

## TO THE READER

The VI, 2016 yearly issue of *Musica Docta* offers an extensive menu of articles. They are the product of the meeting, which the Study Group “Transmission of Knowledge as a Primary Aim in Music Education” of the International Musicological Society held on June 21, 2015 at the Juilliard School in New York, as part of the Conference “Music Research in the Digital Age” jointly promoted by the International Association of Music Libraries and by the International Musicological Society. It was the third meeting of the workgroup, which was effectively formed during the XIX IMS Congress (Rome, July 2012; see this periodical, III, 2013), and met in Bologna in May 2014 (see this periodical, V, 2015).

The New York meeting saw the participation of scholars from Italy, the US, an English colleague working in India (Philip Taylor), and a Spanish colleague (Alvaro Torrente). The topics that were addressed can be roughly grouped into five areas: (1) the political-cultural situation of Music pedagogy and the widespread decline of historical awareness which we are witnessing today; (2) a general reflection on the content to be transmitted in the teaching of subjects pertaining to musical culture; (3) the didactics of Western music in geographically and culturally border areas, or post-colonial settings, but also in the West for non-Western students; (4) didactics in formal, non-formal and informal educational settings; (5) methods that may be useful in learning-teaching processes: lexicon and laboratory activities, didactic strategies. As the reader will see, authors were given the greatest possible freedom to condense their contribution into a few sheets, or to develop it more extensively. Nicola Badolato gave an essential contribution in coordinating the New York meeting. Before publication, each paper was submitted to two referees for evaluation, following the practice adopted by our periodical, which the ANVUR (Agenzia nazionale di valutazione del sistema universitario e della ricerca, i.e. National agency for the evaluation of the university and research system) rated as “Class A”. For the time being, we thought it best to publish the New York papers in English. However, we do not rule out the possibility to publish an extra issue, in order to provide non-English-speaking with an Italian translation of at least some of the articles.

Concerning the reviews, they focus on significant publications in the musical-pedagogic domain. In particular, I should like to mention the considerate reading which musicologist Fabrizio Della Seta has given of volumes II and III of a recent Music history handbook promoted by Italian university colleagues (*Musica e società*). The Didactic strategies rely on three major topics: Brecht and Weill’s music theatre, medieval pedagogy, and Beethoven’s third piano Concerto. Therein, schoolteachers will find precious suggestions about how to translate “learned knowledge” in those domains into didactic practices.

This year's *Musica Docta*, like the previous issue, has seen two scholars working side by side as editorial directors. Francesco Finocchiaro helped make *Musica Docta* possible, and followed its development step by step for six years, adopting a careful, attentive editorial policy: now he joins the Scientific Board, leaving his job as an editorial director to Paolo Somigli. We would like to offer a heartfelt word of thanks to Finocchiaro for all he has accomplished. We would also like to express our gratitude to Somigli for what he is already doing, and for the considerable work he faces.

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