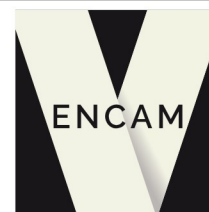




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Entre a Percepção e a Semântica: Uma Análise de Discurso da narrativa do timbre nos Tratados de Orquestração

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RESUMO

PROBLEMA/QUESTÃO

A análise dos tratados de orquestração revela um fenômeno que extrapola a mera instrução técnica: a onipresença de um campo semântico ricamente figurativo na descrição do timbre (Wallmark, 2018). A apreensão do timbre não se restringe a parâmetros estritamente acústicos, mas projeta-se sistematicamente sobre domínios da experiência sensorial e corporal, de modo que a própria linguagem técnica da orquestração se estrutura por meio de um campo semântico metafórico que media a percepção e o discurso (Siedenburg et al., 2016; McAdams, 2019; Noble et al., 2020; Rosi et al., 2022). Portanto, o problema investigado é: Qual o papel da metáfora no processo perceptivo e discursivo sobre o timbre nos tratados de orquestração?

OBJETIVOS

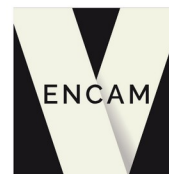
Geral: Compreender o papel da metáfora no discurso sobre timbre nos tratados de orquestração.

Específicos: (1) realizar uma revisão bibliográfica acerca do fenômeno da metáfora e das pesquisas psicoacústicas multimodais em relação ao timbre; (2) analisar o discurso sobre timbre, em especial sobre a flauta, identificando mudanças e/ou continuidades discursivas ao longo do tempo.

MÉTODO

O estudo articula revisão bibliográfica transdisciplinar, ancorada na Teoria da Metáfora Conceitual (Lakoff; Johnson) e na literatura sobre semântica do timbre e psicoacústica. Utiliza-se a Análise do Discurso (Orlandi, 2001), para compreender o papel da metáfora nos tratados de Hector Berlioz (1843/1882), Nikolai Rimsky-Korsakov





(1913), Walter Piston (1955) e Samuel Adler (1986/2016), em diálogo com textos/citações de Robert Schumann, Arnold Schoenberg e Pierre Boulez. Para viabilizar a análise, delimita-se a flauta transversal como instrumento-foco.

PRINCIPAIS CONTRIBUIÇÕES

Os resultados indicam que a retração de descritores subjetivos acompanha o declínio de narrativas românticas. Contudo, a redução dos adjetivos não significou o abandono da metáfora, a linguagem metafórica permanece como o alicerce para a apreensão de um fenômeno que, apesar de fisicamente mensurável, guarda uma natureza intangível.

IMPLICAÇÕES

Sugerem-se desdobramentos que expandam a presente metodologia para outros grupos instrumentais, como as famílias dos metais ou das cordas, cujas particularidades físicas podem gerar novos campos metafóricos. Além disso, pesquisas futuras poderiam contemplar a análise de obras específicas do repertório contemporâneo à luz das dimensões semânticas identificadas nos tratados de sua época.

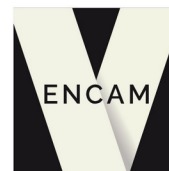
PALAVRAS-CHAVE

Timbre, Orquestração, Metáfora, Análise discursiva, Percepção

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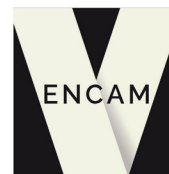




Siedenburg, K., Fujinaga, I., & McAdams, S. (2016). A Comparison of Approaches to Timbre Descriptors in Music Information Retrieval and Music Psychology. *Journal of New Music Research*, 45(1), 27–41. <https://doi.org/10.1080/09298215.2015.1132737>

Wallmark, Z. (2018). A corpus analysis of timbre semantics in orchestration treatises. *Psychology of Music*, 47(4), 585–605. <https://doi.org/10.1177/0305735618768102>





Between Perception and Semantics: A Discourse Analysis of Timbre Narratives in Orchestration Treatises

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ABSTRACT

RESEARCH QUESTION/PROBLEM

The analysis of orchestration treatises reveals a phenomenon that goes beyond mere technical instruction: the omnipresence of a richly figurative semantic field in the description of timbre (Wallmark, 2019). The apprehension of timbre is not restricted to strictly acoustic parameters; it is systematically projected onto domains of sensory and bodily experience. Consequently, the technical language of orchestration itself is a group of metaphors that mediates both perception and discourse (Siedenburg et al., 2016; McAdams, 2019; Noble et al., 2020; Rosi et al., 2022). Therefore, the problem investigated is: What is the role of metaphor in the perceptual and discursive processes concerning timbre within orchestration treatises?

OBJECTIVES

General: To understand the role of metaphor in timbre discourse within orchestration treatises.

Specific: (1) To conduct a brief literature review on the phenomenon of metaphor and multimodal psychoacoustic research regarding timbre; (2) to analyze timbre discourse, with a focus on the flute, identifying discursive shifts and/or continuities over time.

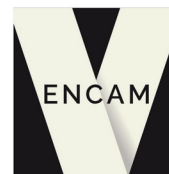
METHOD

This study articulates a transdisciplinary literature review anchored in Conceptual Metaphor Theory (Lakoff & Johnson) and the literature on timbre semantics and psychoacoustics. Discourse Analysis (Orlandi, 2001) is employed to understand the role of metaphor in the treatises of Hector Berlioz (1843/1882), Nikolai Rimsky-Korsakov (1913), Walter Piston (1955), and Samuel Adler (1986/2016), in dialogue with writings and citations from Robert Schumann, Arnold Schoenberg, and Pierre Boulez. To facilitate the analysis, the Western concert flute is established as the focal instrument.

MAIN CONTRIBUTIONS

The results indicate that the retraction of subjective descriptors follows the decline of Romantic narratives. However, the reduction of adjectives did not signify the abandonment of metaphor; metaphorical language remains the foundation for apprehending a phenomenon that, despite being physically measurable, retains an intrinsically intangible nature.





IMPLICATIONS

Future developments are suggested to expand this methodology to other instrumental groups, such as the brass or string families, whose physical particularities may generate new metaphorical fields. Furthermore, future research could contemplate the analysis of specific works from the contemporary repertoire in light of the semantic dimensions identified in the treatises of their respective eras.

KEYWORDS

Timbre, Orchestration, Metaphor, Discourse Analysis, Perception.

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