

Área: Estratégia | **Tema:** Temas Emergentes em Estratégia

**FORMAÇÃO DAS REDES SOCIAIS NO CENÁRIO ROCK DE SANTANA DO LIVRAMENTO - RS -
Brasil**

**THE FORMATION OF SOCIAL NETWORKS IN THE ROCK'N ROLL SCENERY OF SANTANA DO
LIVRAMENTO-RS-BRAZIL**

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RESUMO

Este trabalho tem como objetivo analisar a formação da rede social no cenário do rock'n roll na cidade de Santana do Livramento, e, finalmente, identificar os principais atores dos anos 70, 80 e 90 e avaliar a relação entre eles e a proximidade e a centralidade dos mesmos. membros. Também procura demonstrar a ligação entre os atores e a Ordem dos Músicos do Brasil (OMB) no cenário atual. Utilizou-se o método quantitativo para o questionário de pesquisa em oito participantes para utilização do software de análise de dados Ucinet 6 for Windows e para a demonstração gráfica das redes sociais foi utilizado o NetDraw. Nós identificamos os membros considerados mais importantes na formação da cena do rock da cidade, bem como os laços de relacionamento entre membros de diferentes gerações e os níveis do grupo de intermediação.

Palavras-Chave: Redes sociais, Música e Rock N'Roll

ABSTRACT

This work aims to analyze the formation of social network on rock'n roll scenery in the town of Santana do Livramento, and finally identify the main actors of the 70s, 80s and 90s and assess the relationship between them and the proximity and the centrality of members. It also seeks to demonstrate the link between the actors and the Order of the Musicians of Brazil (OMB) in the current scenario. Quantitative method was used for research questionnaire in eight participants for data analysis software was used Ucinet 6 for Windows and for the graphic demonstration of social networks was used NetDraw. We identified members considered most important in shaping the town's rock scene, as well as the ties of relationship between members of different generations and levels of brokering group.

Keywords: Social Networks, Music, Rock N'Roll

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Abstract

This work aims to analyze the formation of social network on rock'n roll scenery in the town of Santana do Livramento, and finally identify the main actors of the 70s, 80s and 90s and assess the relationship between them and the proximity and the centrality of members. It also seeks to demonstrate the link between the actors and the Order of the Musicians of Brazil (OMB) in the current scenario. Quantitative method was used for research questionnaire in eight participants for data analysis software was used Ucinet 6 for Windows and for the graphic demonstration of social networks was used NetDraw. We identified members considered most important in shaping the town's rock scene, as well as the ties of relationship between members of different generations and levels of brokering group.

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1. Introduction

The relationship among individuals is considered one of the essential factors on the proliferation human nature both in the field staff with family and friends, as well as organizational from the communication with suppliers or the contact of the seller with the customer, these are considered determinants elements of the identity social actors. (MARTES, 2006).

Nowadays, from the technologies for example (internet, phone), it becomes possible to the relationship between people and the exchange of information on discussion forums anywhere in the world. Breaking cultural barriers and language barriers. Transmuting the most visible face of contemporary societies.

The area known for facilitating communication between human being is music, an instrument that for years, despite of serving as a representation of different cultures, favors the exchange of ideas between people with different traditions; because it can be seen as a universal language, a historical-national representation (Jandeand, 1995).

In the meantime, it makes a lot of sense to study the role of this important means of promoting universal dialogue in our societies. For that, this article wants to analyze the formation of social network of artists in a municipality located in the border of Brazil with Uruguay, that presents / displays like distinctive aspect the fact to form a binational conurbation. As this revolution provoked by the new technologies has been considered a phenomenon mainly among younger people, because of that we could imagined why it that the group of artists of Rock of the town would form a case. By this way, there was the following search problem: What is the formation of the social network of the Rock scenario in the town of Santana do Livramento, from its inception to the present time?

2. Music

Much has been debated about the rise of music, from the Egyptians to the philosopher and the mathematician Pitagoras, he has developed the idea that each planet is a universe, in its movimentation through space and because of that has origened a sound, that sound is a musical note, and this chain of notes would form a scale, thus representing the order of the universe (JANDANDOT, 1995).

Throughout history, the human experience with the manipulation of sounds was characterized for a long time of reasearch, the evolution of the cultural and the social culture from primitive man, as tribes and the emergence of small villages. The first sound and percussions of tribes were used for evoke spirits, the era of barbarism, where the importance of the role of music is a means of telling stories and preserving ethical values

for that social group; through the classical virtuosity in the middle ages, the evolution of music has direct connection with the cultural development of society over the centuries the translation of classical music has had an evolution of direct music over the centuries (Schurmann, 1989, p.27).

