



# EDITORIAL

The *Revista Brasileira de Música* (*Brazilian Journal of Music*) is pleased to present this issue with the main theme “Popular music: history, ethnography and sociology”, which continues a realm of research, previously presented in the issue “Music in urban spaces”, by furthering some approaches that have engaged musicology recently. The articles in this issue discuss the urban popular music in Brazil, and some of its representative movements of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

The first article takes the phonograph record as the central source of its approach. The second article adopts the anthropological concept of “imaginary”, and the method of textual analysis. The following article takes a sociological approach to the music in the context of conflict, inequality and violence, keeping in perspective the construction of knowledge in ethnomusicology. The fourth article contributes with a case study on a controversial issue in several segments of society, which intersects the legal body, public policies, institutions, and the community of music professionals. The following two articles contribute to deepening reflections on the Brazilian musical historiography. The last article brings to perspective a Brazilian composer of the late nineteenth to the early twentieth century, whose importance awaits further studies.

The opening article of Jonas Soares Lana (PUC-RJ) discusses the importance of the orchestral arranger and the music arrangement in defining the meanings of the song, approaching the Tropicália movement with the concept of soundscape, and redefining its proposals in the cultural context of the 1960s. The article by Sílvio Anaz (PUC-SP) proposes an imaginary mapping of romantic love in Brazilian and international pop-rock from the identification of the main symbolic elements present in representative genres that were hits in Brazil and in the Anglo-American scenario since the 1950s. The article by Gustavo Souza Marques (UFMG) discusses violence as a building element of music in the context of conflict in hip-hop culture and rap music, and its predominant masculinity. As Marques’ study corroborates the proposal of shift from dialectical of cheating to the dialectic of marginality, it also points to the ideological and sound traits of the reproduction of violence in rap discourse. The article by Luciana Mesquita (Universidad Nacional del Sur)



offers a comparison between the legal systems of Brazil and Argentina concerning the intellectual property rights of musical works. The article by Aloysio Fagerlande (UFRJ) offers a bibliographical survey about the bassoon in Brazilian music, from the seventeenth century to the last decade of the nineteenth century, providing important data for the advancement of research on the subject. The text of Vicente Salles (ABM) offers an interesting perspective of the Brazilian musicological thought for musical nationalism. The article by Maria Alice Volpe (UFRJ and ABM) presents an assessment on the composer Homero de Sá Barreto's life, compositional output, and reception, hitherto scarcely researched.

In the Memory section, Marena Salles Isdebski evokes the dynamics of working together with her husband, the historian, ethnologist and musicologist from Pará, Vicente Salles (1931-2013), reporting how shared their research experiences.

In the Brazilian Music Archive section, Maria Alice Volpe (UFRJ) presents an introductory text to the *Elegy for violoncello (or violin) and piano*, by the composer from São Paulo, Homero de Sá Barreto (1884-1924), and the musicological edition here published in collaboration with her students Mário Alexandre Dantas Barbosa, Wagner Gadelha, and Igor Chagas (UFRJ).

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 issue offer the reader some renewing perspectives of music research.

*Maria Alice Volpe*  
Editor