



EDITORIAL

HOMAGE TO THE ETHNOMUSICOLOGIST SAMUEL ARAÚJO

The *Revista Brasileira de Música (Brazilian Journal of Music)* pays homage to the esteemed ethnomusicologist Samuel Mello de Araújo Júnior (Rio de Janeiro, August 24, 1952–), whose academic and cultural activities have been based on the social reach of knowledge. A reference figure who has contributed substantially to consolidate ethnomusicology in Brazil, his intellectual production and his projects of engaged ethnomusicology have gained national and international recognition. An inspiring figure in the formation of some generations of ethnomusicologists in Brazil, his understanding of the power of ethnomusicology for social transformation has brought historically marginalized social groups to participatory dialogue in the construction of knowledge inside and outside the university. His research and extension projects integrate music, politics, democracy and participatory-action research in order to debate public policies, the public interest and promote social justice. His research on samba, the ethnographic method and the composer Guerra-Peixe, and his vocation for the orientation of a considerable number of theses and dissertations on a wide range of topics related to popular music must also be highlighted. Of special institutional interest is his work with the Laboratory of Ethnomusicology, created in 2001, which houses the important collection of the Center for Folk Research, founded by Luiz Heitor Corrêa de Azevedo in 1943.

This volume brings together the work of his former students and collaborators in order to offer a broad spectrum of research conducted under the guidance, support and collaboration of the distinguished teacher. It opens with the memorial of the honoree, presented on the occasion of his candidacy for Full Professor at the School of Music of the Federal University of Rio de Janeiro in 2016, in which he offers an autobiographical, descriptive and reflective account of his professional trajectory, academic career, and political action.



The second article, by Pedro Aragão (UniRio), discusses the performance of Luiz Heitor Corrêa de Azevedo as a pioneer intellectual in Brazilian ethnomusicology, with an emphasis on his articulating role among North American institutions and musicologists in the Pan-American era, especially between 1939 and 1947, prior to his appointment at UNESCO. It shows how the researcher in the so-called field of “Brazilian musical folklore” obtained a high degree of internationalization by interacting intellectually with Charles Seeger, Alan Lomax, Carleton Sprague Smith, and establishing an agreement with the Library of Congress, which financed his ethnographic journeys in the 1940.

It is followed by two articles guided by the theoretical framework of the “sound praxis”, proposed by Samuel Araújo (1987; 1992) and derived from a transdisciplinary posture that problematizes the question of the social significance of sonority. The article by Marcelo Rubião de Andrade (UniRio) presents an ethnographic study of the Carnival of Rio de Janeiro and discusses the occupation of public space and its relationship with musical practice. The article by Gaspar Paz (UFES) offers a conceptual balance on Araújo's theoretical and methodological propositions, discussing the notions of “acoustic formations”, “acoustic labor” and “qualitative time”, and their possibilities of application in action-research and sound critical interventions.

The following two articles discuss the application of participatory action research in Education. The article by Laíze Guazina (UNESPAR) proposes a reflection on the implications of the concepts and methodologies generated in the southern hemisphere for the integration between research and formative processes aimed at solving collective problems through collaborative and horizontal relations. The article by Sinesio Jefferson Andrade Silva (City Hall of Rio de Janeiro) presents a case study of the School of Tomorrow, located in the West Zone of the city of Rio de Janeiro, dealing with public action in the educational field that uses music as a tool for the promotion of social justice.

Of significant interest for urban studies, the case study of Ana Flávia Miguel (University of Aveiro, Portugal) reports on the fieldwork carried out at Musicultura, a participatory research group based in the Maré Complex, Rio de Janeiro, which deals with the relationships between music and violence or conflict. In continuity with the self-reflexive work, the following article, which has as its first author Alexandre Dias (Rio de Janeiro Municipal Department of Education; UFRJ Laboratory of Ethnomusicology), and was written collectively by members of Musicultura, exposes the process of creation and constitution of a community collection, and its intersections with public policies for complex, multiethnic and multicultural societies.



This volume closes with a valuable interview conducted by Vincenzo Cambria (UniRio), in which the honoree clarifies several nuances of important episodes of his personal professional trajectory in interface with other colleagues and institutions in Brazil and abroad. It also presents his view on the development of ethnomusicology in Brazil and its relationship with other countries.

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May this issue incite some reflections on the mission of the various disciplines in the construction of knowledge.

Maria Alice Volpe

Editor