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The Field of Hermeto Pascoal Studies: Paths, Gaps and Perspectives

O campo de estudos sobre Hermeto Pascoal: caminhos, lacunas e perspectivas

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ABSTRACT: This article presents a state-of-the-art review of academic research on Hermeto Pascoal between 2005 and 2025, identifying established paths and comparatively underexplored directions within the field. Through systematic searches in BDTD, the CAPES Journals Portal and SciELO, a corpus of 27 open-access theses, dissertations and peer-reviewed articles was selected and examined using standardised data extraction, descriptive statistics and thematic analysis. The review is organised into three axes: (A) analytical–harmonic and morphological formalisation, (B) performative, pedagogical and studio processes, and (C) native categories such as *música universal*, *som da aura* and *cifragem universal*. The findings reveal methodological diversity and contributions across all three axes, alongside opportunities for further integration of documentary sources, analytical procedures and creative practices. Rather than attributing these underexplored areas to deficiencies in individual studies, the review identifies possibilities for comparative research involving notation, recordings, performance, editorial practices, accessibility and native categories.
KEYWORDS: Hermeto Pascoal; *Música Universal*; Academic Output.

RESUMO: Este artigo apresenta um Estado da Arte sobre Hermeto Pascoal entre 2005 e 2025, identificando caminhos estabelecidos e perspectivas comparativamente menos exploradas no campo. A partir de buscas sistemáticas na BDTD, no Portal de Periódicos CAPES e na SciELO, foi selecionado um corpus de 27 teses, dissertações e artigos científicos de acesso aberto, examinado por meio de extração padronizada de dados, estatística descritiva e análise temática. A revisão organiza-se em três eixos: (A) formalização analítico-harmônica e morfológica, (B) processos performativos, pedagógicos e de estúdio e (C) categorias nativas, como *música universal*, *som da aura* e *cifragem universal*. Os resultados evidenciam diversidade metodológica e contribuições nos três eixos, além de possibilidades de maior articulação entre fontes documentais, procedimentos analíticos e práticas criativas. Sem atribuir as dimensões menos exploradas a deficiências dos estudos individuais, o trabalho identifica perspectivas para investigações comparativas envolvendo notação, gravações, performance, práticas editoriais, acessibilidade e categorias nativas.
PALAVRAS-CHAVE: Hermeto Pascoal; *Música Universal;* Produção Acadêmica.

1. Introduction

Despite the significance of Hermeto Pascoal (1936–2025) in Brazilian musical creation, academic scholarship on his work remains unevenly distributed across research objects, methodological approaches and documentary sources. Studies of harmonic language and musical form coexist with investigations into performance, pedagogy, creative processes and sociocultural meanings, reflecting the diversity of perspectives through which his oeuvre has been examined. Rather than presupposing the dominance or exclusion of approaches, this review investigates how these perspectives are represented within a delimited body of academic publications and identifies areas that have received comparatively less sustained attention. The question guiding this study is: what are the paths and gaps that structure academic production on Hermeto Pascoal in the period 2005–2025, and what do they reveal about the place of popular music in academia?

To address these asymmetries, the review combines a descriptive mapping of academic production between 2005 and 2025 with a comparative critical analysis organised around three axes:

A. analytical–harmonic and morphological formalisation,
B. performative, pedagogical and studio processes, and
C. native categories and their sociocultural meanings.

Broader debates concerning academic legitimation and hierarchies of evidence provide a theoretical context for interpreting the findings without predetermining the observed distribution of research approaches.

In this framework, "paths" are understood as recurrent objects, methods and sources demonstrably present in the corpus. "Gaps" refer to topics, sources or methodological relationships that are absent or comparatively underrepresented within this delimited body of literature and therefore remain open to further investigation.

To delimit the scope of this investigation, we understand academic production as comprising theses, dissertations and open-access, peer-reviewed articles. In what follows, we set out the procedures and criteria and present the mapping of the *corpus*, followed by the critical–analytical reading. We conclude with a discussion of the implications for the place of popular music in academia.

1.1. "*Semibreve*" on Hermeto Pascoal

> For me, music is a set of colours. I feel the need to change the colours. Have you ever thought of painting only in blue? I find music and painting absolutely identical, because I compose by seeing colours in my mind. (Hermeto Pascoal)[1]

Hermeto Pascoal (Lagoa da Canoa, AL, 1936 – Rio de Janeiro, RJ, 2025) emerges as a synthesising figure for musical reflections that traverse Brazilian music and the university. A self-taught multi-instrumentalist,

[1] Hermeto pascoal in Nuzzi (2023, 59). "Para mim, a música é um conjunto de cores. Eu tenho necessidade de mudar as cores. Já pensou em pintar só com azul? acho a música e a pintura absolutamente idênticas, porque componho vendo cores em minha mente."

arranger and bandleader, his trajectory between the rural North-East, urban hubs (Rio–São Paulo) and periods spent in the United States resulted in a poetic system that he himself names *música universal* — a "*panelada*"[2] in which the world is mixed together without losing the predominance of Brazil (Nuzzi 2023).

According to Navas (2024), Hermeto Pascoal followed a formative trajectory that runs from the improvised *pífano* and the eight-bass accordion to the radio stations of the Brazilian North-East — where he worked alongside Sivuca (1930–2006)[3] —, arriving in São Paulo in the late 1950s to join *Sambrasa Trio*, *Som 4* and, above all, *Quarteto Novo*. In 1968 he went to New York and had compositions released by Miles Davis (Live-Evil, 1971), consolidating his international visibility. On returning to Brazil, he settled in *Jabour* (Rio de Janeiro, RJ) and, between 1981 and 1993, led a regime of daily rehearsals that sustained an extensive repertoire and a distinctive studio practice; in 1973 he released his first "Brazilian" LP, and in 1996–1997 he wrote one piece per day (Nuzzi 2023). In the following decades he alternated tours and albums with intergenerational collaborations, and accumulated distinctions, among them honorary doctorates (*doctor honoris causa*) from the New England Conservatory in Boston (2017), the Federal University of Paraíba (UFPB, 2022) and the Juilliard School in New York (2023), in addition to the Latin Grammy Award in 2019 (Navas 2024).

Hermeto's significance for music rests on an expansion of the very idea of musical sound, spoken voice as melody, noise as compositional material, objects, sounds of nature and animals as timbres, and *música universal* as a practice of mixing and recombining. By inscribing these choices on record and on stage, Hermeto proposes a hybrid mode of listening that summons soundscapes, timbre, micro-gestures and improvisation as operators of meaning — a fusion that the literature describes as sonic hybridity and that helps to explain why his work exceeds common categories of musical practice (Sant'Anna and Saraiva 2023).

> Within Hermeto Pascoal's creative work, a striking expansive tendency, as mixed as it is heterodox, is that of transposing the calligraphic writing of the scores born of his compositional verve — a *sui generis* chapter of his notations — as compositional drawing and script onto diverse supports, surfaces and spaces. These are increasingly graphic images of sound, which entails an operation of appropriating all kinds of things, volumes and materials, with no scruples regarding their origin, in which the aesthetic reincarnation acquired by the signs becomes ever more evident: as "pansigns" or "pangraphies", derived from the prefix *pan* (the whole, complete). This coding harbours a transversal porosity that constantly appropriates everything around it in order to arrive at an *ars combinatoria* of art: object-poems with music (Navas 2024, 20)[4].

[2] e.g. a kind of musical stew.

[3] A Brazilian multi-instrumentalist, conductor, composer and arranger, renowned for bringing the accordion (sanfona) into a musical language of universal reach by combining north-eastern Brazilian matrices (forró, baião) with jazz, bossa nova and the Western art-music tradition.

[4] "Dentro do trabalho de criação de Hermeto Pascoal, uma marcante tendência expansiva, tão mista quanto heterodoxa, é aquela de trasladar a escrita caligráfica das partituras de sua verve compositiva — capítulo sui generis de suas notações — como desenho e grafia compositiva a diversos suportes, superfícies e espaços. Imagens cada vez mais gráficas do som, o que significa uma operação de apropriação de todo tipo de coisas, volumes, materiais, sem escrúpulos de origem, em que fica cada vez mais evidente a reencarnação estética que os signos adquirem: como pansignos ou pangrafias, derivados do prefixo pan (o todo, completo). Essa codificação abriga uma porosidade transversal que sempre se apropria de tudo a seu redor para chegar a uma ars combinatória de arte: poemas-objeto com música" (Navas 2024, 20).