In the Western Society, music has been performing a lot of specific class function as: aid tool for selling products, lullaby, dancing, cheering parties, celebrating events, praying, among others (ILARI, 2001).

In Brazilian territory music has a lot of importance. Is Collaborating in the questions about what it is to be Brazilian, he reports on the daily life of the citizen, the political crises and consequently expresses an escape from the great inferiority complex had as to the lifestyle in first world countries like the United States and the Europe (WHEELER, 2007, p.29).

The very image that the great powers have over Brazil, comes from what our music represented, the image of a Rio de Janeiro of the 1950s, immortalized by the bossa nova, that gave the people of other nations the idea that life should be easy in that country. Music in Brazil reaches the center of diverse problems of its society as citizenship, individual pride, political representation, crime, economic well-being, social inclusion, among others (WHEELER, 2007).

Music has universal character and its influence, as determinant of particular characteristics, in the personal behavior and in the formation of groups. As quoted in the introduction. Thinking about maintaining the viability of this study, we focus on a specific musical genre and well known for its icons and ideologies, rock'n roll, a genre that will be described in the next item.

2.2 Rock'n Roll

In the post-war 1950s rock has born officially with the release of the song "Rock Around the Clock" played by Bill Haley and his Comets and was later popularized by names like Chuck Berry and Little Richard with their guitar solos, innovative performances and expression of freedom. It has been appeared as a way of "rebellious" against the imposed lifestyle, cultural and family values, initially with different haircuts and clothes, in order to demonstrate the annoyance through every culture infused by society.

Analyzing in a thorough way, rock is the representation of youth, adolescence, rebellion, young people confused and frustrated about personal and family issues, demonstrating on one hand their desires and on the other their aversion to the values imposed by society. A way of distinguishing those who accept and those who do not accept that lifestyle, for example, the politics of this musical style in the 60s with demonstrations against the Vietnam War among other reasons. Thus rock can not be seen only as a way of separating generations that emerged in the postwar period, but as a demonstration of everyday tension and juvenile differences (JANOTTI JR, 2003). For the author the style is like a map that is constantly reconstructed that is subject to several factors like market forces, gaps between generations, globalization of the culture and its local manifestations.

In Brazil the rock movement began with the song "Rock and roll in Copacabana" written by Cauby Peixoto in 1957, is being considered the first Brazilian rock song (FERNANDES et al., 2009). In the 60's came the Young Guard representing a bit more the slope of American and English rock with solos of guitars and songs more worked. In the 70's, Raul Seixas, with influences from Elvis Presley and Chuck Berry, shows the cultural flair of Brazil. All these icons were important in the development of the rhythm

in the country, but the rebellion inspired by punk rock only appeared in the country in the 80's, with rock poets like Cazuza and Renato Russo.

As we can see, Rock'n Roll is an attenuator and trainer of social networks, because its definition around the world is the same, but its values can differentiate by other cultures and territories. From this topic on rock, its conception in Brazil and in the world, the work will be directed to social networks, which have great activity and impor within music, the human sciences and for organizations.

2.3 Social Networks

The rise of the study about social networks occurred from the second half of the twentieth century, having as one of the main representatives Mark Granovetter (Martes et al., 2006) two of his works stand out as important for the development of this area of study, *The Strength of Weak Ties*, published in 1973, and subsequently *Getting a Job*, published in 1974. In these Granovetter (1973) he identified as "social" more influential in the social networks the "known" individuals, since they bring us new and comprehensive information than the individuals in who we have a more intimate relation (friends, relatives), because most of the time are exchanged redundant information as a result of personal closeness.

The Social Networking Analysis (SNA) is an interdisciplinary technique that allows the reading of social interactions dynamically, providing an interpretation of the social role of the individual or group within a given context. Its importance is given in relation to the structural positioning in which each actor is found (GUIMARÃES, MELO, 2005). SNA demonstrates the formal and informal relationships between individuals, portraying the contemporary social reality of a particular region or organization.

The studies proposed at Harvard University demonstrate different ways for mathematical measurement of social roles - blockmodeling -. In the case of sociometric studies as support for the network analysis developed in the 1930s, the social relations of individuals and groups are identified, represented through lines demonstrating the contacts and representing the formation of social networks, this study was developed by Jacob Moreno.

