Title: XVI Nordic Musicological Congress, Stockholm 2012 - Abstracts
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Cover photo: Overview of lake Vättern at Örvalid, Sweden (2010)

In this booklet you will find the abstracts for the XVI Nordic Musicological Congress.

A general congregation of an entire discipline, or even a multitude of disciplines vaguely sharing the same subject, is likely to be dominated by free papers. Still, one speaks about themes. In a minimalist interpretation, these are the subjects of the keynote lectures – and such is the case here.

The keynote lectures represent a selection of issues that are of a current as well as of a wider interest. Given a certain abstractive imagination, they are even of general interest, being about the borders and conditions of research.

The keynote lecture of Pirkko Moisala examines the political and ethical implications of music research. The examples she will address range from the field of applied ethnomusicology to historical musicology. In the spirit of applied ethnomusicology she questions the dichotomy between “pure” academic music research versus “impure” applied work, including as a response to the Foucauldian dictum that aspirations to knowledge cannot be separated from aspirations to power.

Niels Krabbe’s lecture confronts the question of the roles of scholarly editions of music in past and present, and especially their roles today. There are not a few questions pending here, questions of selection (complete editions or not), questions of editorial principles, questions of the relations between critical editing, as an outcome of scholarship, and practical musical life, as well as the relations between critical editing and (other) scholarly research. And, most important, the challenge of the necessary transition from traditional editorial work, aiming at bound folio volumes, to procedures and presentation of results fully exploiting the digital potential.

Sverker Jullander speaks about artistic research in music, its place in the wider field of artistic research, and its relations to other activities of artistic and scholarly character. Artistic research has been the occasion for scrutinizing the fields of artistic and scientific or scholarly activity, often in a polemic tone and with a lot of focus on how to interpret the terms of discussion. Jullander signals an upholding of the perspectives of a historian, which ought to be the most relevant strategy for an understanding of what actually is and has been going on, irrespective of all pro- and counter-programmes.

The Tobias Norlind lecture is a recurring event of the national Swedish musicological congresses, featuring invited lecturers from other countries and/or other disciplines.. With Sweden as host for the XVI Nordic Musicological Congress, this homage to one of the Grand Olds of Swedish musicology makes the occasion for
the only non-Nordic keynote lecturer of this congress to appear. Paul Théberge will speak about current trends in technological mediatisation of music, and its implications for music research.

That mediatisation is not a neutral transmission of information, and that all phases of “musical communication” are affected by media technologies and the social contexts and ways in which these are applied was a central tenet of T. W. Adorno, but the media research inaugurated in the 1930’s and 40’s for long did not affect a musicology saturated by an ideology of the musical artwork thought to be materialized in a primary written source. Unlike the corresponding situation in Cinema Studies, much of the contemporary research on music and media technologies is done outside musicology.

The general tendency of the plenary sessions has been a matter for discussion in the Nordic scholarly reference group, reflecting earlier discussions in the board of the Swedish Musicological Society, and processed in a dialogue with all the Nordic Musicological Societies.

In addition to the themes, there are four panels suggested in response to the call for papers. Three of these are historical in character.

The first free panel discusses the positions and roles of women in modern Nordic (or Scandinavian) music life, mainly focussing on composers of art music. In the Scandinavian countries, the acquisition of equality in legal and political terms did not correspond to a raise of women as practitioners of art music – perhaps even the contrary. Each of the three separate studies of Denmark, Sweden, and Norway presents a specific research question.

The second free panel presents an on-going research concerning “opera as cultural practice within the Nordic countries during the long 19th century”. Its main tenet is that a national delimitation of opera studies and an over-emphasis on a supposed continuity characterizing the history of institutions have tended to distort the perspective. The research consists in separate studies of different aspects of opera in the North, with a focus on different kinds of individualities as a basis for history.

The third free panel discusses Wagner reception in a variety of contexts: Finland and the North, T.S. Eliot’s The Waste Land, and Estonia, with special consideration of a contemporary Estonian opera by Erkki-Sven Tüür.

