

Cultural Heritage, Music, and Media.

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Reproducibility and technical mediatization have transformed our relationship with sound by rendering it objectifiable. One of the possibilities opened by recording technologies was its use as documentary registers of cultural expressions. This trajectory also gained strength with the ability to capture testimonies related to historical events, influencing the construction of memory and reshaping how History—and stories—are narrated through museums and collections. In this way, conceiving and discussing recorded sound and music as objects of heritage-making and musealization necessarily requires examining their production as artifacts that embody and continually reconfigure social attributes and representations.

The designation of intangible cultural heritage has been granted by the Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN) to various Brazilian traditions that encompass musical practices. From celebrations such as the Círio de Nazaré (PA) and the Festa do Divino Espírito Santo in Pirenópolis (GO), to forms of popular expression such as Repente, to specifically musical traditions like the Samba de Roda of Bahia or the Jongo of the Southeast, the recognition of sound as a crucial dimension of cultural heritage has been consistently affirmed.

In recent years, IPHAN has granted the title of Brazilian intangible cultural heritage to expressions of commercial and urban popular music such as frevo, forró, and choro. This recognition has broadened the scope for discussing both the concept of intangible heritage as applied to cultural manifestations extensively recorded and disseminated through sound and audiovisual media, and the very notion of the culture industry as a matrix of cultural goods potentially subject to heritage designation. Today, as new communication technologies create the conditions for the digitization and mass sharing of all material previously recorded on physical media, the relationship between media and heritage is necessarily reconfigured.

This dossier sets out to examine the key mediations involved in this process of heritage-making, particularly in the Brazilian context. It proceeds from the premise that the social and technological changes affecting the production and circulation of popular music today—amid the tension between materiality and immateriality, with the decline of certain media and the rise of others (especially streaming platforms)—pose challenges to museums and other institutions seeking to develop new heritage policies for this type of collection, in a context where new media are transforming the relationships of production, circulation, and consumption of it, it also considered the processes. At the same time, it

considers processes of valuing material culture embedded in the dynamics of social memory, even when these occur outside institutional frameworks, in the realm of informality.

Within this realm of informality, we cannot overlook the importance of sound and popular music as signs of memory. If today collective memory is increasingly anchored in media artifacts, popular song holds a central place in this repertoire, whether as a metonym for the prevailing cultural atmosphere or as a record of dissonant voices within a given historical moment. On the other hand, it is equally necessary to turn our ears to the streets and corners of the city, a realm in which aural artifacts are constantly engaged in constructing identities, places, and meanings, including those that ascribe value as memorable goods and cultural heritage, regardless of whether they are institutionally sanctioned.

The dossier opens with “‘Pela Internet’: Music, Temporalities and Digital Culture,” by Breno Ampáro, which examines songs as chronicles of the *Zeitgeist*. These documents, in their complexity, lend themselves to the investigation of cultural nuances perhaps inaccessible by other means. Empowered by art, technology expands the possibilities of creation. Through the digital filter, the artist recycles the past and produces hybridisms that suggest new ways of feeling, living, and acting in the contemporary world. From surprise to enchantment, from perplexity to chaos, song emerges as a unique form of expression and a historical document that registers the existential dilemmas we face in this new technological order controlled by big tech corporations.

We continue with a study that shifts our attention to the history and memory of phonography. In “Frevo at Rozenblit Record Factory: Symbiosis between Material and Intangible in Political Construction of Heritage,” Francisco de Sá Barreto dos Santos and Ana Beatriz Nicácio Vieira da Cunha address the loss of material records and its impact on safeguarding intangible heritage. This is the case with the floods that destroyed part of the infrastructure and collection of the Rozenblit record factory in Recife, responsible for the majority of frevo phonogram production between the 1950s and 1980s. Recognized by UNESCO as Intangible Cultural Heritage of Humanity since 2012, frevo has a history that, at various points, is inseparable from the trajectory of the now-defunct Recife-based label.

Institutional policies remain at the forefront in “Repente in the face of professionalization and patrimonialization: Achievements in the 21st century,” by Rodolfo Rodrigues and Adriana Fernandes, which examines the case of Repente, recognized by

IPHAN in 2021 as Brazilian intangible cultural heritage. A historical survey allows the authors to identify crucial moments in this trajectory toward patrimonialization, from legal achievements to the forms of professionalization of this artistic practice. Although Repente is generally referred to as heritage, the dossier submitted to IPHAN addresses only the cantoria de viola, a contradiction the authors highlighted as an issue to be addressed in the coming years, alongside other important safeguarding recommendations.