The rock scene can be considered as a great social network with studies related to the formation of groups of relationships where individuals exchange information about music, fashion, band formation, equipment and musical instruments. The studies forming a large network of contacts both in a given scenario (town) and on a global scale, with the use of the internet that enables discussion in forums and the design of virtual communities. A market segment with the powerment to bring together the same consumer community. The influence of rock in the formation of networks can be constituted from subjects that are considered "alternative" or "different" before society and family and that end up forming a kind of child clusters that determine their borders of ideals, thoughts and values (JANOTTI JR, 2003).

3. Method of the research

This research has a descriptive character, because what is expected to describe the characteristics of the social network of Rock in the town of Santana do Livramento, this type of research is used for several functions such as: describe characteristics of relevant groups, determine perceptions of products, do specific forecasts, studies of market share among others (MALHOTRA, 2006).

As for the methodology for analyzing social networks, we start with the analytical method based on its structural characteristics, analyzing the network as a whole taking into account its cohesion. Silva (2003) reports that it is studied the size of the network

that is formed by all the affective and potential relationships (latent relationships) that exist in a certain group of actors, where all other structural criteria are calculated from the size of the network.

In this work the analysis was made through the relationships of a closed group, where people should evaluate the degree and type of relationship with the others, restricting the mapping only to the individuals belonging to the local rock scene and returning the information collection to this nature. In this work the analysis was made through the relationships of a closed group, where people should evaluate the degree and type of relationship with the others, restricting the mapping only to the individuals belonging to the local rock scene and returning the information collection to this nature.

The group was characterized by nine people, Brazilian and Uruguayan, and one entity that was evaluated by the participants. The entity in question is the Order of Musicians of Brazil (OMB), the analysis was done on the extinct branch of this entity in the town of Santana do Livramento, in order to try to demonstrate what was its influence on the music scene of the town. The participants were chosen by indication of the entity and by references of other people related to the branch and their names were kept confidential for use in that work.

The data were mapped from a questionnaire applied to the participants. Before the interview the objectives of the work were presented and how the information would be used. This process has two main advantages: to provide a better understanding of the respondent on the subject treated and trust in the process (GUIMARÃES; MELO, 2005).

As for completion, one participant responded via the internet and three others took him to their homes. The other respondents answered face-to-face with the questionnaire. Still, of the nine people selected one did not fill out the questionnaire, having a fitness index at the completion of 88.88%.

The participant who did not fill out the questionnaire was evaluated by the others and their participation in the general network of each question was considered but since no more accurate data about the individual were obtained this was excluded from the analysis for decades.

For the analysis of the data and the construction of the tables and graphs, only the Ucinet 6 For Windows softwares were used for the tabulation of the data coming from the questionnaires and for the different formulas of analysis. And NetDraw Software for graphical demonstration of networks.

For the analysis of social networks a series of metrics are used, with respect to the nodes (actors) we have (1) in-degree centrality represents the people who have some degree relation with that particular individual, used in this work as Degree of Entry it demonstrates which arrows with in the network depart from the others for a certain node; determines by whom it is known within the network. 2) Out-degree centrality demonstrates how many contacts within the network the analyzed actor holds. In other words, who the actor knows within the group analyzed.

The normalized input and output degrees are the percentage representation of these referred to degrees. This flow of contacts between network members can be evaluated as: unidirectional when one node knows or interacts with another, but there is no mutual relationship on the part of that other node or can be bi-directional when there is a mutual contact relationship between these two actors. It is considered the sum of the interactions that the other nodes has with the actor.

3) Betweenness centrality as known as degree of intermediation (AIRES; SILAN, 2006), represents the possibility that an actor has to intermediate relations with the other pairs of nodes of the group, indicates how much a particular node is among the several other nodes of the group network. 4) Closeness centrality is the degree of closeness, which

demonstrates the ability of an actor to connect with others belonging to the network. This degree is calculated by counting all the geodetic distances of an actor to connect to the rest (AIRES; LARANJEIRO; SILVA, 2006). We should also note that each actor has a value for each of his or her teammates, this value is the geodesic distance used to connect to the rest of the actors in the group. In order to make the analysis of this measure we verify the existence or not of a way in which the information can flow, one should not consider who transmits information to who.

Regarding the metrics of the groups, we can evaluate them in three different ways (SILVA, 2003); the first way can be characterized by the density that are all possible relationships inside the network, where they are calculated as a percentage of how effective they really are. Another form of analysis is about the degree of reciprocity that evaluates how many of the relationships within the network are bidirectional. Finally, it will be analyzed if cohesion exists in the network, this is being one of the most important elements in this research, considering the formation of subgroups inside the network, where certain degree of affinity between the actors is verified so that they can establish themselves.

