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SOUND RESEARCH AND COMPOSITION WITH EVERYDAY SOUNDS

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ABSTRACT

Several technological transformations have caused the world soundscape to change over the years. Music, often seen as a representation of the world, ends up reflecting the future, appropriating the new universe of sounds and silences, generating new ways of listening and thinking about music. Since the beginning of the 20th century, sounds considered noises have been integrated into the new sounds, embracing world transformations. From this context, some questions that originated this research arose: what sounds and everyday objects can be used for music-compositional purposes? How can everyday sounds and objects be organized with a view to building a musical composition? This research, therefore, aimed to investigate everyday sounds with a view to the elaboration of musical compositions.

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INTRODUCTION

Increasingly, the different spaces in which life and coexistence take place between people, and different beings, are full of great sound diversity. According to Santos (2013), there is a new world of sounds, noises, and silences, which originates several types of listening. For the author:

> With the configuration of a new sound reality, in the face of a world that is more industrial and technological, over the past centuries, important changes have taken place in the sound and music fields. The new possibilities of recording, manipulation and sound transmission, given as a consequence of these revolutions, allow the production, reproduction and musical incorporation of other sounds: noise, or the sound of the environment (Santos 2013, 36).

All these changes are important and must be considered, as Merriam (1964) explains, music is a means of social interaction, produced by specialists - who are the producers of this music - for other people, who are the recipients of this musical making. For the author, music is a learned behavior. It does not exist and cannot exist by, from and for itself. There must always be human beings doing something to produce it for someone else.

Thus, music cannot be defined as a phenomenon of isolated sound, as it involves the behavior of individuals and groups of individuals, and its particular organization requires the social coexistence of people who decide what can or cannot be and happen (Merriam 1964). Based on these assumptions and expanding this reflection, it is understood that many factors, including anthropological and social factors, are part of music and musical making. Therefore, various musical elements, sounds and noises, for example, from different years and times come into discussion. These elements, over time, are transformed, configuring our sounds, new songs. According to Wisnik (1989, 42), noise not only "becomes an index of modern habitat", but also "an element of renewal of musical language", as it begins to impregnate musical textures. Thus, at the beginning of the 20th century, several important changes in musical thinking were observed. These events made many people wonder about what a composer actually does, or what his role would be in the face of these transformations. In 1913 Debussy already expressed these thoughts. In his words, "Is it not our duty to find symphonic means of expressing our time, means that evoke modern day progress, boldness and victories? The airplane century deserves its own music" (Griffiths 1998, 97).

What Debussy expressed at the time was aligned with the time in which he lived; it was a moment when there were many movements, many manifestos, notably the Italian Futurist Movement, with great upheavals that marked the period that preceded the World War I. Thus, a new form of expression was sought, new form of music. Chaves's analysis (2006) corroborates, explaining the moment in which he lived:

> Ah, the beginning of the last century... composers appropriated the sounds of everyday life for their futuristic music, for their Awakening of a city, as did Luigi Russolo, maximum composer of the ephemeral musical futurism. Not only were the strong sensations in the throes of music, noise was also in fashion, noise was a thing of the present that was intended for the future (Chaves 2006, 3).

The so-called futuristic movement, according to Lanzoni and Oliveira (2011, 92), made possible the realization of a series of different sounds, emerging new musical concepts, concerned with "expressing the modernities that came from the first years of the 20th century". For the authors, through their manifestos, the futurists.

> […] inserted in the musical language different elements, so that the discussion of futurism in music, established through the articulation between noise and information, is inherent to the elucidation of the context about which meaning will be produced, since the noise is already the music itself and therefore, information (Lanzoni and Oliveira 2011, 92).

Over the years, the changes that have taken place on the world stage have become increasingly accentuated. Music, of course, continued to be influenced by all these changes. It even started to use elements, objects, and a whole range of non-musical materials with a view to musical composition. Chaves, when dealing with the addition of non-musical information to music, explains:

> It is not uncommon for composers to decide to put in music what is not music. Or what was not supposed to be music. Do we need to go back to the Baroque when it was decided to represent anger in music? Perhaps just to remember that it was not necessary to reach that much before. The things of the divine worlds were sung the most. Anger against God? One would be thrown into a bonfire for sure. In those forgettable times when even Galileo recanted what he had just said. Then, feelings arose. Anger in Schütz's time. Fury in the days of Handel. Indignation in Mozart's time. Until we reach the fully Freudian period of the beginning of the last century when music did its own psychoanalysis. And in front of the listeners, no more, no less (Chaves 2006, 3).

