

## **Presentation: MusiMid 20 years**

### **Heloísa de A. Duarte Valente**

Universidade Paulista (UNIP)

musimid@gmail.com

 <http://lattes.cnpq.br/3718382357661831>

 <https://orcid.org/0000-0002-3250-6722>

### **Fernando de Oliveira Magre**

Faculdade de Música do Espírito Santo “Maurício de Oliveira”

fernandomagre@gmail.com

 <http://lattes.cnpq.br/1498625137838487>

 <https://orcid.org/0000-0003-1608-1389>

## **MusiMid, 20 years old!**

It seems it was yesterday... This phrase we hear so often can be applied to the Center for Studies in Music and Media. It was founded by me, somewhat accidentally, as a working group, among the activities of the Anppom congress in 2002. The working group finally became a research group in 2003, when I worked in a Postgraduate Program at a university in Santos. The program did not succeed, but fortunately, MusiMid - founded as a Center for Studies in Music and Media, had a more promising fate...

Since its foundation, MusiMid survives thanks to the generous, supportive and competent action of people from the academic, artistic field and other professional branches, who recognize the need for an institution focused on interdisciplinary studies of music. This field of knowledge is not new! Nevertheless, there are not yet institutions that welcome and support such initiatives.

The first public activity, with an open call for proposals for communications, took place in 2005: The Music and Media Meeting "The multiple voices of the city". I thought it would be an isolated activity, but immediately I started to think about its continuity. At the end of that event, I started to hear from colleagues and friends: "In the next one, I will help you!" And indeed, this support has been a reality since 2005, annually. People on the work front have been few in number. But, the results of the projects have not frustrated expectations, since people who work with us gather all necessary qualities that guarantee good results: competence, dedication, creativity and courage to research novelties. Thanks to these people and their personal attributes, MusiMid Encounters have lasted. And this network of collaboration has also grown considerably, with the participation of undergraduate and graduate students, submitting their proposals for papers; speakers, debaters, artists, reviewers. It is never enough to emphasize the importance of institutions such as CNPq, FAPESP, SESC-Santos, SESC- CPF, UNIP and others that have paid part of our expenses and also handed over their facilities for the Meetings. Without any remuneration or financial reward for the participants, as well for the production teams, the projects keep following their trajectories.

But, in addition to the meetings, conferences and dialogues, MusiMid is a group that develops research projects. There were several, including about the memory and nomadism

of songs in Brazil, with financial support from CNPq and FAPESP. These projects resulted in audiovisual documentaries and books, with the presence of external guests, later converted into members of the Advisory Board of MusiMid.

In 2020, we concluded that we needed more alternatives, which would allow dialogue, debate and dissemination of academic production on music and media. So, we started the Brazilian Journal of Studies in Music and Media - soon, only, MusiMid Journal. In three years of activity, it already gathers a considerable amount of relevant texts, from referenced authors in the studies hybrid areas, as well as from young researchers who have joined our efforts. Once again, the journal's journey is the result of the effort of all those who believe in the necessity of its existence and dedicate good hours of their time, whose compensation is the recognition of a relevant and pleasurable research work.

Having said this, I consider that this round number - 20 years-, more than an anniversary, is an opportunity to discuss musical language, dialogues, intersections, interpolations and other themes that have emerged over these 20 years. Therefore, we have invited our dear collaborators and members of the Scientific Council, speakers and debaters throughout these years to contribute with their papers on this commemorative issue.

As the leader of MusiMid, I thank all participants in this volume for their original and precious participation! I hope you enjoy the projects of the Center for Studies in Music and Media- MusiMid.

Heloísa de A. Duarte Valente

Head of the Center for Studies in Music and Media

## Editorial

In this special issue, the MusiMid Magazine has the valuable contribution of several researchers in various fields of musicology and other interdisciplinary areas. Here, we can witness the long-term research of members of the MusiMid advisory board, and special guests who, over these twenty years, have participated by presenting their results.

Adalberto Paranhos, professor at the Federal University of Uberlândia (UFU), in **Laborism, Music, and the Media**, under the perspective of authors such as Pierre Bourdieu and E. P. Thompson, studies the period known as "Estado Novo". Mainly, considering the "dissonant voices" that made themselves heard in the repertoire of popular music, especially samba.