By the same token:

> Hermeto hears speech as song. Speech is music. There is no separation. [...] In this sense, Hermeto also regards as music the sounds of birds, the river current striking the stones, the wind in the leaves, pieces of iron that fall and are piled up, children’s laughter and crying – in short, all the possible sounds to be found in the world. [...] The fusion of the musical instrument with the human voice is one of the striking features of Hermeto’s work. This fusion occurs both with the voice that common sense considers “sung” and with the voice considered “spoken”. (Albricker apud Nuzzi 2023, 172)[5].

This gesture becomes systematic in the *Calendário do Som*, when composing one piece per day transforms experience into method and method into archive: annotated scores, affective memories, timbral procedures and an ethics of mixture ranging from the folkloric to the experimental (Silva 2009). By making the friction between creative process and musical performance audible, the musical project displays the coherence of a system that integrates oral tradition, its own written practice and instrumental invention.

Between this “semibreve” — in which Hermeto appears as a craftsman of sonic colours, blurring boundaries between speech and song, noise and harmony, score and gesture — and the discussion that follows, a step of framing is required. Hermeto’s music brings into proximity forms of evidence that are not always studied together: scores, recordings, rehearsal processes, timbre, spoken voice and editorial materials. His oeuvre therefore offers a productive case for examining how different evidentiary traditions have been mobilised in Brazilian academic research. Section 1.2 reconstructs broader debates concerning the academic legitimation of popular music, not as a causal explanation for the distribution found in our corpus, but as a contextual horizon against which that distribution may be interpreted.

1.2. Theoretical perspective: popular music in the Brazilian academic field

The consolidation of popular music as an object of scholarly inquiry within Brazilian universities was gradually constructed in layers, amid conceptual and institutional disputes. Within historiography, Baia’s (2011) mapping shows that song and the culture industry constituted privileged points of entry into postgraduate programmes, outlining a field with its own agendas, sources and methods — and with inherited boundaries (Baia, 2011). In parallel, sociological and historical investigations into institutions and journals help to explain how boundaries between art music and popular music were constructed and normalised, thereby shaping what would come to count as legitimate knowledge.

At the conceptual level, Aranha (2019) demonstrates that the *Revista Brasileira de Música* (1934–1945) operated distinctions and hierarchies between art music and popular music aligned with projects of reform and musical nationalism; these distinctions reverberate across subsequent decades in the organisation of courses and in the lexicon of the field. In reconstructing the agenda of the Brazilian Academy of Music, Leal

[5] “Hermeto houve a fala como sendo canto. Fala é música. Não há separação. [...] Nesse sentido, Hermeto também considera música os sons dos pássaros, da corrente do rio batendo nas pedras, do vento nas folhas, dos pedaços de ferro que caem e são empilhados, das risadas e do choro das crianças, enfim, tantos quanto forem os sons possíveis de encontrar no mundo. [...] A fusão do instrumento musical à voz humana é uma das características marcantes da obra de Hermeto. Essa fusão acontece tanto com a voz que o senso comum considera "cantada" quanto com a voz considerada "falada". (Albricker apud Nuzzi 2023, 172).

(2019) reveals transnational intellectual networks and a movement of popular entry[6] marked by folklorist mediations and elite positions, reinforcing that native categories carry effects of power (Leal, 2019).

When this conceptual legacy meets the classroom, curricular tensions emerge. In a recent mapping, Barbosa (2023) discusses the persistence of a conservatoire *habitus* in higher education and traces proposals for a decolonial turn and shifts in the legitimation of practical forms of musical knowledge, indicating that openness to popular music is advancing, but under strong institutional inertia (Barbosa, 2023). The case of the School of Music at the Federal University of Bahia (UFBA), analysed by Cerqueira (2014), highlights a participatory process in the creation of the Bachelor's degree in Popular Music, but also reveals that public debates do not always translate into substantive changes in the approved programme — a sign of the accommodation of tensions between discourses and structures (Cerqueira, 2014).

These tensions also emerge in the definition of who counts as a popular musician within the university. In her Master's dissertation, Presser (2013) examines training on the Bachelor's degree in Popular Music at UFRGS[7], highlighting the negotiation between informal learning and academic demands; in her subsequent doctoral thesis, she broadens the focus to the trajectories and educational and experiential backgrounds of popular musicians in academia, identifying mechanisms of legitimation and exclusion (Presser, 2018).

In the domain of pedagogical practices, studies converge on the centrality of collective creation and performance as loci of knowledge. Borba (2020) proposes an understanding of ensemble practice as knowledge production — creating with bands — shifting the form and content dichotomy and showing how rehearsal procedures, memory and invention constitute practice-based research in higher education (Borba, 2020). This shift reinforces the need to evaluate processes (improvisation, arranging, listening) as much as finished products.

In dialogue with primary and secondary schooling, popular music emerges as a powerful mediator of meanings and forms of knowledge. Rufino (2008) discusses the reading of popular music in Art Education as a cultural practice, opening up space for song and situated listening in the school context. Barros (2014) demonstrates, with field-based evidence, that MPB[8] song lyrics favour learning, motivation and cross-curricular themes in school science teaching — but also reveals their limited adoption by teachers and the challenges involved in crossing disciplinary boundaries (Barros, 2014).

From an institutional perspective, cases such as UFBA, UFRGS and UFPel[9] indicate that the inclusion of popular music is not a 'module' to be added to the curriculum, but a reconfiguration of criteria of evidence and evaluation. Cerqueira (2014) documents disputes surrounding student and staff profiles and curricular structures; Presser (2013) describes negotiations in practice; Borba (2020) points to methodologies that recognise research–creation as a formative axis.

Aranha (2019) notes how the categories art music and popular music have acquired normative force and continue to inform policies and curricula. Leal (2019) reminds us that the circulation of ideas and the social

[6] e.g. the gradual incorporation of popular genres in university context.
[7] Federal University of Rio Grande do Sul.
[8] Brazilian popular music, MPB.
[9] Federal University of Pelotas.

positions of cultural gatekeepers have shaped the canon and expectations regarding evidence. Baia’s (2011) historiographical overview helps us to read recent changes as part of a broader cycle of institutionalisation, in which each opening brings new filters and new routines.

There are, however, substantive advances: Barbosa (2023) identifies debates concerning the legitimation of improvisatory and practical forms of knowledge. Presser (2018) shows the gradual recognition of hybrid trajectories and Borba (2020) consolidates research–creation as a musical academic discourse. These contributions shift the centre of gravity of assessment (from the score to performance), without neglecting musical analytical content; on the contrary, they reconfigure its role in teaching.

The historical distinctions between art music and popular music examined by Aranha (2019) and Leal (2019) provide a broader context for understanding the institutional development of musical scholarship in Brazil. Although these studies do not establish a direct causal relationship with academic research on Hermeto Pascoal, they offer a relevant perspective from which to examine the approaches adopted in the corpus. Rather than assuming that analytical traditions necessarily marginalised other forms of knowledge, the present review investigates how different objects, methods and sources have been distributed across the selected studies. This distinction allows the historical discussion of academic legitimation to inform the analysis without predetermining its conclusions.

The following passages are therefore not mobilised as evidence of institutional causation. Rather, they illustrate why Hermeto’s oeuvre constitutes a particularly demanding case for analytical frameworks, since the musical object itself crosses categories of genre, practice and theoretical vocabulary.

> This potential for multiple associations has few limits. Hermeto Pascoal’s music is Brazilian popular, instrumental, folk and regional. It is also classical, contemporary, experimental, jazz-inflected and improvised. The fact is that any reductive framework fails to come close to the originality of this music. [...] Hermeto Pascoal, despite the much-vaunted universality of his music, so often affirmed in discourse, never abandons reference to the genuine motifs of Brazilian popular music. The tradition in which it is rooted is that of Brazilian culture, expressed especially in the many musical genres spread throughout Brazil. Hermeto’s music never forgets its origins in *forrós, sambas, choros, serenades, maracatus* and many other popular rhythms. (Arrais 2006, 6-11)[10].

