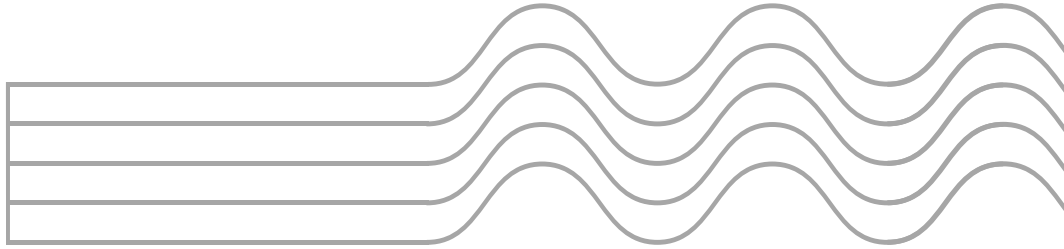


EDITORIAL



Originally founded on the initiative of the University of Strasbourg's GREAM research centre, the journal *Musique en acte* has continued its work since 2021 under the auspices of the university's newly created interdisciplinary thematic institute: the CREAA (Centre for Research and Experimentation on the Artistic Act). This change has allowed us to broaden the scope of our research and to open up new perspectives on the study of music as a creative act in a more interdisciplinary and inter-artistic way. At the same time, the setting up of this institute has had an impact on the GREAM's publication schedule, including this second issue of *Musique en acte*, which had originally been planned for 2021. We would like to start by apologising to the authors, reviewers and readers for this delay. We hope to be able to fill this long gap with a publication that we believe is rich in content and critical discussion.

Readers will find articles on a variety of subjects: from the performance of early polyphony to the analysis of contemporary works, via Debussy (or, more precisely, listening to him through the words of the philosopher Vladimir Jankélévitch), the symphonic poem and jazz. Although it would be difficult to find a common thread, we can nevertheless point out a few aspects or concerns that emerge from all these articles. These include the intention to approach musical objects by studying their specific symbolic functioning, but also the desire to examine them in terms of their concrete aural realisation, taking into account the performance practices they employ, or the perceptual and conceptual apparatus which they call upon in the listener. These are issues that are in line with our aim to analyse musical phenomena from a perspective that draws on the convergence of several disciplines and forms of knowledge. They are at the heart of our journal's aim to provide a space for reflection and discussion on the subject of music as a creative act.

In the first article, Gérard Geay presents a practical method for allowing singers to add accidentals to early musical scores (where they were not systematically notated). Developed over many years of practice in 15th and 16th century polyphony, this method is based on the use of solmisation techniques (the introduction of which, as we know, is attributed to

Guy l'Arétin, around the year 1000). Its application to virtuoso works in double and triple canon by Ockeghem, Pierre de la Rue and Palestrina shows the great value of adopting the techniques of movable *do* solfège in the performance of early polyphony.

Manon Decroix's article draws on the methods of James Hepokoski, the descriptors theorised by William Caplin and the narrative programmes of Eero Tarasti to analyse Paul Dukas's famous symphonic poem *The Sorcerer's Apprentice* (1897) and to revive the idea of an interpretation based on an in-depth comparison of the musical structure and the poetic content. In contrast, Julia Galieva-Szokolay examines György Kurtág's vocal cycles based on the poems of Rimma Dalos and Anna Akhmatova in an article that explores gender-related narrative-musical practices and shows how this repertoire reveals a subtle reconfiguration of female identity.

The articles by Francesco Spampinato and Pierre Fargeton are explicitly concerned with music reception, the first being devoted to the interpretation of Debussy's work by the philosopher Vladimir Jankélévitch, the second to the reviews of Django Reinhardt's performances by the music critic and jazz producer Hugues Panassié. Both articles raise interesting interdisciplinary questions. In particular, from the perspective of a semiotics of the imaginary, Francesco Spampinato's article highlights how the production of metaphors when listening to the movement (and more particularly the descending movement) of Debussy's music is based on corporeal memory. For his part, Pierre Fargeton draws on unpublished documents and a painstaking historical and cultural contextualisation to reveal the ideological presuppositions of a well-known reference work that is little used in jazz studies today. The contours of the racial ideology that accompanied the definition of jazz as a musical genre are, in this article, the background against which the 'paradoxical' role assumed, in Panassié's eyes, by the 'primitive' figure of Django is illustrated.

This second volume of *Musique en acte* is rounded off by two book reviews: Matthieu Gouillot's review of a collection of writings on music by the German philosopher Günther Anders (alias Günther Stern, 1902-1992) that highlights his approach to phenomenological reflection in understanding music and auditory experience; and a wide-ranging critical discussion by Francesco Spampinato of François Delalande's *La musique au-delà des notes*, a comprehensive work in which the author revisits and puts into perspective texts published in the 1980s and 1990s, but which also includes parts of an interesting debate between Delalande and Jean-Jacques Nattiez on the methods of musical analysis associated with semiological tripartition - a debate whose issues are effectively scrutinised by the author of the review.

Alessandro Arbo, *Editorial Director and editor-in-chief*