For a better detailing and understanding in the network samples, subtitles were adopted, which were classified in three different ways: 1) according to the instrument of each participant 2) reporting the decade that started the musical activities professionally and 3) as for the force of the link that was reported in each question. Now, we can go to analysis of the data.

3.1 The Place of Research: Santana do Livramento

The municipality of Santana do Livramento is located on the western border of the State of Rio Grande do Sul along with the towns of Uruguaiana, Rosario do Sul, São Borja, Quaraí, Alegrete, Bagé, São Gabriel and Dom Pedrito. These towns are part of the physiographic region of the campaign and representing approximately 20% of the territory of the state of Rio Grande do Sul - Brazil, its area covers a total of 50,043 Km (ASEFF, 2006, p.15).

Santana do Livramento was created in 1857 when it was separated from the town of Alegrete, it borders the Uruguayan town of Rivera, Rivera was founded in the second half of that century. The currency between the two countries is known as the "Border of peace" and has no physical landmarks; so that there is no impediment to urbanization between the two countries (ASEFF, 2006, p.16). The two towns together have a population of around 160 thousand inhabitants. In the figure 1 we can see the configuration of a binational conurbation between the town of Rivera in Uruguay and Santana do Livramento in Brazil.



Figure 1 - Dividing line between Brazil and Uruguay, view of the International Park, on the right Santana do Livramento - BR, on the left Rivera - ROU. Source: Google Earth

We sought to analyze the socio-cultural environment of the town in order to identify the factors that contribute to the formation of social networks in the artistic environment. It is known that the town has a strong influence of the traditionalist musicality of Rio Grande do Sul, profering several festivals of this segment during the year. However, this work seeks to analyze the rock'n roll scenery of the town 's musical culture, identifying the customs of the individuals forming these groups, the existence of a musical influence on the part of the town of Rivera, in the formation of bands with Brazilian and Uruguayan individuals.

4. Analysis of the data

4.1 Professional Frequency Network

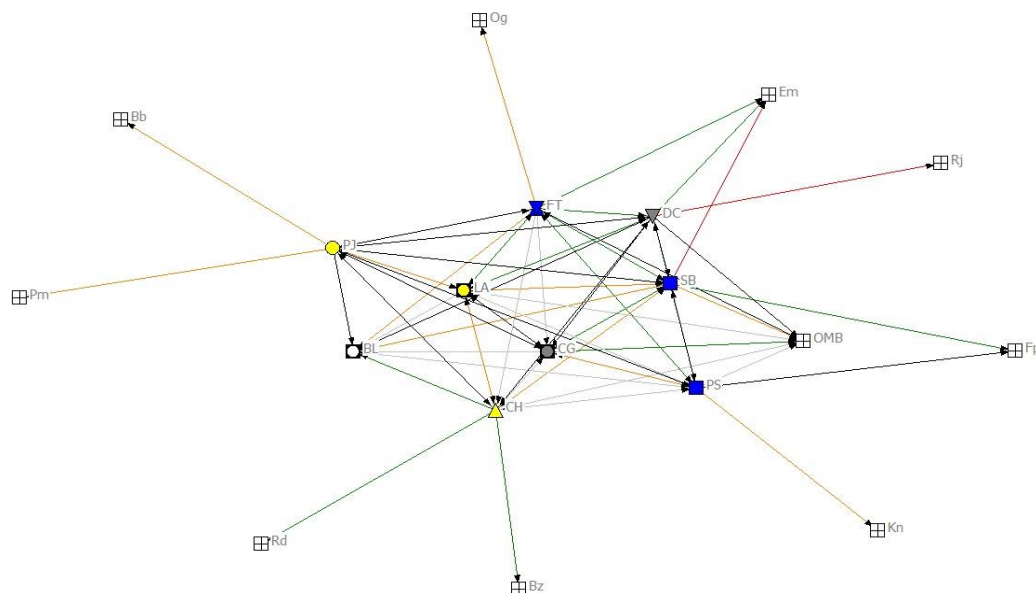


Figure 2 – Professional Frequency Network. **Source:** The authors

Analyzing the data of the figure above we notice the degree of density of the network in this question is given as 61.7% evidencing that there is not a great index of mutuality in the professional relationships among the members, because of all the possible relationships inside this network 61,7 % are really effective. The degrees of centralization in the input network is 11.6% and the output network is 29.19% these shows that the information is well dispersed among the members of this social network, not having its flow accumulated in certain nodes (actors).