This diversity extends beyond stylistic classifications to the creative procedures underlying Hermeto’s musical language. Borém and Araújo (2010) emphasise this dimension by highlighting the role of listening, sonic experience and oral learning:

[10] “Essa possibilidade de múltiplas associações não tem muito limite. A música de Hermeto Pascoal é popular brasileira, instrumental, folclórica e regional. É também clássica, contemporânea, experimental, jazzística, improvisada. O fato é que qualquer enquadramento redutor não consegue se aproximar da originalidade dessa música. [...] Hermeto Pascoal, apesar da tal universalidade de sua música, afirmada em tantos discursos, jamais abandona a referência aos motivos genuínos da música popular brasileira. A tradição na qual se enraíza é a da cultura brasileira, afirmada, especialmente, nos tantos gêneros musicais espalhados pelo Brasil. A música de Hermeto jamais esquece sua origem nos forrós, nos sambas, choros, serestas, maracatus, entre tantos outros ritmos populares” (Arrais 2006, 6-11).

> Hermeto did not hold on to erudite terminologies or to formal and harmonic rules, preferring instead to be guided by the outcome of musical realisation, by the sonorities that spoke to his own perception, and by the vocabulary proper to oral learning. (Borém and Araújo 2010, 35)[11]

Taken together, these perspectives reveal the complexity of Hermeto Pascoal's musical language, in which stylistic diversity, creative experimentation and forms of knowledge grounded in musical practice intersect. Rather than establishing a causal relationship between these characteristics and academic research traditions, they provide a basis for examining how different aspects of his work have been approached through the objects, methods and sources mobilised by the studies reviewed. This distinction connects the particularities of Hermeto's music to the broader discussion of popular music and academic knowledge developed above.

The studies by Barbosa (2023), Presser (2013, 2018), Cerqueira (2014) and Borba (2020) illuminate different aspects of the institutional recognition of popular music and practice-based knowledge. They provide a theoretical background for examining the methodological diversity of scholarship on Hermeto Pascoal, but do not, in themselves, establish the causes of its thematic distribution. Accordingly, this review considers how the selected studies approach musical notation, performance, creative processes and native categories, while distinguishing observable research patterns from broader hypotheses concerning academic legitimation.

2. Materials and methods

A procedure centred on three databases was adopted: the Brazilian Digital Library of Theses and Dissertations (Biblioteca Digital Brasileira de Teses e Dissertações, BDTD), the CAPES Journals Portal (Portal de Periódicos CAPES), and SciELO (Scientific Electronic Library Online). The search strategy combined free-text terms and Boolean operators for "Hermeto Pascoal" and related terms (*música universal*, musical analysis, performance, pedagogy, editing), including orthographic and linguistic variants. Filters were applied for the period 2005–2025 and for the languages Portuguese, English and Spanish. Subsequently, screening was carried out in three stages — title/abstract reading, full-text reading and eligibility checking — with explicit recording of reasons for exclusion, restricting the corpus to open-access theses and dissertations, and open-access peer-reviewed journal articles.

Standardised data extraction covered metadata, object/repertoire, approaches and techniques, types of evidence mobilised (score, recording, transcription, ethnography), main findings and declared limitations. Each study underwent a critical appraisal centred on the fit between its stated problem and method, transparency of data, engagement with the relevant literature and the adequacy of its analytical procedures to its declared objectives. The absence of themes or sources — such as rehearsal, studio practice, critical editing or native categories — was not treated as an individual limitation unless these dimensions formed

[11] "Hermeto não reteve as terminologias eruditas, as regras formais e harmônicas, preferindo se guiar pelo resultado da realização musical, pelas sonoridades que diziam respeito à sua percepção e pelo vocabulário próprio da aprendizagem oral." Borém and Araújo 2010, 35).

part of the study's own aims. Their presence and relative incidence were instead considered comparatively at corpus level to identify recurrent "paths" and comparatively underexplored "gaps".

For descriptive classification, the predominant analytical axis was determined according to each study's primary research question, stated objectives and principal analytical focus. The classification does not imply that studies are restricted to a single perspective, since contributions involving more than one axis are also considered in the qualitative synthesis.

In sum, the following criteria were applied:

Exclusion criteria

1. Document type outside the scope: exclude books/chapters, undergraduate final projects/reports, conference proceedings without peer review, unpublished preprints and journalistic/opinion pieces.
2. Insufficient thematic relevance: exclude works that merely mention Hermeto Pascoal without providing substantive analysis of his musical work, creative practices, performance, pedagogy, reception or artistic influence, whether as a central research object or as a significant component of a broader investigation.
3. Operational requirements not met**:** exclude records outside the period 2005–2025, and those without full text available in open access.

Inclusion criteria

- Type and source: theses and dissertations; peer-reviewed, open-access articles available on SciELO or retrievable via the CAPES Journals Portal.
- Thematic focus: substantive analysis of Hermeto Pascoal's musical work, creative practices, performance, pedagogy, reception, editing or artistic influence, either as the central research object or as a significant component of a broader comparative investigation.
- Period: published/defended between 2005–2025.
- Language: Portuguese, English or Spanish.
- Access and integrity: full text available in open access (OA) and complete metadata (author, year, title, institution/journal).
- Uniqueness: in cases of duplication, retain only a single definitive version (e.g. thesis > dissertation from the same research project; published article > preprint).

2.1. Records included in quantitative and qualitative synthesis

The body of included works reveals a maturing field that is learning to triangulate score, recording and context: on one side, analyses that refine the reading of lead-sheet chord notation and form; on the other, studies that recentre process, performance, arranging and space as loci of knowledge. Added to these are initiatives in critical editing and research–creation that return performable material[12], as well as sociocultural and philosophical investigations that treat *música universal* as a situated practice rather than merely a label.

This diversity strengthens the intelligibility of the object while also making visible areas that remain comparatively underrepresented within the selected corpus: systematic documentation of rehearsal and

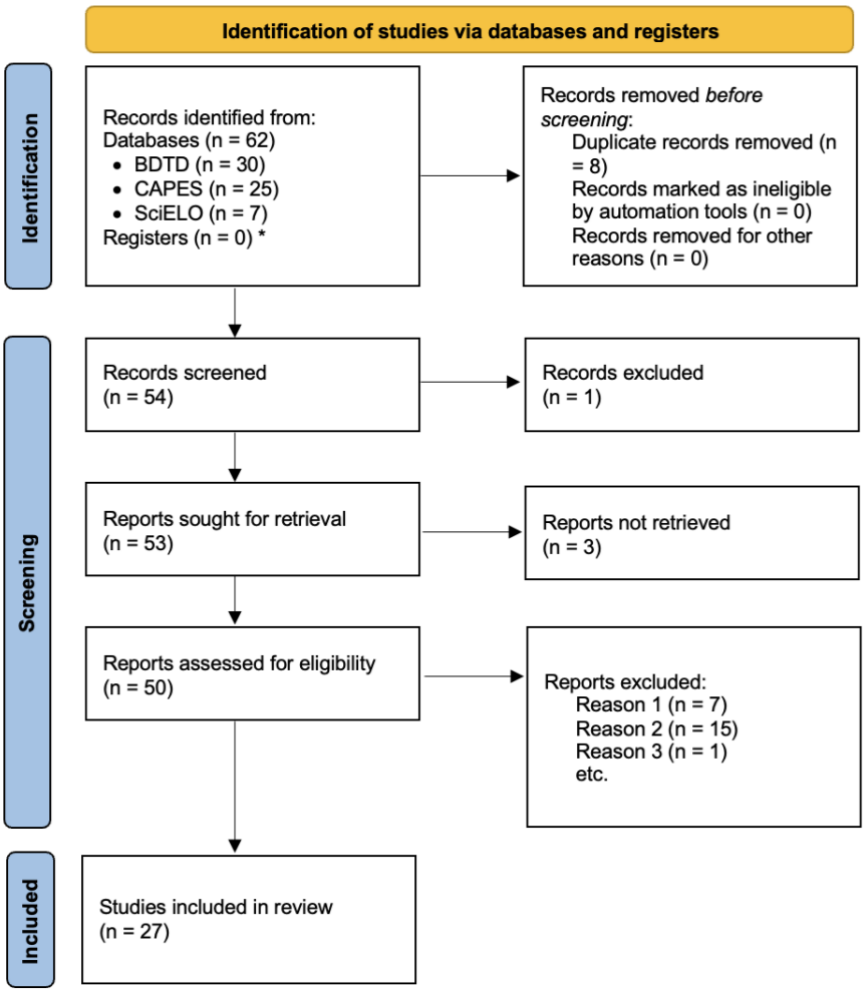
[12] e.g. edited scores, parts, performance guides.

studio work, editorial comparison of variants (manuscript/edition/recording), accessibility, and micro-analyses of dimensions such as spoken voice and microtonality.

