

Editor's Introduction – Varied Themes (I)

In its second year of existence, MusiMid journal offers an issue dedicated to free themes, giving opportunities to researchers who have volunteered to present their research in this multidisciplinary approach. When the call for papers was made, we thought we would find a panoply of texts without much affinity between them... And it was a great surprise to find a group of thinkers that, very possibly, don't even knew each other bibliographically or personally and that, by chance, ended up establishing a prolific dialogue. If we take Harry Pross' thought, such meeting does not seem occasional... In his *Theory of the Media* (*Medienforschung*, 1971), the German author highlights the importance of the web of links in the communicative processes, established from the media, classified in three levels: primary, secondary and tertiary. In the primary, communication is given by the body, so only (the voice, gestures); the secondary, in turn, requires an apparatus for transmission to be processed (such is the case of writing); the tertiary, requires devices both for transmission and for the reception of the message (the radio, the record). In fact, the nature of each media does not obstruct a complementary and, not rarely, simultaneous performance (the recorded performance). This is what we see when we look at the texts that make up this volume.

The authors here share a broad understanding of what the concept of media processes encompasses. Beyond the material media ("supports" - adopting the Anglophone word) on which the musical work/product has its form of existence, as well as the nature of the specific language that conveys it. Thus, one can consider as musical media the newspapers

and literary works of the time of the Empire, the scores (manuscript or printed), the posters of concerts, in addition to audiovisual recordings (recordings, films).

The volume begins with the article by Martha Tupinambá de Ulhôa, "Música mecânica nos oitocentos no Brasil - o realejo e seus espaços de desempenho a partir de fontes hemerográficas". In this article, the musicologist chronologically starts from the recordings on the barrel organ, found in the *Diário do Rio de Janeiro - DRJ*, between 1821-1858; 1860-1878, to register how the mechanical instrument, in the capital of the Empire, was made known. The author resorts to parallel sources, from the 1830s, from the Hemeroteca Digital Brasileira, of the Fundação Biblioteca Nacional - HDB-BN, adding precious information related to the barrel organ: models, who handled them, their prices, places of performance.

The score, handwritten, is also a media - a secondary media, in Harry Pross' words. As from it, it is possible to make a musical analysis, unveiling the compositional processes, which allows finding similarities and contrasts between the writing and the particular aesthetics between one composer and another. Heitor Villa-Lobos and Tom Jobim, two of the most renowned Brazilian composers of the 20th century have traits in common, a fact that Juliana Ripke points out, based on a comparative analysis between the *Serestas*, by Villa-Lobos and the songs and arrangements made by Tom Jobim for the recording *Canção do amor demais* (Elizeth Cardoso, 1958). The article demonstrates, based on musical analysis, how Tom Jobim absorbed the Villa-Lobos writing and aesthetics.

The act of listening is fundamental not only for (musical) education, but also to construct the knowledge necessary to recognize styles, aesthetics, performance models, in the case of practicing musicians. This is what Ana Paula Peters and Luiz Sergio Ribeiro da Silva discuss: The authors consider, among other aspects, the importance of listening to the repertoire, on recordings, especially from the first decades of the 20th century. Consequently, listening to recorded music contributes to the construction of musical identity - in addition to performative and stylistic skills.

Focusing on other aspects of the ways of listening, the article "The disc as access: Post-scarcity, artificial curation and the future of listening" discusses the conditions of listening to music, from the moment on which media platforms become hegemonic. In his view, "the phonographic market as an avant-garde experiment in terms of the commodification of the incorporeal, the dispute for the deterritorialization of the commons and the indiscriminate use of algorithms to map subjectivities and predict choices and tastes". Considering this panorama, music recordings extrapolate the mere material object to become "portals of access to certain codified repositories of files". The author warns that it is necessary for the artist to be a mediator of his own work - if he wishes to maintain his creative autonomy.

The relations between listening, consumption and music production are the subject of study in another article, presented in this volume, related to the current global scenario. Since the outbreak of the COVID-19 pandemic, the emergence of audio-visual products with live broadcasts – known as “lives” - have taken over social networks and the audio-visual industry. According to Matos, only in Brazil, "searches for this type of live content increased 4,900% in the quarantine". It is what Jhonatan Mata discusses in “Morte e vida em telas: análise das estratégias sensíveis entre profissionais e público nas dez maiores lives musicais do planeta”. In this pandemic scenario, the author adds that Brazil leads the “lives” ranking, being all of them musicals. The article analyses seven productions, from the analysis of the concepts of audio-visual materiality, proposed by Iluska Coutinho, considering the "sensitive strategies" pointed Muniz Sodré in order to verify which strategies of bonding creation were used. The author points out an "intimate golden prime format" in Brazilian productions, contrary to what could be framed as a homemade craft, if compared to foreign productions of that period.

Again, consumption and musical listening are present in the agenda of this volume. In “Tudo é Brasil? Recortes da conformação de um cânone musical”, Giovanni Vellozo, João Paulo Mallmann, and Valci Zuculotto problematize the concept of "quality" attributed by critics and published by the press. Such criteria can leave aside specific characteristics of works and authors, according to their geographical origin, musical genre and performance spaces. They start with a documentary analysis of the hit parade (2015-2019), according to certain digital portals (Rolling Stone Brasil, Miojo Indie and Tenho Mais Discos que Amigos), with the aim to determine the possible artistic canon that guides the creation of the rankings.

The following articles present, under different approaches and focuses of interest, common concerns: how to analyze the hybrid nature of an artistic product? What role play the subtexts and parallel texts that composes the musical works?

José Roberto Imperatore Vianna and Rael Bertarelli Gimenes Toffolo analyze their performance of Stefano Scodanibbio's Joke for double bass. To do so, they uses the concept of visual music, related to hybrid arts, including synesthetic aspects. The work “Joke”, a video art, is analyzed based on the concepts of fields and indicative networks, developed in the theory of imagination of listening, by Denis Smalley. With this analysis, the authors contribute to a broadening of studies on the semantic construction, from the combination of sound and visual languages in the context of the contemporary arts.

In “The song and extra musical engagements”, Carolina Amaral starts with the question: "What happens when in a film, a character starts singing and/or dancing a song?" The most frequent reaction is to pay attention to the on-screen performance. The author addresses how viewers' engagement with songs in non-musical films in contemporary commercial cinema occurs.

The semantic dimension of music is also made from its conception developed by graphic arts - a common fact in the rock universe. From communication studies, the author takes, as a case study, the poster of the Facada Fest festival, in its 2019 edition. Considered an expression of the "printed ethos of punk rock", the festival served as a model for other similar events, which came to be. A step back in time leads to the manifestations of rock music, particularly in the sixties, highlighting how much this genre was already related to socio-political manifestations; of a transgressive nature, it already made use of printed materials, such as posters. The author concludes that the Facada Fest is outlined as "a resonance and a possible update of a way of being of rock".

To conclude, this group of scholars establishes dialogues between each other, in an unforeseen but very welcome way! And we detect a series of contemporary questions about music and its implications in the languages of the media, drawing a wide and diverse panorama that covers a period of two hundred years in Brazil!

MusiMid journal invites everyone to participate in these important dialogues. Enjoy the reading!