We can also verify that the member who most sought to relate to others professionally over time was SB with 40% of the members of the network. The most sought actor by the others groups for professional work was LA with 23.33% in the degree of entry considering all the contacts in the network.

The member that least worked with colleagues was the CG with 18.88% and the least sought by the others in the group to work professionally was the PS participant with 14.44% frequency in relation to the whole group, FT with 13.33 % of frequency in relation to the whole group, almost equating to the member in that it obtained 12.22% of the whole network considering that it was only evaluated by three participants.

We started to show now the formation of networks of professional contacts demonstrated separately by decade.

Analyzing this group that contains members that started in the decade of 70 we can see that relations between them are very different:

The participant LA states that he has often been interacting with CH and PJ members professionally and has never been involved with OMB in recent years;

CH points out that he sometimes relates to his fellow LA, PJ, more often than with their nominees and that in recent years has also never been related to the extinct OMB branch in the municipality;

The PJ member states that he has often been musically related to LA and his nominees in recent years and that he rarely comes to relate to CH on it.

When analyzing the group of the decade of 80 we can understand that:

DC rarely relates to OMB and his GC companion, but is sometimes have related to Em and very often contacts professionally with his otherwise indicated Rj;

The participant CG affirms that in recent years he has sometimes contacted professionally the Order of musicians of Brazil and his companion of group DC.

The participant CG affirms that in recent years he has sometimes contacted professionally the Order of musicians of Brazil and his companion of group DC.

Analyzing this network counting only with actors who began their musical activities professionally in the decade of 1990 we can perceive that:

The PS participant has never musically related to SB and rarely had any kind of relationship with FT, also points out that he has never been involved in the last years with the OMB professionally;

FT pointed out that in recent years he has rarely had any professional contact with OMB and that he sometimes has some type of professional involvement with SB, PS and EM, but he often acts professionally with his Og;

Member SB points out that in recent years he has often worked with OMB and has rarely worked with FT and PS but very often works with Em;

4.2 Friendly Frequency Network

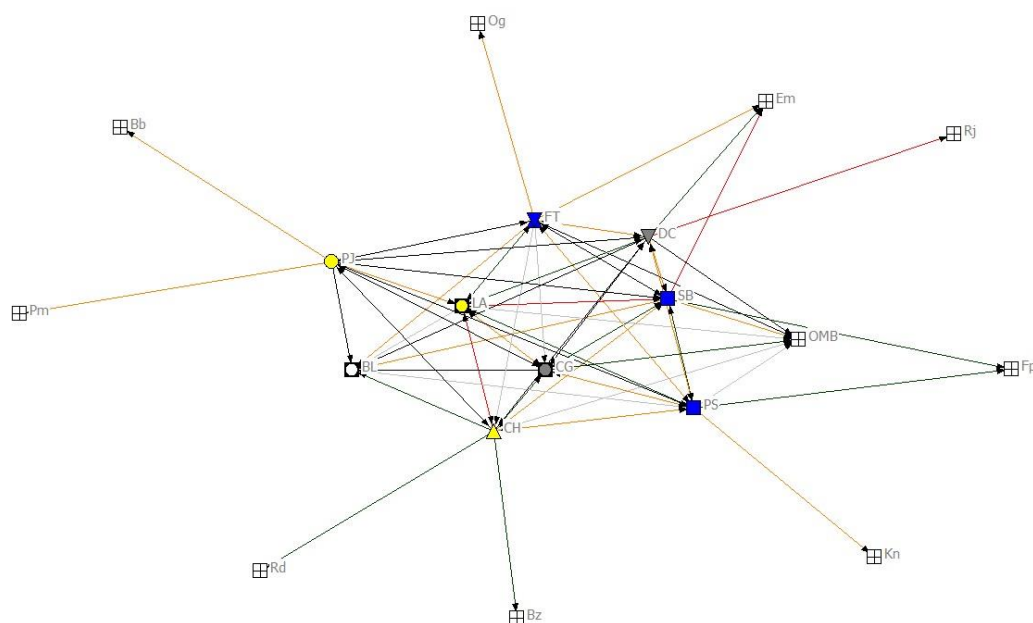


Figure 3 – Friendly Frequency Network. **Source:** The authors

When analyzing this network, we observed that its density index is 71.35%, this showing a good number of friendly relations within this network since it must be taken into account that among all the possible contacts, including the indicated ones of each participant that were analyzed only by the initial group there are 71.35% of effective relations in this network.