The members of the fourth panel mainly have their backgrounds in music education, but the theme has distinctly philosophical twist. It consists in a presentation of an ongoing work aiming at “the implications of Heidegger’s thought within the fields of music and music education”. It has a polemical edge towards
utilitarian, as well hedonist attitudes towards music. This panel closes the conference and takes the form of an extra plenary session.

The free papers are tending to reflect on contemporary research in music in the Nordic countries. Complementing this, there are presentations of participants coming from other parts of the world, often but not always active in research concerning ‘Nordic subjects’. The impression of multitude is strengthened through the gathering of diverse kinds of music research. The musicology of the headline is not the musicology of the North American variety, for a long time an element in the well-known delimiting of the field between music theory, musicology, and music ethnology, but rather the all-inclusive German Musikwissenschaft, complemented by areas such as artistic research unknown to Guido Adler.

A major issue in the Swedish Society for Musicology during the last few years has been to integrate the diverse kinds of music research, in terms of national congresses, scientific journals, etc. In a few instances, there has even been taken initiatives for cooperation when it comes to education, but that might not be a general trend. The background is partly pragmatic: the Swedish state authorities for higher education are seriously questioning small-scaled milieus of education and research. Even though local universities and colleges are sometimes more ambiguous on this point, the issue is not to be ignored – not least, if a personal view is allowed, as the scepticism towards the effectiveness of small-scale, closed milieus in consistently upholding quality over time might have some credibility. Though as usual there are some insights, or at least doubts, to be gained through dialectical arguing. It might be that research of the highest quality has its most conducive context in a highly specialised group of researchers and doctoral students, of a not to limited lifetime. And it is not self-evident that a multi-cooperative, nation- or region-wide planned education on different levels (including doctoral studies) is the best way to generate such groupings. The problem might boil down not to scarcity (that is always the case), but to downright paucity of resources, both economical and personal (in the last instance the number of potential students). And if so, the multi-cooperative paradigm, if it is a priority at all, is a contextual, rather than a scholarly ideal one. I shall not pursue this as a monologue here.

The notion of a Nordic regional community of music research corresponds to a reality, part of which is the series of Nordic Congresses of Musicology. And, hopefully, the XVI Nordic Musicological Congress will contribute to the maintenance and development of relations inside this group, as well as to the relations of this particular community to other communities.
The XVI Nordic Musicological Congress has been a project for many years. It has involved a lot of people in a complex and not always transparent web of different contexts. Thanks are due to the members of the Nordic Scholarly Reference Group: Per Dahl, Peder Kaj Pedersen, John Richardsson, Juha Torvinen, indirectly via these to the boards of all the Nordic Musicological Societies. Thanks are also due to all the members of the board of the Swedish Musicological Society during the planning period: Owe Ander, Lars Berglund, Åsa Bergman, Mathias Boström, Ursula Geisler, Eva Georgii-Hemming, Cecilia Hultberg, Eva Kjellander, Lasse Lilliestam, and Mattias Lundberg. Thanks must also be expressed to Maria Stoor at Musikmuseet Stockholm, also the Society’s administrator, and to Karin Berglund and Edward Klingspor, Department of Literature and History of Ideas, Stockholm University, the former of whom has been involved in all matters concerning the website for the congress, while the latter has worked as the congress coordinator since January 2012. Finally, thanks are addressed to the staff at the Department of Musicology and Performance Studies, Stockholm University, and especially Gunnar Ternhag, who has been a discussion partner in all kinds of matters.

The generous support by The Royal Swedish Academy of Music and the Tobias Norlind Foundation has been of invaluable assistance in the realization of the Congress. We are most thankful for that.

Stockholm July 19th 2012

Jacob Derkert

**Preface II**

The electronic edition of the booklet with Abstracts from the XVI Nordic Musicological Congress is identical with the paper edition, except for an Addendum with one Abstract (placed last), and a slightly revised form for the Contents list.

Stockholm July 12th 2014

J.D.
Plenary Sessions: Keynote lectures and Panel Discussions

The keynote lectures of the XVI Nordic Musicological Congress represent a selection of fields of strategic importance in contemporary research in music. Each keynote lecture, except for the Tobias Norlind Lecture, will be followed by a panel discussion.