Along this process, a significant methodological obstacle emerged: imprecise metadata in the CAPES Portal, where some journals were incorrectly listed as lacking peer review, forcing manual verification of editorial policies and case-by-case assessment to ensure fair inclusion. This informational noise directly affects academic reproducibility (it can inflate unwarranted exclusions, distort statistics and introduce selection biases), consumes research time and undermines comparability across studies; for authors and journals, it entails loss of visibility, citations and recognition in evaluations that depend on these databases, as well as potential effects on funding and impact indicators. In the methodological report, it is therefore crucial to record the triangulation of sources and the auditing of metadata.

For the purposes of this state-of-the-art review, each document (thesis, dissertation or peer-reviewed article) was treated as a single study. No instances of multiple reports of the same study were identified; accordingly, the table displays only studies included in review.

Diagram 1 - Process of identification, screening and inclusion of studies.



Source: Adapted from Page et al. (2021).

Note: The reasons for exclusion during full-text eligibility assessment are identified as follows: Reason 1 (n = 7) refers to documents whose publication type falls outside the scope of the review. Reason 2 (n = 15) concerns studies without sufficient thematic relevance to Hermeto Pascoal. Reason 3 (n = 1) refers to documents that did not meet the operational eligibility criteria established for the review.

Among the studies mapped, one relevant text remained outside the *corpus* because it is not open access: Neto (2011)[13]. The article reconstructs Hermeto's musical universe with an emphasis on the Jabour period (1981–1993), articulating an ethnographic description of everyday rehearsal routines, the notion of the home's cultural screens (*biombos culturais*), and the idea of *música universal* as a hybrid stew (*panelada*)[14] stitching together north-eastern folk, jazz/fusion and experimentalism; it also discusses tensions with the culture industry and procedures such as the *som da aura* (sound of the aura) and the use of non-conventional sounds[15]. We retain the reference for its interpretative relevance, but, in line with the eligibility criterion of open access, we do not incorporate it into the comparative syntheses.

3. Analytical overview

In this section, we present a critical–analytical reading of the works included in the *corpus*, organised in chronological order. For each thesis, dissertation or article, we provide a concise description of its object and scope, materials and methods, main findings and limitations when these are declared by the author or arise in relation to the study's own objectives. We then situate each work within the recurrent paths identified in the corpus and, separately, consider which areas remain comparatively underexplored across the literature.

Comparability across studies is ensured by a standardised extraction matrix and by the defined set of sources (BDTD, CAPES Portal and SciELO), with inclusions and exclusions reported in the PRISMA flow (see Tab. 1). The individual discussions identify the principal contributions of each study in relation to its research objectives and methodological approach. Section 4 subsequently brings these findings into comparative dialogue, distinguishing recurrent paths from research directions that remain comparatively underexplored within the selected corpus.

3.1. Master's dissertation and Doctoral thesis

Araújo Costa's (2006) Master's dissertation analyses four pieces from *Calendário do Som* and attempts to read them through Schoenberg's harmonic toolkit. Its main contribution lies in putting under strain the transfer of a theory forged within European concert music to a popular repertoire, clearly discussing its own architecture (Chapter 2 on Hermeto and the *Calendário*, Chapter 3 on Schoenberg) and proposing two- to five-part realisations as an experiment in legibility (Araújo Costa, 2006). The study thus exemplifies an established path within the corpus, centred on the application of harmonic theories to written musical materials. While other studies approach performance from different perspectives, the systematic comparison of harmonic realisations with recorded performances remains a direction for further investigation.

Within a Greimasian semiotic framework, Arrais (2006) examines *São Jorge* through rhythm, timbre and musical tensivity, investigating the processes through which meaning emerges in instrumental music. Rather than concentrating exclusively on harmonic organisation, the study considers how duration, expressive gestures and timbral relationships participate in musical signification. This perspective broadens the

[13] Only open-access documents were included in the analyses; relevant restricted-access works were listed for contextualisation and do not form part of the counts in the PRISMA flow diagram.
[14] See the footnote number 2.
[15] "non-conventional sounds" refers primarily to extended techniques, found objects, environmental sounds, or all of these.

analytical approaches represented in the corpus by treating musical expression as a process of meaning construction, offering a distinct framework for interpreting Hermeto Pascoal's creative language.

Within the sociology of culture, Silva (2009) brings together *Calendário do Som* and *Festa dos Deuses* to interpret Hermeto's hybrid sonority as a form of resistance to the standardisation imposed by the culture industry. The study broadens the understanding of the musical object by incorporating circulation, album covers, statements concerning piracy and live performance into its sociocultural analysis. Its emphasis on these dimensions is consistent with its methodological objectives and demonstrates how *música universal* operates not only as an aesthetic category but also within broader cultural and political relationships.

In an ethnography of the *Itiberê Orquestra Família*[16], Müller (2010) examines the ethos, values and practices associated with *música universal*, foregrounding intuition, orality and embodied collective creation under the leadership of Itiberê Zwarg (1950)[17]. The study shifts attention from the figure of Hermeto as an isolated creative genius towards a pedagogical and performative ecology sustained by collective practices and networks of musical transmission. Within this ethnographic framework, intuition emerges as a significant category for understanding musical knowledge and creative experience, while its relationship with specific musical procedures offers a possibility for further analytical investigation. The work thus establishes an important path in the study of pedagogical practices and networks of influence associated with Hermeto's musical universe. Viewed alongside the broader corpus, it also helps to identify areas that remain comparatively less explored, particularly the systematic documentation of creative processes and the relationship between pedagogical practices, musical notation and performance.

Braga's (2011) Master's dissertation on Márcio Bahia[18] (1958) foregrounds Mestre Radamés as a composition for drum kit and examines Hermeto's creative procedures, including the development of rhythmic cells at the instrument and their subsequent notation by the drummer. The study documents rehearsal routines, detailed notation and a distinctive relationship between melody and accompaniment, in which the melody functions as a rhythmic anchor (Braga, 2011). By examining the interaction between compositional invention, instrumental practice and musical writing, Braga contributes to an established path of research on Hermeto's creative and performative processes. This contribution also opens avenues for further research into the relationships between musical notation, recorded performance and the creative processes underlying their realisation.

Rossetti-Ferreira's (2015) doctoral thesis brings 34 pieces from *Calendário do Som* into dialogue with eighteenth-century *solfeggi* by Luís Álvares Pinto[19], producing a critical edition accompanied by harmonic realisations and facsimiles. The study makes a significant contribution to editorial research by addressing the relationship between prescriptive and descriptive notation, the interpretation of chord symbols and the preparation of musical materials for performance. Its emphasis on these procedures establishes an important pathway for investigating Hermeto's written sources while opening possibilities for further research into their relationships with recorded performances and collective creative practices.

[16] Large ensemble formed by Hermeto's collaborator Itiberê Zwarg (Müller, 2010).
[17] Brazilian multi-instrumentalist, composer and arranger who joined the group accompanying Hermeto Pascoal in 1977.
[18] Percussionist and drummer who joined Hermeto Pascoal's group in 1981.
[19] Luís Álvares Pinto (1719–1789) was a composer, *maestro di cappella* and music theorist active in eighteenth-century Brazil.

In proposing a morphological model for the analysis of *Sinfonia em Quadrinhos*, Carvalho (2017) addresses the challenges of score-centred analysis by bringing together the artistic context, the genesis of the work and critical reflection. Through a tabular and quantitative framework, the study establishes connections between sonic form, creative processes and musical performance, contributing to the methodological diversification of research on Hermeto Pascoal. Its application to a specific musical work provides a basis for exploring the model's potential across other compositions and investigating how morphological analysis might be articulated with different creative and performative contexts.

