

## Editorial

Since its first issue in 2016, the Cultural Studies journal ATEM, which addresses the different genres and forms of text-based music in Romance cultures, has become firmly established among the international expert community. This is reflected in the fact that for the first time two editions instead of one were published in 2018 – the special issue *‘Popular Music’ et migration / e migrazione / y migración 1990-2015* and the present, regular edition, which goes online at the end of the year.

ATEM 3,2 once more pursues the double aim of the journal, which is to consider all forms of text-based music, including the multiple facets both of popular genres and genres belonging to the classical music tradition, and to be open for interdisciplinary research approaches. Thus, the first section (“Analysis and Theory”), which focuses on analysis, methodology, and theory, presents two contributions on the Italian opera (Agnetta) and the French opera (Gignoux) as well as two articles on the French *chanson* (Bourderionnet, Poupard).

**Marco Agnetta’s** contribution is a sequel to his article published in *ATEM* 2, 2017. It again examines the semiotic relations between music, language, and ‘verbal image’ in the allegorical aria of the Italian baroque opera – this time, however, emphasizing the musical aspects. **Marion Gignoux** equally opts for a semiotic approach when dealing with Debussy’s *Pelléas et Mélisande*. She pays special attention to the interaction of music and text as a means of characterizing the female protagonist. The two following contributions concern popular music and are dedicated to two classics of the French *chanson* tradition, Boris Vian and Barbara. **Olivier Bourderionnet** puts the spotlight on the role of jazz in Boris Vian’s artistic career, analysing its poetic and political functions in Vian’s music criticism, in his literary work and his songs. **Florent Poupard’s** approach to Barbara’s songs is a clearly psychoanalytic one which allows him to scrutinise images and concepts like concavity, affectivity, sensibility, etc., Barbara used to assign to the ‘feminine’ both in her songs and her autobiography.

The second section “Facts and Perspectives” comprises three articles which address important phenomena of 21<sup>st</sup> century popular music and contemporary classical music and illustrate new tendencies and perspectives.

**Perle Abbrugiati’s** article on the Brazilian born singer Bïa living in France and in Quebec is a translational study. On the basis of the artist’s album *Cœur vagabond/Coração vagabundo* (2006), which entirely consists of songs translated from French into Brazilian and vice versa, the author demonstrates the modifications due to the linguistic transfer by means of her own literal translations of the original texts. **Marion Coste** discusses the experimental music productions carried out by the group TM+ (in cooperation with the actors of Grand Magasin) in 2017 and 2018 under the title *Anatomie de l’écoute*. She hereby

concentrates on the issue of ‘understanding’ music and on the impact texts can have on the process of understanding. In the final contribution of this section, the music sociologist **Lello Savonardo** looks into the pop star’s societal and social role in the contemporary popular music milieu. He pays particular attention to the Italian rap scene, including the latest developments in the field of digital technologies. At the same time, his article provides a dense methodological overview of the sociological research done on popular music and youth cultures in general.

Section 3 dedicated to book and CD reviews finally invites the reader to discover new books and CDs whereas the “Forum” reports on the group Che Sudaka, on Maxime Laope from La Réunion or a memorable radio series in Radio France highlighting the French chanson. Besides, the reader will find a ‘textual’ and a ‘musical’ obituary on Charles Aznavour, who passed away in October 2018.

Wishing you an enjoyable and informative reading experience,

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