

Editorial

Egidio Pozzi

The fourth issue of *Analitica*, or rather the delayed second issue of 2001, is particularly rich, in that it contains not only a very interesting article, but also some important news for all those interested in musical analysis and theory.

The first news concerns the Gruppo di Analisi e Teoria Musicale (GATM). The GATM, one of the two Italian musicological associations specifically dedicated to analytical and theoretical research and study, has made a series of changes to its statute, the most important of which regards a wider opportunity for scholars to participate directly in its activities. Previously, participation was limited only to the musicological associations that asked to become part of the group, whereas now, as a result of the changes in the statute, individuals will also be able to contribute democratically to the planning and realization of the cultural lines of the Association, by proposing new initiatives and taking part in their enactment. For a more detailed description of these changes, which are of extreme significance in that they will offer the chance to discuss and compare new points of view and proposals for new types of activities, we are publishing a Letter from the current President of the GATM, Mario Baroni. It is, of course, possible to join the new GATM straight away and receive the publications for 2002: details of how to do this can be downloaded from the relevant page. On behalf of the whole editing board of the magazine, I would like to invite our readers, as well as all those interested in the subject, to join the GATM: it is our hope that Mario Baroni's invitation will inspire all scholars and musicians who feel strongly about the practice and future of music theory and analysis.

The changes in the GATM statute also regard its editorial policy: the reviews and bibliographic information, until now appearing in the second yearly issue of the *Bollettino*, will now take the form of a data-base on a page of *Analitica* limited to members of the Association. The data-base will gather together all the reviews and bibliographical notes published in previous bulletins, along with information about dissertations, books and articles of particular interest on the subject of theory and analysis published each year. This new undertaking, which was essential to provide prompt information about what is being published in the world of musicology, will obviously require a great deal of effort and we therefore welcome all comments from our readers about the new approach, as well as their help in supplying news of new articles appearing in specialist magazines. We intend to activate the new service immediately from the next issue.

The second piece of news is about the Terzo Incontro di Studio di *Analitica* that will be held this year in Acri, in the province of Cosenza (Calabria). The conference will take place in collaboration with certain local Associations and Institutions and will last for two days, the 20 and 21 December 2002. It will include a Study Session (dedicated to free papers selected from those proposed to the Scientific Committee of the Conference) and a Round Table (on a subject yet to be defined). You will find the Call for Papers for the Study Session on a page of the magazine; naturally we invite all those interested to take part and I hope that many of you will also want to contribute as speakers, in which case you should send your proposed topic to analitica.online@tiscalinet.it

The article published in this issue of the online review is based on the paper presented by Luisa Curinga at the Secondo Incontro di Studio di Analitica, which took place in Castelfranco Veneto in March 2001. The article focuses on Claude Debussy's *Syrinx* and examines suggestions on performance drawn from works of analysis, either carried out directly by theoreticians or else the result of the deductive ability of the performer. The Author, who teaches flute at the Conservatorio "Gesualdo da Venosa" in Potenza, thus presents a double cognitive path, analytical and documentary, and in so doing provides a methodological comparison useful for both performer and theoretician alike.