PIRKKO MOISALA, DEPARTMENT OF PHILOSOPHY, HISTORY, CULTURE AND ART STUDIES, UNIVERSITY OF HELSINKI

(How) Does Music Research Matter?

PANEL CHAIR: INGRID ÅKESSON
PANEL: ALF ARVIDSSON, JOHANNES FRANSEN SKJELBO

The talk expands upon the rapidly growing field of applied ethnomusicology, which aims at the active engagement of the researcher in social and cultural processes, through discussing music research in general as a political act that should be ethically informed.

ABSTRACT

“Production”, “efficiency” and “applicability” seem to be the words of today in the academic and university administration: how many refereed articles, M.A. or doctoral degrees do we “produce” per year, is our work economically efficient, what is its social relevance and can its results be used for something beneficial in the “real world”, outside of the ivory towers of academic life? Knowledge for the knowledge’s sake seems to be less appreciated, even within universities. At the same time, Foucauldian criticism states that science and research are nothing but social discourses among others; there has never been anything that could be called “pure” research but, instead, all research is political.

Could these seemingly disparate streams of thinking be combined in a fruitful way within the field of music research? Should music research claim more bravely its power in the production and transmission of knowledge? In addition to social and political relevance, I will also examine issues in applied ethnomusicology and the ethical side of music research. Examples will be taken from my own research works, which have addressed the music cultures of Nepal, Finland’s Swedish music, and the music and career of a contemporary composer, Kaija Saariaho.
NIELS KRABBE, THE DANISH CENTRE FOR MUSIC PUBLICATION, THE ROYAL LIBRARY, COPENHAGEN

CONTEMPORARY CONDITIONS FOR SCHOLARLY EDITIONS OF MUSIC

PANEL CHAIR: GUNNAR TERNHAG
PANEL: CAMILLA HAM BRO, PEDER KAJ PEDERSEN, TIMO VIRTANEN

ABSTRACT
In my lecture I will discuss the significance of critical editing – with special focus on the Nordic countries – in past and present. In this connection I will briefly evaluate the three ongoing “music heritage” projects in Norway, Sweden and Denmark. To a certain extent these projects must be seen in relation to the critical editions of the past in the country in question. For obvious reasons, I will dwell on a number of experiences from the 15 years project with Carl Nielsen’s collected works and the last 3½ years’ work at The Danish Centre for Music Publication.

With one or two of the most recent books on the topic of editing as my starting points (and one or two classical “scriptural passages” on musical editing), I will discuss various fundamental issues within the state of the art, and reflect on problems and challenges for future editions stemming from the necessary shift from editions in book form to digital editions. I will argue that time is running out for the beautifully bound folio edition standing on its own, but also point out a number of problems related to the fully computer based edition. In considering the use of digital technology one must distinguish between the use in connection with the presentation of the result, and the use as an integrated part in all levels of the editorial process.

PAUL THÉBERGE, CARLETON UNIVERSITY, CANADA

NOISY: TOWARD A POLITICAL ECONOMY OF MUSIC AND NEW MEDIA

TOBIAS NORLING LECTURE 2012

THE LECTURE WILL BE FOLLOWED BY A FREE DISCUSSION

Professor Paul Théberge, Carleton University, Canada, will lecture on technological mediation of music, and some of its current implications for research. Théberge is holder of a Canada Research Chair in Technological Mediations of Culture, and is involved in projects regarding music in global culture, as well as the impact of digital techniques on the music industry.
SVERKER JULLANDER, DEPARTMENT OF ART, COMMUNICATION AND EDUCATION, LULEÅ UNIVERSITY OF TECHNOLOGY

ARS ANTIQUA TO SCIENTIA NOVA? HISTORICAL AND CONTEMPORARY PERSPECTIVES ON ARTISTIC RESEARCH IN MUSIC

PANEL CHAIR: PER DAHL
PANEL: JENS HESSELAGER, ARNULF MATTES, ANNE SIVUOJA

The lecture will deal with artistic research in music, both as part of the general development of research in the arts and as an emerging phenomenon in musical and academic life, providing historical backgrounds and discussing current developments exemplified with recent doctoral dissertations.

