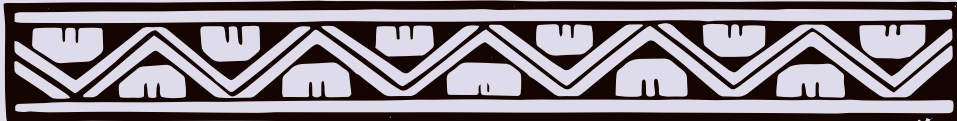


ISSN 0103-7595

Revista Brasileira de Música

V. 36, N. 1, JAN.-DEZ. 2025



**ARTIGOS: JOSÉ PEREIRA REBOUÇAS, ANTÔNIO DOS
SANTOS CUNHA, ANTROPOLOGIA HISTÓRICA DA MÚSICA
POPULAR BRASILEIRA**
DOSSIÊ ›LAMUT 30 ANOS‹: ARTIGOS, DEPOIMENTOS
ARQUIVO DE MÚSICA BRASILEIRA: JOSÉ PEREIRA REBOUÇAS

PUBLICAÇÃO DO PROGRAMA DE PÓS-GRADUAÇÃO EM MÚSICA
ESCOLA DE MÚSICA DA UNIVERSIDADE FEDERAL DO RIO DE JANEIRO

COMISSÃO EDITORIAL

João Vidal e Fabio Adour, Editores-Chefes

Rodrigo Cicchelli e Orlando Scarpa Neto, Editores Convidados

CONSELHO EDITORIAL

Alda de Jesus Oliveira, UFBA (Brasil)

Antonio Alexandre Bispo, Universität zu Köln (Alemanha) /
Institut für Studien der Musikkultur des Portugiesischen
Sprachraumes (ISMPS)

Cristina Capparelli Gerling, UFRGS (Brasil)

Fabrizio Della Seta, Università Degli Studi di Pavia (Itália)

Fausto Borém, UFMG (Brasil)

Ilza Nogueira, UFBA / Academia Brasileira de Música (Brasil)

Juan Pablo González, Universidad Alberto Hurtado (Chile)

Luciana Del Ben, UFRGS (Brasil)

Malena Kuss, University of North Texas (EUA)

Mário Vieira de Carvalho, Universidade Nova de Lisboa (Portugal)

Martha Tupinambá Ulhôa, UNIRIO (Brasil)

Omar Corrado, Universidad de Buenos Aires (Argentina)

Paulo Ferreira de Castro, Universidade Nova de Lisboa (Portugal)

Rafael Menezes Bastos, Universidade Federal de Santa Catarina

Ralph P. Locke, University of Rochester (EUA)

Ricardo Tacuchian, UNIRIO / Academia Brasileira de Música (Brasil)

Robin D. Moore, The University of Texas at Austin (EUA)

Rogério Budasz, University of California (EUA)

Sérgio Luiz Ferreira de Figueiredo, UESC (Brasil)

Silvio Ferraz, USP (Brasil)



