

Editorial of *Per Musi* #33

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 (Jan.-April, 2016) of this journal.

Carlos de Lemos Almada dialogues with Arnold Schoenberg's *Variations for Orchestra op. 31* as a *Grundgestalt* or "Derivative analysis", a concept coined by Schoenberg during his systematization of serialism. The author proposes that the *Grundgestalt* of a serial work is able to manifest in two distinct levels, although associated – one abstract (basic or idealized), and one concrete (formed by real musical matrixes) – putting in evidence an extraordinarily organic and economic thematic construction.

Schoenberg's theoretical contribution also animates the thoughts of **Eduardo Campolina**, who departs from the definition of "musical idea" to be confronted, afterwards, with that of "system" by Pierre Boulez, shedding light to the issue of musical perception. Although not explicitly claimed by the author, his appointments act as a tribute to Boulez, who recently passed away, but whose thinking is widespread as a source of relevant unfolding.

Kheng K. Koay discusses the programmatic content in English composer Judith Weir's music, focusing on two works from the end of the twentieth century, recognizing the association between musical gestures and suggestions of movements in atmospheres derived from Scottish and Irish folk music, and also the ethnical diversity of London.

Departing from the treaty *Il Transilvano* (1610) by Girolamo Diruta (1554? -1610?), **Delhim Rezende Porto** presents, at the same time, an exposition of keyboard improvisation principles of the Most Serene Republic of Venice, an overview of its teaching, and a wider contextualization of this fundamental practice for this Renaissance keyboard player.

Also sharing a pedagogical and interpretative perspective, **Larissa Paggioli de Carvalho** proposes strategies to perform the preludes of the *Well-Tempered Clavier* by J. S. Bach, considering its formal and stylistic variety, the influence of the dances, and the most recurrent technical aspects.

Simone Marques Braga presents her thoughts about the utilization of Brazilian music repertoire of didactical works and methods for keyboard beginners within the area or curriculum development, and its contributions for the formative education of music teachers.

Nadja Barbosa de Sousa and **Marta Assumpção de Andrada e Silva** approach vocal projection of the *bel canto* style and strategies developed by different teachers on this subject, involving elements such as the body, breathing and proprioception, and even the suggestion of images or scenes. Qualitative and quantitative analysis of data collected among 72 teachers in activity in Brazil show that breathing and sound emission techniques are the most recurrent factors.

Fausto Borém
Founder and Chief Editor of *Per Musi*

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

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