

Editorial

As the editors of the Open Access Journal *ATEM* we are glad to present once more, and in addition to our regular annual issue 4.1 which you can find here, a special issue 4.2 with the papers from the 2018 conference held at the University of Innsbruck, titled *Marseille – Naples: deux métropoles musicales transculturelles de Méditerranée*. More and more scholars from other universities take notice of *ATEM* as a medium of publication. Thus, in spring 2020, issue 5.2, a French language, interdisciplinary collection of essays around the topic of *Poésie et musique* will be published. Additionally, this present annual issue includes contributions (Fabien Coletti, Antoine Hennion und Federica Ivaldi) from an academic event at the University of Genoa (February 2019), the conference *Lingue parlate, lingue cantate*, where experts from Italy and France exchanged interdisciplinary perspectives on the specific use of language(s) in Italian and French popular music.

As interdisciplinarity seems to us the best possible approach to researching the various connections between text and music – an issue which is the center of interest of this journal –, in the call for papers for this present edition we specifically encouraged researchers from different disciplines (literary and cultural studies plus musicology or sociology or ethnology, etc.) to collaborate and present co-authored contributions *a quattro mani*. Even though only four researchers (in two articles) followed this invitation, we decided to introduce a new section, which we hope to continue in future issues.

In the main section “Analyses and Theses” we collected seven rather different contributions in terms of topic and methodology; connecting lines can be drawn in several ways, nevertheless. One of the features they share results from the fact that the articles by Christian Béthune, Antoine Hennion and Mariia Mykhalonok focus on rhythmic phenomena in text and music and their interaction, even though they use different musical genres (rap, reggae, or in Hennion a variety of genres) and thus, necessarily employ different methodological approaches. In his article “L’âge d’or de l’échantillonnage dans le rap: 1982-1992,” **Christian Béthune** shows what kind of new musical-aesthetic possibilities the introduction of digital sampling opened in the late 1970s and what consequences resulted from them: from the rehabilitation of analog sound recordings like vinyl records to the installation of a (thematic as well as musical) dialogue between sample and a new musical piece, to the questioning of dominant concepts of art. In “Au-delà de la traduction. Chanter Jacques Brel en italien: Giorgio Gaber, *I borghesi* (1971)” **Fabien Coletti** studies Brel’s influence on Giorgio Gaber and especially on his 1971 record *I borghesi* (1971), considering that neither Gaber nor his co-author Sandro Luporini had command of the French language. As a result, Coletti proves that the adaption of a song can cer-

tainly draw on music (rhythm, etc.) and interpretation, rather than the word and its translation. Music-ethnologist and sociologist **Antoine Hennion** argues in his contribution “Faire chanter la parole, faire parler la musique. Généalogie d’une instauration réciproque” against the classic separation of *musica* and *parola*. Using numerous musical examples from ritual performances to religious cults, from opera to French chanson or rap, he shows how newly developing genres re-define the relationship between these two areas. Consulting Foucault and de Certeau, Hennion makes a case for a history of music that is not looking backwards, i.e. for a categorization that is not built on its very historical past. The close interaction between textual-metric and musical-rhythmic conditions is also in the center of **Federica Ivaldi**’s contribution “‘Le donne, i cavalier, l’arme, gli amori’: lingua e poetica del primo Fabrizio De André.” From it, she deduces the poetical characteristics of Fabrizio De André’s early songs, next to the conscious recourse to archaic lexemes and language forms as specific features. The rhythm set and supported by the lyrics plays an immensely important role in mass-popular genres like football hymns, to be sure. This is the focus of **Eva Lavric**, who, in her contribution “Reale und fiktive Sender-Adressaten-Konstellationen in Fußball-Fangesängen – mit romanistischen Beispielen,” uses a new form of classification towards *participation framework* or *participant constellation* and at the same time, attempts to close the research-gap that exists around the football chant in Romance languages. Finally, textual-metric and musical-rhythmic conditions are also **Maria Mykhalonok**’s topic. In her essay “Music and Prosody: Suprasegmental Features of Reggaeton Songs,” using examples of reggaeton songs, she proves how strongly variable word accents and prosodic segmentation, pauses, and rhythmic variation contribute to the comprehension or non-comprehension of a song, structure communication, express intention, and differentiate statements.

The new section “Writing a *quattro mani*” is opened by an investigation of cover-versions of Renato Carosone’s 1950s hit “Tu vuò fa’ l’americano”: Music-ethnologist **Gianpaolo Chiriaco** and literary scholar **Gerhild Fuchs**, in “‘Fare l’americano’, dagli anni Cinquanta a oggi: riflessioni sulle *cover versions* della hit carosoniana,” introduce a scheme of classification derived from previous research approaches. Based on this scheme, they attempt to categorize the 39 available cover-versions into ‘imitative’, ‘stylistic’, ‘reductive’, ‘elaborate’ and ‘intra-’ or ‘interlingual’ covers. Literary scholar **Ursula Mathis-Moser** and musicologist **Alex Carpenter** put as yet little-known French artist Jérôme Minière, who lives in Montréal, into the center of their reflections and present an exemplary analysis of the song “La vérité est une espèce menacée,” showing what added value in knowledge can be gained from a consistent interdisciplinary approach to the song. They consider musical design, phrasing, harmony, and vocal interpretation, as well as an insightful analysis of the lyrics.

The extensive review section in this issue offers a series of interesting book publications but also a CD release. The section “Forum,” on the other hand, turned out rather slim: Next to a research report on the *Deuxième Biennale internationale d’études sur la chanson*,

we put particular attention to the obituary for our esteemed colleague Klaus Zerinschek, a comparative studies scholar specializing in intermedial relationships between literature and music at the University of Innsbruck.

The team of editors wishes you exciting and insightful readings,

Gerhild FUCHS, Ursula MATHIS-MOSER, Birgit MERTZ-BAUMGARTNER