ISSN 0103-7595

Revista Brasileira de Música

V. 36, N. 1, JAN.–DEZ. 2025

EDITORES-CHEFES

João Vidal
Fabio Adour

EDITORES CONVIDADOS

Rodrigo Cicchelli
Orlando Scarpa Neto

PUBLICAÇÃO DO PROGRAMA DE PÓS-GRADUAÇÃO EM MÚSICA
ESCOLA DE MÚSICA DA UNIVERSIDADE FEDERAL DO RIO DE JANEIRO

Fundada em 1934, a **REVISTA BRASILEIRA DE MÚSICA** é reconhecida hoje como o primeiro periódico acadêmico-científico de música do Brasil. Ao longo de suas mais de oito décadas de existência, tem fomentado a produção e a disseminação do conhecimento científico e artístico no campo da música, em diálogo com áreas afins, através da publicação de artigos completos, entrevistas, resenhas, informes e partituras. A *Revista Brasileira de Música* apresenta pesquisas originais refletindo o estado atual de conhecimento na área, atendendo a um espectro diversificado de leitores: de estudantes e pesquisadores da área a educadores, historiadores, antropólogos, sociólogos e estudiosos da cultura em geral. Publicação do Programa de Pós-Graduação em Música da Universidade Federal do Rio de Janeiro, a *Revista Brasileira de Música* veicula textos em português, inglês e espanhol. Em versão eletrônica de acesso gratuito, com periodicidade semestral, de circulação nacional e internacional, a revista está indexada nas bases RILM Abstracts of Music Literature e The Music Index-EBSCO. Em avaliação do Qualis Periódicos (2021–2024), a *Revista Brasileira de Música* foi classificada no estrato A1. Maiores informações sobre a revista no sítio eletrônico <https://revistas.ufrj.br/index.php/rbm/index>.

ENDEREÇO PARA CORRESPONDÊNCIA: Programa de Pós-Graduação em Música, Escola de Música da UFRJ: Av. República do Chile, 330, Torre Leste, 21º andar, Rio de Janeiro-RJ, Brasil, CEP 20.031-370. E-mail: revista@musica.ufrj.br.

PRODUÇÃO, REVISÃO, PROJETO, DIAGRAMAÇÃO E TRATAMENTO DE IMAGENS: João Vidal.

CAPA, CONTRACAPA E ADORNOS: *Motivo Marajoara* (extraído do volume da *Revista Brasileira de Música* comemorativo do centenário de Carlos Gomes em 1936, p. 188).

R454 Revista Brasileira de Música / Universidade Federal do Rio de Janeiro,
Escola de Música, Programa de Pós-Graduação em Música. — v. 1,
n. 1 (mar. 1934). — Rio de Janeiro : EM / UFRJ, 1934 —.

Trimestral: 1934 — 1938 (v. 1 — v. 5)

Anual: 1939 (v. 6)

Trimestral: 1940 / 1941 (v. 7)

Anual: 1942 — 1991 (v. 8 — v. 19)

Irregular: 1992 — 2002 (v. 20 — v. 22)

Semestral: 2010 — 2020 (v. 23 — v. 33)

Anual: 2021 — 2025 (v. 34 — v. 36)

ISSN: 0103-7595

1. Música — Periódicos. 1. Universidade Federal do Rio de Janeiro.
Escola de Música. Programa de Pós-Graduação em Música.

CDD — 780.5

Os pontos de vista expressos nos textos publicados na *Revista Brasileira de Música* são de inteira e exclusiva responsabilidade de seus autores, não refletindo obrigatoriamente a opinião dos Editores ou dos membros do Conselho Editorial.

Sumário

EDITORIAL

- 9, 19 História da música no Brasil: fontes, redes e tecnologias /
History of music in Brazil: sources, networks, and technologies

ARTIGOS

- 31 José Pereira Rebouças (1788–1843): sua vida e nossas fontes
Lucas Robatto
- 61 Antônio dos Santos Cunha: um imaginário musicológico
revisitado
Rodrigo Pardini, Edite Rocha
- 141 Antropologia histórica da música popular brasileira
Rafael Menezes Bastos

DOSSIÊ ›LAMUT 30 ANOS‹

- 203 LaMuT 30 anos: relações entre criação musical
e tecnologia
Rodrigo Cicchelli, Orlando Scarpa Neto
- 209 O cancelamento do futuro: marcas tecnográficas, clichês
e os indícios de novas possibilidades para a música
eletroacústica no século XXI
Marcelo Carneiro de Lima

241 Música na era do algoritmo: entre a repetição da máquina e a aleatoriedade criativa do “Faça-você-mesmo”
Alexandre Marino Fernandez

277 Poéticas Eletroacústicas Contemporâneas: o efeito estético musical eletroacústico
Cláudio Bezz

305 *One* — análise da ópera multimídia de câmara de Michael van der Aa
Daniel Quaranta, Martín Robbio

