



EDITORIAL

The *Revista Brasileira de Música* (*Brazilian Journal of Music*) continues its editorial policy of internationalization and democratization of access to knowledge by increasing geographic diversity of authors and dissemination of the publication itself. The theme of each issue expresses the convergence of topics, theoretical or methodological frameworks of the selected texts. This issue proposes the theme “Music in urban spaces”, and presents some approaches that have engaged musicology recently, alongside other approaches that have occupied music research for a longer time. The articles that make up this issue deal with musical contexts of the Americas and Europe.

The first three articles share the methodological framework grounded in urban ethnography, and deal with aspects related to musicians’ professionalization process. The first and third articles deal with the relationship between the independent music production and the recording industry. The second discusses musical practices regulated by native excellence criteria that eventually bring about the musicians’ insertion in the market. The fourth article discusses regionalism in its search for local specificities, and its relation to nationalism in Brazilian music. The following article offers a literary studies approach aiming at a critical appraisal of Brazilian popular song. The last article contributes with a case study in line with a consolidated approach in music education.

The opening article by David Hesmodhalgh (University of Leeds, UK) discusses the new musical technologies in processes of appropriation of the local by the global, and their ethical, political and financial implications regarding copyright – authorship and ownership – in the use of musical materials drawn from other authors or from musical heritage of diverse cultural traditions. It raises edge questions about intertextuality, recontextualization of sound materials and “cultural borrowing” in the context of commodification of entertainment and globalization of the music industry. It offers reflection of particular interest in addressing a group of musicians and recording studios staff who are conscious, oriented and even committed to ethical, racial, religious and political issues. The following article by Ricardo Pinheiro (Lusíada University of Lisbon) offers an analysis of jazz’s main performative occasion as regulatory context in which the mastering of repertoire and musical language, along with the development of new approaches to improvisation allow the building of authority relations among the musicians, and the establishment of professional networks. The article by Lucas de Freitas (José Lacerda Filho College, Ipojuca, Pernambuco) deals with the independent music production and its relationship with the music industry in the context of new technologies, especially the wide use of



digital processes and the internet in music production and dissemination. It addresses the new dynamics of musical consumption and some new authoring settings allowed by new technologies. Of special interest, the case study contradicts the contemporary trend of increasingly collectivized production since it concentrates all stages of creation and production of the music album in the single author, the ultra-author.

The article by Carlos Eduardo Amaral (Federal University of Pernambuco) deals with the construction of regionalism as a form of nationalism, and questions the biases in the construction of the regionalist style and repertoire as well as in the insertion of the regionalist movement in public policies as far as transformative action parameters for social, educational and cultural empowerment. The article by Luis Eduardo Veloso Garcia (State University of Londrina) offers a critical assessment of the prolific Brazilian lyricist songbook, in the view of chroniclers and music critics, composers and musicians. The article by Rosemyriam Cunha (Faculty of Arts of Paraná) approaches collective music making by proposing a discourse analysis that considers the social, cognitive and affective dimensions of its relational universe.

In the Memory section, Ricardo Tacuchian (Brazilian Academy of Music) pays a posthumous tribute to Vicente Salles with a sensitive essay on the legacy of the historian, ethnologist and Brazilian musicologist. This issue's interview, conducted by the composer Edino Krieger (Brazilian Academy of Music) pays homage to the composer Aylton Escobar, who celebrates his 70th birthday by reflecting on his musical career and his time, and providing with an assessment of contemporary musical creation.

In the Brazilian Music Archive section, Alberto Pacheco (New University of Lisbon) presents an introduction to the edition here published of D. Pedro I's *Brazilian Independence Anthem*, based on the original manuscript in the custody of the Brazilian Institute of History and Geography.

I want especially to thank the editorial staff of *RBM* for their dedication to this project; the Director of the School of Music of UFRJ, and the Head of the Graduate Studies Program in Music for their continued support to this publication; my colleagues on the Deliberative Committee of the Graduate Studies Program in Music and the *RBM* Executive Committee; 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.

The *Revista Brasileira de Música* deeply regrets the death of a precious member of the Editorial Board, anthropologist Elizabeth Travassos, and pays sincere condolences to her family, students, friends and colleagues.

May this issue offer the reader some renewing perspectives of music research.