ABSTRACT
The first part of the lecture will be devoted to a general discussion of artistic research, including its emergence as an independent area of research in recent decades and the recent and ongoing debates accompanying this development. It will also deal with issues of definition, criteria and terminology as well as the role of interdisciplinarity and the place of artistic research in the academic landscape, nationally and internationally.

The second part of the lecture will deal with artistic research specifically in music. The relationship between artistic musical activity (composing and performing) and research (science) will be discussed in a historical perspective, with special attention to the roots of artistic research in music and its relationship to musicology.

Finally, some current tendencies in artistic research in music will be illustrated using recent doctoral dissertations as examples.
A keen interest in our women composers and musicians is noticeable due to our acquired status as a model region for equal rights and opportunities in the EU. Neither embodied in our diverse national canons, nor the subjects of serious analyses within music or gender critical studies, these sleeping beauties and their contributions to the music her- and history lie in relative oblivion, rest and neglect. Aiming at addressing how the situation has arisen historically we present who our women agents were, explore what their actions, experiences and roles might have had in common and how they differed from each other. Under what conditions could Nordic women compose and perform music from the 1800s to the present day? What distinguished them from their international counterparts? A main objective is locating unique sources in their representational contexts and trace how they represented and questioned their and our time’s gendered perceptions of music life. Our presentation is thematically oriented, the foci are sixfold: (1) Societal expectations towards women/composers/musicians related to their originality, ingenuity and creativity concepts. (2) Places, events and networks Nordic women composers participated in, in public, semi-public as well as private forums. Nordic events in which musicking Nordic women collaborated, such as The Nordic Suffrage meetings and The Women’s Exhibition from past to present 1895 (Copenhagen). (3) How successful women composers succeeded in having their works performed. Did women use the consumer power ascribed to them by music history when buying sheet music or acquiring tickets and access to public, semi-public and private forums? (4) Career paths, gender, and grant applications. (5) Professional standards, genre, gender, and women’s status in musical life and music history. (6) Gender and genius, music criticism, and historically ever-changing gender roles as represented by music criticism.

EVA ÖHRSTROM: WOMEN IN SWEDISH MUSIC LIFE

Over the last 200 years contexts surrounding women's compositional and performance activities in public music life have changed dramatically. The
contribution will focus on economical, educational and legal factors as well as ideological beliefs surrounding women composers in the Swedish music scene. The problems addressed are mainly connected to politics/economics/education and women’s opportunities in art music. During the first half of the 19th century most Swedish women composers belonged to aristocratic circles, where they acquired the necessary experience and compositional skills. Only singers were permitted a professional career, and music studies were ‘off limits’ for women. While public concert life still left much to be desired the largest portion of music was performed in private drawing rooms. During the late 19th century, the Royal Academy of Music opened its doors to women. Unmarried women were allowed to live independently. From the turn of the century four Swedish women fighting hard for acceptance and recognition are known as professional composers. Fighting this battle several of them still found the energy to participate in the women’s suffrage movement as composers, conductors and musicians. Along with the turn of 20th century came a backlash for women composers. Even though Society of Swedish Composers, founded in 1918, elected three women in 1918 and 1921, women composers and musicians remained invisible in the Society for many years. Carin Malmlöf Forsslind was elected in 1977, and since the beginning of our new millennium about 10% of members are women. More recently women composers have become more visible as their music is self-evidently performed alongside that of their male colleagues. Tracing if there might be a connection between the popularity of women performers, the question of women composers will be related to the rise of popular music industry since 1960.

