5.1. Musicality, culture and sociology of artistic-musical production of Ceará Blues

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Abstract

This article aims to analyze the "cultural movement" of the blues music genre in the city of Fortaleza. Its indications for reflection discourse among agents that disseminate the style in the city from the Circuit House of Blues, as well as the evaluative elements that constitute the formation of the public. From the methodological point of view was conducted fieldwork consisted of: a) observation of events and concerts promoted by blues bands in public and private spaces of the city, complemented by semi-structured interviews, b) uptake of audiovisual records, and c) notes in a field diary. From the theoretical point of view, by analyzing such categories as "musical rationality" present in Max Weber, the concept of the art world of Howard Becker and that field in the work of Pierre Bourdieu, it was possible to understand the processes of identity formation and symbols of distinction with musicality as a substrate for the combination of these concepts.

Keywords: Blues; anthropology, art, city of Fortaleza- Ceará- Brasil.

Musicality aesthetic and rationality: an analysis of the blues from the sociology of art

In sociology, some authors were pioneers in social analysis from musical elements. We can cite Max Weber (1995) that the work the rational and sociological foundations of music, examined the history of Western music and relate it to the process of rationalization of capitalism in a conceptual and historical perspective.

Thus, Weber emphasizes a relationship between individual artistic creation and use of technical means used for this purpose. There in his analysis, a search on how a device (or technical means) favors and / or limited to artistic creation. However, Weber does not affirm the existence of a causal relationship between the technical means and the artistic field. Rather, it is a relationship of interdependence between these factors.

Therefore, sociology of art or music lies not only in its aesthetic character may be conducted through the analysis of the technical means used for expression of art. Thus, for Weber, the empirical analysis of art is related to the study of means of expression; this would be their contribution to sociology of art. Max Weber analyzes the artistic field in a rather peculiar way, because in their view, a sociological research that showed only the enjoyment or artistic expression, would diverge from the empirical field. With this, the author proposes a "segmentation" between sociology of art sociology and aesthetics, which would be subject

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to value judgments on artistic production. However, the artistic sphere, in the musical case is formed by the interaction of aesthetic, political, cultural values, etc..

Regarding the musical sphere of blues in Fortaleza, I had to adapt to a different sound from my original context ; I needed to appreciate the blues catch it não apenas como uma mistura de ritmo e melodia (ou o que está sendo dito), mas sim, atentar para o modo como os três elementos citados se articulam na composição musical. A isto os *bluesmen*, a exemplo de um dos integrantes da banda Blues Label, o tecladista Leonardo Vasconcelos, denomina de *Feeeling Blues (sentimento blues).*

> The Blues is simple. Few notes. But what defines the magic of the blues is the "how" little notes on the musician can spend a feeling loaded.. this is where it becomes difficult to Blues and personal, therein lies the identity of the musician. Never the same song sounds the same. Will depend on how the musician wants to express, and this relates to the state of mind himself at the time. (Leonardo Vasconcelos, keyboardist of the band Blues Label)

During the research, I tried to settle me conceptually that blues feeling. In this context, only the perception of a " sound - art sublimation " tend to be superficial, given that the size of the aesthetic pleasure as only emphasizes the individuality of the being. In contrast, the sociological perspective argues that the conception of an artistic and cultural movement goes by the interaction of many factors both objective order (instruments, distribution networks, media, art etc..) And specifically the role of subjectivity in the artistic field.

In the proposal formulated by Howard Becker (1977) there is a logical operation of the art world that shows how it is organized. This is how Becker proposes their understanding of the art world, thinking the relationship with the collective constraints of the artwork. Moral and Soares (2000) complement the research through an understanding of the concept of art world Becker:

> In other words, the art world - ie artists, support staff, media distribution and dissemination, public - operates from conventions (an important concept in the application schema Becker). It is from the conventions that assigns the role of the artist to a certain member of the cooperative chain and others facilitating role, as is established between artist and audience (MORAL; SOARES, 2000).

There are several academic papers on the formation of notional networks linking pleasure, taste, creativity and identity, which directly relate to the analysis of the object in question. To João Freire Filho (2006), the important element in this group of fans and critics, the spatial perspective of the music scene was appropriate - more systematically by sociologists and anthropologists interested in describing and analyzing circumscribed spaces of cultural production and consumption (especially music).

> The so-called "spatial turn" in research on the diverse musical cultures is in line with the renewed conceptualisation of urban space is a strategic field of articulation of cultural and civic political emphasis (How to use the available space? By whom? For whereas) and increment of regional cultural production, either as a sphere of everyday life which thrive multiple activities, cultural representations and numerous processes of sociability, constituted and affected both by local circumstances as per demands and desires translocal (Stahl 2004: 51-53 apud Freire Filho, 2005, p.4-5)

Therefore, according to Freire Filho, the notion of musical scene involves identifying a specific type of urban cultural context and practice of spatial coding. Therefore, the use of this "identification" imply the apprehension of networks, affiliations, tessitura that reveal the cultural practices and identity dynamics of groups in the context of contemporary urban

spaces, and offer thoughtful features to the sociological understanding of the formation of alliances affective for certain groups.

The identification of cultural training from musicality

It can be argued that the dynamics of emergence of local aesthetic values may indicate universal aspirations. The political and cultural significance of the scenes would be defined by the degree of articulation of common interests (defined by tastes and pleasures). The artistic scenes can thus interfere with the way in which the urban aspects are organized, viewed and experienced.

