

**CULTURAL HARMONIES:
EXPLORING THE INTERSECTION ABOUT MUSIC HISTORY,
SOCIETY, AND ARTISTIC EXPRESSIONS**

The interrelationship between history, music, and society sets a dynamic and multifaceted fabric that reveals the complexity of the human experience over time. These three elements do not operate isolated, but rather in a synergy that shapes and be shaped by their reciprocal interactions. History can be understood as the continuous narrative of human events, a chronicle that documents the political, social, and cultural transformations that have shaped humanity. Each historical period is a palimpsest of achievements, crises, and changes, offering a record of the forces that shaped the social structure.

Music, as a cultural and artistic expression, functions as a reflection and a catalyst of historical and social changes. From the liturgical chants of ancient societies to the contemporary manifestations of popular music, it provides a unique lens through which to examine the evolution of collective and individual meanings and significations. Each emerging musical genre, style, or form is deeply rooted in the historical and social context that spawned it, offering *insights* into cultural dynamics.

Society, then, is the stage where this interaction between history and music occurs. It is the social and cultural environment in which these forces manifest and develop. Social structures, norms, and values influence both the production and reception of music, and simultaneously, music can serve as an agent of social change, reflecting and even promoting social transformations.

This dossier **“Cultural Harmonies: Exploring the Intersection about Music History, Society, and Artistic Expressions”** proposes multidisciplinary research on the interrelationship between music history, social context, and the various forms of artistic

expression. This set of studies focuses on the analysis and articulations between music and society, considering music as a reflection and agent to social, cultural and political changes. In this sense, this series aims to show some analyses about complex relationships between society and the diversity of musical expressions, promoting a reflection from different fields of study, with the desire to enrich our perception and appreciation about these relationships between music, culture and society.

The first paper in this series is from **Clarissa Figueró Ferreira** entitled *Is a Social History of Gaúcha Popular Music Possible? A Critical Analysis of the Historiographical Production on Music from Rio Grande do Sul*. This work explores builds and limitations of popular music representations in Rio Grande do Sul, analyzing how the regional historiography has shaped a restricted and usually exclusionary view from of is considered "gaúcho music". The research examines how prevailing narratives perpetuate ideological and social biases related to race/ethnicity and gender, marginalizing diverse musical expressions and social groups. The study proposes a critical review of these narratives and suggests the adoption of decolonial methodologies to offer a more inclusive and representative view. In addition, it aims to develop educational and methodological strategies that can enrich teaching and research on popular music in Rio Grande do Sul, promoting a broader and more equitable perspective.

The first paper is from **Gérson Werlang** called *The rise of progressive rock in Brazilian Popular Music in the 1960s and 1970s and it's continuing influence in the 1980s*. This work examines the impact and presence of progressive rock in Brazil, shedding light on this influential genre which emerged in the 1960s and 1970s, shaping Brazilian music. The 1960s were characterized by the creative surge in rock music, alongside the rise of counterculture, social protests, and the emergence of icons such as the Beatles, the Rolling Stones, and Bob Dylan, all of whom played a pivotal role in establishing rock as a significant cultural and musical force. This period also witnessed the maturation of rock, which influenced other genres such as jazz and popular music in various countries. With the emergence of styles such as psychedelic rock, hard rock, and progressive rock, Brazil uniquely adapted these influences during the 1970s, integrating and transforming them. The work aims to analyze how progressive rock has been incorporated into Brazilian culture, influencing not only the artists directly associated with the style, but also those outside its original core.

The third text is called *Socio-historical elements of music as Creative Economy* and was written by **Joel Felipe Guindani**. This paper offers a theoretical-conceptual and socio-historical analysis of music within the context of the creative economy. By introducing the concept of the creative economy, the text examines music in its aesthetic entirety and its role in

the contemporary economy, characterized by “artist capitalism”, where music functions both as a product and an agent in the interaction between the economy and digital technologies. In addition, the socio-historical perspective is used to expand the understanding of music as a complex and multifaceted art, addressing its socio-anthropological dimension and its significant impact on the economic, social, and political spheres.