DOSSIÊ ›LAMUT 30 ANOS‹: DEPOIMENTOS

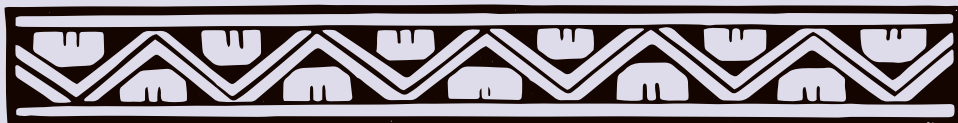
343 Relatos de ex-alunos e colaboradores sobre suas experiências no LaMuT
Rob Bentall, Cláudio Bezz, Doriana Mendes, Rafael Valle, Marcelo Carneiro de Lima, Paulo Dantas, Daniel Quaranta

ARQUIVO DE MÚSICA BRASILEIRA

365 As obras de José Pereira Rebouças localizadas nos arquivos da “Accademia Filarmonica di Bologna”
Lucas Robatto, José Maurício Brandão

377 *Sinfonia* (para orquestra), *Fuga a quatro*, *Duetto* (duas vozes solistas e orquestra)
José Pereira Rebouças

Editorial



›REVISTA BRASILEIRA DE MÚSICA‹, V. 36, N. 1, JAN.–DEZ. 2025
PUBLICAÇÃO DO PROGRAMA DE PÓS-GRADUAÇÃO EM MÚSICA
ESCOLA DE MÚSICA DA UNIVERSIDADE FEDERAL DO RIO DE JANEIRO

History of music in Brazil: sources, networks, and technologies

In the editorial commemorating the 90th anniversary of the *Brazilian Journal of Music* in 2024, a distinction was recalled and emphasized between the history of music “in Brazil” and the history of “Brazilian” music. This distinction, far from being merely terminological, bears directly upon the epistemological scope of musical research, articulating itself with the “transnational” perspective advocated in that editorial. A history of music in Brazil, by taking a spatial category as its point of departure, encompasses musical practices observed within Brazilian territory, regardless of their national origin, aesthetic affiliation, or cultural identity; a history of Brazilian music, in turn, takes as its starting point an identity-based category, presupposing a criterion of national belonging associated with projects of the cultural and symbolic construction of the Nation. This apparent play on words guards against delimiting the object in advance by nationalist criteria, opening instead a broader perspective with decisive methodological implications: rather than emphasizing national genealogies, continuity, and identity around a “Brazilian music” conceived as a stable essence (an idealization, in any case), one instead privileges questions of circulation, mediation, exchange, and networks, within processes that traverse and reconfigure borders (the “transnational” thus differing from the “international” insofar as it no longer concerns the mere interaction of previously constituted national entities, but rather flows that may unfold independently of them). It would not be appropriate here to undertake a more extensive revision of the question of the “national” in music or in musical research in Brazil. It suffices to recall, as aptly noted by Régis Duprat in his rightly ti-

19

tled essay *Música brasileira* [Brazilian Music],¹ that the matter presupposes above all a “political, cultural, and ideological debate”, and furthermore, according to that distinguished musicologist, the acceptance of the “play of ideologies, which generate differences of perspective,” yet through which “we may better understand the history and correlation between identity and difference” (Duprat, 2001, p. 225, 237). One must, however, attend to the scope of the problem: in Brazil, as Duprat himself underscores, it was upon so-called “art” music (rather than folk or popular music) that, beginning in the nineteenth century, a “crisis of Brazilian character” fell — soon associated with a crisis of “modern character” — giving rise to processes of nationalization and modernization of musical practices and the discourses surrounding them (ibid., p. 226), processes that today, more than ever, call for critical and sufficiently distanced evaluation.