What is known is that, indeed, since the beginning of the 20th century, there has been a great sound transformation in the world, changing the musical language. Noises and sounds of all kinds became part of the songs. As explained by Lanzoli and Oliveira (2011, 98), "the introduction of noise, in addition to acting directly on the code and pushing the limits of the spectrum of the informational load of messages, traversed modernity in music". For the authors:

> The borderline between information and noise was a fine one for 20th century music. At different times, these conceptions were crossed in a song which gave rise to the concerns of its time. The noise resonated loudly and with

it different sounds called for listening. From Russolo's noisy music to post-World War II electronic manipulations, different elements have been incorporated into music expressing modernity. Perhaps there is no point in discussing the noise in 4'33, by John Cage, because the noise that, without control, cuts through the inaction of the musicians is a constituent part of a song that is not heard. Here, the line seems to be much thinner (Lanzoni and Oliveira 2011, 98-99).

Stravinsky (1996), from this perspective, explains that everything that can be considered as not Music, through a certain awareness, will become music. This Stravisnky thought can be related to Schafer's concept of soundscape. Soundscape is a concept, which is characterized by the study and analysis of the sounds that surrounds us. A soundscape is composed of the different sounds that make up a given environment, whether those sounds are of natural, human, industrial or technological origin. Starting from this sound panorama that persists today, questions arise: What sounds and everyday objects can be used for music-compositional purposes? How can everyday sounds and objects be organized with a view to building a musical composition? This research, therefore, aimed to investigate everyday sounds with a view to the elaboration of musical compositions.

Theoretical Framework

The theoretical framework is based on the concept of soundscape, by Schafer (1997, 1991, 1977), using other researchers who investigated the theme. In addition to the concept of soundscape, the concept of mimesis was used with a view to the final elaboration of the work, that is, the trajectory towards the elaboration of musical composition. The concept of soundscape originated and was defined through the working group led by Schafer who, together with other researchers, founded the World Forum for Acoustic Ecology and, later, the World Soundscape Project. These groups were responsible for the publication of some of the most relevant documents related to the study of Sound Landscapes and Acoustic Ecology. In Canada, in the mid-1960s, a movement began that aimed to carry out an analysis of the acoustic environment as a whole. These events took place at Simon Frayser University. These events and this project were called the Word Soundscape Project, being headed by Canadian composer Raymond Murray Schafer (Toffolo, Oliveira and Zampronha 2017).

Soundscape was a neologism introduced by Schafer. He intended to make an analogy with the word landscape. For Schafer, soundscape would be the sound environment, any portion of the sound environment seen as a field of study. Initially, the Word Soundscape Project (WSP) was concerned with analyzing the acoustic environment around it and making a sound map of the studied regions, creating a catalog of the characteristic sounds of each region. The concern with the changes that were happening in the acoustic environments generated by the industrialization of societies was the direct result of this study, and the corresponding insertion of continuous or repetitive sound (sounds with stable morphological characteristics) in the soundscape of these environments, sounds produced by machinery from the industrial era, which is not found in nature (Toffolo, Oliveira and Zampronha 2017).

This project resulted in several works, such as the first composition, The Vancouver Soundscape, a set of recordings of Vancouver's sound environments. At this time, the works were composed collectively. After a while, the composers who participated in the WSP - including Hildegard Westerkamp and Barry Truax - went on to directly study the use of ambient sound in musical composition. Barry Truax was one of the first to point out problems with the use of environmental sound in composition (Toffolo, Oliveira and Zampronha 2017).

According to Truax (1996), some thoughts stand out:

1) The systems of psychoacoustic approach to music are generally based on models that adapt to instrumental and speech sounds. In conjunction with this, the sound spectrum analysis algorithms also favor instrumental and speech sounds. Generally, the spectral analysis algorithms are based on Fourier analysis, and account only for morphology-types that privilege linear harmonic relations, not adapting well to the complexity, often chaotic, of environmental sounds.

2) The musical poetics of contemporary composers also do not easily include environmental sound in musical composition. Even within the paradigms of acousmatic music, which started using environmental sound, this type of material usually undergoes transformations that result in ~~an~~ abstraction through the elimination of the referentiality of the sound object. The strong referentiality and significance that these objects carry have always been strongly negated by the chains compositional thought that use sound objects captured in the environment.

