

Letter from the editors

The publication of the journal *Música e Cultura* was made possible thanks to the work of dedicated editors and collaborators, among whom we wish to recognize the continued efforts of Hugo Leonardo Ribeiro, who is responsible for the online site and the quality of our journal in its seven years of existence.

In the eighth year of the journal we thank the partnership we have with CAPES (Brazilian Coordination for Enhancement of Higher Education Personnel), by way of PAEP (Program of Support for Events in the Country), which allowed us to inaugurate a new phase, initiating the use of the SEER platform and a new appearance for the journal.

It is a new moment of joy for us, the members of the Brazilian Association of Ethnomusicology (ABET), to see the publication of another edition of *Música e Cultura*, this time congregating, in the form of a permanent document and offered in an open-access forum, the contributions presented in round-table sessions during the 6th National ABET Meeting, held in João Pessoa (Paraíba), in May 2013.

It was indeed a memorable meeting, as our colleagues and invited speakers critically interpreted the general theme – “Music and sustainability” – showing from the outset that we practice ethnomusicology with a reading of the world attentive to the diverse connotations that certain terms (at first glance, dear to us all) can carry as they circulate within different discourses and power relations.

As such, readers will find here a variety of contributions to the general theme, for example, the defense of the possibilities of sonic discourse in favor of a “planetary health”; the ontological consideration of a human being as producer of both sounds and his/her own environment; the reexamination of theorizations in favor of an “epistemological equilibrium” in the world order – and the role ethnomusicology has already had, for certain modes of research, in this direction. We also have two texts which raise questions related to what we might call the sustainability of the discipline (or of knowledge in general), dedicated to theoretical-methodological reflections, always important and necessary.

It is worth noting once more the “geographical” amplitude of the collaborations that we have received throughout the vibrant history of our journal, inspiring us and helping to consolidate local and international partnerships, joined of course with the efforts of our newer colleagues’ growing participation.

Concluding, we wish all fruitful reading and exciting discussions in universities, carried out with students of music (and of the world), in the trajectory we continually undertake, having this journal as a shared vehicle.