

Preface

*This book is the English version of the first volume of *La filologia musicale. Istituzioni, storia, strumenti critici*, edited in Italian in three volumes and published respectively in 2005, 2009, and 2013 by LIM, Lucca. The objective of the work, generally speaking, was that of providing a graded service to different categories of possible readers: musicians who have to deal on a daily basis with textual problems concerning the repertoires they perform; musicologists and students of musicology, for whom this subject plays a crucial role; philologists working in other fields, but who wish to keep abreast of the ways in which textual problems are dealt with in the field of music; and scholars and people interested in the subject or curious about one of its many aspects.*

*The purpose of the first volume is that of providing the critical means useful to gaining an understanding of the critical nature of the work of philology (Chapter One) and acquiring the correct lexis of the discipline (Glossary), as well as offering a basic outline of the subject, both from a systematic point of view (Chapter Three) and a historical one (Chapter Two). Naturally, frequent use has been made of concrete examples, but the book does not set out to teach how to solve individual difficulties or apply a *passé-partout* method (which, of course, does not exist); rather, the aim is that of providing useful instruments for dealing with musical texts in a critical manner through the responsible elaboration of solutions on the basis of the requirements of each situation. In so far as possible, a decision was made to avoid any references to whatever in philological-music literature might give rise to doubts or negative critical evaluations; however, this does not mean that anything not mentioned or discussed here has been the object of this kind of negative appraisal. Basic priorities of clarity and didactic efficacy required the use of regular and circumscribed exemplifications, which would enable the problems to be adequately illustrated; the bibliographical references in the second volume may also provide the necessary indications for further comparisons and thus give the reader a different view point.*

A history of musical philology has not yet been written, and this book certainly does not put itself forward as such: new research as well as wide-ranging reflection would have been necessary to accomplish this, which is beyond the scope of one person with a limited amount of time. However, for the students and scholars using this book, it seemed worthwhile to trace, for the first time, the historical outline of the discipline, from its remotest and most embryonic manifestations up to an outline of methods and schools, attempting in this way to establish the most important moments of contact – or indeed loss of contact – with philology in other disciplinary areas along with the most significant cultural movements.

Given the pre-eminently didactic objective of the first volume

- the bibliographical indications that appear in the notes are useful for an initial approach to the topics dealt with; they cannot therefore be considered exhaustive. Generally speaking, the aim was to concentrate on the more accessible ones in English, which is the most widespread*

language in use nowadays among students and scholars. A reasoned bibliography facilitating a wider view of the state of studies appears in the second volume (even if it still has not been possible to proceed with the necessary updates with regard to the 2009 edition);

- the philological terms highlighted in bold italics (when they appear for the first time within a paragraph or one of its subsections) should be sought in the **Glossary**, where the reader can find a succinct definition;
- the terms highlighted in normal bold type should be explored in the **in-depth analysis** in the second volume;
- the Glossary contains the essential terminology used in musical philology; it does not present either terms used exclusively in other disciplinary areas or non-philological music terms. Wherever a specific term (as opposed to generic) exists that is also used in another language, the translation is supplied, in order that its precise meaning be recognized whenever it is encountered. It has been attempted to avoid giving forced translations of words belonging to Italian philology that have not gained currency as technical terms in the musical philology of other languages; exception has been made for some important and useful terms like author philology, philology of structures and witness (*Ital. testimone*, instead of the more widespread source, which corresponds to the Italian *fonte*, and is more suitable for designating a reference model. See Glossary, *ad vocem*).

The second volume is aimed at readers who have already assimilated basic areas of competence, and contains essays on central topics in contemporary philology, as well as a reasoned bibliography (with relative analytical indexes).

The third volume is an anthology of contributions on musical philology, which does not have the aim of being representative of the areas of interest and their organization within the discipline; rather does it aim to make available to the reader different types of orientation essays, written about different topics, over different times, and in different contexts, as a useful sample of work methods and results. With regard to the essays that appeared in *La critica del testo musicale* (LIM, Lucca 1995), only a few – the importance of which are particularly relevant from a historical perspective, and not only from the point of view of the contribution they have made to an analysis of individual problems – have been republished, while most of those that appear in this second anthology constitute a new departure.

I am grateful to those who, in various ways, have assisted me in the editing of the three Italian volumes and the present one in English: to colleagues and friends (in particular to Antonio Delfino, Andrea Massimo Grassi, Maria Sofia Lannutti, Francesco Filippo Minetti, Fausto Montana, Daniele Sabaino, Rodobaldo Tibaldi, Pietro Zappalà) who, through the exchange of ideas, provided me with useful areas for reflection; to those who collaborated on the second and the third volume, by allowing the publication of their essays and by editing the translations or the bibliography, as well as by giving editorial suggestions (and in particular to Antonio Calvia, Angela Ida De Benedictis, Artemio Fochoer, Emanuele Giarrusso, Andrea Massimo Grassi, Isabella Grisanti Grassi, Massimiliano Locanto, Nicola Scaldaferrì); to Valeria Carlotti and Renato Borghi from the Department's Bibliographical Office; to the Fondazione Walter Stauffer in Cremona, which has always provided great assistance for the Department's research projects.

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