

Editorial

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After nearly five years Analitica has once again taken up publication, on the solid basis of its long-term collaboration with the Dipartimento di Musica e Spettacolo of the University of Bologna, and, in an equally constant and decisive way, with the Gruppo di Analisi e Teoria Musicale. The review's new editorial appearance – given that its home page includes both the pages of Analitica and the site of the GATM – is intended to underline the importance of this collaboration and the increasing unity of intents that has recently emerged between the activities promoted by Mario Baroni and Rossana Dalmonte and those undertaken by the Scientific Committee of the review. In first place the birth and growth of a specific study conference dedicated to topics in analysis and theory which, inaugurated in Bologna in February 2000, this year will reach its fifth appearance.

In order to direct Analitica's editorial policies, the new Scientific Committee – made up of Mario Baroni, Rossana Dalmonte, Susanna Pasticci, Giorgio Sanguinetti, and myself – is itself the outcome of the reciprocal esteem and the environment of collaboration within the GATM. Moreover, the necessity of transforming the association's appearance, together with the new requests coming from the world of professional formation (the ongoing reform of the Conservatories, and the Universities), have brought about new reflections within the GATM leading to a series of new editorial proposals. The Rivista di Analisi e Teoria Musicale (RATM), which takes the place of the Bollettino del GATM, and the two new series of publications of the LIM – the Manuali d'analisi e teoria musicale and the Repertori Musicali (achieved in collaboration with the Società Italiana di Musicologia) – thus stand alongside Analitica as new sources of a modern musicological knowledge that does not intend to overlook the discipline's historical and documentary aspects, demanding however greater depth in analytical investigation, achieved using both exacting, consolidated methodologies, and new experimental approaches.

This number of Analitica contains an article by Piero Venturini, put forward at the Quarto Incontro di Studio di Analitica (Rimini, marzo 2006), that concentrates on motivic relations in a number of Beethoven sonatas; a summary of the presentations of last year's meeting by Alessandra Montali; and the next convention's call for papers. Consulting the pages dedicated to the GATM, the reader will be able to use the bibliographical Database dedicated to the most important works in the area of theory and analysis to have been published in the last ten years. Although it has not yet been completed, the Database is intended to gather and make available for consultation the bibliography used in the articles and reviews published by the Bollettini del GATM, the Quaderni di Analitica, and the Rivista di Analisi e Teoria Musicale. Beginning from this issue free subscription to the review is once again active, and we solicit our readers to take advantage of this straightaway: all those who so request will have the advantage of being rapidly informed as to the activities and publications of the GATM and the forthcoming numbers of Analitica, including the index and the updates concerning meetings, announcements, and calls for papers.

The Fifth Analitica Study Meeting, which will be held as customary on the premises of the Istituto Musicale Pareggiato "G. Lettimi" in Rimini, from 8 to 10 March 2007, will be of sure

interest. This year, in addition to the free discussion sessions and the final Round Table dedicated to analysis and interpretation, the meeting will also see the participation of a number of musicologists coming from England and the United States. After the success obtained by last year's Meeting we hope that the next reunion may turn out to be equally interesting and fruitful for the development of the discipline in our country. All proposals for relations must be put to the Scientific Committee within 30 December; in the month of January 2007 the complete program of the Convention will be made public, together with all information necessary for those who wish to participate in the study encounters.

In occasion of this presentation, I would like to thank all those friends and researchers who along the years have contributed to the birth and the first stages of development of the review; in particular Marco Renoldi, who has worked alongside me in directing the review and who has dedicated great care and competence to its activities. Finally, my thanks and best wishes for continuing good work go to the Scientific Committee and the new editorial staff, who can count on the competence and good will of Alessandra Montali, Luisa Curinga, and Gaetano Stella. Our hope is that our contribution, together with all those who suggest proposals and new study topics, can be welcomed by our readers and useful in forwarding musicological studies in our country.