* can be thus classified:

- a) Already existing nondiegetic music of the classical repertoire;
- b) Original nondiegetic music;
- c) Original diegetic music.

4.1. Already existing nondiegetic music of the classical repertoire

There are no credits for this category on the film, but I could identify the following works:

Wagner: *Lohengrin*, Prelude of the 1st. act; Prelude of the 3rd act.

Schubert: *Unfinished Symphony*, 1st. movement;

Rossini: *William Tell Overture*;

Liszt: *Les Préludes* (Symphonic Poem n° 3)

Mendelssohn: *Hebrides Overture*, also known as *Fingal’s Cave*;

Gluck: *Dance of the Blessed Spirits*, from the 2nd act of *Orfeo and Euridice* (in the version of 1774).

First of all, it must be said that we enter a very slippery terrain when we want to attribute extra-musical meanings to a particular piece of music. So, every extra-musical “meaning” referred to in this paper has always to be taken either in the context in which the work was composed or in the context of the film.

Lohengrin, by Wagner, premiered in 1850 and the action takes place in the 10th century, in Antuerpia. Its *Prelude* to the 3rd. act can be heard in the very beginning of the film, with the opening credits. Its vibrant, lively character must have been decisive when Latini chose this piece of music to open the film.

The *Prelude* to the 1st. act is the musical accompaniment to the legend of the formation of the River Amazonas. The Sun and the Moon were in love, but they could not meet and stay together, because this would mean the end of the world. So the Moon started an endless crying, and its tears formed the River Amazonas. The music starts very calmly and ends in a majestic way, following the growth of the waters.

Orpheus and Eurydice, by Gluck, had its first public performance in 1762, but the *Dance of the Blessed Spirits*, which can be heard in Latini’s film, was only included by the composer in the version of 1764. It is an instrumental piece with a remarkable flute solo. (Actually, the original score is for treble recorder). (Jacobs and Sadie, 1974: 35) In *Sinfonia Amazônica*, it was chosen to be heard with the first scenes of the film, just after the *making of*. In this sequence the Amazonian rainforest is presented with a series of drawings and a narrator. The drawings are not animated. Instead, what we see is a series of (virtual) camera movements (pans) over the drawings, or zoom ins – a lot of work was avoided in this way - and the voice over the music makes the *Dance of the Blessed Spirits* barely audible. In terms of film language, it is the least interesting part of the work, because it has no animation. But as far as music is concerned, the “celestial” peacefulness of the music suits, so to speak, the slow rhythm of the images.

The *Hebrides Overture (Fingal’s Cave)*, by Mendelssohn, premiered in 1832 in London, was inspired by a cavern – Fingal’s Cave – in Scotland. It is a “concert overture” that does not precede an opera or a play, but it is an autonomous piece, like other overtures of the Romantic period. In *Sinfonia Amazônica*, it is heard in the sequence following that of the *Dance of the Blessed Spirits*, a sequence that depicts especially the flora of the Amazonian region. As it was already said, it includes images that resemble very much the *Dance of the Sugar Plum Fairy* and the *Dance of the Reed Pipes*, in the *Fantasia*’s version of the *Nutcracker Suite*, by Tchaikovsky.

Shubert died in 1828, but his *Symphony in B minor*, known as *Unfinished Symphony* had its first public performance in Vienna in 1865. In Latini's film, its 1st movement is heard in the first part of the legend of the Night. The son of the Sun had, as his lover, the daughter of *Cobra Grande* (*Big Snake*). There was no night, and the lovers wanted it. The Night was kept by *Cobra Grande* in a tucumã-nut, and the son of the Sun sends three slaves/warriors to fetch the nut. One interesting segment starts when they approach the place where the big snake lived. Having as an accompanying music the dramatic segment that starts at measure 63 of the 1st. movement of the *Unfinished Symphony*, the slaves/warriors meet very strange creatures that guard the snake's palace. The narrator says: "*There are fearful mysteries watching the palace of the Big Snake. See! These are the shapeless birds; only their afflicted souls fly around, scaring the forest.(pause) The situation is not good! Bigger birds, watching what is happening, enter the scene, scaring the smaller ones. They were ordered, it seems, to keep the way free for the warriors of the son of the Sun.*" A very unusual way to employ the music of Shubert's *Unfinished Symphony*!

William Tell premiered in 1829 and was the last of Rossini's 39 operas. It intends to depict the life in the Swiss Alps and its four parts are *Prelude/Dawn*, *Storm*, *Ranz des vaches* (*Call to the cows*) and *Finale*. From Switzerland (the story) and Italy (the composer) this Overture comes to the Amazonian rainforest when Latini uses its very dramatic second part (*Storm*) as music for the sequence that ends the legend of the Night. To satisfy the will of her daughter, *Cobra Grande* gave the tucumã-nut to the three warriors, telling them that if they dared to open it something terrible would happen. But their curiosity was bigger than their fear, so they opened the nut and the Night emerged, covering everything and changing the shape of all creatures. Here, again, some strange creatures appear, this time accompanied by Rossini's music.

Video illustration – part 4

Les Préludes, *Symphonic Poem n° 3*, by Liszt had its first public performance in 1854, in Weimar. "*This title [Les Préludes] belongs to a very long meditation by Lamartine, but the only thing it has in common with Liszt's music is that warlike and pastoral elements are closely bound together*" (Searle, 289:1976) The same author says:

With Liszt the musical aspects were always more important than the pictorial or literary aspect. This must be borne in mind when considering the symphonic poems ... The programmes printed in the scores [which were not written by Liszt] ... do not necessarily express Liszt own thoughts; they usually aim at giving a simple explanation of the content of the music, no more. (Searle 283:1976).

