



EDITORIAL

The *Revista Brasileira de Música* (*Brazilian Journal of Music*) opens the year 2012 by continuing its contribution to the institutional efforts for democratization and internationalization of the Brazilian university, committed by the School of Music and the Graduate Studies Program in Music of the Federal University of Rio de Janeiro, following the guidelines of the Office of the Vice President for Graduate Studies and Research, and the policies issued by the Ministries of Education, Science and Technology and its funding agencies. The policy of internationalization and democratization of access to knowledge produced in Brazilian universities is effected by the free distribution of the journal's print format in institutions in Brazil and abroad, as well as the availability of its full content in digital format at the institutional site, and finally in national and international databases and indexes for scientific publications. The composition of the Editorial Advisory Board and the steady contributions from authors based in foreign institutions promote dialogue with the international community and the necessary theoretical reconstruction that mutually generates new knowledge in the field of music. The *RBM* hopes to fulfill its mission of promoting greater interaction between musical research developed in Brazil and the global community of scholars.

The *RBM's* Editorial Advisory Board is composed notably of researchers who have exercised leadership in international organizations: Juan Pablo Gonzalez, founder, former president and honorific member of the International Association for the Study of Popular Music-Latin America (IASPM-AL). Robin Moore, editor of the *Latin American Music Review*, a scientific journal founded by notorious musicologist Gerard Béhague. Mário Vieira de Carvalho, who served as Minister of Culture of Portugal and vice-president of the Universidade Nova de Lisboa. Elliott Antokoletz, editor of the *International Journal of Musicology* and Chair holder of the Council's Nominating Committee of the American Musicological Society. Philip Gossett, former president of the American Musicological Society and current board member of the International Musicological Society. Fabrizio Della Seta, president of the Scientific Committee of the XIX Congress of the International Musicological Society (Rome, 2012). This year, the Editorial Advisory Board of the *RBM* has been honorably enriched with the integration of Malena Kuss, a musicologist expert in Latin American music, currently vice-president of the International Musicological Society.

The Editorial Advisory Board of the *RBM* is also composed of researchers who have exercised leadership in national and international organizations: Alda de Jesus Oliveira, a founding and board member of the Brazilian Association for Research



and Graduate Studies in Music (ANPPOM), founding member and first president of the Brazilian Association for Music Education (ABEM), and a board member of International Society of Music Education (ISME). Martha Tupinambá Ulhôa, former board member of the National Association for Research and Graduate Studies in Music (ANPPOM) and current president of the International Association for the Study of Popular Music (IASPM). Rafael de Menezes Bastos, founding member and vice-president of the Brazilian Association for Ethnomusicology (ABET), board member of the National Association of Graduate Studies and Research in Social Sciences (ANPOCS), former executive board member of the International Council for Traditional Music (ICTM), former member of the advisory board of the National Indian Foundation (FUNAI), and current member of the Board of International Advisory Editors of the *Continuum Encyclopedia of Popular Music of the World*. Rogério Budasz, editor of *Opus*, the Journal of the Brazilian Association for Research and Graduate Studies in Music (ANPPOM), and a member of the editorial board of Cambridge University Press.

Also, the Editorial Advisory Board of the *RBM* includes researchers who have exercised leadership in national organizations: Elizabeth Travassos, a founding member and former vice-president of the Brazilian Association for Ethnomusicology (ABET), consultant of the Brazilian Foundation for the Arts (Funarte) and the Institute for National Artistic and Historical Heritage (IPHAN). Fausto Borém, founder and editor of *Per Musi*. Ilza Nogueira, a founding member and first president of the Brazilian Association for Research and Graduate Studies in Music (ANPPOM). Luciana Del Ben, current president of the Brazilian Association for Research and Graduate Studies in Music (ANPPOM). Régis Duprat, benefactor member of the Brazilian Musicological Society, among the first members of the Brazilian Association for Research and Graduate Studies in Music (ANPPOM), and the editor of the historical musicology division of the *Enciclopédia da Música Brasileira (Encyclopedia of Brazilian Music)*. Ricardo Tacuchian, among the first members of the Brazilian Association for Research and Graduate Studies in Music (ANPPOM), and former president of the Brazilian Academy of Music. Sérgio Figueiredo, former president and current honorary president of the Brazilian Association for Music Education (ABEM), member of the Latin America and Caribbean Research Commission of the International Society for Music Education (ISME), current board member of the Brazilian Association for Research and Graduate Studies in Music (ANPPOM), former member of the National Council for the Fostering of Culture of the Ministry of Culture, and current member of the Technical Committee for Music of the National Cultural Fund of the Ministry of Culture, Brazil. Silvio Ferraz, director of the International Winter Festival of Campos do Jordão. From abroad, Paulo Ferreira de Castro was a member of the Evaluation Committee of Applications to the Supporting Programme



