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TO THE READER

This special issue of «Musica Docta» has the same content as the year III, 2013 issue, but in another language. The essays already published in Italian are presented in English, and the foreign-language essays are in Italian. The translations were made possible thanks to the generous support of Fondazione del Monte di Bologna e Ravenna, to which we would like to express our deep gratitude.

The English translations are by Elisabetta Zoni; the Italian translation of the three original English articles is by Nicola Badolato, Giorgio Biancorosso, and Raffaele Pozzi. The translation of the Miguel Ángel Marín's Spanish article is by Maria Semi. The German-language article by Manfred H. Schmid has been translated into Italian by Francesco Finocchiaro.

All the articles have a common origin. They were read at the study session “Transmission of musical knowledge: constructing a European citizenship”, held as part of the XIX congress of the International Musicological Society (IMS: Rome, July 6th, 2012). In some cases they were revised at the request of the authors, while others reflect the paper that was read and discussed in Rome.

The study session resulted in a proposal to create a study group within the IMS, especially dedicated to the “Transmission of knowledge as a primary aim in music education”. The IMS accepted the proposal. The members of the group will meet soon in Bologna, for a session among musicologists and musicians who are interested in music pedagogy and didactics (May 29-30 2014). The conference will focus on “Musicians and musicologists as teachers: how to construct musical comprehension for students”. Lecturers will include Russian, German, Canadian and Italian scholars. In particular, the debate will center on issues in listening and performance didactics, without neglecting the didactics of music history.

The papers collected in this special issue focus on basic topics and notions in the transmission of musical knowledge. The contributions are the result of a specific interest, which musicologists working in different countries (China, Germany, Japan, Italy, Spain, USA) have developed in the didactics of Pedagogy and Music as sectors that are deeply embedded in the trunk of musicological science. In two cases (Baldacci and Vannini), on the other hand, we have to do with Italian educationalists and pedagogy theorists who, in recent years, have turned to specific music disciplines, both epistemologically and didactically, in regard to the school setting.

This special issue does not contain the reviews and didactic approaches and strategies published in year III, 2013. However, we wish to remind readers, even in this editorial, of the review by Dinko Fabris, current President of the IMS, regarding the first volume of *Musica e società* (Milan, McGraw-Hill

Education, 2012; this journal, III, 2013, pp. 139-142), a handbook of music history for High School and BA degree courses, conceived and written by musicologist Paolo Fabbri in collaboration with other colleagues who accepted this challenge. We believe that this work will mark an important step in the teaching of music history, a discipline that is the very cornerstone of any pedagogic-didactic discourse in our field.

In year III, 2013 readers will also find didactic approaches and strategies which, as usual, deal with major works of music literature in a more readily usable way – in this case, works from the history of the 20th century, a period that is often skipped by school teachers as particularly ‘difficult’. On the contrary, we are convinced that it is appropriate to encourage colleagues to venture into this area, too, because the music of the century that has just ended can greatly benefit the intellectual and emotional growth of our students.

GIUSEPPINA LA FACE

(Translation by Elisabetta Zoni)