

## Editorial - Varied Themes (II)

*You will see that everything is a lie...* This verse of the tango lyrics is perhaps the best way to introduce this volume: Lies, fake news, manipulations of images, voices, deep fake have entered everyday life without asking for permission. For the same reason, these themes have been object of analysis by several researchers, particularly with regard to audiovisual products. At the same time, audiovisual signs enable innovation in the field of languages, besides promoting the registration of social memory and media culture itself. This volume of *Em PautaII* brings together a series of articles written by scholars in various areas of knowledge, which allows a plural and specialized content approach. Thus, in a plural and fruitful way, the articles address issues related to the study of music and its transit through the media: in its composition, circulation, and consumption.

In the article *Chatting with the image: Image interpretation and analysis* opens the volume, the author Edson Pfüthenreuter presents readers of this Journal with an important theoretical and methodological contribution to the study of media images. After presenting the definition of image, he discusses aspects related to visual perception. In short, it is a theoretical tool for the study of images.

The following articles are devoted to interdisciplinary studies of music, such as popular music, communication, sociology, ethnomusicology, sonology, geography. Although authors address research object differently, the essays gathered here converge to some of the same concerns, such as permanence in media memory, the consequences of the use of technologies that emerged in the early twentieth century

(creation of habits, ruptures in the forms of composing) and their consequences (continuities and new models developed from the previous ones). The volume also includes themes such as the relationships between memory and places, semantic links established through the social uses of repertoires; the role of specific media in the demarcation and configuration of local identities (stereotyped or not).

The concern with the appropriation of technologies applied to audiovisual products also appears in more recent aesthetics, in which signs of pop culture, more or less explicitly, recover elements of myths or metalanguage of other recent aesthetics. There are also articles that point to the need to expand the traditional parameters for music studies, by pointing out the importance of intersectional studies, such as gender - both in the context of concert music and popular music. Finally, there is a very successful experience report, in the context of music education and training of musicians, with an original methodology. As it follows you will see a brief presentation of the texts and their authors that allows to approach visual images analytically, from an aesthetic approach, particularly those related to music, such as album covers, photos in journals, posters, among others.

*You will see that everything is a lie Tango and social memory around Enrique Santos Discépolo* is written by Sergio Pujol, historian and musicologist. In the article, he presents the topicality of Discépolo's work. More than an icon of Argentinian culture in the first half of the twentieth century (composer, poet, playwright, chronicler) Discépolo's work has an exceptional capacity for "mouvance" - as Paul Zumthor-would say. It constantly undergoes new semantic interpretations and social uses over time, a characteristic that gave him the nickname of "philosopher of tango". Thus, it builds a particular memory of the *tanguero* repertoire and of the spirit of Argentina at the time - and, perhaps, of much of the world.

Still regarding memory and its media settings, Luiz Henrique Garcia Assis, Leonardo Lima Públio and Isac Daniel Santana developed the article *In Corner with Abbey Road: popular music as a cultural heritage between places, media and cities*. Songs establish links with places in the city and build social memory, which is approached in the essay from a perspective that traces a comparison between Clube da Esquina and Beatles' Liverpool. To do so, the authors start with an empirical study that takes data

collected from digital sources in which fans express themselves, in order to allow to recognize links between the senses of place and the places of meaning.

In *Forró music in June parties of Caruaru city: Circulation, Consumption, media and Relational Tensions consumption*, authors Climério de Oliveira Santos and Philippe Moreira Salles Silva discuss digital media and relational tensions involving the Forró in the June festivities in Caruaru. Based on concepts derived from ethnomusicology, anthropology and communication, the article initially analyzes the relations between the dynamics of the city and the phonographic industry, the presence of the Forró and its participation in the June festivities. Thus, it brings a debate on how the production, the circulation of music and its consumption are intertwined, especially with the adoption of digital technology. Finally, the author approach the consequences of such initiatives over the past few years.

*Regional Radio as a marker of local culture: an analysis of the singer Joyce França on the Radio Clube from Recôncavo Baiano*, by Elane Coutinho and Clarice Greco, presents theoretical discussions about how Brazilian culture and popular music, maintain and highlight traces of the local culture with the intermediation of the regional radio. The reflections rely on data from an interview with the singer Joyce France.

Still on audiovisual languages, the journal brings *The retro future, where old and new music collide: memory and audiovisual literacy in cyberpunk culture*, by André Malhado. The article is about the cyberpunk movement at a time when popular music embraces audiovisual content from the past. The author discusses the role of competence in the audiovisual media in production, circulation and reception of cyberpunk music. To do so, he adopts the concept of 'retrofutur', the aesthetic imaginary proposed by the synthwave genre, which, in turn, is based on the aesthetic assumptions of the 1980s. For this study, the author adopts theories from musicology, sociology, and media theory to prove the importance of memory in the act of aesthetic enjoyment.

The music video, one of the most present audiovisual languages in music media culture spread from television programs to various digital platforms and has undergone various interventions of an aesthetic nature without, however, abandoning archaic themes. In *The Music Video in the Streaming Age: Traits and Trends of a "Hot Wheels Aesthetic" from Rosalía's Saoko*, authors Jhonatan Alves Pereira Mata and Marcos Vinicius de Brito Amato analyze, from this video clip, how the aesthetics "Hot Wheels",

inspired by automotive language, can still carry classic myths in the audiovisual narrative. The study is based on audiovisual materiality, from the example of the album *Motomani*.

Phonograph effects, modernism and sound art: a Reading (Listening) of *O Som é um texto desmutado* - b-Aluria (Gabriela Nobre), the author Nariá Assis Ribeiro takes video-performance "O som é um texto desmutado", from the sound artist b-Aluria (Gabriela Nobre) to analyze into what extent sound recording technologies participate in contemporary musical creation processes. The author bases her reflections on the musical thought of avant-garde composers evaluating the role of nascent technologies in the early twentieth century as a response to a romantic aesthetic and its repercussions in the years that would follow.

*Music and intersectionality from Linn da Quebrada* *Music and intersectionality in Linn da Quebrada*, written by Jonara Cordova and Adriana Amaral, is an article in which authors aim to expand the boundaries between the studies of communication and music, through intersectional approach, especially with regard to artists linked to gender *artivism*. The text presents how the different phases of *singer Linn da Quebrada* are configured over time, considering references such as gender, race, class and religiosity in her artistic and media project as well as in her performances.

In *Research Notes, Passing Notes*, Camila Durães Zebinatti, cellist and researcher, exposes her ongoing PhD research, which aggregates the interdisciplinary and theoretical artistic area practice, from the field of arts and studies on feminism. It highlights that the pieces for cello composed by Brazilians have not been played, either by mere ignorance or by marginalization or exclusion.

This issue of the journal ends with the interview conducted by Luciana Fernandes Rosa, entitled *The Musician and the Teacher: Interview with Mauricio Carrilho, Teacher at Escola Portátil de Música*. Carrilho is a musician (flutist and guitarist) and one of the exponents of the new generation of chorões and currently a teacher at the Portable School of Music (Rio de Janeiro). In the interview, he shares particularities about his activity as a guitar teacher and other disciplines related to the choro universe.

With many thanks to the generous contributions of the authors, *MusiMid Journal* believes to be providing in this volume a collection of relevant material to the interdisciplinary studies of music. Enjoy your reading!

Heloísa de A. Duarte Valente

Editor-in-chief

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