



Editorial

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Editorial

This first issue of the *Journal of Jazz and Audiotactile Musics Studies* (*Revue d'études du Jazz et des Musiques Audiotactiles*, RJMA) proposes six articles written by the three founders of the *Centre de Recherche International sur le Jazz et les Musiques Audiotactiles* (CRIJMA): Fabiano Araújo Costa, Vincenzo Caporaletti and Laurent Cugny.

This issue intends to offer a vision as broad and diverse as possible of the fields of discussion arising from the audiotactile musicology approach. Each author has contributed up to two essays, categorized in two sections: (I) Musicological debate and dialogue and (II) Theory and analysis.

(I) Musicological Debate and Dialogue

1. Vincenzo Caporaletti: “An Audiotactile Musicology”

The author opens this first section with an essay in which he lays down and discusses epistemological foundations of the Audiotactile Music Theory (AMT)¹ and its position within the current musicological landscape.

2. Laurent Cugny: “On a Reception of Jazz in France”

Laurent Cugny discusses, based on two examples – the current reception of the works of Hugues Panassié and a commentary on Martin Ritt’s *Paris Blues* – the bias of a culturalist approach ignoring a strictly musical level.

3. Fabiano Araújo Costa: “Brazilian Popular Music and the Audiotactile Paradigm: A Brief Introduction”

Fabiano Araújo Costa lays down data pointing toward research on Brazilian popular music as one of the generative manifestations of audiotactile music.

(II) Theory and Analysis

This section offers concrete examples of AMT fundamentals being applied in research of philological and analytical nature, developed by the authors.

¹ AMT is also called Audiotactile Formativity Theory (AFT), in which case it focuses on the philosophico-critical angle, on the notion of “formativity”. The “Theory of Formativity” insists on the action, the *poiesis* and connotes a background of high philosophical speculation. On the other hand, the “Theory of audiotactile music” favors the taxonomic potentiality of the object of speculation.

4. Vincenzo Caporaletti: “ ‘Tiger Rag’ and its Sources: New Interpretative Perspectives”

V. Caporaletti dives into the history of the first era of jazz and proposes a text in which he presents a critical revision of literature on the basis of fundamental TMA principles.

5. Laurent Cugny : “On three Bill Evans solos and an experiment on appropriation: an essay of energetic analysis”

This article focuses on a personal experience from the author. Through the early phases of his musical training in jazz, he learned three Bill Evans solos thanks to published transcriptions. This experience is examined in itself, through the prism of audiotactility. Joining this exercise of “ego-analysis” is an analysis of the said solos.

6. Fabiano Araújo Costa : “Groove and Writing in Radamés Gnattali’s *Toccata em Ritmo de Samba n. 2*”

The author sheds light on certain transcultural dynamics appearing in the creative process of recording of audiotactile expression in Brazilian music, and analyses how other aesthetic criteria linked to groove emerge in the musical interaction and can lead the form of a piece of music rooted in Brazilian scholarly tradition toward a macro-groovemic form.