

Editorial

ATEM is celebrating its first birthday, the second edition going online just in time for the end of 2017. The number of papers submitted for the current issue proves that the new scientific journal, dedicated to the various genres and forms of text-based music in Romance-language countries, has finally reached its readers and the scientific community. This second issue is significantly larger than the previous one, while its individual contributions focus once more on the different forms of popular music (*canzone*, rap, pop music) and on the classical music tradition (opera). In addition to literary and musicological approaches, the current issue contains two linguistic contributions which deal with their respective subjects from a sociological perspective. Whereas in the first issue of the journal the emphasis was on the French-speaking world, Number 2 concentrates on Italy.

The first section (“Analyses and Theses”) begins with an article by **Marco Agnetta** in which the example of the allegorical aria (in Vivaldi’s *La Griselda*, for instance) serves to explain the relations between music, language, and ‘verbal image’ or metaphor. Agnetta’s article centered on text analysis is the first part of a two-part study, the second of which will be published in *ATEM* Number 3. Like Agnetta, **Marion Coste** also focuses on the opera in her article “La musique creuse le lit du texte” where she analyses the interaction of music and language in *Votre Faust* by Michel Butor and Henri Pousseur (1960-1969). Butor’s and Pousseur’s project was based on the conviction that music and text form a continuum of ‘sound experience’, both of them shaping its different facets; in this way, music, too, can describe the world and convey a message.

In his contribution on Spanish, Catalan, and Portuguese football hymns, **Jannis Harjus** shows that even stereotypical forms of popular music – in this case seen from a linguistic perspective – can be of high interest. His sociolinguistic study centered primarily on discourse analysis explores the question which linguistic (and to a minor degree, which musical) means create and confirm collective identity in football hymns. The idea of a ‘pact’ concluded with the audience also characterizes **Jean-Marie Jacono**’s article on Madonna’s Italian concerts on the occasion of her world tour *Who’s That Girl?* (1987), which he thoroughly analyzes on the basis of a concert-DVD. Based i.a. on Philip Auslander’s theory of performance in the context of mediated culture, Jacono looks at the interaction between artist and public and sheds light in particular on Madonna’s use of her *italianità* in her communication with the audience.

Jacopo Conti’s contribution on the Youtube star Rovazzi, who is enjoying great commercial success with his music videos and the audio streaming of his songs, opens up a still untilled field of research, the ‘communicative’ interplay of musicians, social media, and young music recipients. The article focuses on three of Rovazzi’s particularly successful hits

which Conti analyses in terms of their textual (the use of young people's language, coded allusions, the role of memes), musical (focusing on the role of hooks), and visual (video clips) design. **Mariaelena Tucci** concludes the first section with a comprehensive and precise study of literary references in Italian rap texts from the beginnings of rap in the 1980s until today. In her analysis she draws attention to the use of formal-aesthetic strategies of 20th century poetry as well as to interferences with the narrative texts of the *gioventù cannibale*.

Section 2 ("Facts and Perspectives") begins with another sociolinguistic study, **Marta Maffia's** and **Luigi Augusto Malcangi's** examination of the jargon *parlèsia* and its history. This secret code language spoken by wandering musicians in 19th century Naples merges into cultural products such as the contemporary *canzone* (the authors analyse examples by Enzo Avitabile and Pino Daniele) or contemporary film. **Francesco Bacci's** contribution shows how Italian narrative texts – and in particular Pier Vittorio Tondelli's *Altri libertini* (1980) and Enrico Brizzi's *Jack Frusciante è uscito dal gruppo* (1994) – use references to contemporary pieces of popular music for the characterization and identity building of the characters. Section 2 ends with **Leonardo Masi's** comments on the different representations of the city of Milan in the Italian *canzone*, spanning several decades and focusing in particular on the 1960s and 1970s.

Apart from review articles of books and sound-storage media in the review section we would finally like to draw our readers' attention to the numerous interesting reports in the 'Forum' which significantly enrich this second issue.

Let us conclude by wishing you an enjoyable reading experience.

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