20

To what extent “other” musicologies, that is, those originating in exogenous intellectual traditions and contexts, may contribute to this debate is a reflection worth pursuing within our particular musicological universe, which is at times marked by gestures of rejecting what lies outside itself, gestures incompatible, in Antonio Bispo’s words, with “the endeavor to develop musicology as a science in its global dimensions” (*Brazilian Journal of Music*, vol. 35, p. 321), which constitutes the very rationale for internationalization and the expansion of intercultural dialogue in the field. In this regard, it is both timely and provocative to insist once more upon an engagement with German musicology, whose methodological disputes in the twentieth century established new levels of disciplinary development. An unavoidable figure in this context is Carl Dahlhaus, notably the author of the dense essay *Nationale und überationale Musikgeschichtsschreibung* [National and Supranational Music Historiography].² As one might expect, criticizing European nationalisms in both their bourgeois and socialist vari-

¹ Regis Duprat, “Música brasileira”. *Oficina do Inconfidência*, v. 2, n. 1, 2001.

² Carl Dahlhaus, “Nationale und überationale Musikgeschichtsschreibung” [1984], in: *Gesammelte Schriften. Band 1: Allgemeine Theorie der Musik 1: Historik — Grundlagen der Musik — Ästhetik* (editado por Hermann Danuser et al.). Laaber: Laaber-Verlag, 2000. p. 287–302.

ants (the essay dates from 1984, in the context of a divided Germany), and questioning the mere substitution of “national” historiographical frameworks with alternatives either narrower or broader (whether “regional” or “global”), Dahlhaus advances the central thesis that, despite its many nationalist proclamations, historical musicology in the German tradition rarely succeeded in producing a “national history” in the strong sense:

The claim implicit in titles such as *History of German Music* or *History of Music of Austria* has never truly been realized, since the concepts of “German” or “Austrian” are ill-suited to serve as the subject of a narrative coherent in itself and capable of establishing a meaningful ordering among musical phenomena. The category “German music” contains nothing that renders intelligible the development from Schütz to Bach or from Haydn to Beethoven. To speak of an ethnic substance whose evolution would manifest itself sonically in the transformations of musical writing would be sheer historical mythology; it would suffice to translate into affirmative propositions the scattered words in which it lies concealed in order to recognize it for what it truly is (Dahlhaus, 2000, p. 288).

The warning has lost none of its relevance. Abstracting from the obvious differences of historical and social context, let us replace “German” with “Brazilian” and the names of the masters cited with those of our own most distinguished composers, and ask whether the same diagnosis might not apply to the principal attempts at Brazilian music historiography. Have we learned, for example, from Caio Prado Júnior — who in *Formação do Brasil contemporâneo* (1942) (in a spirit akin to Dahlhaus’s, though much earlier), as Duprat noted, spoke of explaining Brazil beyond “particular factors [...] such as race, climate, slavery, or psychological traits” (ibid., p. 232)? Or might we still be insisting upon the notion of an “ethnic substance” (or, failing that, a “cultural substance”), erecting the “musically Brazilian” into an organizing principle which, once reified, proves capable of inducing distortions by attributing explanatory centrality to what can never amount to more than a partial slice of historical reality (Dahlhaus, 2000, p. 287)? A failure at this point inevitably leads to the construction of “historical mythologies”, Dahlhaus warns, from whom we should still highlight (and make use of) at least three additional theses: the notion that musical reality is stratified by *social systems* articulated

21

with *cultural systems* that cross borders (for example, court culture, aristocratic culture, religious and clerical culture, bourgeois culture, etc., each with its own geographies and networks); the idea that a *methodological eclecticism* — flexibility and alternation among different approaches, that is, problem-oriented pluralism, serving in Dahlhaus’s project the “investigation of the structural connections between social history, intellectual history, and the history of composition” (Dahlhaus, 2003, p. 12³) — must constitute the response to the challenges thus posed, in place of single and rigid systems; and finally, the observation that the everyday, “natural” practice of the musicologist is *essentially comparative*, encompassing the continuous consideration of intra- and supranational aspects, in which “the national coloring of musical phenomena” not infrequently represents “merely one distinguishing trait among others and, often, a purely secondary element” (Dahlhaus, 2000, p. 300) — in this sense, the epithet “supranational” would describe only what musicologists already do, or at least those concerned with “portraying realities and not constructing myths” (ibid., p. 287)!

