



EDITORIAL

The *Revista Brasileira de Música (Brazilian Journal of Music)* is a publication of the Graduate Studies Program in Music at the Federal University of Rio de Janeiro (UFRJ), and aims at fostering research on music through different interdisciplinary approaches as it upholds its broad scope concerning 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. The Editorial Advisory Board is selected among eminent specialists with wide experience in the field, and affiliated with institutions of national and international reach. The *RBM* also counts on a body of *ad hoc* referees composed of national and international researchers from several institutions.

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.



This volume presents the guiding theme “The long nineteenth century”, and proposes critical reflections on issues related to music in Brazil during that period, focusing particularly on identity and alterity from different perspectives as approached by cultural criticism, reception history, sociology, style studies, cultural history, and popular music studies. It counts on the contributions of Ralph Locke (University of Rochester), Marcos Virmond and Irandi Daroz (Sacred Heart University), Zoltan Paulinyi (University of Evora), Márcio Páscoa (State University of Amazonas), Lutero Rodrigues (Sao Paulo State University), João Vidal (UFRJ), Marcelo Verzoni (UFRJ) and Uliana Ferlim (University of Brasilia). The tribute to Jaime Diniz by Ricardo Lins is followed by reviews of Fábio Zanon (Royal Academy of Music, London) and Maria Lúcia Pascoal (Unicamp) on recently published books. The *RBM* pays tribute to Brazilian music historian Vasco Mariz for his 90th birthday with the interview of Ricardo Tacuchian (Unirio and the Brazilian Academy of Music). André Cardoso (UFRJ, Brazilian Academy of Music) presents the score “Gavota” and “Minueto” for strings from *O Contratador dos Diamantes*, by Francisco Braga, located in the collection of this Brazilian institution, completing the course of this volume devoted to the nineteenth century.

I wish to thank all members of the *RBM* staff for their extreme dedication, Márcia Carnaval, Maria Celina Machado, Mônica Machado, and Francisco Conte; André Cardoso, Director of the School of Music of UFRJ, and Marcos Nogueira, Head of the Graduate Studies Program in Music, for their generous support, sincere and fruitful dialogue. Thanks also to my colleagues from the Deliberative Committee of the Graduate Studies Program in Music and the *RBM* Executive Committee, Marcelo Verzoni, Maria José Chevitarese, José Alberto Salgado, and Pauxy Gentil Nunes. 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 this volume disclose a rich universe to all readers.

Maria Alice Volpe
Editor