Reviews

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In the wake of the great interest raised by Maurizio Gabrieli's review of the book Musical Networks. Parallel Distributed Perception and Performance (various authors; edited by Niall Griffith and Peter M. Todd, MA: MIT Press, Cambridge, 1999) which appeared in our last issue of Analitica, the present review section no longer follows the format used up to now but offers a survey of texts dedicated to the relationship between music analysis and technology. This decision was also made as a result of the request for more information on the subject by many of our readers. In coming issues we plan to extend this bibliography and comment on at least some of the most interesting texts published in recent years, among which we would immediately like to draw attention to the important work by Baroni, Dalmonte and Jacoboni published in 1999 (Le regole della musica. Indagine sui meccanismi della comunicazione, Torino, I Manuali EDT/SIdM, 1999).

The way the Bibliografia has been organized comes from the need for systematization: on the one hand publications about computer analysis, and on the other those dealing with the analysis of electro-acoustic music. As Francesco Giomi, the compiler of the survey, points out, "nowadays many sectors of research make use of new technology. As far as musical analysis is concerned, the publications can be split into two broad categories: the first dealing with the use of new technology as an aid to analysis, that is, the huge sector of research known as computer musicology; the second is the fruit of a series of analytical studies carried out on the electro-acoustic repertory, studies that have been considerably expanded and codified over the last seven or eight years and have found one of their major fields of application here in Italy."

The list has been further divided into two sections (A and B), one dedicated to books and the other to articles, and some of the titles are accompanied by brief summaries. On this matter, we would like to remind readers that the Bollettino of the G.A.T.M., in its six-monthly publications dealing with music analysis and theory, has been providing bibliographical information on this sector since 1994 and in the seven years of the journal it is possible to find further details about many of the texts listed here.

Our "collection" cannot, of course, be considered complete, due to the inevitable gaps and also the limited period covered (the articles about computer analysis, for example, date from 1993 onwards). On this point, while expressing our thanks to Francesco Giomi for giving us the benefit of his meticulous collecting work, we would like to invite our readers to help us with our "census" by letting us know of any other titles and sending us summaries of the texts that are missing.