3) Western musical theory has, throughout its development, privileged abstract relationships based on syntaxes structured in parameters of heights and durations. Most musicologists have stated that the emergence of a musical syntax from a configuration based solely on timbres is not possible.

Mimesis, another theoretical framework used in this research, is a critical and philosophical Greek term that can encompass several meanings, such as imitation, representation, mimicry, imitatio, receptivity, act of resembling, act of expression, and presentation of the self. It is a rhetorical figure that is based on the use of direct speech and essentially on the imitation of the gesture, voice, and words of others. Likely imitation of nature, which, according to Aristotelian and classical aesthetics, is the foundation of all art.

The term came up with Plato who tried to define the word in his dialogues, in "the most complete discussion about the nature of art that we received from the ancient world", but it does not get a fixed meaning for the word. Aristotle, in "The Poetic Art", will treat as the main theme of his work, and attributes to mimesis two meanings: that of imitation and that of emulation. Although the use of the concept of mimesis occurs very often related to the Theater, the other arts have also used it with a view to the artistic process. According to Palhares (2013):

Poetry and the arts in general, however, do not depend strictly on the actual content of their object. It is characterized as poetry and art the productions that become able to add to the object, in the case of aesthetic poetry, something more. In a broader sense, the field of operation of representations and/or poetic imaginations is fictional. It means, then, that the term mimesis is constantly used to designate the process of composing the myth that is not copying or reproducing predetermined events or things. Hence we also find that, differently from what was considered by Plato, for the Stagirite, mimesis does not represent a mere imitation: it is, in fact, an activity that, at the same time that reproduces the real, in the possibility, surpasses it, refines it, improves it, modifying and recreating it, that is, the term was conceived not in the sense of copying, but of creating new parameters for the observation of the real. We believe, in this way, that mimesis is not understood as a simple and pure duplication of the real, but as something capable of creating the existing through new correlations, providing bases for possible interpretations of it (Palhares 2013, 16).

In this sense, mimesis can be understood in a broader sense. In Emmerson's (1986) view, the idea of mimesis applied to music is based on the composer's attempt to "associate or evoke images in the listener's mind" (p. 17), a practice that is in line with the Aristotelian concept of "memory":

It is obvious, then, that memory belongs to that part of the soul to which the imagination also belongs. All things that are imaginable are essentially objects of memory, and those that necessarily involve the imagination are objects of memory only incidentally. The question that can be asked is: how can one remember something that is not present if it is only the affection (sensation) that is present and not the fact? Because it is obvious that one must consider the affection that is produced in the soul by sensation, and in that part of the body that contains the soul (the affection, the lasting state which we call memory) as a type of figure/portrait; because the stimulus produced engraves a kind of similarity of perception... (Aristoteles apud Bustamante Smolka 1998, 177).

For this research, it was opted for the musical composition - which should originate at the end - by mimetic listening in which, according to Villena (2013), the sounds are integrated into a global human experience, a way of listening attentively to the musical recreation of everyday phenomena, through the interpretation of configurations (gestalten) in the sound interactions we receive from the surroundings - configurations that allow a reorganization of the world. This expressive intention, part of the desire to rescue an ancestral listening, present in several ancient cultures, in which, through sound, humans sought to "dialogue" with the environment. A desire for the public to establish links between what they see on stage and what they live in their daily lives in a game of feedback from these experiences: listening to the pieces changes the way people listen to their surroundings, listening to the surroundings enriches musical appreciation (Villena 2013, 30).

METHODOLOGY

The methodological design developed for this research was structured in two stages, organized and subdivided into actions, with a view to achieving the objective of this research, namely, to investigate everyday sounds and to elaborate musical compositions with these sound materials. The first stage of this research was aimed at the exploration and collection of everyday sounds, and the organization of everyday sounds into sound categories and analysis.

Exploration and Collection of Sounds of Everyday Life: the exploration and collection of everyday sounds consisted of carrying out a scan in several places in the city of Montenegro, located inland of the state of Rio Grande do Sul, Brazil, the locus of the unit of the Rio Grande do Sul State University, that houses the Music Graduation Course, proposer of this project. Thus, an exploration was made in the city with a view to making an analysis of the acoustic environment, similar to what was undertaken in Canada, by Schafer (2001). An attempt was made to explore the various places in the city to the fullest, an exploration based on local literature (Wolffenbüttel 1996 and Kautzmann 1986), as well as suggestions from local residents. Sounds were recorded in significant and important locations, both historically and socially in the city. In order to capture the chosen sounds, the need for portable digital recording equipment was found. With the equipment in hand, exploration and collection of the musical raw material for this research began: the sounds of everyday life. Approximately twenty expeditions were carried out, in which collections were made at different sound points in the city, originating 138 recordings that had the minimum time size of one minute each. Different days and times were chosen for the recording of the sounds, with the objective of capturing a greater diversity of sounds, considering mainly two factors: the different climatic variations (rainy days, stormy sunny days, etc.); and the different activities developed by human beings in the urban environment (cultural issue regarding the organization of the time and calendar). After capturing the sounds, which happened gradually, the next stage was performed.

