

Editorial

As editors of ATEM, we are very pleased that in addition to the annual number (6,1), which we are presenting here, a special number (6,2) could be published for the fourth time in a row in 2021: an anthology edited by Caroline Bertonèche and Anne Cayuela on the topic of *Chanter les poètes*, which went online in March of this year. A new special issue can already be announced for the coming year, namely the proceedings of the conference *Entangled Histories and Voices: Popular Music & approcci postcoloniali / approches postcoloniales / acercamientos postcoloniales* held at the University of Innsbruck in April 2021.

In further welcome news, our Open Access journal is now indexed in several relevant scholarly databases, including *DOAJ*, *Ulrich's Web*, *ERIH PLUS*, and – this will particularly please our Italian authors – *ANVUR* (Area 10); inclusion in *Open Edition* should follow shortly.

The present annual number, apart from a particularly rich review section, includes four peer-reviewed scientific articles, as well as a thematic forum contribution and the usual compilation of relevant new publications. Of the three articles in the “**Facts and Perspectives**” section, those by Andreas Bonnermeier and Paolo Prato show interesting connections and overlaps in terms of content, since both deal with processes of cultural transfer, internationalisation, and the mass-media appropriation of the Italian *canzone* and the French *chanson* of the 1950s and 1960s. In “*Regards croisés und Grenzgänge zwischen französischem Chanson und italienischer Canzone*”, **Andreas Bonnermeier** deals specifically with the processes of transfer and exchange in the popular music of precisely these two neighbouring cultural regions. He shows how the French *chanson* became an important model for the Italian *canzone d'autore* during the mentioned time period, how simultaneously French artists tried to gain a foothold in Italy, in some cases even at the Sanremo Festival, and vice versa Italian performers in France, which had not least to do with the cross-border activities of major record labels such as CBS or RCA.

In **Paolo Prato's** contribution “*Mina, la canzone pan-europea e gli 'interpreti generalisti'*”, the Italian singer Mina, also mentioned by Bonnermeier, becomes the central starting point for wide-ranging considerations from a cultural studies and music sociology perspective. Focusing on the first phase of Mina's career, which was probably the most successful in an international context, the years 1962 to 1970, Prato demonstrates the pioneering role of this outstanding artist, who, with her multilingual adoption of a large Western song repertoire, contributed a great deal to the emergence of a *canzone pan-europea* or a ‘European Songbook’. Prato therefore refers to her, analogously to other cross-culturally and linguistically active singers of the 1950s and 1960s (such as Caterina Valente, Petula Clark,

Nana Mouskouri, Julio Iglesias, Dalida, Mireille Mathieu or Udo Jürgens), as a ‘generalist performer’.

A direct connection to contemporary reality is at the centre of **Carmen Mata Barreiro’s** contribution. She examines the role that music played in the resilience of Spaniards during the Corona pandemic and especially during the first lockdown. The focus of interest is on songs that were either revisited and recontextualized during the crisis and were popular in specific regions or even throughout Spain, or were newly created during the crisis and made explicit reference to it.

Michael Kalkschmid’s contribution opens a new section of the journal – “**First Publications**” – which, starting with this issue, is intended to offer young scholars in the early stages of their careers (e.g., after completing their master’s thesis) an opportunity to present their research findings to a wider readership. In his contribution, Kalkschmid presents a literary-linguistic approach to analysis that examines the feeling of heartbreak as negotiated in the song “Duele” by Reik, Wisin & Yandel via approaches of dependency grammar as well as syntactic and semantic roles.

On the occasion of the 100th birthday of Georges Brassens, we were able to win renowned Austrian musician, author and comedian **Peter Blaikner** to present some of his highly successful Brassens translations and to formulate introductory reflections on this complex activity in the “**Forum**” of this annual number.

Also, the overall thirteen **reviews** of recent publications from the field of popular and text music research contain numerous thought-provoking suggestions that you should not miss.

We wish our readers exciting and insightful readings!

Gerhild FUCHS, Ursula MATHIS-MOSER, Birgit MERTZ-BAUMGARTNER