



# EDITORIAL

The year 2011 was very productive for the School of Music of the Federal University of Rio de Janeiro and its Graduate Studies Program. It was marked by the increasing interaction between undergraduate and graduate studies, the greater association between scientific and artistic production, and by the expanding insertion in the internationalization process of the Brazilian university. In this sense, institutional efforts engaged by the Directory Board and the Head of Graduate Studies Program in Music resulted in the organization of the Second UFRJ International Symposium of Musicology “Current Theory, Criticism and Music” – concomitant with the School of Music Week, which artistic events celebrated the 163<sup>rd</sup> anniversary with the concert serie “Modern paths: music in the second half of the twentieth century” – as well as in the continued publication of the *Revista Brasileira de Música* (*Brazilian Journal of Music*), twice a year. Open access and free national and international distribution of its printed and electronic versions follow the policy of democratization of knowledge produced by Brazilian universities, as well as its internationalization.

The UFRJ International Musicological Symposium and the *Brazilian Journal of Music* are institutional projects intended to promote a dialogue with the international community. Foreign experts who hold some sort of intellectual affinity that may bring forth fruitful contribution in the development of music research in Brazil are invited to bring in their thoughts particularly concerning theoretical frameworks, critical perspectives and approaches that have potential or actual applicability for the Brazilian case and related cultural areas. One of the main objectives is to foster new concepts and theories that may reciprocally nourish the production of knowledge in national and international contexts. The *RBM* Editorial Board has made high-minded efforts to pursue these guidelines.

This issue of *RBM* expresses congruence with the theme of the two above mentioned artistic and scientific events as it furthers the discussion on musical creation and analytical theories posing the theme “Tradition and innovation in the twentieth century.” It presents critical and analytical perspectives relevant to the study of music in Brazil during the period, particularly focusing on the challenges of innovation and the search for tradition, whether in the context of the construction of national identity or at a later time when expressing a will to break free of those aesthetic and ideological ties.

*RBM* has been honored with the contribution of Elliott Antokoletz (The University of Texas-Austin), whose book on twentieth century music is the first compendium of Western music to include Heitor Villa-Lobos and other important Latin American



composers in the mainstream historical, analytical discourse of international musicology. Such outcome did not spring from condescension of some Brazilianist or Latin-Americanist, but from a theoretical and analytical framework that enabled a systemic view of the process of absorption of “folk” music scales from different countries into the heart of the “Western” tonal system by transforming the hierarchical relationships of tonal functions and building a new logic that led to non-functional tonality. Among the many merits of Antokoletz’s studies, we must emphasize here the inclusion of the Brazilian composer’s works, as well as some Latin-American composers’, in the musical-historiographical canon by surpassing the criteria of “culturalism” in favor of a systemic technical approach to music. The article published here by Antokoletz is an expanded and updated version of the opening keynote of the 9th Research Colloquium of the Graduate Studies Program in Music at the Federal University of Rio de Janeiro in 2009. His analysis of the *Choros n. 10* opens the path to a new understanding of Villa-Lobos’s musical language, whose tonal fabric contains passages that had remained averse to theoretical systematization by the analytical approaches attempted before.

Along these lines, the following two articles by the Brazilian musicologists, Marcos Branda Lacerda (USP) and Maria Alice Volpe (UFRJ), discuss the problems of musical analysis of Villa-Lobos’s works in the context of theory as proposed by Antokoletz. Addressing the *Choros n. 4*, Lacerda offers a critical view on the potentialities and limits of analytical approaches related to Set Theory. Volpe brings to light a handwritten sketch by Villa-Lobos and approaches it through textual criticism aiming at an interface between the compositional thinking and some analytical problems; this intersection reveals some evidences which provide a historical-musicological background to the theoretical perspective proposed by Antokoletz. Thus, the three opening articles of this volume offer some thoughts on the analytical theory that has proved itself so efficient in demythifying the work of the Brazilian composer, even leading to the questioning of his alleged intuitionism.

