

## Presentation: History and Music

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## Editorial

By inviting the esteemed historian Tânia Costa Garcia to curate a volume on music and history, she graciously accepted and embarked on this scholarly endeavor, in collaboration with Rodrigo Lauriano. This was a fitting endeavor for MusiMid Journal, as it delves into the profound ways in which songs chronicle history over the 'long term', intertwining with all socio-political-cultural movements. Conversely, it's about how history inscribes itself in musical language, particularly in the context of media culture.

Music, as a cultural production, is a powerful lens through which we can understand the past. It is intricately woven into the social fabric of the groups that produce it, the spaces and environments in which it circulates and is performed, and on strategies of cultural preservation and diffusion. It is through music that we can witness the monumentalization and canonization of works and musicians, among with the forgetfulness of others, painting a vivid picture of our collective history.

Music, in its aesthetic sense, is not just a reflection of historical conditions, but a powerful tool for shaping them. The composition structure and the formal elements gathered in a musical artefact not just dialogue with social conventions and behaviours, but challenge them. The work of art can affirm the values of its time as provocative, opposing itself aesthetically and ideologically to a hegemonic discourse, and in doing so, can be a catalyst for social change.

The musical artefact - the product of the artist's motivations, market interests and multiple technologies - once offered to the public, is subject to the most varied forms of appropriation, regardless of the will of its creator or the policies that privilege it.

The dossier Music and History visits objects and approaches linked to relevant issues, as the narratives about musical practices as historiographical projects, gender relations, the concept of transnationality and recurring themes related to music, such as memory, performance and technologies.

In the opening article, *Brazilian Music Historiography as a musicological operation: fragments of a "Heroic, egregio, scholar, pilgrim" effort beyond musical Americanism*, **Beatriz Magalhães Castro** brings a broad and very significant reflection

on the processes of historicization of musical practices in the national territory. The author lists the problems of Brazilian musical historiography, presents the main historiographical projects and proposes alternatives to overcome limitations, discussing the need to update the theoretical and conceptual framework shared by the musicological and historiographical operations.

The musicalization of the poems of João Apolinário by the group Secos & Molhados constitutes the axis of the second article, *Engagement in Portugal, Rebellion in Brazil: João Apolinário's Poetry and Secos & Molhados' Glam Rock (1974)*. João Apolinário was a Portuguese poet engaged in the struggle against the Estado Novo (1926-1974) and father of one of the group Secos & Molhados members. The author, **Thales Reis Alecrim**, approaches Apolinário's criticisms directed to the Estado Novo in Portugal in the 1950s and 1960s, and addresses the forms of appropriation of these verses in the conjuncture of the Brazilian military regime, mainly through the songs of the second album of Secos & Molhados (1974). It also highlights their performance, one of the main characteristics of the group, as a distinctive element connected to the ideals of the counterculture in Brazil.

In *Memory and Testimony: the posthumous songs on the album Manifesto Chile September 1973*, **Maria Luiza Ramalho** analyses the posthumous disc of the multi-artist Víctor Jara, rarely explored by scholars of the subject. Ramalho demonstrates how this album enabled the re-signification of Jara's songs, not only as propaganda vehicles of the government of Popular Unity (1970-1973) but also as a rebuke of State Terrorism, since its debut took place one year after the military coup in Chile. The author also broadens her investigation by bringing up the memorial and testimonial narrative built by Joan Jara, Víctor's widow, from the authorial interventions in the album.

Following the approaches on music and memory, **Camila Lordy** presents the article *The music of the past and the generational bond in the Taba collection*. Naming as an object the hybrid collection of history and music for children launched in the 1980s by the publisher Abril, the author focuses, from the musical repertoire, on the possibilities of perpetuation of political-aesthetic-ideological values in the expectation of a better future. During the country's re-democratization, MPB appears as a mediator of the relationship between parents and children, intertwined with children's stories.

The article by **Dênis Wan-Dick Corbi**, *Among the past: the rodas de choro in Brazil in their historical and practical aspects*, problematizes the Choro on its different meanings. The concepts of the practical past and historical past, developed by Hayden White, are the starting point for reflecting on one of the first narratives that inaugurated the studies about choro in Brazil. The author uses a writing published in 1936, in the book of Alexandre Gonçalves Pinto, which reports the urban environment of Rio and its musical scenes. Corbi makes the memories his source of research to understand the historical development of the particular sonority of Choro.

Focusing on gender relations in the musical field, the authors **Bárbara Harianna Brito de Cabral** and **Maria Luiza Ugarte Pinheiro** present the article *Female Musicians in Manaus in the early 20th century: Subverting Gender Roles through Artistic Profession*. Observing the beginning of the republican period in the Amazon, including the great wars and the rubber cycle, the authors draw attention to an essential change in the world of labor: the professional music performance of women. Cabral and Pinheiro, through periodicals of the early twentieth century, identify several cases of female protagonism in the music scene of Manaus, as the artist Madame Lago emphasizes the difficulties encountered by these women within a highly patriarchal structure.

In *Rhythm machine: song, technologies and cultural critique in Gilberto Gil*, **Gabriel Marotti Ricardo** explores the dynamic relationship between music and technology. Through interdisciplinary lens, he examines the profound impact of technological transformations on culture, using the lyrics of the song "Máquina de Ritmo" by Gilberto Gil as his case study. This work not only illuminates the changes in music composition and production brought by technology but also delves into how artists navigate through contemporary dilemmas, such as the tension between traditional and modern, analogue and digital.

To Complete the volume, there is an unprecedented interview granted by composer and conductor Roberto Martins. At the head of the Madrigal Ars Viva de Santos for over 40 years, the conductor exposes to **Raphael F. Lopes Farias** several aspects of his professional performance, as well as the musical context of a whole period. The Madrigal Ars Viva emerged under the aegis of the desire of young composers to create a musical collective that could put into practice repertoire following the international aesthetic trends

that gained ground in the postwar period, in opposition to the then-ruling nationalism. To listen and to read Roberto Martins gives us an understanding of a passage of this history in a privileged way: an engaging storytelling presents, in detail, his artistic experience – a version of the facts that still has much to reveal.