

Dossier: History and Music

Sophocles², early in his most famous tragedy, introduces a crucial character to explain the tribulations surrounding Oedipus. The character is Tiresias, an old soothsayer (and recurring figure in Greek mythology) who arrives led by a boy. Interested in discovering the killer of King Laius and saving Thebes, Oedipus asks Tiresias about what he knows about it. The dialogue is harsh and soon takes the patience of Oedipus, because Tiresias refuses to reveal anything. It is then that Oedipus uses a surprising argument, accusing Tiresias of being the articulator of the crime, given his refusal to collaborate: "Well. I will not dissemble my thoughts, so great is my wrath. You know that in my opinion you articulated the crime and even consummated it! " After the accusation, Tiresias "turns the game"; from being "trapped" by malicious insinuations, becomes the agent of the "impassive truth" and puts "on the table" that which Oedipus had never dreamed of: "Listen well: you are the murderer you seek!" and then referring to the incestuous marriage with Jocasta: "I only want to declare that, unknowingly, you maintain the most clumsy and sacrilegious relations with the creature you should venerate, oblivious to the sordidness of your own life!"

It is from this fragment of the play of Sophocles that we would like to mark the idea that nourishes the dossier "history and music", now presented to the public. In addition to bearing the weight of age and its natural inconveniences, Tiresias is blind. This, however, does not prevent him from "seeing"; after all, he is a "seer". Here we have an intriguing and seemingly paradoxical situation: Tiresias is a "blind seer." The paradox only falls apart if we understand the truth that Tiresias disposes - and that "clarifies" the stages of life (and destiny) of Oedipus - not as a "visual" content, not as a content apprehensible by the "unilaterality of the looking subject ". Who does not "see" is Oedipus, although his eyes are fully functioning. The tyrannical figure thus questions a tendency fueled by Western culture that truth is based entirely on the "gaze" and confirmed by the expression "I only believe, I see!" The presence of a "blind seer" within the work of Sophocles, as the bearer of truth and where the hope of Thebes is deposited, is a manifesto about the potentialities of the means not directly linked to the "logic of the eye" as instances of production and transmission of knowledge. It is this epistemic change that allows us to place music as a way of knowing the world, as a way of organizing systems of meaning about the human experience. Like Tiresias, music has the potential to "see" and "allow to see", offering to the ear, real contents about the historical productions. It is this epistemic change that inspires this dossier.

Through the "History and Music" dossier, we also intend to socialize researches and reflections that criticize the perpetuation of the canonizing processes of the production of border knowledge between history and music, centered in the written record as main do-

² According to the translation of Mario da Gama Kury, published by the publisher Jorge Zahar (1998). The citations are between pages 34 and 37 of the aforementioned book.

cument, where one has in most cases the figure of the composer as protagonist and the European model as reference. In the conception of this work, we align with the opening of the documentary field, from the second half of the twentieth century, where the inclusion of the image as a document, the emphasis on the perspectives of oral history, cultural history and micro history is observed. With this, attention is paid to the inclusion of the subjectivity of the researcher's look, marked by his / her place of speech and its social markers, the inclusion of counter-hegemonic, post-colonial and normative narratives.

The present issue of the magazine *History: Debates and Trends* is organized in three sections: the first one composes the "Dossier: History and Music". The second section is devoted to free articles and the third presents a review. With the intention of guiding the reader, we proceed to a brief presentation of the research gathered here.

Opening the "Dossier: History and Music", Silvia Lazo, investigates the biological and cultural structures that constitute social dominance, articulating concepts and categories of anthropology, psychology and biology. It emphasizes, with this approach, the importance of interdisciplinarity for ethnomusicological studies and for the historical understandings of musical experience.

Concert programs as relevant sources for the historiography of music, is the subject of the following article. In it, Alan Rafael Ribeiro, analyzes the aesthetic position of the Brasília Itiberê Cultural Culture Society (SCABI) through the programs of the concerts offered in Curitiba (1945-1963). In this work, the intention is to expand the possibilities of primary sources in the investigation of history and music.

In the sequence, Fernando Lacerda Simões Duarte, investigates the paradigms instituted by the *motu proprio* on the sacred music of Pius X, promulgated in 1903, and its repercussions on the practices of religious music in Brazil between 1903 and 1963. The results of the research indicate the existence of institutional control, including with censors, on such practices.

Closing the dossier, Raimundo Mijares, composes an instigating strategy to present the central elements of traditional Venezuelan music: imagine an interview with Eladio Mujica, a Venezuelan composer and composer. The author explains during the imaginary interview what constitutes the "Venezuelan" in terms of musical sounds, articulating historical, cultural and geographical aspects.

The article "European convulsions and their effects on Hispanic America between 1795 and 1815" opens the section "Free Articles". The author, Rémy Herrera, proposes reflections on the relations between the events that occurred from 1795 to 1815 simultaneously in Europe and in the vast space that was then Hispanic America.

To discuss the construction of spatiality in the writing of the history of traditional peoples, having as a source texts and pictorial representations produced in the academic sphere, is the objective of the following article. In it, the authors José Adilçon Campigoto and Ancelmo Schörner propose that the sketch, the schematic profile and the academic texts analyzed,

even within the strict norms of scientific production, can present the modified reality before the discourses and the processes of agricultural modernization.

The next article is dedicated to the history of social movements linked to the struggle for land in the Southern Frontier between 1960 and 1980. Humberto José da Rocha examines these movements using theoretical references that encompass not only the concept of "social movement" itself, "Mobilization model", "repertoires", "frameworks" and "political opportunism".

Closing the section "Free Articles", José Edimar De Souza and Luciane S. S. Grazziotin, research the narratives of "memorization" in the normal school of Porto Alegre (1882). The intention of the work is to reconstruct pedagogical practices of the daily life of said school, from "sabatinas" applied to the students and that are in the collection documents of the Historical Archive of Rio Grande do Sul

The present volume also has a review of the work "Crest is the most superficial part of the wave: cultural mediations in MPB (1968-1982)" by Luísa Quarti Lamarão, prepared by Professor Diósnio Machado Neto. The work of Lamarão is presented as essential to understand the transdisciplinary elements that make up Brazilian popular music in the years of military dictatorship.

Finally, it is worth recording the link of this issue of the Journal History: Debates and Trends, especially the "Dossier: History and Music", with the Nucleus of Studies on Memory and Culture (NEMEC), linked to the Postgraduate Program in History of the University of Passo Fundo. We hope the publication will inspire inspiration and debate!

Prof. Dr. Gerson Luís Trombetta, Universidade de Passo Fundo, Brasil
Profa. Dra. Isabel Porto Nogueira, Universidade Federal do Rio Grande do Sul, Brasil