The date of the update is 29.5% and 14.25% where the exchange of information is a scattered measure and is not maintained as a basis by only a few members.

It can be noted that again the SB member stands out as the member that most seeks to relate to others, this time personal, friendly, with 42.22%, followed by DC with 37.77%. Once again it can be verified that the individual LA is the most sought-after even in the personal part with 27.77%, followed by DC with 25.55% but among the members of the group the least sought among others for friendly subjects is still the FT member with an input index of 17.77%.

We now visualize the formation of the friendly contact networks shown separately by decade.

Analyzing the network from this angle of isolating only the actors who started in the 1970s, we see that:

The PJ participant states that once sought for friendship alliances, for the next seeking LA and his. It is not aware of the activities of OMB;

CH indicates that he never sought the Brazilian Order of Musicians for friendly matters and that sometimes he seeks LA, PJ and his nominees for this purpose;

LA also indicates that he has never sought OMB to deal with friendly matters, but very often he contacts CH and PJ for it.

Analyzing the network from the angle of only the actors who began their professional activities as musicians in the 1980s, we can see that:

DC rarely seeks both GC and OMB to deal with friendly matters, sometimes contacts his nominee Em as a friend and very often looks for Rj;

The CG participant sometimes claims to seek out colleague DC and also OMB to deal with friendly matters.

When analyzing this network formed with the actors who began their professional activities in music in the 1990s, one can perceive the frequency of friendly contacts that:

The member SB frequently contacts the Order of Brazilian musicians to deal with friendly subjects, sometimes has contact with PS and rarely has been related to FT in recent years;

The FT participant has rarely been friendly to SB and OMB in recent years, but has often stated that he relates to PS and his nominees Em and Og;

PS indicated that in recent years only a few times he was friendly with SB, also reported that he never had this type of contact with the OMB. Finally, he pointed out that he very often relates friendly to the FT individual. As for his nominees, PS states that he often relates to Kn and has sometimes had contact with Fp in recent years.

5. Conclusion

This work was applied to eight members of the Santana do Livramento Rock'n Roll scenery, in which they were nominated by OMB (Order of Musicians of Brazil), which has its branch in the town already extinct. These individuals were singled out as important actors within the Santana Rock'n Roll scenery.

It was difficult to identify and contact more important actors in the scenario of the Rock'n Roll, but the contacts were very receptive. There was no time to contact and interview the members of the main group, thus reducing the level of information and detail of this work.

So with the research it was possible to conclude that the member with the highest frequency of contacts with the others is the DC that had its beginning in the music in the decade of 1980, the one with more proximity between the others is the FT that began in the decade of 90, thus demonstrating an intermediation of contacts, but in a general perspective the proximity in the group is very homogeneous.

The most important and friendliest actor in the group is the LA who got his professional start in music in the 70's. The individual considered by others as less trustworthy and less friend is the BL who is also considered the least of all. It is important to note that this actor was the one who first confirmed the participation in the work, but there was no way to contact him during the data of the collection period.

The strongest relationships are between members who began their musical activities in the 1970s, while those who began in the 1980's rarely make contact. It can be verified that there is a great disparity and divergence between the opinions of the members belonging to the group that began in the 90s, and their answers regarding the companions of the decade are very divergent and the strongest relationship ties are with their nominees. It is also noted that there is no actual musical relationship between these members, since they do not meet to play or events, so they relate to their nominees or members of previous decades.

It was verified with the research that the members who initiated their professional activities in the musical branch in the decade of 1990 admire and have clear knowledge of the importance of the older members as formators of the rock'n roll scenery in the town of Sant'ana do Livramento. It was highlighted that the SB member is the one that tries the most to relate to the older actors and that the PS element, even with little contact with the others, strongly recognizes the importance of these elements. On the other hand, it is noted that individuals who began their professional activities as musicians in the 1970s point to a certain lack of confidence and doubt about the importance of the actors of the 90s in the rock scene in the period evaluated.

Finally, when analyzing a relationship with the group with the Order of the Musicians of Brazil (OMB), it was verified that in a general way the group doesn't contact the Order for matters of professional interest, the members of DC, PJ and CG never assert have sought for this kind of subject matter.

On the other hand, the great majority of the group affirms that they have confiabilty in the actuation of the OMB while relative questions about the work of the musician, but also pointed to the absence of the OMB in relations about in the town rocker scenery and lacks the function of a better local representation.

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