Organization of Sounds of Everyday Life in Sound Categories and Analysis: after the exploration and collection of sounds, they went through an organization process, which, guided by the content analysis methodology, proposed by Moraes (1999), developed a technique for analyzing sound data. In Moraes' view, the method used for content analysis consists of five stages: preparation of information, unitarization or transformation of content into units, categorization or classification of units into description categories and interpretation. Adapting Moraes' proposal (1999) for this research, the following resulted: preparation of sounds, unitarization of sounds, categorization of sounds, description of sound categories, and composition with sounds. With the collected material in hand, the process of preparing the sounds began, which consisted of re-listening to all the collected sounds, in order to obtain a greater understanding and awareness of them. After listening to the sounds, the codification process was established, in which each recording would be given a name, enabling the quick identification of each element.

This code was extremely important for the process, as it allowed the resumption of specific sound data, when so desired. After the re-listening and coding of all the collected sounds, the process of uniting the sounds began, being the re-listening of the sound data in order to find the unit of analysis and, subsequently, with the submission of the unitary element to the classification. In order to find the unit of analysis, the recordings went through a process of isolating the units, carrying out the extraction of sound objects that make up the soundscapes. These isolated objects, like the sound of a siren in the middle of everyday life, were cut out in order to create data that could be analyzed and understood outside its original context. Then, the sound categorization procedure was initiated, aiming at grouping the data, through analogous reflections between the collected sounds and Schafer's concepts (1977, 1991, 1997, 2001, 2003). For this purpose, the collected sounds were divided into two large groups: Hi-Fi and Lo-fi sounds. The first group includes sounds that make up a soundscape with high fidelity. Usually, they are places farther away from large urban centers, such as the rural environment, where the sounds that make up the soundscape do not confront or mix to the point that they cannot be identified. Lo-Fi, short for Low Fidelity, encompasses the opposite sound landscape. They are environments where the signals pile up, resulting in masking or lack of clarity (Schafer 1977). After dividing the sound data into two major sectors, other concepts by Schafer were used to compose other categories, such as sacred noise, fundamental sound, schizophonia, sound imperialism and audioanalgesia.

After defining the categories and identifying the constituent material of each one, the description of the sound categories was elaborated. Because the research has a qualitative approach, a synthesis text was produced to express the set of meanings present in the "raw" sound data and in the generating clippings of the units of analysis. The soundscape of Montenegro city can be classified as either Hi-Fi or Lo-Fi. Paradoxically, the same environments can win both rankings. During the day, compared to other places, the sound of everyday life in downtown Montenegro consists of several sound elements, such as the sounds of trucks, cars, motorcycles, bicycles, conversations, salespeople and other profuse sounds from the city life. Because there is a significant amount of sounds that cross each other successively, it is difficult to clearly identify the sound objects that make up this environment; therefore, downtown Montenegro is classified as a low-fidelity soundscape, Lo-Fi. As expected, at night, the same place classified as Lo-Fi turns into a Hi-Fi environment, in which, the understanding of sound objects can be done with total ease, being that, in analogy with music, we clearly identify who is a soloist and who is responsible for the base of the composition. During the research, several places were classified as Hi-Fi soundscapes.

