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Director, musician, professor and researcher in the Departamento de Artes Cênicas (Department of Performing Arts), at the Universidade de São Paulo, Brazil, in the field Body, voice and actuation. His theatrical training is based on the experience with many directors, actors and musicians in Brazil and Europe, including Augusto Boal, Flávio Império and Myrian Muniz. In 2011, he developed the post-doctoral research Language, experience, memory: the narrator's and singer's voice poetic as subjects of the actor, at the Universitat de Barcelona, under the supervision of the philosopher Jorge Larrosa. Currently, he is the director of the Ausgang de Teatro. His musical training was constructed in several courses - with Nelson Aires, Paul Belinati and Hans Joachim Koellreuter, among others - and in acting as a musician, singer and musical director, in Brazil and abroad. In 1975, he graduated in Civil Engineering and Mathematics. In 1999, he developed his doctorate at the Polytechnic School of the University of São Paulo, with the thesis Lightweight Structures. Connections with the Theatrical Space. Design of a Mobile, Multiple and Transformable Theatre (TMMT).

Premediating Brecht

The samba de breque, a kind of samba, is epic: the narrator ceases and criticizes the sung action, by the alternations, collisions and contaminations between speech and chant. Breque means break. The article seeks to develop distancing questions, utilizing the form of the "samba de breque" and the reverberations on Brecht and Eisler's songs, especially Freiheit und Democracy and Oh Falladah. Furthermore, as an example, a musical composition is presented, in that popular Brazilian form.