to Projects in the Area of Music, Institute of Arts, of the Ministry of Culture of Portugal, director of the National Theatre of St. Carlos in Lisbon, Program Committee Chair of the Portuguese Symphony Orchestra, and founder and organizer of the International Festival of Contemporary Music in Lisbon.

All members of the Editorial Board have exercised leadership in their respective specialties and many of them have been contemplated by national and international honorary degrees and awards in recognition of the merits of their intellectual achievements, among whom we note Alda de Jesus Oliveira (Housewright Eminent Scholar at the University of Florida in Tallahassee), Cristina Capparelli Gerling (Fulbright), Elliott Antokoletz (National Endowment for the Humanities, American Musicological Society Awards, American Council of Learned Societies, and honorary medal of the Hungarian government), Fabrizio Della Seta (Premio Internazionale “Luigi ed Eleonora Ronga” dell’Accademia Nazionale Italiana), Ilza Nogueira (elected member of the Brazilian Academy of Music, and Steegman Foundation Award), João Pedro Paiva de Oliveira (about ten national composition contests and 25 international competitions in composition, and several commissioned works by foundations), Juan Pablo González (Bicentennial Medal by the Chilean Music Council, UNESCO), Mário Vieira de Carvalho (elected member of the Academy of Sciences of Lisbon), Omar Corrado (Award of Musicology ‘Casa de las Americas’), Philip Gossett (Fulbright, John Simon Guggenheim Foundation, Mellon Foundation, and National Endowment for the Humanities, decorations by the Italian government with the Medaglia d’Oro, the Grand Ufficiale dell’Ordine al Merito, and the Cavaliere di Gran Croce, and by the Brazilian government with the Ordem do Rio Branco), Ralph P. Locke (National Endowment for the Humanities, American Musicological Society Awards, and Music and Letters Award), Régis Duprat (French Government Grant, Clio Award of São Paulo Academy of History, Special Award of the Paulista Association of Art Critics, elected member of the Brazilian Academy of Music, and member of the Historical and Geographical Institute of São Paulo), Ricardo Tacuchian (Fulbright, several national and international prizes in composition, commissioned works by foundations, and elected member of the Brazilian Academy of Music), Robin Moore (Rockefeller Foundation, Mellon Foundation, American Council of Learned Societies, and Lozano Long Institute of Latin American Studies) and Rogério Budasz (Vontobel Foundation Award).

The commitment of these notorious counselors to *RBM*’s project of excellence is expressed in their contribution as authors of a (obligatory small) number of articles published therein, as well as in their constant and judicious encouragement of talented young researchers in this journal which has been a reference for nearly eight decades. Thus the *RBM* confirms its historical role in underpinning musical research in Brazil.



This issue of *RBM* expresses the intensification of international cooperation on music research, with a particular emphasis on aspects of critical-analytical studies of popular music developed in representative centers of the USA, UK and Latin America. The theme “Analyses of popular music” proposes an approach to musical analysis toward cultural criticism, reiterating the possibilities of dialogue and reconciliation of theoretical and political positions put in alleged confrontations and antagonisms.

In the opening article, Juan Pablo González (Universidad Alberto Hurtado, Santiago, Chile) offers a cultural critique that permeates Chile, Argentina and Brazil, from 1959 until the 2000s, when tackling a genre able to articulate continuities and social change, specifically a popular song that involved issues of behavior, construction of the feminine, cultural industry and international politics. In the same vein, Robin Moore (University of Texas, Austin, USA) discusses the popular song in Cuba, specifically in the decades from 1980 to 2000, in its historical and political context, and discusses the formation of social boundaries and the reinvention of identities by reworking of traditional genres, and articulating tensions between tradition and local and global changes.