In examining Hermeto Pascoal alongside Egberto Gismonti[20] (1947), Zimbres (2017) interprets Brazilian instrumental music as a postmodern reinterpretation of the modernist ideal, rooted in local traditions while remaining open to anthropophagic[21] assimilation. Within this perspective, Hermeto's *música universal* emerges as a plural expression of the relationships between art music and popular music. Through historical and conceptual analysis, comparisons of the composers' trajectories and international circulation, and an examination of their artistic identities, the dissertation broadens the understanding of musical universality beyond strictly technical categories. By situating Hermeto's creative language within these cultural and aesthetic relationships, the study establishes a historical and interpretative pathway that may be further developed through investigations connecting these conceptual perspectives with scores, recordings and performative practices.

Tudissaki's (2019) doctoral thesis, focused on the performance of musicians with visual impairments, includes a substantial interview with Hermeto and analyses his trajectory and visual condition as part of the performative experience. The study introduces accessibility, modes of learning and forms of knowing grounded in musical and life experience as variables for reading Hermeto — a productive deviation from the work and language dyad. Because it is a multi-participant study, Hermeto appears as one case among others; even so, the primary material — the interview that was conducted — is unique and remains little explored by the research field.

Pinto (2019), in *O visual do invisível*, examines the relationships between musical experience, low vision and the construction of knowledge, incorporating reflections on Hermeto Pascoal's biography and sonic imagination. By addressing educational experiences, barriers to musical learning and self-directed artistic development, the study places questions of accessibility and individual agency within a broader sociocultural perspective. Its contribution lies in extending the discussion of Hermeto's musical practices towards the relationships between sensory experience, creative autonomy and inclusive approaches to musical education.

Borghi (2020), in *Nordestino e Universal*, combines a literature review with analyses of lead sheets notated by Hermeto Pascoal, examining the relationships between north-eastern modalism, non-functional

[20] Brazilian multi-instrumentalist and composer.

[21] According to Prestes (2021), in cultural terms, this refers to the modernist proposal of "devouring" external references to metabolise them critically and thus produce something of one's own. This legacy already emerges in the so-called 'destruction' phase of Modernism and takes shape from the 1922 Week of Modern Art onwards: an ethic of mixture that breaks with academicisms, shuffles art and popular music, the local and the international, and lays the foundations for a national culture. More than quotation or collage, it is a processual method: nourishing oneself from many sources to transform them (and oneself) into work and creative gesture. From Tropicália to contemporary practices, anthropophagic experience functions as an ongoing experiment in reinvention — a way of exploring unknown paths, leaving, with each act of ingestion, new aesthetic and conceptual footprints (Prestes, 2021).

harmonic procedures and phonographic recordings. Engaging critically with Araújo Costa (2006) and Arrais (2006), and drawing on Tiné (2018), the study advances the understanding of harmonic rhythm and musical texture through an analytical approach that integrates chord notation and recorded performance. This articulation represents an important path in the investigation of Hermeto's harmonic language and provides a foundation for future studies incorporating rehearsal interactions, collective musical decisions and editorial processes.

In his Master's dissertation, Santana (2020) systematises idiomatic procedures for guitar arrangements of compositions by Hermeto Pascoal, including parallelisms, arpeggios, open strings and timbral resources, and produces an e-book containing the resulting scores. By combining artistic experimentation, instrumental adaptation and the production of performable materials, the study contributes to research–creation and the practical application of musical knowledge. Its methodological orientation establishes an important pathway for exploring Hermeto's repertoire through instrumental arrangements, while offering a foundation for further investigations into idiomatic adaptation across different instruments, repertoires and higher music education contexts.

Galvão's (2022) doctoral thesis investigates drum-kit performance in *baião*, *maracatu* and *frevo* within the music of Hermeto Pascoal and Egberto Gismonti, with particular attention to drummers such as Airto[22] (1941) and Márcio Bahia, drawing on detailed analyses of sound recordings. By examining rhythmic procedures, the adaptation of north-eastern musical genres and the creative agency of instrumentalists, the study broadens the understanding of performance and its relationship with musical arrangement and recording practices. Its contribution consolidates an important pathway in research on Hermeto's music, demonstrating the analytical relevance of percussion and rhythmic organisation while providing a basis for future investigations into their relationships with other dimensions of compositional and collective creative processes.

Pansica's (2022) Master's dissertation explores the role of intuition in Hermeto Pascoal's music through a laboratory of musical creation and performance, combining ethnographic reflection with the author's own artistic practice. Drawing on the experiences of the *Escola Jabour* and *Calendário do Som*, the research culminates in solo guitar arrangements of *Bebê* and *Chorinho pra ele*, incorporating reharmonisation, idiomatic instrumental writing and audiovisual documentation. Through an anthropophagic perspective, the study articulates local and universal musical references while demonstrating how intuition can inform creative experimentation and research–creation. Its contribution lies in establishing artistic practice as a means of producing musical knowledge, opening possibilities for comparative investigations into how intuitive processes are developed, documented and transformed across different performative contexts.

Filho's (2023) Master's dissertation examines the *Vintena Brasileira* through the relationships between musical performance, pedagogical transmission and collective artistic practice. By investigating the role of former members of Hermeto Pascoal's group, the study traces continuities and transformations in the circulation of *música universal*, highlighting how musical knowledge and aesthetic principles are transmitted and reinterpreted within new collective contexts. This perspective contributes to understanding Hermeto's musical legacy as a dynamic process sustained by interactions among musicians, while raising further

[22] Brazilian percussionist, composer and drummer.

questions about the role of collective agency in the historical development and transformation of his musical practices.

3.2. Articles

Neto (2009) examines *Calendário do Som* through the concept of an inclusive socio-musical aesthetic, articulated around a paradoxical *continuum* of separation and fusion. Drawing on musical examples and accounts of performance, the study demonstrates how Hermeto Pascoal brings everyday and mythical elements, alongside popular and art-music traditions, into relationships that preserve tensions even as distinct materials converge. This perspective contributes to understanding musical and social diversity as constitutive dimensions of the composer's creative language, establishing a conceptual framework for investigating the coexistence and transformation of heterogeneous elements. The separation–fusion continuum also offers possibilities for comparative research across different compositions and performative contexts, particularly in examining whether these relationships follow identifiable patterns or assume more variable configurations.

Borém and Araújo (2010) investigate the relationship between Hermeto Pascoal's life trajectory and the development of his harmonic language, examining tonalism, modalism, atonalism, polymodalism and soundscapes. By relating these procedures to biographical and creative contexts, the authors construct a historical account of the formation of his musical language, incorporating concepts associated with the composer's own vocabulary, such as *música universal*, *cifragem universal* and *música da aura*. This approach provides a framework for understanding the development of Hermeto's aesthetic and compositional practices, highlighting the relationships between musical experimentation and different phases of his career. The resulting historical perspective also invites further investigation into how these harmonic procedures coexist, interact and assume different functions within individual compositions.

Borém and Garcia (2010) investigate *Cannon* through score reconstruction, detailed listening and spectral and proportional analysis, situating its musical organisation in relation to religious references, particularly Spiritism. The authors interpret the interaction of pre-recorded sounds, vocal elements and instrumental layers as a musical representation of a spiritist séance, connecting sonic structures with symbolic meanings. By applying the paradoxical separation–fusion *continuum*, the study examines how heterogeneous materials interact within a musical construction that preserves their distinct characteristics. This integration of documentary, analytical and interpretative perspectives contributes to understanding the relationships between sound, musical structure and symbolism in Hermeto's creative language. The application of the *continuum* to *Cannon* also provides a basis for investigating how processes of separation and fusion operate across other compositions and whether they assume different configurations within his repertoire.

Neto (2010) investigates vocality in Hermeto Pascoal's musical practice, examining expressions ranging from singing and speech to shouting, prayer, laughter and whistling. The author approaches the voice as an integral component of musical texture, exploring how vocal gestures move between verbal communication and musical expression. Extending beyond stage and studio performances, this perspective situates Hermeto's everyday vocal practices within the broader aesthetic principles of *música universal* and *som da aura*, demonstrating how speech, noise and spontaneous vocal emissions acquire compositional significance. The study thus contributes to understanding the expressive and structural roles of vocality in

Hermeto’s creative language, while providing a foundation for further comparative investigations into the prosodic, rhythmic and timbral transformations of vocal materials across his recorded repertoire.

