

Thinking Music in the Web Age (1)

At the turn of the twenty-first century, recorded music, already largely converted to digital formats, began to migrate – like all entities in the social world – to the Web. What appeared to be a simple change in the broadcasting system of an artistic product was destined to overturn the structures and dynamics of the music industry – whose pivot was vinyl recording. Over the last two decades we have faced a revolution in the practice and in the experience of music. Its effects are strong and far-reaching: anthropological, economic, legal, ethical, and social issues intersect each other in what appears to be an almost complete reorganization of the musical world at a global level.

This double number of the journal *De Musica* – of which this issue (24/2) constitutes the first part – is an outcome of the international conference *Thinking music in the web age* that addressed the rapid and profound transformations of the contemporary musical experience¹. These transformations are approached via three perspectives: ontology and categorization (the ways in which digital technology and the Internet have transformed traditional musical entities; the new entities that have been made possible and the way new

¹ The conference was organized at the University of Strasbourg on 31 January / 1 February 2019 by Alessandro Arbo (University of Strasbourg) and Alessandro Bertinetto (University of Turin) thanks to the collaboration between the GREAM (Groupe de recherches expérimentales sur l'acte musical; Strasbourg: <https://gream.unistra.fr/>) and the Labont (Laboratorio di Ontologia, Turin: <https://labont.it/>). Many of the contributors to this issue of *De musica* also took part in the conference that was divided into six sections: *Digital Music*; *Aesthetic and Ontological Issues*; *Network Music*, *Musical Listening in the Digital Age*; *Authenticity Matters*; *Performers, Media, and Audiences*. Our thanks go to Carlo Serra who hosted this project in this journal, to Ruben Marzà for his Italian translation of Harry Lehmann's and Philippe Le Guern's articles, to Nicolò Palazzetti, who proofread the translations, to Philip Clarke for his careful reading of the English version of the introduction and, finally, to all anonymous reviewers of the articles.

musical possibilities are to be categorized); production (how digital technology and the Internet have transformed production of works and performances); distribution and reception (how digital technology and the Internet have transformed our way of experiencing music or, more precisely, of perceiving, appreciating, and judging it). These research topics can be, and often are, *de facto* intertwined; this issue of *De Musica* focuses on each of them separately in order to explore them in a more appropriate way through the discussion of their specific aspects.

The articles collected in the present issue concern the first of these three research topics. They examine the semantic shifts that the digital and the Internet have seemingly caused on important categories informing the aesthetic discourse about music. Some of these categories often have a relevant history in the debates related to the interpretation of works of the past or on the impact of new media, such as the concepts of “authenticity” (Giombini) or “de-contextualization” (Arbo; Orcalli). Other categories have been highlighted more recently, in large part because of the increasingly invasive role of digital and technological innovations, such as “remediation” (Orcalli), “sampling” (Lehmann), “dematerialization” (Arbo), and “altermodernity” (Fronzi).

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