

Editorial

Ten years after its foundation, *Nuove Musiche* enters a new stage in its editorial development. This renewal stems from the conviction that research on contemporary music requires tools, perspectives, and collaborations capable of reflecting its growing complexity.

The journal was founded with a clear purpose: to provide musicological research with a forum devoted exclusively to contemporary music, grounded in scholarly rigour, an international outlook, and the exchange of diverse perspectives. Those principles continue to define its identity and guide its development.

Over the past decade, the musical landscape has undergone profound change. The languages of composition, performance practices, and the technologies through which knowledge is produced and disseminated have all evolved, as has the role of musicology itself. To understand contemporary music today means engaging with a field in which history, aesthetics, analysis, philosophy, technology, and artistic practice converge.

Specialisation has been an essential condition for the advancement of research. At the same time, it makes it increasingly necessary to foster contexts in which different disciplines can engage in dialogue without sacrificing methodological rigour. This is the idea of an “updated humanism” that has inspired the journal’s cultural vision from the outset: not the revival of a model inherited from the past, but the conviction that the complexity of the present demands the convergence of diverse forms of expertise.

It is within this framework that *Nuove Musiche* positions itself. Contemporary music calls for a continuous dialogue between theoretical inquiry, artistic practice, and technological innovation. Musicology, in turn, is challenged to broaden its scope, contributing not only to the analysis of musical works but also to the construction of a critical space in which the music of our time can be understood in all its complexity. Since its foundation, the journal has encouraged the exchange of different approaches, methodologies, and experiences, convinced that the quality of research depends upon the ability to connect diverse areas of expertise. Collaboration among academia, cultural institutions, composers, performers, and researchers remains an essential condition for this process.

This new stage finds its first tangible expression in the renewal of the Editorial Board and the Scientific Committee. Rather than marking a break with the past, it represents the natural evolution of an editorial project that seeks to strengthen its scholarly profile, expand its international network, and encourage broader dialogue among scholars, composers, performers, and research institutions. In this perspective, the journal’s growing international dimension is not an end in itself, but an essential means of promoting exchange among different research traditions, methodologies, and cultural contexts, in the belief that the quality of scholarship is sustained through dialogue and the plurality of perspectives.

To all those who have contributed to the growth of *Nuove Musiche* over the past decade—members of the Editorial Board and Scientific Committee, authors, reviewers, institutions, and readers—we extend our heartfelt gratitude. With the same spirit that inspired its foundation, we look to this new stage with confidence, convinced that the quality of research is built through dialogue, the sharing of knowledge, and international exchange.