

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



**Moreira, Adriana Lopes da Cunha (Universidade de São Paulo USP):
“Musical Analysis of 16 *Poesilúdios* for Piano, by Almeida Prado, According
to Analytical Techniques Developed by American Theorists”**

Abstract:

This work presents a musical analysis of structural and pertaining to surface aspects in the *16 Poesilúdios* for piano, by the Brazilian composer Almeida Prado (1943-2010). It focuses on aspects of study, analysis and promote of contemporary Brazilian music, as a contribution for its bibliography. The methodology unites a brief biography of the composer; the division of his work into four phases; the presentation of excerpts by a compact disc with the pieces played by the researcher that presents this work, as well as photos of the paintings that have suggested the composition of some *Poesilúdios*; interviews with some artists to whom some pieces are dedicated, and an interview with the composer with his consideration about his own compositions are also included. It also explores aspects in relation to tempo, dynamics, timbre, texture and structure, with special emphasis on *set theory*, and proposes an association between musical analysis techniques developed during the twentieth and the twenty-first centuries, presented by authors like Felix Salzer (1982) and Joseph Straus (2005). Therefore, it defends the approach of a work conceived by one of the most relevant Brazilian composers after Heitor Villa-Lobos, which work is analyzed according to techniques developed by American theorists and analysts. The conclusion verifies possible interactions between all these aspects, identifying the elements of unity and considerations about the structure of the *Poesilúdios*.

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Editorial Disclaimer:

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