


Presentation: Varied Themes III

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Frequently, the importance of music is subject to comments and judgements: "Music gives soul to the universe, wings to the mind, flight to the imagination and life to everything" (Plato). "Without music, life would be a mistake", Nietzsche would have said. For Victor Hugo, "music expresses what cannot be said in words but cannot remain silent", while for Tolstoy, "music is the tachygraphy of emotion"... Among so many phrases of impact and the reality of the facts, what can be said is that music covers various aspects that directly involve human nature: as social praxis, as medicinal therapy, as a means of communication as well as art. Approaching music in its various aspects is a necessary task. This third issue of the series *On Agenda*, dedicated to free themes, ended up bringing together two recurring themes in studies involving music: on one side, the forms of sensitivity and listening practices; on the other, the forms of existence that musical works assume when registered.

Opening this issue, there is an article by **Éliton Perpetuo Rosa Pereira**, "Musical education in remote teaching in Brazil: publications of the first year of the Covid-19 pandemic". The author makes a systematic literature review of publications on music education in the context of remote teaching. The exhaustive research work spotlights a list of publications over a one-year period, since the beginning of the COVID-19 pandemic (March 2020 to March 2021). The author adopted the methodology 'Categorical Content Analysis', considering three parameters: 1) didactic aspects, 2) use of new technologies and 3) difficulties on conducting classes. The work details considerations about the "limits and possibilities reported by teachers and researchers on remote music teaching".

Inspired by the sound landscape theory developed by R. Murray Schafer, which explores the relationship between sound and the environment, **Camila Mara Degen** studies how people with visual disabilities behave in terms of mobility, considering the increase in noise pollution levels in large urban centers. This research is particularly relevant as it provides a framework for understanding the impact of environmental noise on the ability of visually impaired individuals to orient themselves. To what extent would the environmental changes have a significant impact on their orientation abilities? Among other analytical criteria, the research approached the practice of sound walks on different paths by people with visual impairment. Through interviews, they provided information on how they perceive the surrounding soundscape, as well as challenges and needs when the sound landscape has lo-fi characteristics. The study confirmed that noise pollution has strong implications for people with disabilities in environments with lower noise indexes.

Moving from the acts of listening to recorded repertoires, "Broadsides & Records: the British traditional ballads, from oral tradition to media", **Silvano Fernandes Baia** and **José João Cunha e Souza** elaborated a study on the repertoire of traditional English and Scottish ballads, studying the transfer of oral tradition to the printed text recording. Those texts circulated commercially in broadsides (printed in large sizes) until the emergence of scores and phonograms. First of all, the authors succinctly presented the repertoire of traditional British ballads and their relevance in the tradition formation of the of American song, as well as Anglo-American rock. They concluded the article with an analysis of the ballad collection compiled by Francis James Child. And also, highlighting the broadsides and their role in the repertoire circulation and fixation, the most recent phonographic records by prominent artists.

Based on the theories of Peter Kivy, Tia deNora and Patrik Juslin, **Yuri Behr** presents the article "Musical and aesthetic reflections on the composition and recording of Summer 74", song that integrates the album "Topázio", by Nando Carneiro. The 'Summer 74' album, a significant composition and recording work, is known for its innovative use of electronic sequencing performed in real-time, together with the live performance of a trio. Behr consults and analyzes the original scores in relation to the recording listening, to evaluate aspects of musical nature that determined the final result of the work, not only from a compositional point of view but mainly aesthetic.

Thatiana Aquino and **José Fontes Netto** present research notes about the book "Madonna: 40 Years of Vanguard", (Dialética, 2024). This book addresses the various aspects upon which that American artist acted, as well as her role in relation to media culture (pop music, fashion) and the contemporary world (debates on sexuality, representation of women in the media, human rights). The paper includes the account of Rinado J. Borba (A.K.A Rinnaldy Madonna), a fervent Madonna's fan.

This issue reaches its end with an interview by Heloísa Castellar Petri: "I'm not a singer. I sing". Notably, supported by a team transcription work, by **Laiana Lopes de Oliveira**, **Andrea Kaiser**, **Maria Emília Moura Campos**, and **Sandro Bodilon**, all belonging to the "Hespérides Nucleus of the Americas", founded by Heloísa Castellar Petri, deceased on February 26. That testimony was initially a remote conversation with Heloísa Valente, in the series "Trajectories", promoted by the Hespérides Nucleus. The MusiMid

magazine pays tribute to this multiple artist who transitioned through several genres of repertoire and styles, from choral works to chamber music, through the most radical experimentalism and even incursions into media culture, as a rock group, in addition to the various constant collaborations with other composers that emerged throughout the second half of the twentieth century onwards.

We extend our heartfelt appreciation to our esteemed authors, diligent reviewers and dedicated editorial staff for their invaluable contributions. It is through this collective effort that the MusiMid Review is able to disseminate original and significant research in the interdisciplinary field of music. We recognize and value those collective efforts, which enriches our academic community.

Good reading!

Heloísa de A. Duarte Valente and Fernando Magre