22

The foregoing considerations seem pertinent to the presentation of a volume whose contributions, directly or indirectly, address the same issues, evidencing in broad terms the significant interpenetration of social and cultural systems and expressing original forms of methodological eclecticism and comparative acumen. Thus, for example, opening the “Artigos” section of the volume, Lucas Robatto presents, with exemplary bibliographical and documentary rigor, the singular personality of José Pereira Rebouças, generally regarded as the first Brazilian musician and composer to undertake formal studies in Europe. Emerging from a modest family, established in Bahia by a Portuguese tailor and a formerly enslaved Black woman, the Rebouças would quickly achieve local, national, and even international prominence, thanks to the activity of its many members

³ Carl Dahlhaus, *Ludwig van Beethoven und seine Zeit* [1987], in: *Gesammelte Schriften. Band 6: 19. Jahrhundert III: Ludwig van Beethoven — Aufsätze zur Ideen- und Kompositionsgeschichte — Texte zur Instrumentalmusik* (editado por Hermann Danuser et al.). Laaber: Laaber-Verlag, 2003. p. 11–251.

within bureaucratic and political spheres and to the solid professional training that distinguished them as part of a still relatively restricted artistic and intellectual elite. Between the late 1820s and the early 1830s, Pereira Rebouças is said, according to nineteenth-century sources, to have studied violin at the Paris Conservatoire before, as documented, proceeding to Italy for studies at the Accademia Filarmonica di Bologna (harmony, counterpoint, and composition) — thus circulating through two of the most prestigious institutions of the period. Robatto’s work acquires broader significance when one observes that, alongside sound musical historiography — marked by an honest exposition of the social and cultural systems at play in Rebouças’s trajectory — it incorporates a substantial documentary dimension, the result of research conducted in archives in three different countries. Moreover, Robatto joins José Maurício Brandão, like him a faculty member at the Federal University of Bahia in Salvador, to present in the “Arquivo de Música Brasileira” section that concludes the volume what may be regarded as a truly unprecedented achievement in Brazilian musicology: meticulous editions of three manuscripts by Pereira Rebouças located (with the invaluable assistance of Maurício Dottori) at the Accademia Filarmonica di Bologna. In the necessary introduction to the three works submitted in 1833 as requirements for the conferral of the title “*Maestro Compositore Onorario*” at that venerable institution — a *Sinfonia* in E-flat major for orchestra, a “*Fuga a quattro*”, and a *Duetto* for two solo voices and orchestra — a comparative perspective emerges for Robatto and Brandão, pointing to an unmistakable Rossinian influence. Pereira Rebouças appears indifferent to any “crisis of Brazilian character”, nor does any “crisis of modern character” seem to concern him — for the son of Maragogipe, what mattered above all was a free expression of a cosmopolitan nature. It is both an honor and a privilege for the Brazilian Journal of Music to contribute to the recovery of this most significant Brazilian musical figure through the publication of the research of Robatto and Brandão.