So Anélio Latini used an excerpt of *Les Préludes* very freely – in this case, with more reason, so to speak... It can be heard in the final sequence, when *Cobra Grande* transforms itself into a seven-colored serpent of the sky – the rainbow. *And all creatures of the forest, fraternized and tame, will run to the river's margin, stopping, petrified, before the great spectacle. It is an apotheosis in the Amazonas*, says the title card. *Curumi* and his friend, the *boto*, bid farewell to all the animals of the forest and “go very, very far away”.

4.2 Original nondiegetic music

Original nondiegetic music can be found in several parts of the film. It is not clear who composed it, for the credits say:

Music

Recordando uma lenda [not found] and Chorinho Jabuti

By

Elio Latini [Anélio's Brother]

Musical effects	Homero Dornelles
Fantasy on Classical Themes [?]	Alfredo Possidomo
Flute – Choro Jabuti	Altamiro Carrilho
Organ solo	Scarambone

So we cannot know for sure who composed the original nondiegetic music, but according to Márcia Latini, her uncle Elio was a conductor, and he may have composed all the original nondiegetic pieces.

We have already mentioned several short sequences with “mickeymousing,” which is original nondiegetic music. But there are other moments when we can hear original nondiegetic music, too.

One of them is when the legend of Fire is told. A little Indian robs the Fire, and has his face burned by it. He becomes very sad, but *Tupã*, the supreme god, feels sorry for

him and transforms him into a bird - with its beak bearing the color of fire. In this sequence, strings and woodwinds can be heard, playing a “sad” music.

Video illustration - part 5

4.3 Original diegetic music

Contrasting very much with the pieces of the classical repertoire, the original diegetic music is represented by the *choro* (or *chorinho* in its diminutive form) *Jabuti*, by Elio Latini, another brother of Anelio's. The *choro* is a style of popular, instrumental, sometimes contrapunctual music played by small groups and originated in Rio de Janeiro at the end of the 19th century. It combines some features of European dances (*minuetto*, *waltz*, *quadrille*, *schotisch* and, especially, *polka*) with *lundu* (a rhythm of African origin) and it is played in 2/4. The most frequent instruments of the *choro* are the flute, the mandolin, the *cavaquinho* (a four-stringed small instrument very similar to the Hawaiian *ukulele*⁵), the guitar and the tambourine.

Jabuti has three parts (which is very common in *choros*), and their sequence is: A-A'-B-B'-A-C-C'-A. as in the rondo form in which after each part there is a return to A. Each part has 16 measures and is divided in 2 segments of 8 measures each.

On the soundtrack, *Jabuti* is performed on the flute by Altamiro Carrilho (born in 1924), the best known Brazilian flute player of popular music.

In the film, *Jabuti* is played by the animal (a kind of turtle) that gives his name to the piece. The *jabuti* made his flute from the shin he took from one leg of the jaguar. He took the jaguar's skin, too, and gave it to the monkey that dances to the music and is wearing a cloth made with that skin. It is worth noticing that the gestures of the dancing animals are very “Brazilian” in their character. In the credits, Latini mentions some persons who helped him with the choreography, including a “Dupla Fla-Flu” (“Fla-Flu Couple”⁶) It is almost certain that he based his drawings by seeing them dancing.

In a certain point, even the flute, made of jaguar's shin, starts dancing. A couple of birds dance in a style that could be observed in *gafieiras* – popular ballrooms in Rio de

⁵ Actually, the *cavaquinho* was taken by Portuguese merchants to Hawaii and originated the *ukulele*. (Richard, 2004:312, among others).

⁶ “Fla – Flu” is the nickname given to the soccer game between two teams of Rio de Janeiro: *Flamengo* and *Fluminense*.

Janeiro which, at that time, were attended mainly by African-Brazilian people. The music is interrupted with the arrival of the jaguar, without his skin and one of his shins.⁷

In another sequence, when the *Iara* appears, an original piece of music can be heard, too. It is played on an electric organ by Scarambone, as it is mentioned in the opening credits.

The same credits mention another *choro* – *Recordando uma lenda* (*Remembering a legend*) – also by Elio Latini, but it was not included in the version I have. Let's wait for the definitive, restored version...

Video illustration - Part 6

Conclusion

As far as I know, this is the first academic work that studies one aspect of *Sinfonia Amazônica*, or any other work by Anélio Latini. Of course there are many other aspects of his film that could be the object of a research, and I hope this paper can contribute to stimulate other researches in the same direction.

I think it can be said that Anélio Latini was a man ahead of his time. He had an enormous talent, a lot of initiative and a true obsession for his work. But the context of Brazil and Brazilian cinema of his time could not help him. Nowadays, when an animation video can be easily created with a computer at home and sent over the Internet to the world, it is hard to imagine that he did most of the work of *Sinfonia Amazônica* alone, working with hand-made drawings, 35 mm film, and a gramophone to plan the synchronization of images and music. And although his creation cannot be considered a masterpiece, it has enough qualities to prove Latini's talent.

As for the music, *Fantasia*, with its combination of images with classical music, and some other films by Disney, especially with their “mickeymousing”, were Latini's best model. But at the same time, he could be very original, as was the case when he introduced typical Brazilian popular music and dancing in the *choro*'s sequence.

Nowadays there is a prize in Brazil for the best animation film of the year that bears his name: “*Prêmio (Prix) Anélio Latini*”. It does justice to his memory!

⁷ In Portuguese, the word for jaguar is *onça*, which is a feminine noun. Hence (she) is depicted wearing women's underwear after having lost (her) skin.

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