

## Editorial of *Per Musi* #34

In this batch of articles in *Per Musi* #34 (May-August, 2016), we find ourselves facing financial challenges which reflect the serious political and economic times Brazil is currently going through. The ethical crisis which devastates government leaderships has shown a direct impact by means of withdrawal of public investments in academic research and the publication of scientific journals. For this reason, unfortunately, *Per Musi* will have to pass on to the authors the production costs of XML archives (format that is necessary to indexation in the SciELO platform and that allows full disclosure through the Internet). We hereby publicly thank the researcher **Silvia M. Lazo** (*Visiting Scholar* from Cornell University, USA) for her generous donation that made possible the present issue of this journal.

**Ailton Pereira Morila** reviews the literature on pioneering musical teaching methods in the city of São Paulo in the last quarter of the twentieth century. In addition to addressing educational matters, he discusses the impact of the appearance of that literature, in which a dispute for social spaces in the scholar, academic and popular cultures can be observed.

**Renato Moreira Varoni de Castro** proposes an idiomatic comparison between the *viola* (five-course guitar) and the *violão* (six-course guitar). From an autoethnography he expresses ergonomic differences in performance on both chordophones, emphasizing the multidimensionality of the interaction performer/instrument.

Discussing the reality of the undergraduate (Bachelor's) courses in musical instruments after the *Reuni* (a federal government program that expanded universities in Brazil), **Ricieri Carlini Zorzal** presents conceptualizations and strategies for the valorization of teaching and research in the curricula, especially disciplines involving the guitar. Detecting gaps in the academic profiles, he proposes the inclusion of subjects such as Pedagogy of the Instrument and Music Performance Research.

By reviewing the literature of published articles in scientific journals with focus on music in elementary education curricula, and based on Edgar Morin and Mikhail Bakhtin's principles, **Gustavo Araújo Amui** and **Fernanda Albernaz do Nascimento Guimarães** discuss characteristics, particularities and reflexes of approaches, research results, regulations and laws about this subject.

In opposition to the myth of a generalized silence on the part of the Christian church during the hard years of the military dictatorship in Brazil, **Joêzer de Souza Mendonça** analyses lyrics of "evangelical chants of protest" of the 1970's, introducing works of socially engaged composers who are unknown on the current musical scene.

The collective network called *EscutaBaixada*, represented here by **Álvaro Neder, Daniel Barros, Daniela França, Maria Clara de Matos, Mauricio Flora, Priscilla Sued, Rodrigo Caetano e Rui Pereira Kopp**, discusses the reality of the low income and socially excluded population of *Baixada Fluminense* (a very poor area of Rio de Janeiro). They discuss neo-Pentecostal religious denominations and the internal heterogeneity of the movement, in which black traits articulate questions about racial and social exclusion. The musically effervescent genre “*corinho de fogo*” (“little fire choir”) and the musical practice inside pastor Ana Lucia’s church, in the district of *Belford Roxo*, give room to Afro-Brazilian sound and choreographic traits, presently targeted by violent criticism from other protestant groups that see it as the devil’s own manifestation.

**Mauricio Ernica** and **Sérgio Molina** present a semiological analysis of *Portela na Avenida* (The School of Samba *Portela* Parades), a parading samba which became a classic in Clara Nunes’s recording. The authors reveal the relationships between the lyrics and the social context of this popular song, especially in the production of aesthetical reactions to this musical genre.

Two books are presented in the *Pega na Chaleira* review section. **Evandro Higa** brings the transdisciplinary approach of Álvaro Neder about three decades of musical production and urban composers from the state of Mato Grosso do Sul, between the years 1960 and 1980. **Ana Ester Correia Madeira** discusses the chapters of 13 authors in the collection *Professional Knowledge in Music Teacher Education*, especially considering the culture of the music teaching profession.

**Fausto Borém**  
Founder and Chief Editor of *Per Musi*

**Eduardo Rosse e Débora Borburema**  
Associate Editors of *Per Musi*