Araújo and Borém (2013a) apply Schoenberg’s concept of developing variation to compositions from *Calendário do Som* (Pascoal, 2013a), investigating how motivic relationships, intervallic structures and processes of transformation contribute to their harmonic and formal organisation. Through the reconstruction and realisation of lead sheets, the authors examine the relationships between chord notation, voice-leading and harmonic procedures, demonstrating the analytical possibilities of Schoenberg’s theoretical framework within Hermeto Pascoal’s compositional language. This approach contributes to the systematic understanding of musical structures and establishes a methodological basis for examining the organisation and transformation of compositional materials. Its findings also offer possibilities for future dialogue with concepts developed within Hermeto’s own musical practice, particularly *música universal*, allowing different theoretical perspectives to contribute to the understanding of his creative processes.

Araújo and Borém (2013b) further develop their engagement with Schoenberg’s theoretical framework by systematising concepts from his tonal theory for the analysis, realisation and composition of popular-music lead sheets, including material from *Calendário do Som* (Pascoal, 2013b). The authors examine monotonality and expanded, fluctuating and suspended forms of tonality, translating these concepts into procedures involving chord symbols, root relationships and harmonic organisation. By establishing connections between European tonal theory and Brazilian popular-music practices, the study demonstrates how these analytical principles can inform both musical interpretation and compositional decisions. Its contribution lies in articulating theoretical systematisation with practical musical realisation, consolidating an analytical pathway for understanding the harmonic organisation of Hermeto Pascoal’s compositions.

Silva and Gimenes (2017) investigate the *Escola Jabour* as an extension of the experience of *Hermeto Pascoal e Grupo*, examining its development as both a collective environment for musical training and a stylistic tradition continued through projects undertaken by former members. Drawing on the sociology of music, the authors characterise Hermeto’s house as a space of intensive musical practice, structured by internal hierarchies, informal pedagogical relationships and a shared vocabulary encompassing *cifragem universal*, *som da aura*, *música dos ferros* and distinctive rhythmic and harmonic concepts. By examining these practices and their transmission, the study shifts attention from individual authorship towards the collective networks through which musical knowledge, aesthetic principles and creative procedures are developed and disseminated. This perspective contributes to understanding *música universal* as a socially situated practice, establishing the *Escola Jabour* as an important reference for investigating the relationships between musical creation, pedagogy and stylistic continuity.

Tiné (2018) examines *Mestre Radamés* as a rhapsodic composition structured around 22 successive musical phrases within a single key, without literal repetition. The analysis focuses on formal organisation, harmonic rhythm and the simultaneity of events involving bass, chords and drum kit, situating the composition within the broader context of Hermeto Pascoal’s recordings for the *Som da Gente* label. By exploring the relationships between continuity, transformation and the superposition of musical events, the study reveals how temporal organisation emerges from the interaction of distinct compositional processes. This perspective establishes a significant analytical pathway for understanding the relationship between harmonic development and musical temporality in Hermeto’s work, offering a foundation for subsequent investigations into how these structural relationships are articulated in recorded performance.

Neto (2020) examines *Tiruli ruli* as the inaugural example of *som da aura*, investigating how Hermeto Pascoal transforms a radio sports commentary by Osmar Santos (1949) [23] into musical material. Through the analysis of speech intonation and its subsequent harmonisation, the study demonstrates how spoken language acquires melodic and compositional functions, integrating historical contextualisation, musical analysis and reflection on listening. By identifying procedures of transcription, harmonisation and orchestration, the author establishes *som da aura* as a compositional practice grounded in the transformation of vocal expression into musical structures. This contribution advances the analytical understanding of a category originating in Hermeto's own creative vocabulary and provides a basis for comparative investigations into how similar procedures operate across different voices, sound sources and compositions.

Santos (2021) examines *Série de arco* through the concept of compositional bricolage, analysing melodic contours, symmetrical rhythmic structures, polychords and chord notation. Drawing on different theoretical perspectives, the author incorporates Cabral and Guigue's discussion of *cifragem universal* to address the notational particularities of Hermeto Pascoal's harmonic language. The composition is approached as a musical construction that resists conventional classifications of genre, improvisation and lead-sheet practice, revealing the interaction of distinct compositional procedures. By relating melodic, rhythmic and harmonic organisation to the challenges of musical representation, the study contributes to understanding the structural complexity of Hermeto's writing and the analytical possibilities of notational systems capable of accommodating non-functional harmonic relationships.

Galvão (2023) investigates modes of performing *baião*, *maracatu* and *frevo* on the drum kit in recordings by Hermeto Pascoal and Egberto Gismonti between 1965 and 2003. Drawing on musical transcriptions and descriptive analysis, the study examines the creative agency of drummers in adapting regional rhythmic practices and shaping the stylistic characteristics of Brazilian instrumental music. Franco Fabbri's (1949)[24] theory of musical genre provides a framework for understanding how these performance practices become recognisable stylistic references while remaining open to reinterpretation. By examining the relationships between rhythmic organisation, instrumental expression and musical genre, the article demonstrates how drumming contributes actively to the construction of musical identity within the repertoire investigated. This perspective consolidates a performative pathway in research on Hermeto's music, recognising instrumental practice as a source of musical organisation and creative knowledge.

Marques (2024) examines *Música da Lagoa* through the concept of immanent aesthetics, drawing on the philosophical perspectives of Deleuze and Guattari. The composition is approached as a bloc of sensations constituted by percepts and affects that transcend individual subjective experience, allowing musical creation to participate actively in philosophical reflection. Rather than treating the work merely as an illustration of pre-existing concepts, the study explores how artistic experience contributes to rethinking notions of assemblage, aesthetic figure and monument. This perspective broadens the interpretation of Hermeto Pascoal's creative language by considering its capacity to generate meanings and sensations beyond conventional musical classifications. The article thus establishes a philosophical pathway for investigating the aesthetic dimensions of his oeuvre, particularly the relationships between artistic creation, sensory experience and the production of concepts.

[23] He is a retired radio broadcaster and Brazilian sports commentator.
[24] Italian-Brazilian musician, musicologist and radio broadcaster.

4. Paths and gaps

This section opens with the question that calls and guides us: what are the paths and gaps that structure academic production on Hermeto Pascoal in the period 2005–2025, and what do they reveal about the place of popular music in academia? In traversing the *corpus*, we do not find a single master key, but rather the fertile friction between three intersecting paths:

A. Analytical–harmonic and morphological formalisation;
B. Performative, pedagogical and studio processes;
C. Native categories and their sociocultural worlds (*música universal*, *som da aura*, *cifragem universal*).

It is in this friction — where methods both disobey and listen to one another — that the literature sheds its brightest light and, at the same time, traces the boundaries of what remains methodologically occluded.

Within the analytical–harmonic axis (A), a consistent path has been formed that begins with the reading of lead sheets and the adaptation of theoretical frameworks (Schoenberg; developing variation; monotonality; regions) to decode chord symbols, voice-leading and motivic coherence. This line of enquiry has yielded tangible advances: realisation protocols (which bring the score closer to a performable version), explicit criteria for comparing chord notation and recording, and a shared vocabulary that makes it possible to compare pieces and periods. Although these studies focus primarily on written musical materials, other contributions within the corpus examine rehearsal practices, recorded performance and instrumental agency. The comparatively limited integration of these perspectives points towards a field of investigation that remains open, particularly the systematic articulation of harmonic and formal analysis with evidence from rehearsals, studio practices and performers' creative decisions.

Within the processual–performative axis (B), studies emerge that recentre rehearsal, arranging, band leadership, the role of the drum kit and rhythm section, as well as derivative pedagogies. Hermeto's music appears as collective work and social technology: routines, codes, timbral decisions and the distribution of functions become the object itself. This path broadens the evidentiary base of the field beyond predominantly harmonic and formal analyses, making explicit how musical genres such as *baião*, *maracatu* and *frevo* are reinterpreted and how bodily practices and creative environments participate in musical production. Nevertheless, detailed investigations connecting these processes to notation, voice-leading, polychords and harmonic rhythm remain comparatively less frequent within the selected corpus, as do systematic ethnographies of studio practices.

