

Editorial

Egidio Pozzi

This number of our revue contains two projects presented during the Quinto Incontro di Studio held in Rimini in March 2007, as well as the abstracts of the papers presented at the Settimo Incontro di Studio di Analitica, held in Rimini from 19 to 21 November 2009.

The first of the two articles, *Caleidocicli musicali: tecniche compositive e analitiche* by Luigi Verdi, describes the technique of rhythmic canon composition using the concept of "kaleidocycle", a term originally used to describe a graphic procedure found in some of Maurits Cornelis Escher's works, in which the parts of an object are copies, on a different scale, of the object itself. The observation behind Verdi's study is that in the tradition of Western art music, composers have often felt the need to coordinate the vertical dimension of the organization of sound with the horizontal, in the search of a compositional procedure that is not only quite strict, but also tied to the idea of a profound "unification" of the two dimensions. Applied to a number of compositions by Aleksandr Skrjabin, the idea of the kaleidocycle is well apt to define the vertical characteristics of those chords that also determine procedures of horizontal development. At the root of this type of composition lies once again the idea of recursivity, even though, as Verdi points out, "rational calculation is never an end unto itself, rather an intermediate zone in testing the musician's ability to proceed from a mechanical application of the rules and techniques to a different, more flexible, complex and creative approach."

The second article, *Ambiguità metrico-ritmica nei balli della Sardegna centro-settentrionale: un'analisi* by Marco Francesco Lutz, is part of the research to which Lutz has dedicated himself for the last few years, participating in turn takes in a project concerning the more important repertoires of Sardinian oral traditional. Lutz's research is part of a collaboration between the Università di Cagliari (prof. Ignazio Macchiarella) and the three year degree in Ethnomusicology of the Conservatorio di Cagliari, and follows an analytical method that, with the help of a few simple information technology instruments, is able to describe a specific metric-rhythmic ambiguity in the relation between melody and accompaniment in some dance forms found above all in central-northern Sardinia. In particular, a number of dances that are played "a tenore" (the four part male polyphony that is typical of the area in question), or with the accompaniment of the diatonic organetto, are significantly problematic as regards the definition and representation of the rhythmic base, to the point that a simple notation on a pentagram is not sufficient for an in-depth musicological analysis.