Two more contributions to music theory are presented by Rodolfo Coelho de Souza (USP-Ribeirão Preto) and Ricardo Tacuchian (Unirio and the Brazilian Academy of Music) by discussing the works of Brazilian composers from the generations following the paradigmatic modernist-nationalist composer. Coelho de Souza questions the alleged unorthodox treatment given to the twelve-tone technique by Cláudio Santoro, offering analytical basis to justify the recognition of a consistent approach to the serial technique. Tacuchian exposes the compositional system that he formulated to give vent to his own creative process, the T-System, a nine-tone collection which is projected to overcome polarities.

Two studies of interdisciplinary intent also compile this volume: José Fortunato Fernandes (UFMT) addresses the question of national identity in Lorenzo Fernandez’s



opera, contextualizing it in the perspective of Graça Aranha, the libretto's author, and drawing from some critical views of literary studies and social sciences. Ilza Nogueira (UFPB and the Brazilian Academy of Music) discusses the musical movement of the Composers Group of Bahia in the context of the institutional history of the university that housed it as well as the social, political, economic and cultural forces that marked those junctures.

The Brazilian Music Archive section is of particular importance in this issue, since it contains the announcement of André Cardoso (UFRJ and the Brazilian Academy of Music) on the discovery of Brazil's oldest method of bass, dated 1838, written by Lino José Nunes, which was found in the Alberto Nepomuceno Library. Cardoso's article provides historical and musicological information about the composer and the owners of the manuscript, as well as the editorial criteria adopted for the score, published for the first time here in this issue. The review of Régis Duprat (USP and the Brazilian Academy of Music) and Maria Alice Volpe offers an assessment on Manoel Aranha Corrêa do Lago's recently published book which reveals the importance of the Veloso-Guerra Circle and Darius Milhaud in Brazil during the years prior to the Week of Modern Art in 1922. In place of an interview, the *RBM* pays tribute to Brazilian composer Edino Krieger with the transcription of his lecture held at UFRJ School of Music at the opening of the academic year 2008, on the occasion of his 80th birthday.

This volume devoted to Brazilian music of the twentieth century arrives under the impact of the loss of two emblematic composers, Osvaldo Lacerda and Almeida Prado. Both composers engaged in intense dialogue concerning issues of tradition and innovation. The *RBM* pays posthumous tributes to them, respectively, with an emotional testimony from pianist Eudóxia de Barros (Brazilian Academy of Music), and an insightful essay by musicologist Régis Duprat.

The events at the UFRJ School of Music in 2011 were honored by the presence of two giants of twentieth-century music: Philip Glass and Leo Brouwer. The lectures and masterclasses given by both the American and Cuban composers have provided fertile ground for discussions with professors, graduate and undergraduate students, and the general public. The vitality of the institution was also expressed in the organization of various artistic and scientific events, including the Second UFRJ International Guitar Festival, and the First International Mandolin Festival.

In this year full of important events for the School of Music, its Graduate Program, and for Brazilian music in general, this Editorial could not omit the accolade from the Federal University of Rio de Janeiro in conferring the title of Doctor *Honoris Causa* to the internationally acclaimed Brazilian pianist Nelson Freire. Amid the endless discussions on the evaluation criteria and productivity indexes, I evoke the



criteria of excellence and recognition of merit by paraphrasing Heidegger (*On the Way to Language*, 1959): all that lasts is expressed through art.

Very special thanks to all colleagues whose partnership, friendship, critical wisdom, sense of humor, and perspicacity have bestowed me with the energy needed to drive this project. I repeatedly thank all members of the *RBM* staff for their strong commitment with this journal, Márcia Carnaval, Maria Celina Machado, Mônica Machado, Charles-Antoine Guillemette and, particularly this year, Francisco Conte for creating the new, highly appraised site <http://www.musica.ufrj.br/posgraduacao/rbm/>. I renew my thanks to the director of UFRJ School of Music, André Cardoso, and to the Head of Graduate Studies Program in Music, Marcos Nogueira, for their generous support, and continuing dialogue, always sincere and fruitful. Thanks again to my colleagues on the Deliberative Committee of the Graduate Studies Program in Music and *RBM* Executive Committee: Marcelo Verzoni, Maria José Chevitarese, José Alberto Salgado and Pauxy Gentil Nunes. Further thanks to all members of the Editorial Advisory Board and *ad hoc* referees for their expertise and readiness to respond to our demands.

May this volume grant to its readers a significant encounter with musical analysis and musico-historical criticism.

Maria Alice Volpe  
Editor