Marcos Kröning Corrêa's article entitled *Interactions between performing, composing, arranging and improvising: a discographic study on the music making of guitarists-composers Dyens and Bogdanovic* is the fourth article presented in this journal. Corrêa analyzes the musical work from guitarist-composers Roland Dyens (1955-2016) and Dusan Bogdanovic (1955), emphasizing their contributions as performers, composers, arrangers and improvisers. Both are recognized as references in the history of the guitar for their ability to integrate these practices into their careers. This research focuses on a longitudinal study (1979-2011), systematically examining all records recorded by Dyens and Bogdanovic, including those out of print. This analysis, novel in that focus, used variables like performance, composition, arrangements, and improvisation, studied by Elliot (1995), revealing characteristics and specifics relations from musical made from each artist.

Approximations between “independent” musicians, digital culture and entrepreneurship written by Luis Fernando Lazzarin presents results of the research project “Entrepreneurship of the self, digital culture and creative processes: ways of being a professional musician since the COVID-19 pandemic”, which analyzes, from the perspective of Cultural Studies, the strategies used by independent musicians from Rio Grande do Sul to act professionally in different contexts. The research investigates how these musicians relate to the imperatives of entrepreneurship culture and digital culture in building their careers. In addition to examining the self-understanding of musicians in their activities, the study analyzes the importance of self-learning, the mutual support network and the skills and competencies necessary to work in the labor market, especially in the context of digital technologies.

Gilvano Dalagna and Jorge Salgado Correia, of the paper *Artistic research is creation*, exploring the complex issues that historically has been challenged on development and integration at artistic investigation inside musical graduated courses. It criticizes the hegemonic logocentric tendency in academia, which favors a reductive relationship between artistic interventions and academic discourse, either through conceptual and theoretical approaches or through phenomenological and auto-ethnographic analyzes. Such approaches are seen as limiting because they separate subject and object, neglecting essential dimensions such as sensory, empathic, tacit, and symbolic in aesthetic experiences. The work proposes an epistemological

alternative called “episteme creation”, which integrates a narrative discourse as a support for artistic intervention.

The seventh paper is by **Carlos Gregório dos Santos Gianelli** and is called *The Modernism, the Modern and the National: aesthetic approaches in the radio musical production of Radamés Gnattali*. The work explores the trajectory and musical production of the conductor Radamés Gnattali, his relationship with modernist aesthetic assumptions in the musical field and his contribution to the construction of a new modern sound for Brazilian music between the 1930s and 1950s. The author analyzes the beginning of Radamés' radio musical production on Rádio Nacional and the process of preparing the arrangements for the recording of the song “Aquarela do Brasil”, composed by Ary Barroso.

The Dossier is complemented, in this volume of **História: Debates e Tendências**, with two more free articles. The first is by **Diego José Baccin** is called *Historia social de la propiedad urbana*. This paper discusses the social history of property, focusing on the conditions of access to and tenure of land at the interface between rural and urban areas, proposing a reflection on what the author terms the “social history of urban property” or the “agrarian issue of urban property”. The research falls within an emerging field that expands the conception of what is considered a research problem in the History of the Rural World. The aim is to establish a new epistemological position for investigations focused on land ownership, highlighting urban realities within rural studies.

The second free article, entitled *Insights into the late industrialization of the capitalist periphery based on the reflections of Alice Amsden and Deepak Nayyar*, was written by **Águida Cristina Santos Almeida**. It's a reflection on the late industrialization of the capitalist periphery, based mainly on the analyses of Alice Amsden and Deepak Nayyar, whose purpose is to point out the differences found in the industrialization strategies undertaken by the countries of the Latin American periphery and some countries of the Asian periphery.

The papers shows in this Dossier, **Cultural Harmonies: Exploring the Intersection about Music History, Society, and Artistic Expressions**, reveals the richness and complexity interactions between music, history and society. Each contribution offers a unique perspective about like this fields merged, approaching from social history of popular music until nuances of musical entrepreneurship on digital era, cross of artistic investigação and creative economy. This diversity of approaches not at all enrich that study field, but also broadens the comprehension about music role like as a reflex, catalisator and a agent of cultural transformation.

In last analysis, this dossier reaffirms the importance to study music not just like a art issue, but like a phenomena deepeast embdeb on socials and cultural dynamics that shaping the

contemporary world. This exploration allowed a critical reflection about music past, present and future, offering new ways to comprehend e evaluate that importance on historical building.

We wish a delightful reading for all interested on History and Music!

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