Among them, we can highlight the rural areas and the several other districts further away from downtown. A point of reference of the city is the famous São João Hill, in which the sounds of nature still predominate with, in some regions, interventions of technological sounds. It is worth noting that in the city of Montenegro there are a lot of sounds that reach different places inside the city. These sounds, according to Schafer, are the power manifested in sound. The sound of the bell of the Church of São João stands out, which can be heard in several parts of the city, including in some parts of the São João Hill. In addition to it, the sounds of industries and amplified music that, besides being sonorous imperialism, were also classified, according to Schafer, as sacred noise, social sounds that have escaped the attention of sound lawmakers. Understanding that "those sounds heard continuously by a certain society or with enough constancy to form a background against which the other sounds are perceived" is pivotal (Schafer 1977, 368). It was observed that in Montenegro city there is a vast amount of forest within the city and, especially, in its surroundings, making the sound provided by the shock between the wind and the leaves of the forests compose the background sound of the city. In maritime communities, Schafer normally classifies the fundamental sound as the sound of the sea. Thus, the fundamental sound of

the Montenegro city is the sound generated by the shock of the wind with the leaves. After being categorized and described, the collected sounds went through the compositional process. For this, several sound manipulation programs were used, such as Audacity, Cubase, and Ableton. It was necessary to use a computer to support such programs.

The vast majority of the compositions were electroacoustic, that is, they have elements of concrete music by Pierre Schaeffer and elements of electronic music by Herbert Eimert. For the concrete songs, the Audacity program was used more often because its possibility of sound manipulation provides several techniques that make it possible to reproduce what was done by Schaeffer and his companions in the French Radio Broadcasting (RTF). Above all, it is possible to reach the sound object, the main element for composing concrete music. In order to perform the techniques developed by Eimert in the so-called Colony School or Sinusoidal School, such as, for example, the processes of additive synthesis or subtractive synthesis, the Ableton software was used, as it is possible to manipulate the parameters of the sound in different ways. There was also the possibility of intersection between the programs, making them both connect, facilitating the production of electroacoustic music. It should be noted that until this first stage of the research musical compositions themselves were not elaborated, and that the whole purpose was exploration, collection, organization, and analysis of the recorded sounds. It was, therefore, a preparation for the second stage. In the second stage, the planning of musical compositions was carried out based on the sounds collected in daily life, also the elaboration of musical compositions, preliminary executions of the musical compositions, and the preparation of a musical presentation with the execution of the compositions were planned.

The Planning of Musical Compositions from the Sounds Collected in Everyday Life: the planning of musical compositions, starting from the sounds collected in everyday life, was based on the main concepts of composition, however grounded on the concept of mimesis, referring to the artistic procedure of "imitating" or "representing" a model of nature. For this planning, several attentive listening sessions were carried out in an attempt to choose the best procedures to plan musical compositions. In this way, it was done what Villena (2013, 30) proposes, when he proposes that sounds be integrated into a "global human experience", performing an attentive listening, which originated the musical recreation.

Elaboration of Musical Compositions: the elaboration of musical compositions was, in fact, the moment when all the work developed in this research, which started in the first stage and continued in this second stage, presented itself as an effective result. With all the material collected, analyzed, categorized, and processed through the planning of the compositions, it resulted in musical compositions. The number of compositions was decided during the process, considering the listening and decisions made by the research team. In the end, the musical recreation of everyday phenomena resulted, through the "interpretation of configurations in the sound interactions we receive from the surroundings - configurations that allow a reorganization of the world" (Villena 2013, 30). Thus, it is understood that it was possible to meet what Schafer (2003) postulates, when he says that "art is life and life is art".

Preliminary Executions of the Musical Compositions: once the stage of the elaboration of the musical compositions was finished, several musical presentations were performed with a view to preliminarily disclosing the artistic result of the songs. The presentations were partial, not integrating the whole of the compositional material generated, occurring in several places in the city of Montenegro, aiming, in addition to disseminating the work done, to promote the knowledge of this material in line with the places in which the material sound was collected. Thus, several presentations were held at Uergs' soirees, promoting some compositions. The goal, therefore, was to create moments of musical presentations, providing opportunities for musical appreciation and democratizing the access, by creating situations where people could be close to music-making.

Musical Presentation with the Execution of Compositions: at the end of the project, the presentation of all the resulting compositional material was carried out, aiming to present the final result of this research, as well as to publicize all the musical work. This presentation was organized in advance, and had to be set with the Municipal Arts Foundation of Montenegro (FUNDARTE), and could even integrating the existing musical and artistic groups in the institution. Thus, it was intended, in addition to presenting the resulting musical material, to integrate two institutions that coexist in the same workspace.

RESULTS AND DATA ANALYSIS

As stated, 138 recordings of the daily life of the city were generated, and in the process of uniting the sound, this number increased due to the isolation of sound objects that make up the soundscapes. All of these sounds were analyzed and classified. As a main result, nine concrete/mixed, concrete, and electroacoustic musical compositions were generated. For this article, one of them will be described. The composition to be briefly analyzed was tinted for piano and concrete music. The compositional process started by recording the soundscape on a rainy day. After being captured and classified, the sound went through a process of frequency change, being transposed four octaves above its original key. From this change, it was easy to verify the height of each melodic nuance generated by the shock of the sound of the water with the floor.

