



# EDITORIAL

The *Revista Brasileira de Música* (*Brazilian Journal of Music*) celebrates its 80th anniversary, and consolidates its editorial policy of internationalization and democratization of access to knowledge. Founded in 1934, *RBM* is the oldest scholarly journal devoted to music in Brazil and Latin America still in circulation. *RBM* has been published under the tutelage of the oldest institution for musical educational in this country – Federal University of Rio de Janeiro’s School of Music, founded in 1848 as Conservatory of Music –, and currently *RBM* lies under the responsibility of UFRJ Graduate Studies Program in Music, which is also the oldest in Brazil, established in 1980. The pioneering role of this institution in the implementation of graduate courses on music in Brazil has imposed the burden and the bonus of the challenges affecting the entire field in the university’s context, and mostly in the conceptualization of its contribution as research area to construction of knowledge. The institutional ballast of *RBM* and its zeal for academic quality have sensitized the community on a wide range of segments, including scholars, researchers, employees, partners, readers and institutional representatives, from Brazil and abroad, and its continuing publication is a victory not only for the university but also for the whole Brazilian society.

The idea of a scholarly journal dedicated to music was a natural consequence of the insertion of the National Institute of Music in the structure of the first Brazilian public university, the University of Rio de Janeiro, created on 7 September 1920. Without losing its historical character as center for training musicians, the National Institute of Music (INM), since then, has opened up new areas of musical knowledge, especially after the end of the Old Republic and the modernizing changes resulting from the new political order established in Brazil with the 1930 Revolution.

Decree No. 19.852 of April 11, 1931, signed by the Minister Francisco Campos, launched the reform of Brazilian system of higher education. A committee formed by Luciano Gallet, Sá Pereira, and Mário de Andrade drawn up INM’s new curriculum. Among the many proposals for the INM was the implementation of new disciplines such as Music History and National Folklore, which laid the basis for the creation of the *Revista Brasileira de Música*. In March 1934, *RBM* released its first issue with the musicologist Luiz Heitor Correa de Azevedo as its editor. The *RBM* has been continuously published until 1945, and issued twenty-five numbers in ten volumes. In 1946, paradoxically after the democratization of the country with the end of the dictatorship of Getúlio Vargas, the *RBM* ceased publication. It passed 37 years of silence. The removal of *RBM*’s editor was certainly decisive for the interruption of its periodicity. In 1980, the publication of *RBM* resumed on an annual basis.



At the proposal of the Director of the School of Music at UFRJ, during professor André Cardoso's administration, and the decision of the School of Music Congregation, the *RBM* passed to the responsibility of the Graduate Studies Program in 2008. Initially under the editorship of the Head of the Graduate Studies Program, *RBM's* publication was resumed by professor Marcelo Verzoni. In 2010 professor Maria Alice Volpe was nominated *RBM's* editor-in chief by the Graduate Studies Program Deliberative Committee and the School of Music Congregation. Since then, the editorship of *RBM* took on the challenge of keeping its periodicity of twice a year, and adapting the publication to the demands of contemporary indexing systems aiming at indicative statement of quality. The *RBM* today reaches the classification A2 – the second top extract Qualis Capes. The *RBM* sums efforts for institutional growth of a school that has played a leading role in the field, and is in the course of implementing its course at doctoral level in the Graduate Studies Program in Music.

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, Manoel Aranha Correa do Lago, Juan Pablo González, Robin Moore, Elliott Antokoletz, Ralph Locke, David Hesmondhalgh, among others.

The *RBM's* target audience includes 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, Latin or Ibero-American music.

This volume celebrating the 80th anniversary of the *Revista Brasileira de Música* consists of articles that contribute to the understanding of the historical, political and institutional context in which this journal was created, as well as the trajectory of its main editor, Luiz Heitor Correa de Azevedo. In the opening article, Corinne A. Pernet (University of Basel) discusses the interpersonal relationships and institutional actions related to folklore research in the Americas in the context of Pan-Americanism during the 1930s and 1940s, offering a thought-provoking perspective to understand the founder of this review's activities in the national and international levels. It follows the Portuguese translation of the inaugural lecture of the Doctoral Program in Musicology at the City University of New York, given by Luiz Heitor Corrêa de Azevedo in 1968, and later published in the famous collection organized by Barry Brook, *Perspectives in Musicology* (1975); Luiz Heitor's lecture discusses the state of Latin American music research in the institutional context of Inter-Americanism. In the third article,



Flávia Camargo Toni (University of São Paulo) sheds light on the experiences shared through letters among Mário de Andrade, Luciano Gallet and Luiz Heitor Corrêa de Azevedo, editors of some Brazilian musical periodicals, respectively *Weco*, the *Revista da Associação Brasileira de Música* [Journal of the Brazilian Association of Music], and the *Revista Brasileira de Música*. The fourth article, by Jairo Botelho Cavalcanti (State University of Maringá), also explores the correlation between Luiz Heitor and his disciple and collaborator Dulce Lamas, bringing new insights to his activities as the head of the Folklore Research Center at the National School of Music as well as other leading roles at the Pan-American Union and UNESCO, his pioneering role in the *Revista da Associação Brasileira de Música*, and, of special interest for this commemorative volume, the episode of Luiz Heitor's resignation from the *Revista Brasileira de Música*. The fifth article, by Dolores Castorino Brandão, Maria José Veloso da Costa Santos, and Vânia Lisboa da Silveira Guedes (Federal University of Rio de Janeiro) provides valuable contribution to studies on documentary language specialized in music, with a prototype of controlled vocabulary aimed at building a thesaurus in the field of musical instruments. The following texts offer interviews of great historical value, compiled by Henrique Drach (Fluminense Federal University): the first with Mercedes Reis Pequeno reminiscing about her contact with Luiz Heitor Corrêa de Azevedo, Carleton Sprague Smith, Charles Seeger, among others; and the second, a transcript of Luiz Heitor Corrêa de Azevedo's interview to the Museum of Image and Sound, Rio de Janeiro, in 1972, with the participation of Cleofe Person de Mattos, Mercedes Reis Pequeno, Aloísio de Alencar Pinto, Dulce Lamas, and Eurico Nogueira França. In the Brazilian Music Archive section, Manoel Aranha Corrêa do Lago (Brazilian Academy of Music) presents an introduction to the edition here published of Heitor Villa-Lobos's harmonization to the modinha (Brazilian song genre) *Onde nosso amor nasceu* [Where our love was born] on the basis of the autograph manuscript held by the Mozart de Araújo Collection at the Banco do Brasil Cultural Center, Rio de Janeiro.

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.

May this volume sensitize the reader to the history of musical research in Brazil and instigate new perspectives.

*Maria Alice Volpe*  
Editor