In the course of this article I talk with authors who understand the strategies of valuation that subjects and social groups put into practice, developing for both, quality criteria that distinguish the experiences of hearing music while providing information about the formations of musical groups.

The music (blues), in the context of Fortaleza, through successive identifications undertaken by individuals and groups, featuring the formation of cultural groups and the hierarchy of tastes process. Thus, social groups arise, communicate and bring the public their affinities and shared tastes. Trotta raises questions that are valid for the understanding of this musical genre, since the aesthetic quality is a recurring point in the testimony of the public and blues musicians:

> Talk about quality means refer to the hierarchical processes produced by individuals and social groups to enhance their practices over others. Such processes are the result of intense clashes (...). Entire debate on popular music is crossed by the question of taste, ie, by individual and collective choices that result from the construction of affinity and musical identities, revealing shared feelings are always involved in high emotional charge (TROTTA 2007, p.1-2).

The level of aesthetic legitimacy of these reviews varies by social agents that conduct. Judgments or legitimacy acquire greater relevance in that settle socially shared by the common sense hierarchies. In this sense, the musical experience presents certain complementarity between individual and society, since they are produced in the interaction between related traits through affirmation of a shared style. Accordingly, according to Frith:

> The pleasure that pop music is a pleasure to produce identification - with the music we like, with its artists, with other people who like it. It is important to note that the production of identity is also a production of non-identity - is a process of inclusion and exclusion. This is one of the most striking aspects of musical taste. People just do not know what they like, they also have a fairly clear idea of what they like and do not have a very aggressive way of declaring this dislike (FRITH cited TROTTA, 2007, p. 5).

For its part, the work of Pierre Bourdieu (2002) offer valuable resources for analytical understanding of the phenomenon studied. Consider the concept of habitus of these features providing elements for analyzing cross-cutting issues that shape the practical rationality that underlies the artistic phenomena. According to Bourdieu:

> The habitus is indeed generative principle of objectively classifiable practices and at the same time, the classification system (principiumdivisionis) of such practices. The relationship between the two capacities which define the habitus, ie the capacity to produce classifiable practices and works, plus the ability to differentiate and appreciate these practices and these products (taste), is that the social world is represented, ie the space of lifestyles' (Bourdieu, 2008, p. 162).

Considering this as a time of exploratory empirical field, mediated by interviews with public frequenter of the event, the question was raised of blues music to be considered a "quality", which manifests itself in the creation of groups with different "styles" that confront cultural standardization exists in the City. The music in this context shall confer a symbolic status as much space as the audience, redefining the recurrence of sociocultural identifications.

Final considerations

Through research in spaces intended for presentations blues (both public and private, like the Dragão do Mar Center of Art and Culture) could get closer to the sociocultural perspective that formed the musical performances.Nesse contexto, a *performance*[2] musical é identificada nos diferentes agrupamentos humanos como um universal means of communication, not necessarily characterized by a unique set pattern, assuming various meanings that are constituted according to the codes of each cultural context (Queiroz, 2003).

Therefore, the analysis of the cultural movement of the blues in Fortaleza Ceará shows that musical aesthetic manifestations have different structural characteristics (eg, through the musical bands or his audience), revealing different uses and functions, expressing the particularities of each context occurring. In these presentations, I noticed that the complexity involved in music ethnography employed spaces.

Earlier research my camera recorded only Blues bands on stage, their dress, their language, their musical styles ; but these aspects have become repetitive surface and after some time. I had to listen to other sounds that were not only coming from the stage as the audience also related to my " object of study " and with these spaces. This local knowledge (Geertz, 1989) could only be raised to the extent that all the related aspects of musical performances.

Given the various ways of conceptualizing the blues in the city of Fortaleza, craved discuss these senses, hoping to foster discussion of topics such as IDs, taste, social spaces, public education, musical scenes and forms of cultural distinction mediated music.

The work of Pierre Bourdieu is analyzed based on the concepts of social reproduction and domination. One of his analysis lies in trying to discover the reasons why certain models of taste become "naturally " superior to others.

The taste expresses how these symbolic contests are carried out ; because the various social groups seeking to distinguish themselves from one another in an attempt to enforce social rules and manners that are so unique, aiming prestige, recognition and social distinction. The participating public is also part of legitimating particular art form, either by adhering to the style, or the creation of peculiar symbols that constitute IDs that define the limits, even if temporary, of the whole group:

> What is noticed When Investigating cultural expressions in the music world is even que Individuals and social groups have que's not exactly a political schedule (eg, clubbers and funkers) end up Promoting "political experience" (Gilbert and Pearson, 2003), identity, ie merge a sense of community "(Frith, 2006), Establishing strategies of social distinction (Herschmann, 2007, p. 57).

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[2] According to Turner (1988), the notion of performance "reflects" or "express" the social system or the cultural setting of a particular society. Musical practices in their different hues in the urban context reveals particularities of these manifestations, as well as broader dimensions of the cultural universe of the city, such as styles, customs, concepts, behaviors and other sociocultural aspects.

Therefore, the universe of culture (in this case, music) is not interpreted as an area of "natural" aesthetic enjoyment, but as a locus of segmentations, barriers, segregation and struggle for power. Thus, the cultural movement of the blues in Fortaleza, sharing a "cultural identity" that reinvents itself from contact with other experiences helped form the peculiar artistic expressions of cultural policies.

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