The next step was to collect the pitches generated by this change, that is, to know the relationship of each sound with the notes existing in the Western temperate system. In addition to the heights, the various rhythmic peculiarities frosted by the sound were also understood and written in sheet music. It is noteworthy that, in rhythmic writing, there was a reduction in complexity, because, if an exactly faithful writing was elaborated, complex figures would be generated, even with several BPM alterations, making its interpretation extremely stressful. To remedy these complexities, several musical signals were introduced that, being subjective, still need audio for perfect interpretation. With the written melody, it was arranged for piano and harmonized with a jazzy aesthetic. The music starts with the sound of the rain, which slowly changes; then, the pianist synchronizes what he plays with the sound generated by the change. The musical score, originally entitled "A Caótica Goteira Montenegrina" (The Chaotic Montenegrin Drip), below, materializes the previous explanations:

A Caótica Goteira Montenegrina

Compositora:Uma Nuvem
Arrajador: Henrique Pellin

The composition "A Caótica Goteira Montenegrina" was presented to the public at the end of 2018, at scientific events of the university. It was attended by students, teachers, and the community of the city of Montenegro.

Conclusions

First, in order to answer the question regarding which sounds and objects of everyday life can be used for music-compositional purposes, it became clear that it was necessary to understand what music is, and if there is a possibility to

define it, because once it is understood how its nature is constituted, it would be possible to understand, in fact, which sounds could be used for a musical composition. Starting from this first investigation, two texts were generated in the form of an article, one of which deals with the origins of music, and whether it is possible to define it. This article is under review for publication. The other question that unfolded is related to the different historical conceptions regarding the concept of mimesis - an initial concept to understand the nature of art. Music is a human invention and a means of social interaction. So, the human being himself/herself is the one who legitimizes

what is or is not music, what can or cannot be used for compositional purposes. Therefore, it is concluded that there is no sound in the world that cannot be used for music-compositional purposes. The second question referred to how everyday sounds and objects can be organized with a view to building a musical composition. It is presumed that this question has been answered throughout this investigation because a method of analyzing sound data was developed, by which, through the methodological technique developed by Moraes (1999), it can be organized and classified, with a view to the construction of musical compositions. It is known that this proposition by Moraes is not intended for the creation of musical compositions, but it is a data analysis technique aimed at carrying out scientific research. However, even if something is created with a specific destination, it does not mean that it cannot be used for other purposes. And, as indicated, the procedures proposed by the author, were very well adapted to the compositional purposes of this investigation.

In addition to what was explained, another text was generated throughout this research, which constitutes a bibliographic review regarding the history of music, emphasizing the compositional methods of Pierre Schaeffer and Herbert Eimert. This deepening of the compositional questions of the founders of Concrete and Electronic music directly influenced the way in which the musical compositions of this research were constructed. A vast material was originated from the exploration, collection, organization, and categorization of sounds in the city of Montenegro. It is understood the importance of making the montenegrin population and other interested parties aware of all this material. Therefore, the exhibition "Sons do Cotidiano Montenegrino" is intended to be organized, which should contain both sound and photographic materials, among others that may be generated. This exhibition can be organized in the space of the Municipal Foundation of Arts of Montenegro (FUNDARTE), which has an Art Gallery, as well as other spaces in the city, which are numerous. It is also intended to record programs with the local TV channel, called TV Cultura do Vale, expanding the dissemination of all of the resulting material. As a result of this investigation, a pedagogical-musical proposal based on the composition with sounds of the daily life in the city of Montenegro is being developed in order to be put into practice in public schools of the municipality. Likewise, the preparation of scientific articles on Music and Aesthetics is being finalized in order to be submitted to periodicals in the field. At the end of this research, the adequacy of the constructed methodology is concluded, as well as the elaborated schedule. Throughout the elaboration of this project, efforts were made to involve several procedures, aiming to detail this project in order to contribute to the scientific production in music, so important in people's lives. In addition, this work may contribute to the field of Music Education, based on the material originated from all the research, considering the opportunities for musical appreciation and possible consequences resulting in schools that would be able to attend the presentations. Therefore, it is understood that this is a relevant research for Music and Music Education.

Acknowledgements

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