

EDITORIAL

Dear Readers,

Revista Música in Foco (Music in Focus Journal) has just appeared in its third edition. As in the past, this publication does not propose a specific theme, which gives our contributors an opportunity to approach a wide range of subjects. We believe that music, when correlated to other areas, can broaden horizons and connect all domains of knowledge. For this reason, we strove to examine the greatest number of articles possible, enabling us to publicize the rich and undiscovered academic production of Brazil's undergraduate students and recent alumni. Our journal's main objective is to stimulate research in music and provide a bibliographic platform where we may encourage writing, while highlighting the instigating work of these scholars. We also wish to offer students an opportunity to go through the process of submission and review, and to have their work published.

The edition starts out with an article by author Gabriel de Aguiar Ammirati, who discusses musical education and people with Autistic Spec-

trum Disorder, which, according to the author, is a subject that is rarely approached in undergraduate courses. Next, we have a text by Rafael Durão Emerson, who also addresses music education, exploring the possibilities of Sound Art through the concept "Listening to the World".

The third article, written by Luísa Campelo de Freitas, Marcio Giachetta Paulilo, Margot Lohn Kullock and Vinícius Benalia Penteado, brings us a musical analysis of the 8th movement of Opus 79 (From Popular Jewish Poetry) by Dmitri Shostakovich, considering culture and Jewish history as essential components in the compositional process. Next, Luiz Antonio Gonçalves Neto examines the phonographic industry scene in our century, including digital media and streaming platforms.

The authors Flora Camargo Gurfinkel and Veridiana Gonçalves Dias bring us a report on their experiences in music education, where they investigate the development of educational practices in university internship. Maicon Pereira Jacinto analyzes the titles

and abstracts of five dissertations on choral singing, seeking relationships between vocal technique and vocal repertoire.

In another article related to music education, Rodrigo de Oliveira illustrates the potential of artificial intelligence as a tool for education in general, and as an aid for teaching music. Beatriz dos Santos Pereira generates a discussion revolving around musical gesture and its relationship to interpretation, musical dramaturgy, contemporary and acousmatic music.

To close our edition, Tiago Silveira Quintana writes about the practice of modal solfege in his study on musical perception (ear training) in Brazil.

Due the COVID-19 pandemic, our editorial commission chose to maintain the same procedures as were used in the past, so the entire edition was structured and carried out through online meetings. Several new people joined us, and we were pleased to welcome them onto our team.

In *Café com Paçoca* (Coffee with Peanut Candy), which was prepared especially by the publishing team of

Revista *Música em Foco*, we bring an interview with Professor Willy Corrêa de Oliveira, renowned teacher, composer and declared Marxist, retired since 2003 from the faculty of the Music Department of University of São Paulo's School of Communications and Arts (ECA/USP). Additionally, this section features two texts, a translation of the back cover of the album "Dangerous Songs!?" by Pete Seeger, US American musician and composer, famous for his folk and protest music, and a translation of the article "Improvised music after 1950: Afrological and Eurological Perspectives" by George E. Lewis, US American composer, performer and experimental music scholar.

We received welcome support and many collaborations to make the launch of our third edition possible. First, we would like to thank Ms. Fabiana Colares, Technical Director of the Library and Documentation Sector of the Arts Institute of the State University of São Paulo (IA/UNESP), who has helped us continually, ever since the first edition of *Revista Música em Foco*.

We are immensely grateful to our tutor Maurício De Bonis for his reviews of the articles and translation of texts, not only in this edition, but in the past two editions as well. The interview with Willy Corrêa de Oliveira would not have taken place if not for his mediation. It would have been impossible without assistance from the research group "Willy Corrêa de Oliveira" from the Tutorial Education Program in Music (PET-Música UNESP), and we thank them for the interview and subsequent transcriptions.

Our heartfelt thanks to the reviewers, for their attention and for the time spent on this endeavor. In our eyes, their participation is crucial, as their contributions provide the finishing touches to our publication. We believe that this is one of the most important steps in the development of the student researchers whose texts appear here.

To the authors, advisors and collaborators, thank you for believing in the potential of *Revista Música em Foco*, for the submission of your work, for your availability and willingness to help throughout this process. We hope

that this was a valuable experience!

We would also like to thank visual artist Juliana Naufel for the beautiful work that comprises the cover of this issue.

Last, but certainly not least, we would like to thank the Brazilian Ministry of Education (MEC) and the National Fund for Educational Development (FNDE), who for 25 years have given support and funding to PET Música UNESP and have enabled us to carry out our activities and to continue to exist.

We wish you all excellent reading!