The third axis of native categories (C) — *música universal*, *som da aura*, *música dos ferros*, *cifragem universal* — opens up a fertile front for discussing how the oeuvre operates socially and symbolically. By treating spoken voice as melody, aura as a compositional technique, *panelada*[25] as an ethic of mixture, and *cifragem universal* as a notational system suited to non-functional harmonies and timbres, this strand has broadened what counts as evidence (speech, noise, ritual, environment). The gain is both methodological and political: it repositions the oeuvre in relation to listening practices, spirituality, accessibility and circulation. Although studies such as Neto (2020) and Santos (2021) have already demonstrated analytical applications of native categories, their systematic examination across different compositions and documentary contexts remains

[25] The Brazilian term "*panelada*" is used here metaphorically to evoke a mixture of heterogeneous musical elements, comparable to a stew. See also note 2.

comparatively underdeveloped within the selected corpus. Further investigation may therefore extend existing procedures through explicit analytical criteria and comparative approaches that allow their applicability to be examined across different musical materials.

4.1. Data overview

Table 1 presents the set of theses, dissertations and articles that make up the *corpus* of this state-of-the-art review, organised by document type and predominant analytical axis (A, B or C). A hyperlink is also provided in the authors' names for direct access to the full text in the respective databases (BDTD, CAPES Journals Portal and SciELO), thereby facilitating the traceability of procedures and consultation of the original studies.

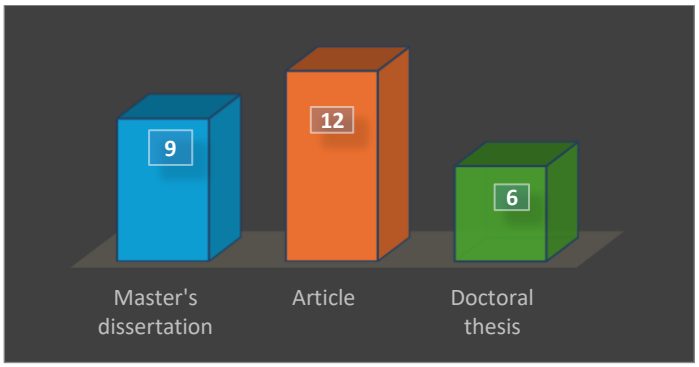
Tab. 1 –Studies included in the review: *corpus* by type of document and predominant analytical axis

Author	Year	Type	Predominant axis
Arrais	2006	Master's dissertation	A
Borghi	2020	Master's dissertation	A
Braga	2011	Master's dissertation	B
Carvalho	2017	Doctoral thesis	A
Araújo Costa	2006	Master's dissertation	A
Filho	2023	Master's dissertation	B
Galvão	2022	Doctoral thesis	B
Müller	2010	Doctoral thesis	C
Pansica	2022	Master's dissertation	B
Pinto	2019	Doctoral thesis	C
Rossetti-Ferreira	2015	Doctoral thesis	A
Santana	2020	Master's dissertation	B
Silva	2009	Master's dissertation	C
Tudissaki	2019	Doctoral thesis	B
Zimbres	2017	Master's dissertation	C
Araújo; Borém	2013a	Article	A
Araújo; Borém	2013b	Article	A
Borém; Araújo	2010	Article	B
Borém; Garcia	2010	Article	B
Galvão	2023	Article	B
Marques	2024	Article	C
Neto	2009	Article	B
Neto	2010	Article	B
Neto	2020	Article	B
Santos	2021	Article	B
Silva; Gimenes	2017	Article	B
Tiné	2018	Article	A

Source: Table prepared by the authors.

Chart 1 shows the distribution of studies on Hermeto Pascoal by type of academic output over the period analysed. It can be observed that journal articles constitute the largest group, with 12 publications, indicating that part of the debate on the composer has circulated in peer-reviewed journals. These are followed by Master's dissertations, with 9 works, and doctoral theses, with 6 studies, which reveals a significant presence of substantial research projects developed within *stricto sensu* postgraduate programmes. Taken together, the data suggest a field that combines ongoing article production with a consistent base of longer, more in-depth investigations.

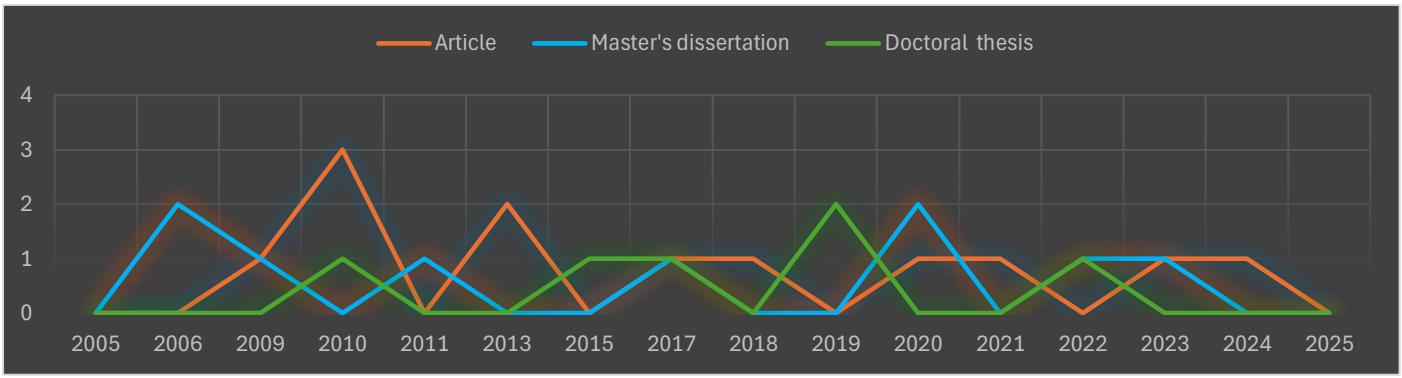
Chart 1 – Composition of the *corpus* by type of academic production (2005–2025)



Source: Chart prepared by the authors.

Chart 2 presents the annual distribution of academic production on Hermeto Pascoal between 2005 and 2025, distinguishing journal articles, Master's dissertations and doctoral theses. The first studies included in the corpus date from 2006, while journal articles reach their highest annual frequency in 2010, with three publications. Doctoral theses appear in 2010, 2015, 2017, 2019 and 2022, with two studies recorded in 2019. From 2017 to 2024, articles occur in several non-consecutive years, generally with one publication in each year represented. This distribution reveals an uneven but sustained development of academic interest across different publication formats, without indicating continuous annual growth.

Chart 2 – Annual evolution of publications by type of document (2005–2025).



Source: Chart prepared by the authors.

Numerical growth does not automatically imply greater diversification of the documentary procedures mobilised by the studies. Within the selected corpus, explicit comparison among manuscripts, published notation, analytical realisations and recordings occurs in a relatively limited number of works. Editorial practice therefore emerges here as a comparatively underrepresented research direction. Where such procedures are employed, they offer productive means of bringing chord charts, manuscripts, analytical reconstructions and performance into closer dialogue.

Within the selected corpus, two published lead sheets associated with the analytical work of Araújo and Borém (2013a, 2013b) were identified in Per Musi[26]. These publications constitute important contributions to the reconstruction, harmonic realisation and performance of material from *Calendário do Som*, supported by substantial analytical and methodological discussion. Their presence also draws attention to the distinction between the preparation of performable musical materials and the broader editorial procedures

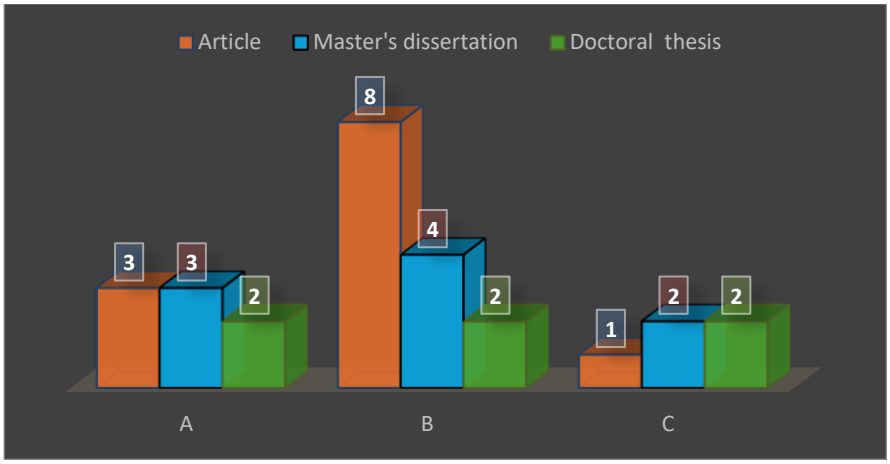
[26] A Brazilian peer-reviewed journal.

involved in establishing and documenting textual variants. However, the present review was not designed as an exhaustive survey of published scores or editorial initiatives. Its findings therefore indicate the need for further comparative investigation of editorial practices within the selected literature, rather than establishing the overall scarcity of critical editions across Hermeto Pascoal's repertoire.