Anselmo Guerra composer and professor at the Federal University of Goiás (UFG), an electroacoustic music scholar, in **Núcleo Música Nova and The International Symposium on Music and Computer Science at the Música Nova Festival 1988**, analyzes the contributions brought by the partnership established between Gilberto Mendes and Conrado Silva in 1988, enabling the development and promotion of electroacoustic music in Brazil. Precisely, the International Symposium on Music and Informatics stands out, with research initiatives such as "the use of computational tools in musical composition, the relationships between digital and analog processes in electroacoustic music, programs specialized in digital music and digital music in Latin America", highlights the author.

In **Music, Media, Songs and Memories**, Déa E. Berttran, clinical psychologist and researcher of the Gender Center PAGU/ IFCH/ UNICAMP has worked for two decades as producer and cultural broadcaster, especially in the field of popular Brazilian music. An early researcher of MusiMid, she reports her experiences as a researcher of our Research Group.

In **The Presence of Women in the Latin American Contemporary Music Courses (CLAMC)**, Eliana Monteiro da Silva and Amilcar Zani, pianists and researchers specialized in contemporary music, linked to the University of São Paulo (USP), present the results of a survey conducted between 2020 and 2023 on the role of women in Latin American Contemporary Music Courses (CLAMC). Five countries were gathered, including

Brazil, in the analysis of five levels: composition, interpretation, authorship, teaching and lecturing. It should be noted that a preliminary discussion of this research was published by the MusiMid magazine in the dossier "Music to exist, music to resist", v.1, n.2.

In **Paraguay and Brazil: Ruptures and Musical Connections**, Evandro Rodrigues Higa, professor at the Federal University of Mato Grosso do Sul (UFMS), discusses the possible connections between Paraguayan music and Brazilian country music, considering the ruptures that occurred over time, which made harder the cultural integration between Brazil and its continental neighbors. The presence of genres such as "polcas" and "guarânias paraguaias" was decisive for the emergence of new music styles in the field of country music in Brazil.

In **The Voice and Its Double: An Approach to Orality and the Heritage of Early Recordings in Scott's Phonoautograms and Edison's Phonograms**, Susana González Aktories and Bruno Armendáriz Torroella, from the Faculty of Philosophy and Letters at the Autonomous University of Mexico, address the media heritage that unfolded from the first recordings captured by the devices invented by Édouard-Léon Scott de Martinville and Thomas Alva Edison. The comparison between the records considers the various socio-cultural and technological contexts, considering processes of circulation and reception. In addition to the distinction between the practices carried out by Edison and Scott, the authors analyze part of the repertoire recorded, which includes the oral aspects of texts and songs from the collective memory.

Magali de Oliveira Kleber, affiliated to the State University of Londrina (UEL) is a researcher and musical educator, with strong presence in projects and initiatives focused on public policies involving music education as a tool to promote citizenship. In **The Sociomusical Projects: a Total Social Fact in the Spiral Flow of Time Between Roses and Thorns**, the author resumes her doctoral research, on which she analyzes the musical practices in Non-governmental Organizations (NGOs) of two institutions: "Associação Meninos do Morumbi", in the city of São Paulo, and the "Villa-Lobinhos Project", in the city of Rio de Janeiro, both with socio-educational objectives. The research aimed to explain how these spaces of musical education as a social phenomenon. The author explains that the work of NGOs "is the result of the dynamics of social forces that open spaces for the production of new forms of knowledge".

Magda de Miranda Clímaco, a lecturer and researcher at the Federal University of Goiás (UFG), has studied Choro for a long time, particularly in the Federal District. The text that celebrates the twenty years of MusiMid, **Focus on the Transversality of Oblique Powers in the Context of a Brazilian Musical Genre – The Choro – By Making the National and the global Interact in the Contemporary Scenario** answers the question: "How the traditional, national and global aspects interact in the context of creation, production and circulation of the musical genre choro in Brasília, an important center of culture of the genre in Brazil, considering Choro as a symbol of the national?" The author starts from authors focused on cultural studies to analyze how the processes of cultural interaction are configured, considering with the musical pieces "Choro do Portina" (Hamilton de Holanda) and "Um Chorinho in Cochabamba" (Rogério Caetano and Eduardo Neves).

