



EDITORIAL

MEMORY AND HETERONOMY

This issue of *Revista Brasileira de Música* (*Brazilian Journal of Music*) offers a selection of texts representative of the processes of musical memory construction and the projection of heteronomic systems to give meaning to music and to erect a musical historiography. The *RBM* has the honor of publishing the most recent lecture given by musicologist Régis Duprat (University of São Paulo and Brazilian Academy of Music), a reference researcher for Brazilian musicology of all time. In this rare essay the author proposes a critical reflection on the effectiveness of methods, techniques and processes of music research and warns about the heteronomous meanings expressed in metalanguage to explain the musical phenomenon. He discusses the conceptual nature of music in its artistic, cultural and scientific processes, with profound implications for the disciplinary identity. It highlights the inevitable condition of heteronomy, that is, “of the meanings that reside in non-musical values within the musical activity itself.” And subliminally evoking Heideggerian *Dasein* (the being there in the world ...) concludes that “musical making would be nothing but an immense metalinguistic practice on the integral problems of the Human Being.”

The second article, by Maria Alice Volpe (UFRJ and ABM), presents a history of legal landmarks in Brazil, related to the public policies of cultural heritage and its relationship with music, from the preliminary draft prepared by Mário de Andrade (1936) for SPHAN to the present. It addresses the concept of material and immaterial heritage and its relation to music, IPHAN's Books of Records, and UNESCO's Memory of the World project, and the complexity of cultural heritage in sustainable development policies.

The following three articles deal with urban popular music under historical perspective. The third article, by Henrique Cazes (UFRJ), focuses on the *rodas de choro* as a cultural practice and proposes a three-phase division for musical historiography, taking into account the participation of professionals and amateurs, technological developments,



and political and economic conjunctures. The research is based on extensive bibliography, musical documentation, musical scores, historical records, testimonials and first-hand experience as a practicing musician of the style. The fourth article, by Marcelo Verzoni (UFRJ), discusses Joaquim Callado's trajectory in Brazilian musical historiography, focusing on his compositional production, musical genre denominations and list of works, discussing the issues around some non-localized works. A musicological gem for specialists in the work of the “father of *choro*.” The fifth article, by Tiago Portella Otto (Instituto Cultural Cravo Albin and UFRJ), presents a historical study of a little known part of the history of music in Brazil, which the author places in regionalism studies. It deals with the musical theater in the state of Paraná, and presents a detailed survey of the productions and repertoire of the last decade of the nineteenth century and the first decades of the twentieth century. These three articles are related to the last of this issue, by dealing with the concept of popular music and song, as we will shortly discuss later.

The sixth article, Mário Alexandre Dantas Barbosa (Colégio Pedro II and UFRJ), originally presented at the Colloquium Carlos Gomes, promoted by the Brazilian Academy of Music and Municipal Theater of Rio de Janeiro in 2016, among the activities that celebrated 180 years of birth and 120 years of death of the famous Brazilian composer. This article deals precisely with the concerts in memory of Carlos Gomes celebrated in the same city and date of his death, from the end of the nineteenth century until the first decades of the twentieth century – a subject until then unexplored by historical and musicological studies.

The seventh and last article, by Isabel Bertevelli (Padre Chico Institute) offers a detailed study of the singer Elsie Houston – considered by Mário de Andrade to be the “genuine Brazilian voice” – in the context of the development of vocal music in the first decades of the twentieth century in Brazil, or more specifically Rio de Janeiro and São Paulo. Excerpted from a master's dissertation defended in 2000, it comes after almost two decades of publication with the purpose of filling the blunt gap in the sector and to do justice to the pioneerism of the researcher on the subject. It also includes a previously published article in *RBM* v. 28 n. 2 (Jul-Dec 2015), which had addressed the research on musical folklore performed by Elsie Houston and the formation of the vocal repertoire in those decades.

The *RBM* wishes to acknowledge its editorial team for their dedication to this project, the new Director of the School of Music of UFRJ, Maria José Chevitarese, the Head of the Graduate Studies Program in Music, Pauxy Gentil Nunes. Thanks also to 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. In the quality of Editor-in-Chief, I would like to express my sincere gratitude to Mário Alexandre Dantas Barbosa, the Assistant Editor, for his tireless work and gracious collaboration that made possible this publication.

May this issue bring some reflections on the relations between memory and heteronomic processes in the construction and reconstruction of historical and musical knowledge.

Maria Alice Volpe

Editor