

Uno spazio specifico sarà a disposizione per “Interventi” liberi, che propongano riflessioni, opinioni, considerazioni di politica culturale, proposte, non necessariamente condivisi dalla direzione e dalla redazione ma che si ritengono utili a stimolare il dibattito all’interno della disciplina. In questo numero è il caso del contributo polemico di Nico Staiti su un tema altamente sensibile come quello del razzismo.

Una rubrica fissa sarà lo spazio “Istituzioni”, dedicato a musei, archivi, centri di ricerca che presentano sé stessi e la propria attività. Ci è sembrato opportuno e significativo iniziare con il Museo che ha promosso e sostiene la rivista e con il primo archivio sonoro al mondo istituito nel 1899. Ci auguriamo di ricevere regolarmente contributi per questa sezione, così come per le Recensioni, in cui sarà possibile rendere conto di libri, CD, film, siti web e qualsiasi altro prodotto che si ritenga di interesse per il nostro campo di indagine.

I DIRETTORI



Editorial

The first number of a new journal has the responsibility of giving the readers and future contributors an idea of the editorial orientation of the promoters. We have tried therefore to assemble a volume which could reflect the project we have in mind.

First of all we found useful to start with a “declaration of intent” to explain our vision of *A new journal*, its background within the experience of the Italian ethnomusicology, the questions, themes, subjects, methodological approaches to which we think useful nowadays to call for attention.

The “Essays” open with a contribution by Gerhard Kubik that proposes an original paradigm, based on anthropological and psychoanalytical theories and on more than fifty years of field research, regarding one of the phenomena more and more at the centre of attention: the dynamics of culture contact.

Razia Sultanova offers a new vision of the role played by women in the transmission of musical knowledge in the Ferghana Valley, Uzbekistan, the most fertile and populous region of Central Asia and a context historically very lively from the musical and cultural viewpoint.

Substantial space has been given to young Italian scholars. Lorenzo Vanelli proposes the first results of an ongoing research on the hollers, a musical practice on which a significant number of scholars and observers have expressed their views. The author offers a useful report of the existent literature, emphasizing at the same time the aspects that allow and deserve further investigation.

Daniele Zappatore and Emanuele Tumminello present two field research reports, with video documents, from two very different contexts. In the first case the investigation focuses on an example of a recently born urban kind of music created by small groups of musicians who elaborate and combine “traditional” instruments with the language and production dynamics of the “global” music. Tumminello, for his part, reports, with a substantial apparatus of song lyrics, musical transcriptions, photos and videos, on a research carried out since 2016 on the rites and festive ceremonies in some villages of the Alto Svaneti (Georgia).

The contribution by Giuseppina Colicci aims at a historical reconstruction of an important “expedition” in Sicily which involved a group of Italian and foreign scholars in the ‘50s of the last Century, when Italian ethnomusicology was taking shape also thanks to the contacts and collaborations with the international research environment.

The interest for the multimodal communication has prompted us to establish a specific space for “Audiovisual contributions” where, instead of a paper with possible attached videos, there could be a film at the centre of attention, introduced by the author’s peer reviewed critical presentation. The short film by Jennie Gubner on the tango world in a bar of Buenos Aires represents the first opportunity of experimenting this kind of scientific communication.

Another specific space will be at disposal for free “Arguments” which can propose thoughts, opinions, considerations of cultural policy, suggestions, not necessarily shared by the Editorial board and the staff but that we consider suitable to encourage the debate within the discipline. In the present number it is the case of the polemic contribution by Nico Staiti on a highly sensitive subject as racism.

A regular section will be devoted to “Institutions”, where museums, archives, research centres can present themselves and their own activity. It seemed suitable and meaningful to start with the Museum which promoted and supports the journal and with the first sound archive of the world, established in 1899. We hope to receive regularly contribution for this section as well as for the Reviews, where it will be possible to report about books, CDs, films, websites and any other product which appears interesting for our research field.

THE FOUNDING EDITORS