The dossier also includes case studies that spotlight key figures and explore critical possibilities arising from artists and their works. Christina Fuscaldo and Taissa Maia, in “Anastácia and the Discursive Practices of MPB: Gender, Memory, and Heritage”, propose an analysis of the MPB canon by examining the possible silencing of the career of the pioneering and prolific singer-songwriter Anastácia, aptly called the “queen of forró.” Drawing on references such as Foucault, De Certeau, and Spivak, the authors confront exclusions of gender, class, and region. Combining conceptual tools central to cultural studies and discourse analysis with a keen use of interviews that bring forth the voice of the artist and her contemporaries, the article demonstrates the value of oral narratives in reconstructing social memory. In doing so, it underscores the importance of public policies capable of recognizing other protagonists in the historiography of popular music, thereby promoting a critical and democratic perspective on cultural heritage.

Still within the scope of analyses that focus on individual composers and their creative output, the dossier presents “The Hallucination of Belchior in the Military Dictatorship: Music, Criticism, and Resistance (1974-1978),” by Wagner Teixeira and Giulia Metzker. The analysis of *Alucinação* explores the immense potential of a popular song recording as a historical document, situating its creation and circulation in the context of Brazil’s Military Dictatorship during the 1970s. Closely following the critical vision of singer-songwriter Belchior, the article guides the reader through turbulent times of repression, censorship, and profound social inequality, demonstrating how the artist’s stance, which stemmed from a rejection of theoretical abstractions in favor of direct experience with life, sustained an everyday struggle for social and political change.

In the final part of the dossier, our listening shifts from phonographic production to the auditory experience of urban space. In “What Sound Does Santê Have? How and Why to Listen to the Past and Present of the Santa Tereza Neighborhood (BH/MG),” João Marcos Veiga invites us to wander through the soundscape—past and present—of this emblematic neighborhood in the capital of Minas Gerais State. A broad inventory of urban

sounds emerges from walks and ethnographic observations, dedicated to probing forms of sociability and the construction of identity among the residents of this specific territory. Through an eminently poetic writing style, grounded in concepts developed within the field inaugurated by R. Murray Schafer—such as soundwalking and “acoustic signatures”—the author identifies significant aural environments and expressions, including the ringing of church bells, the passing train, the bustle of public squares, and the vibrancy of local bars. Traversing past and present, the work highlights the significant role that sounds can play in memory practices and heritage-making, whether institutional or otherwise.

Finally, one of the dossier’s editors, Luiz Henrique Garcia, together with graduate students Gabriel Barreto and Lara Prado, undertakes yet another exploration of Belo Horizonte and Santa Tereza. In “Corner item – sound and memory between the streets and social media,” the authors propose a new perspective on a multifaceted subject that has attracted the attention of scholars of MPB history and urban cultural studies for at least two decades. This particular corner was never confined to its material existence; it was transformed into the imaginary headquarters of the Clube da Esquina, which placed on the world map of popular music a constellation of singers, composers, and instrumentalists emerging with the rise of Milton Nascimento. By revisiting the neighborhood through appreciations and memories circulating on digital networks and platforms about the various “incarnations” of bars that marked the site—Godofredo Bar Musical, later Bar do Museu Clube da Esquina; Clubinho da Esquina, later Travessia—the authors reflect on the social construction of memory and the meanings of place. In doing so, they propose an understanding of the patrimonialization of aural objects through the articulation of experience in both urban space and digital environments.

This trajectory thus seeks to underscore that the movement between the material and the immaterial, the past and the present, the institutional and the informal, the analog and the digital, among others, stimulates an investigative perspective that, as editors, we regard as productive for collectively rethinking the directions of heritage policies and the social and cultural dynamics of remembrance associated with sound in a context profoundly shaped by the uses of new information and communication technologies.

ABOUT THE AUTHORS

Luiz Henrique Assis Garcia holds a BA, MA, and PhD in History from UFMG, where he is a professor in the undergraduate program in Museology and the Graduate Program in Information Science. He is one of the coordinators of the research group ESTOPIM – Núcleo de Estudos Interdisciplinares do Patrimônio Cultural and founder of the study group SOMMUS – Som e Museologia. He is a member of IASPM-AL and ICOM. His publications address the history of popular music, cultural heritage, and cultural history, and he has also worked as a researcher and curator at the Museu Histórico Abílio Barreto (Belo Horizonte, MG). In addition, he is a popular music songwriter.

Amilcar Almeida Bezerra holds a PhD in Communication from Universidade Federal Fluminense (UFF) and is a professor in the Núcleo de Design e Comunicação (NDC/Campus Agreste), the Graduate Program in Communication and Social Innovation (PÓSCOM/Campus Agreste), and the Graduate Program in Music (PPGMúsica/Campus Recife), all at UFPE. His research focuses on music, communication, and memory, resulting in both academic works and documentary films. Founder of the undergraduate program in Social Communication with concentrations in Social Media and Cultural Production at UFPE’s Campus Agreste (2015), he coordinated the Associação Respeita Januário de Pesquisa e Valorização dos Cantos e Músicas Tradicionais do Nordeste (2018–2021) and was a member of the organizing committee of the IASPM-AL Congress in Recife (2024).