

## TO THE READER

The contents of this year's issue of *Musica Docta* are largely drawn from papers read at the symposium *Music as Cultural Education: Building New Bridges between Pre-College Schools and Universities* (Bologna, June 22-23, 2018), subsequently subjected to peer reviewing. The symposium was the fourth meeting – after Rome 2012, Bologna 2014 and New York 2015 – promoted by the Study Group that addresses the theme of the “Transmission of Knowledge as a Primary Aim in Music Education” within the International Musicological Society (IMS). The Group is formed by European, American, and Asian scholars. They all share the idea of emphasizing the importance of didactic transposition which, besides contributing to the acquisition of reading, performing or composing skills, aims at a deeper understanding of the musical art as a vehicle of cultural phenomena that have historical and social roots. The Group is based at the Arts Department of Bologna University. Its existence would not have been possible without the concern and encouragement of IMS's Past President, Professor Dinko Fabris. I would like to express my heartfelt thanks to the three US colleagues Matthew Balensuela, James Davis and Pierpaolo Polzonetti: at every stage of the preparatory work they have been precious partners in defining, discussing and solving the many intellectual and organizational issues raised by the symposium. In the introductory note published below, two of them, Balensuela and Polzonetti, spell out the guidelines that inspired the symposium. We are also grateful to Polzonetti for his help in editing the abstracts.

The symposium saw the contribution of the Academic Network for Music Education, founded in 2015 by ten Italian universities: Bologna, Catania, Chieti, Ferrara, Palermo, Pavia-Cremona, Roma Tre, Sassari, Teramo, and Turin (with the support of “Il Saggiatore musicale”). The aim of the Network is to encourage Italian musicologists to do research and be active in the field of music pedagogy and music didactics.

The papers included in the current issue of *Musica Docta* were written by scholars coming from different countries, and having different institutional roles. They concentrate on two focal points in musical (and not only musical) education: the link between the scientific knowledge developed at university level and its didactic transmission in primary and secondary schools; and the essential relationship between university teachers and school teachers. These topics are of concern for the cultural policy of different countries, even at the administrative level.

I would like to take this opportunity to emphasize the distinction between two different notions, which will be brought up mostly by the Italian authors: in our country, education science embraces both pedagogy, namely the discipline concerned with the development of personality, and didactics, which addresses the transposition of knowledge. The two domains are interrelated, pose different

challenges, but have joint goals. Even if we sometimes tend to subsume both disciplines under the umbrella-term ‘pedagogy’, for convenience when we speak, it will be nonetheless helpful to grasp their different nature.

In the conference, as well as in the present issue of *Musica Docta*, four main themes have been addressed: 1) the musicologically relevant notions acquired by students before accessing university; 2) interdisciplinary approaches; 3) educational policies; and 4) multicultural perspectives.

I think I can say with some confidence that it is a relevant novelty in our discipline that some of the papers in this symposium were jointly presented by a university teacher and a schoolteacher. James Davis – a senior figure in US music pedagogy – introduced his team work along with two teachers. Pierpaolo Polzonetti did the same with Maggie Youngblood: they show how the humanities and science can be approached from a musical perspective. Another paper addresses an unusual didactic experience carried out in a primary school near Bologna, where a university teacher, Lorenzo Bianconi, and a school teacher, Silvia Cancedda, introduced children to a rarely performed 17<sup>th</sup>-century opera, Cavalli’s *Giasone*. Other articles show how medieval music pedagogy still influences College syllabuses today, and how art music can be an effective tool in understanding history in general.

The issue of educational policies is addressed across several domains. Among the Italian colleagues, Luca Aversano and Daniele Sabaino take stock of the situation after the problematic reforms that have changed the training processes of teachers; whereas Franz Comploi and Sarah Schrott provide an overview on music education in a border territory, the trilingual region of Alto Adige (South Tyrol), which enjoys a particular form of autonomy under a special statute.

One of the most ambitious challenges today – not just in music, for sure – lies in the multicultural perspective. In Italy, which has always been a country of migrants, this is a recent phenomenon, unlike in the US melting pot, or in Germany, or in an Asian megalopolis like Hong Kong. Today it is mandatory that our discipline, too, tackle such issues as identity construction, the condition of belonging to different cultures, and integration in the country of arrival – in this respect, intellectual exchange between musicologists and school teachers is of vital importance.

This issue’s “Interventi” column offers readers an absolute first: the farewell lecture delivered last December 3<sup>rd</sup> by a colleague of Turin University, Paolo Gallarati, who devoted his long academic teaching career to opera didactics. The text ideally pairs up with that of a true authority in musical dramaturgy, the late Philip Gossett, which appeared in *Il Saggiatore musicale* at a time when *Musica Docta* had not yet been born: “Insegnare l’opera lirica all’università” (Teaching opera at university, XV, 2008, pp. 81-96). It is needless to stress that this theme is of vital importance.

As my short introduction draws to a close, I would like to emphasize again the idea that lies at the root of our work, which we have clearly stated in the

2015 Study Session in New York (see *Musica Docta*, VI, 2016). Music Pedagogy and Music Didactics are not separate disciplines, nor are they alien to Musicology: they are two distinct, but closely intertwined branches, which have grown on the same trunk, and thrive on the same nourishing sap. This sap is music, as a human manifestation that is ultimately historical and cultural; and music is a vehicle of knowledge which, in turn, engages in a rich, fruitful dialogue with other domains of knowledge. This is the mission of those who have joined the IMS Study Group, which sees the transmission of knowledge as a primary task in music education. Our journal, *Musica Docta*, is a vehicle for this mission.

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