As in the case of Robatto's opening article, the study by Rodrigo Pardini and Edite Rocha, devoted to Antônio dos Santos Cunha — a composer with distinguished activity in colonial Minas Gerais, specifically in São João del-Rei, and whose trajectory unfolded against the backdrop of the profound transformations brought about by the Napoleonic wars, decisive for Brazil's destiny — constitutes a substantial effort at historiographical revision. Beginning from the diagnosis of a recurring dissociation between the survival of the repertoire and the precariousness of the narratives that sustain it, the authors shift the focus from the mere enumeration of works to an analysis of the mechanisms through which the musicological imaginary surrounding the composer was constructed and consolidated. They thus propose an expanded and critical reassessment of his trajectory, grounded in the systematic cross-referencing of parish, confraternal, notarial, and administrative sources. Such a perspective makes it possible to understand Santos Cunha not only as the author of a sacred *corpus* of notable circulation, but as an agent embedded within socio-familial, religious, military, and administrative networks whose strategies of belonging and mobility traversed the Luso-Atlantic space. The manuscript and performative persistence of his works is analyzed in terms of regimes of circulation and patrimonialization, demonstrating how the repertoire was able to consolidate itself independently of the stabilization of a biographical narrative. In this sense, the investigation challenges stylistic readings that at times monumentalize the composer on account of the supposed "modernity" of his writing, and at others project onto him Eurocentric models of artistic formation and legitimation, proposing instead an approach that privileges the transatlantic circulation of practices, repertoires, and aesthetic values. Although in one respect consistent with the modern practice of the "data paper", Pardini and Rocha's treatment of primary sources nonetheless evokes the practice of Francisco Curt Lange (as seen, for example, in the volumes of his *História da música nas Irmandades de Vila Rica* [History of Music in the Brotherhoods of Vila Rica], published from 1979 onward), in which historical interpretation is rarely dissociated from copious documentary transcriptions. Here as well, a meticulous exposition of the traces

(including their silences) sustains the argument, allowing Santos Cunha to be understood not as an isolated figure but as an agent inscribed within socio-familial, confraternal, and professional networks that crossed the Luso-Atlantic world. Conceived in this way, biography ceases to be a linear narrative of an isolated “genius” and becomes instead a methodological instrument capable of illuminating the articulation between cultural practices, power structures, and regimes of memory. By shifting the question from “who was the composer?” to an analysis of the social conditions that made possible the circulation, preservation, and subsequent monumentalization of his music, the study contributes in exemplary fashion to a history of music in Brazil attentive to systems, networks, and processes of mediation, in consonance with the transnational perspective advanced above.

In Robatto and in Pardini & Rocha, therefore, the historiographical question ceases to be “what here is *Brazilian*?” and becomes instead “which systems and networks operate here, and how are they locally reconfigured?” Moving in a direction contrary to the naturalization of the category “national”, both studies — marked by a high degree of originality and notable potential impact within the field — open space for a relational historiography that understands music in Brazil as constituted through Euro-American, Latin American, and ultimately global flows. They thus crystallize the tendency to redefine historical musicology in Brazil not as “the music of a nation”, but as a situated cultural field permeated by multilateral interactions and intersecting historicities, an approach that, paradoxically, allows for a more precise understanding of both the “in Brazil” and the “Brazilian”.

Bringing the “Articles” section to a close, we next encounter a broad panorama of Brazilian popular music by Rafael Menezes Bastos. The article proposes a historical-anthropological approach to Brazilian popular music, originally conceived as an entry for the Continuum Encyclopedia of Popular Music in the World. Its central axis lies in questioning consolidated historiographical narratives that have reduced popular music to a degenerate byproduct of art music or folklore, as well as in problematizing explanatory models grounded in national essentialisms. Beginning with a

critique of interpretations that oppose, in oversimplified fashion, “Portuguese” and “African” matrices (frequently relegating Indigenous contributions to irrelevance), the author demonstrates how Brazilian popular music was constituted through complex processes of *mestiçagem*, urbanization, and symbolic contestation. Genres such as the *modinha*, *lundu*, *maxixe*, and *samba* are analyzed not as fixed entities but as dynamic discursive systems whose stability is always historical and dialectical. The insistence on determining exclusive national origins — whether Brazilian or Portuguese, for example — proves in this framework less productive than investigating the social, political, and economic networks that enabled their circulation and reconfiguration. The article further emphasizes the decisive role of the recording industry, radio, cinema, and carnival in consolidating repertoires and manufacturing authenticity, especially from the 1930s onward. The elevation of Rio de Janeiro *samba* to the status of an “emblematic Brazilian musical genre” is interpreted as the outcome of alliances between intellectual elites and popular musicians, articulated with processes of political centralization and cultural commodification. As in the contributions that precede it, the text is less concerned with identifying what would be essentially “Brazilian” than with tracing multilateral trajectories of circulation (between Brazil, Portugal, Europe, the United States, and Latin America), thus demonstrating how Brazilian popular music emerged at the intersection of global flows and local recontextualizations, revealing not an identity-bound substance but a relational field in ongoing historical transformation.