The following four articles provide a specifically musical-analytical approach. Carlos Almada (Federal University of Rio de Janeiro) presents a study on the Brazilian genre *choro* from the perspective of the Generative Theory of Tonal Music. Rodrigo Marconi (Foundation for Technical College of the State of Rio de Janeiro) discusses the musical language of Rogério Duprat, leading arranger of the Tropicália movement, by addressing the work “Acrílico,” co-authored with Caetano Veloso, in order to identify the use of traditional and vanguard compositional techniques. Carlos Frank Michael Kuehn (Federal University of the State of Rio de Janeiro) examines the *Symphony of Rio de Janeiro* (1954) – recorded with Radamés Gnattali’s orchestral arrangement –, a work that stands at the beginning of the career of composers Antonio Carlos Jobim and Billy Blanco, and, historically, in the emergence of the Bossa Nova musical movement. Luiz de Carvalho Duarte (University of Brasília) addresses the partnership between Tom Jobim and Claus Ogerman, their diverse forms of interaction and intervention, reformulating the concept of arrangement based on the “ontology of the musical work.”

In the next article, Leandro Ribeiro Pereira (Brazilian Conservatory of Music) presents a historical study with a systematic survey of orchestral arrangers of Brazilian popular music who served on the National Radio of Rio de Janeiro between the 1930s and 1960s, covering the musical and institutional documentation held by the Foundation Museum of Image and Sound in Rio de Janeiro. Pursuing the research about the golden age of Brazilian radio, Maria Elisa Pasqualini (Theatro Municipal



of Sao Paulo and Padre Anchieta Foundation) presents a similar study on the orchestral arrangers of the Record Radio of São Paulo.

In the Memory section, the *RBM* pays tribute to the composer Rogério Duprat, who would be 80 years old this year, with an article of Maria Alice Volpe (Federal University of Rio de Janeiro) and his brother Régis Duprat (University of São Paulo). A brief biography of the composer, who played a decisive role in the two most important musical movements in Brazil in the 1960s, the *Música Nova* and *Tropicália*, is followed by a selection of statements collected in contemporary periodicals, putting into perspective the issues that permeate Rogério Duprat's thinking throughout his life.

This issue's interview, conducted by Tom Moore (Duke University), is dedicated to the composer Steven Mackey, recalling the history of a rock and roll musician who turned to contemporary music, and came to occupy the chair of composition, succeeding Milton Babbitt at Princeton University, USA. The professional trajectories of these two composers, the Brazilian and the American, express the concerns guiding the dialogue that this issue of the *RBM* intends to incite.

In the Brazilian Music Archive section, André Cardoso (Federal University of Rio de Janeiro and the Brazilian Academy of Music) presents an introduction to the edition here published of José Maurício Nunes Garcia's Gradual *Virgo Dei Genitrix* CPM 137 (1795), located in the collection of Alberto Nepomuceno Library.

I repeatedly thank the editorial staff of *RBM* for their dedication to this project: Francisco Conte, Gustavo Costa, Mônica Machado, Maria Celina Machado, Charles-Antoine Guillemette, and more particularly Márcia Carnaval for *RBM's* highly praised graphical design and beautiful covers. I renew my thanks to the Director of the School of Music of UFRJ, André Cardoso, and the Head of Graduate Studies Program in Music, Marcos Nogueira, for their support and dialogue. Thanks again to my colleagues on the Deliberative Committee of the Graduate Studies Program in Music and *RBM* Executive Committee: Marcelo Verzoni, Maria José Chevitarrese, Pauxy Gentil Nunes e Thelma Sydenstricker Álvares. Further thanks go 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 provide to the reader an opportunity to mingle with popular musics that have increasingly articulated the existential possibilities of local and global communities, supported by a renewed encounter with musical analysis and cultural criticism.

Maria Alice Volpe
Editor