Another area that has been brought into focus — but is still far from consolidated — is that of accessibility and non-hegemonic modes of learning. Interviews and testimonies bring *saber da experiência* (knowledge grounded in experience — playing by ear, low vision, memories of study) into the realm of academic evidence, decentring hierarchies of score reading and legitimising other modes of knowledge production and transmission. Accessibility and non-hegemonic modes of learning nevertheless remain comparatively underrepresented within the selected corpus, despite the contributions of studies such as Tudissaki (2019) and Pinto (2019). This distribution indicates opportunities for further research into the relationships between musical accessibility, assistive technologies, situated learning practices and their implications for higher music education.

Chart 3 organises the *corpus* according to the predominant analytical axis (A, B and C) and type of output. It can be observed that axis B, associated with performative, pedagogical and studio processes, concentrates most of the studies, with eight articles, four Master’s dissertations and two doctoral theses, thereby becoming the most frequent path in the selected literature. Axis A, focused on analytical–harmonic and morphological formalisation, brings together three articles, three dissertations and two theses, forming a solid cluster, albeit numerically smaller than the performative strand. Axis C, in turn, relating to native categories and their sociocultural worlds, appears as the least explored, with only one article, two dissertations and two theses, indicating that *música universal*, *som da aura* and *cifragem universal* are still rarely taken as central analytical problems.

Chart 3 –Production by predominant analytical axis (A/B/C) and type of document.



Source: Chart prepared by the authors.

When we cross the three axes, the picture of the paths comes into sharper focus:

1. An analytical corridor that has consolidated tools for reading harmony, form and voice-leading;
2. A processual corridor that has restored practice and the body to the centre;
3. A conceptual corridor that has treated native categories as epistemological operators.

The corresponding gaps refer to research directions that remain comparatively underexplored within the selected corpus, rather than shortcomings of individual studies or evidence of institutional exclusion:

1. Further systematic and comparative documentation of rehearsal and studio processes;
2. Comparative editorial studies integrating manuscripts, critical editions and recordings;
3. Further development and comparative application of analytical procedures for native categories;
4. Musical accessibility as a transversal dimension;
5. Broader comparative investigation of repertoires, creative periods and sociocultural contexts.

The studies examined also construct different perspectives on Hermeto Pascoal's musical work and creative practices. While some emphasise harmonic organisation and compositional procedures, others investigate collective agency, pedagogical transmission, vocal experimentation and sociocultural meanings. These approaches do not necessarily offer competing interpretations, since they address different dimensions of the musical object through distinct theoretical and methodological frameworks. Their coexistence within the corpus demonstrates the plurality of research already undertaken and provides a basis for identifying relationships that may be further investigated without reducing the contributions of individual studies to a single explanatory model.

Taken together, the studies reveal several points of contact without necessarily rendering their theoretical frameworks equivalent. Harmonic and formal analyses clarify aspects of musical notation and structural organisation, while investigations of performance and pedagogy foreground rehearsal, instrumental agency and the transmission of musical knowledge. Studies of native categories, in turn, examine concepts emerging from Hermeto's own creative practices. Rather than proposing a unified explanatory model, this review identifies possibilities for dialogue between these perspectives, particularly concerning the relationships between written materials and musical realisation, the interaction between analytical frameworks and native categories, and the application of concepts such as *música universal* and *som da aura* across different compositions and documentary contexts. The contribution of this state-of-the-art review therefore lies in distinguishing the paths already established by academic research from the questions and methodological connections that remain open to further investigation.

5. Final Considerations

This state-of-the-art review has examined academic production on Hermeto Pascoal between 2005 and 2025, identifying how scholarly attention has been distributed across different research objects, methodological approaches and documentary sources. The findings reveal three intersecting paths within the selected corpus, encompassing analytical–harmonic and morphological investigations, studies of performance, pedagogy and studio practices, and approaches concerned with native categories such as *música universal*, *som da aura* and *cifragem universal*. Together, these perspectives demonstrate the diversity of knowledge already produced while providing a basis for identifying areas that remain comparatively underexplored.

Methodologically, the review identifies complementary uses of musical notation, recordings, ethnographic documentation and practice-based evidence. While several studies articulate different sources and analytical procedures, more systematic comparisons between written materials, recorded sound and creative processes remain a productive direction for future research. The verification of inconsistent metadata in the CAPES Portal also highlights the importance of transparency in search, screening and eligibility decisions. These findings reinforce the value of methodological complementarity without establishing a single analytical approach as universally applicable.

At the epistemological level, the studies examined demonstrate that Hermeto Pascoal's music has been investigated not only through established analytical frameworks but also through concepts emerging from his own creative practices. Categories such as *música universal*, *som da aura* and *cifragem universal* illustrate how musical experience, compositional procedures and forms of knowledge developed within artistic practice can become subjects of theoretical investigation. This perspective broadens the understanding of musical knowledge by bringing notation, performance, embodied learning and sonic experimentation into dialogue without presupposing a hierarchy among these approaches.

In memoriam, Hermeto Pascoal remains a living laboratory of listening: the "wizard" who turned the play of the radio into melody, the breath of the body into harmony, the group's kitchen into an orchestra. His *música universal* was not a passport to the exotic, but a method of bringing worlds together — *roça* and laboratory, speech and song, rite and magnetic tape — opening up pathways where analysis meets performance and knowledge is produced in the act. The musical field — popular and art music — learns to listen to what previously passed for noise. Of his music, Hermeto himself once said:

> It is people who should define my sound. I want each person to feel something different. I have no musical definition, nor do I want my group to become stratified. Everyone else is defined. Some are pop, others play samba. Each day I feel something different. I have already played *frevo,* regional music, everything that can be identified with the traditional forms of Brazilian music. [...] The fact that I do not worry about the so-called roots of MPB is not, for me, a problem, because if I do what I feel, it normally comes out Brazilian, because I am Brazilian. (Hermeto Pascoal)[27]

On the basis of the diagnosis reached from the studies analysed, we propose a convergent agenda to respond more fully to the guiding question:

- Encourage, where appropriate to the research question, triangulation between scores, recordings and creative processes, ensuring transparency regarding sources and analytical decisions;
- Prioritise critical editions of key pieces (with variants and explicit links to sound recordings), feeding into a shared repository;
- Develop protocols for the analysis of spoken voice, microtonality and timbre (including spectral dimensions) that remain in dialogue with practice;
- Incorporate accessibility and situated pedagogies as analytical, and not merely contextual, dimensions;
- Open up studio and rehearsal ethnographies with shareable documentation (notebooks, drafts, takes), bringing research and practice into closer proximity.

At the intersection of documentary rigour, analytical depth and engagement with native categories, the paths identified in this review provide a foundation for further knowledge production, while the gaps emerge as opportunities for new research. Recognising this distinction allows the accumulated contributions of existing scholarship to inform future investigations, expanding the methodological and conceptual

[27] "As pessoas é que devem definir o meu som. Quero que cada um sinta uma coisa diferente. Eu não tenho definição musical, nem quero que meu conjunto se estratifique. Todos os outros são definidos. Alguns são pop, outros são de samba. Eu cada dia sinto uma coisa. Já toquei o frevo, o regional, tudo que possa ser identificado com as formas tradicionais da música brasileira. [...] O fato de não me preocupar com as chamadas raízes da MPB não se constitui, para mim, num problema, porque se eu fizer o que sinto sai normalmente brasileiro, porque sou brasileiro." (Hermeto Pascoal apud Nuzzi 2023, 26).

possibilities for understanding Hermeto Pascoal’s oeuvre and its significance within the broader field of popular music studies.

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