The volume also includes the thematic dossier “LaMuT 30 Years: Relationships between Musical Creation and Technology”, edited by guest editors Rodrigo Cicchelli and Orlando Scarpa Neto. It is fitting to regard the trajectory of the Laboratory of Music and Technology (LaMuT) at UFRJ as an integral part of a broader process of critically incorporating technology into musical creation in Brazil. Founded in the 1990s on the basis of experiences accumulated in European studios and subsequently recontextualized within the Brazilian public university, LaMuT consolidated itself as a space for teaching, research, and the dissemination of electroacoustic music,

accompanying the reformulation of UFRJ's Graduate Program in Music and establishing research lines devoted to contemporary music and sound technologies. The laboratory's history, far from linear, reflects not only institutional vicissitudes but also the transformations of technical media themselves: from the centrality of the studio as a specialized infrastructure to the expansion into distributed digital environments; from analog electroacoustic manipulation to computational platforms; from acousmatic experimentation to multimedia practices and, more recently, to investigations in the field of Artificial Intelligence. LaMuT thus establishes itself as an institutional locus in which technology, creation, and theoretical reflection are articulated in an inseparable manner, encompassing concerts, marathons, academic research, and the training of new generations. Taken together, the texts in the dossier explore different ways in which musical creation engages technological, semiotic, and cultural systems, discussing compositional processes, aesthetic impasses, reconfigurations of authorship, and frictions between sonic material and technical devices, and demonstrating that technology is not a mere support but an active agent in the constitution of poetics and listening regimes. By addressing both the historicity of media and their contemporary developments, the dossier reaffirms electroacoustic music as a reflective field situated at the intersection of aesthetic experimentation and cultural critique. A broader reflection thus emerges within the context of the volume as a whole: if the manifestations analyzed by Lucas Robatto, Rodrigo Pardini, Edite Rocha, and Rafael Menezes Bastos shed light, on the one hand, on systems of manuscript circulation, confraternal networks, and phonographic and radio mediations, might the LaMuT experience represent, on the other, a stage at which such dynamics are reconfigured under the sign of the digital and the computational — that is, a moment of maturation in which technology and creation cease to constitute separate spheres? The question that follows is whether we are facing another chapter in that long historical movement of reconfiguration of musical practices in the country: might electroacoustic music be heir (or reflection) of those same “processes of nationalization and modernization

of musical practices” that have been so pressing since the late nineteenth century? We leave the reader to find out.

Finally, let us acknowledge and celebrate the results recently achieved by the Graduate Program in Music at UFRJ in the 2021–2024 Quadrennial Evaluation conducted by the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (CAPES). The elevation of the PPGM-UFRJ’s rating from “4” to “5” — a distinction that signals peer-recognized academic consistency and the Program’s institutional maturation — was further crowned by the Brazilian Journal of Music’s attainment of the highest classification, “A1”, within the framework of the “Qualis Periódicos” system — the instrument of the Quadrennial Evaluation devoted to assessing scholarly production in the form of scientific articles through the evaluation of journal quality. These results reflect a collective effort on the part of the Program’s Coordination, Deliberative Committee, Faculty and Student Bodies, external collaborators, and technical-administrative staff, and they reaffirm the Program’s institutional vitality. In communicating these achievements, which bring the Graduate Program in Music and the School of Music at UFRJ to new levels of recognition, the Editors-in-Chief of the *Brazilian Journal of Music* extend their congratulations to all those who, directly or indirectly, made these accomplishments possible.

28

THE EDITORS-IN-CHIEF.