Fernando Iazzetta, affiliated to the University of São Paulo (USP), is a composer, researcher, leader of the "Nusom Research Group". In his text **Nothing is by Chance: Discussing the Ethical and Political Implications of Music Research**, the author approaches the consequences of ethical and political nature that are implicated on the musical research. Contrary to the idea of ideological neutrality, the author uses case studies to assess "to what extent the theories and technologies used to create and research music are influenced by the perspectives of producers and users of these theories and tools". The author makes a study on two emblematic examples, the "Camerata Fiorentina" in the sixteenth century and the IRCAM in the 1970s, demonstrating similarities, despite time and distance. Iazzetta discusses "how modern music and science - and, by extension, musical and scientific research - intertwine in the construction of the conception of the modern world".

In **Rock with Mupy Flavor: the Taste of Music in the Cosplay Scene**, Monica Rebecca Ferrari Nunes, linked to the Superior School of Propaganda and Marketing and Vera Pasqualin, from the Complutense University of Madrid, take up the results of the project "Communication, Consumption and Memory: Cosplay and Juvenile Cultures", developed by the members of the Research Group on Memory, Communication and Consumption, Mnemon (PPGCOM- ESPM/CNPq). The exhibition, initially presented at the

9th International Meeting of MusiMid (2013) points out, from authors such as McLuhan, R. Murray Schafer and Serres, how the audio-tactile dimensions of the São Paulo capital create sensible experiences. Expressed through the webradio of bands of animê songs, as well as the face-to-face meeting of young people with their "medieval swords", vocaloides, tracks, animês and comic books, all mixed up with objects of identification, such as juices Mupy, yakisobas, Coca-Colas and hot dogs.

**Intermedia Crossings on the Concept of Postopera: Case Study in Works by Jocy de Oliveira, Chico Mello and Philip Glass** is the contribution brought by Rita de Cássia Domingues dos Santos, professor at the Federal University of Mato Grosso (UFMT) and researcher of the ContemporArte Group. In this work, Rita Domingues seeks to identify the intermedia processes in contemporary operas, delimited by the concept of postopera. The author analyzes the operas "O Corvo Branco" (1991) by Philip Glass, "Destino das Oito" (2004) by Chico Mello and "Liquid Voices" (2017) by Jocy de Oliveira, identifying the crossings of languages such as theater, cinema and literature.

Teresinha Prada, a violinist, professor and researcher at the Federal University of Mato Grosso (UFMT) was one of the founders of MusiMid. In her text, **The guitar in two projects of the Musimid group and towards other projects**, the author recalls pioneer works as a gesture to celebrate the 20 years of the Research Group. She recalls two of the group's projects that approach the acoustic guitar, an instrument that identifies cultures and transits (classical and popular environments). She also considers the acoustic guitar in the context of Fado. The author concludes by presenting how her studies on MusiMid had a notable influence on her academic and artistic activities over the years.

Martha Tupinambá de Ulhôa, affiliated to the Federal University of Rio de Janeiro (Unirio), is a researcher with relevant work in musicology *stricto sensu*, as well as in popular music. In **Popular Music Studies in Latin America (1930-2010): Evaluating The Past and Proposing New Perspectives**, the author presents a "review on some trends in popular music studies in Latin America since the 1930s". The author includes topics frequently discussed by current researchers, especially the concept of "popular", giving voice to pioneers such as Mário de Andrade (1893-1945) and Carlos Vega (1898-1966). Documents from the Argentine Association of Musicology (AAM), the Brazilian Association for Research

and Post-Graduation in Music (ANPPOM) as well as from the Latin-American section of the International Association for the Study of Popular Music - IASPM-AL are also analyzed.

Finally, Julia Leite Nogueira Sardenberg, Lucio Agra, Regiane Miranda de Oliveira Nakagawa, both from the Universidade Federal do Recôncavo da Bahia, present the article **Paredão 2.0 – social mutations in a post-Pandemic sound environment**. The article presents results of research carried out within the framework of the Interdisciplinary Research Group Cities and Festivals in Cecult (UFRB), a project funded by CNPq, with the aim of understanding what makes a party "happen"; in particular, the parties called "de Paredão" in the cities of Bahia "Recôncavo". With the advent of the Covid 19 pandemic, there were changes in many musical aspects, such as behavioral, which affected the institutional scope and the production modes.

We hope you enjoy reading it!