



EDITORIAL

The *Revista Brasileira de Música* (*Brazilian Journal of Music*) is the first scholarly journal on music in Brazil, founded under the tutelage of the oldest institution of the kind in this country, the School of Music at UFRJ, which completes 162 years of service. The *RBM* was created in 1934 by professor Guilherme Fontainha, who was then the director of the Instituto Nacional de Música (National Institute of Music), as an outcome of the reform that had been implemented three years earlier by Luciano Gallet. That institutional reform came with the incorporation of the Instituto Nacional de Música to the organizational structure of the newly established Universidade do Rio de Janeiro (University of Rio de Janeiro), later renamed Universidade do Brasil (University of Brazil), currently Universidade Federal do Rio de Janeiro (Federal University of Rio de Janeiro).

Journal of a long-standing tradition, the *RBM* has counted on the contribution of distinguished scholars such as Mário de Andrade, Luís Heitor Correa de Azevedo, Ayres de Andrade and, more recently, Robert Stevenson, Gerard Béhague, Régis Duprat, Ricardo Tacuchian, Ilza Nogueira, Elizabeth Travassos, Samuel Araújo, Cristina Magaldi, among others.

Since 2008, the *RBM* has been a publication of UFRJ Graduate Studies Program in Music – the first of the kind in Brazil and which is now celebrating its 30th anniversary – and has taken on the challenge of meeting the current criteria of contemporary indexing systems for obtaining a statement of quality. One item concerns the composition of the Editorial Advisory Board, selected among eminent specialists with wide experience in the field, and affiliated with institutions of national and international reach. These colleagues from Brazil and abroad are engaged in this institutional project rooted in the academic tradition that has as priority to maintain the expected level of excellence for the *RBM*. To that end *RBM* also counts on a body of *ad hoc* referees composed of national and international researchers from several institutions.

In its new phase, the *RBM* aims at fostering research on music through different interdisciplinary approaches as it upholds its broad scope con-



cerning all fields of music inquiry. A scholarly journal traditionally focusing on issues related to Brazilian music and music in Brazil, the *RBM* also welcomes articles on issues and topics from other cultural areas that may further the dialogue with the international community of scholars as well as critical discussions concerning the field. Each volume is divided into the following sections: scholarly articles, *in memoriam* essay, reviews (book, CD, DVD and others), interview, and concludes with the section Brazilian Music Archive – consisting a musicological edition of a selected work from the Rare Collection of Alberto Nepomuceno Library of the School of Music at UFRJ, presented by an introductory text. Whenever possible, the volumes will be organized into themes proposed by the Editorial Board or arising from the substantial group of articles selected for publication. In this way, the *RBM* seeks to stimulate innovation, critical thought and discussion, as well as to capture and reflect upon trends, issues and questions that have headed current music research.

This volume launches the guiding theme “Repercussions of the long eighteenth century”, and presents studies of general and specific interest. The opening article by José Maria Pedrosa Cardoso (University of Coimbra) and the following one by Mariana Portas Freitas (Calouste Gulbenkian Foundation) are of extreme importance for Luso-American music studies. The articles by Diósnio Machado Neto (USP), Aldo Luiz Leoni (UNICAMP) and Régis Duprat (USP/Brazilian Academy of Music) are critical reflections on the historiography of Brazilian music and its paradigms in the history of musicology in Brazil. The article by Michel Nicolau (UNICAMP/Humboldt University of Berlin) discusses an issue concerning music as a research field, its historical and anthropological construction, and identity representation. On the same path, the articles by Silvio Merhy (UniRio) and Edilson Vicente de Lima (UCS) approach popular music in Brazil. In-depth historical studies dealing with documentation that had remained unscrutinized so far are presented by Claudia Polastre (SMCSP) and Marshal Gaioso Pinto (IFG/University of Kentucky), the latter dealing with the reappropriation of musical works. Régis Duprat’s tribute to Francisco Curt Lange is followed by reviews by Marcelo Campos Hazan (University of Columbia) and Maria Alice Volpe (UFRJ) on recently published books, and another by Aloysio Fagerlande (UFRJ) of a newly released CD. This *RBM* volume also pays tribute to the musicologist Régis Duprat, for his 80th birthday, with an interview led by Ilza Nogueira (UFPB/Brazilian Academy of Music), who knows well the struggles of that generation. André Cardoso (UFRJ/Brazilian Academy of Music) presents a musicological edition of a musical work by the Portuguese composer who taught at the Patriarchate of Lisbon, José Joaquim dos Santos, located in the archive of this Brazilian institution. In this way, it completes the course of this volume devoted to the eighteenth century and its repercussions, with particular interest to the studies of music in Brazil and its relations with Portugal.



The *RBM* is aimed at the academic community in its broad spectrum of music researchers, musicians, historians, anthropologists, sociologists, culture scholars, and specialists from other related areas. The *RBM* is published twice a year in printed and electronic versions with national and international circulation. The printed version is distributed in libraries, universities and other educational, scientific and cultural institutions, from Brazil and abroad, interested in either Brazilian or Ibero-American music. Exchange with other related journals is welcome. The electronic version is freely available at www.musica.ufrj.br. The *RBM* is currently indexed in *RILM Abstracts of Music Literature*, *Brazilian Music Bibliography* of the Brazilian Academy of Music, and *The Music Index-EBSCO* – the latter licensed to make its content fully available.

I wish to thank all members of the *RBM* staff for their extreme dedication, Maria Celina Machado, Márcia Carnaval, Mônica Machado, Tatiana Macedo and Francisco Conte; André Cardoso, Director of the School of Music of UFRJ, and Marcos Vinício Nogueira, current Head of the Graduate Studies Program in Music, for their generous support, sincere and fruitful dialogue; Marcelo Verzoni, the former Head of the Graduate Program in Music, who resumed this publication and passed on the responsibility of this journal to me; our colleagues from the Deliberative Committee of the Graduate Studies Program in Music, Rodrigo Cicchelli Velloso, Sérgio Pires and Marcelo Fagerlande, in addition to those already mentioned, for the trust; Maria José Chevitarese, José Alberto Salgado and Pauxy Gentil Nunes, current members of the Deliberative Committee of the Graduate Studies Program in Music and the *RBM* Executive Committee. I sincerely hope to accomplish this mission according to their expectations. I also wish to thank all members of the Editorial Advisory Board and *ad hoc* referees, for their prompt response to our requests and efficient collaboration. May all readers find here the same satisfaction that we had in carrying out this task.

Maria Alice Volpe
Editor