LISBETH AHLGREN-JENSEN: WOMEN IN DANISH MUSIC LIFE

This contribution will focus on the women composers’ strategies for publication and how their strategies changed over the course of time. It is important to stress that publishing music, i.e. making the music known to the public in the shape of a copied, printed, performed or recorded version, and actually composing the music make up two different challenges. The latter demanded compositional skills that enabled the woman to process her musical ideas, whereas the first aspect demanded that the woman faced her audience in some way. In short, she had to assume an identity as a composer. These two challenges are distinct, but clearly interrelated as will be shown. Examples will be drawn from the Danish part of the project and will include a discussion of the various strategies women made use of in order disseminate their music as well as an account of the development of the music publication business.
The aim is to show how women composers have adapted to changing media situations and to changing performance possibilities.

CAMILLA HAMBRO: WOMEN IN NORWEGIAN MUSIC LIFE

(Music) magazines frequently refer to our first-generation Norwegian women composers (active in the 1850s and 60s) along with their predominantly female market segment. Creating private cultural arenas for the elite, they contributed to the emergence of a professional music life. Studying, giving concerts and touring abroad and at home, our second generation (in 1870s and 80s) quite often were their own impresarios, and had more ample opportunities and civil rights. Gender roles were at the top of the agenda of public debate at the dawn of the 20th century, which the Norwegian feminist pioneer Ragna Nielsen in 1896 predicted would be “The Women’s Century”. A third generation consists of increasing numbers of women composers having their music performed between 1890 and 1920. Without leaving a trace in music historiography, feminism caused a major crisis in male identity and masculinities. Music historiography solely refers to male music critics – male composers, conductors and musicians – and makes it appear as if women posed no real threat or challenge to the male establishment. In this way, it still forms the premises for what is presented as true, valid and relevant. What if that which male critics made sound highly conventional, was in fact propaganda based on their own gender-loaded aesthetics? Most of them account for enthusiastic crowds of women applauding women’s executive skills and compositions. It seems that if gifted women chose to develop in other directions than men, they didn’t achieve renown, and if they followed in men’s footsteps, they were accused of not being original. Hence, their originality could not be accepted or receive public renown. Revealing needs for something ‘true’, ‘a safe haven’ and a ‘real alternative’ in an aesthetically ‘chaotic time’, critics in women’s magazines tell their stories with contrasting preferences.

PANEL II: OPERA AS PRACTISED DURING THE LONG 19TH CENTURY IN NORDEN: UNDOING THE NATIONAL GAZE

PANEL CHAIR: ANNE SIVUOJA
PANEL MEMBERS: OWE ANDER, ULLA-BRITTA BROMAN-KANANEN, JENS HESSELAGER

ANNE SIVUOJA: INTRODUCTION

The purpose of this panel is to enhance new understanding of opera as a cultural practice within the Nordic countries during the long 19th Century. The role of
opera in the construction of national identities is stating the obvious but what is at
stake here is how this was done in practice in different Nordic countries, with
varying conditions for performing opera. In this regard even details may serve as
research objects. Furthermore, it is obvious that the issue raised here cannot be
answered in toto in this panel but what can be obtained and demonstrated is the set
of possible methodological tools.

Methodological nationalism has given too great an emphasis to national opera
cultures and national institutions (e.g. histories of national opera houses). This is
because nationally motivated historiographies have not been interested in border-
crossings. Therefore, the national gaze inherent to methodological nationalism has
not taken account of the artists’ close-knit cross-Nordic contacts, the activity of
touring artists, and even the circulation of productions within the Nordic countries
and also outside, for instance in St. Petersburg and Riga (the opera capital of the
Baltic). One practical way of escaping the national gaze is collaborative research
where authors approach their topic from different perspectives. This is why we have
proposed a panel on this topic.

(Re)-creating European opera tradition in the Nordic context meant manifold
adaptations in the performance texts, venues for staging and theatrical technology
(i.e. staging and scenery), and was greatly conditioned by the availability of vocal
resources and musicians (opera orchestras). The scarcity of available vocal resources
(particularly tenor voices) sometimes set practical limits for vocal casting, seldom
resulting in perfect ensembles but rather cutting most of the demanding sections of
operas. Permanent opera orchestras and choirs were not self-evident in every Nordic
opera theatre, and this greatly influenced the level of performances and their
rehearsing. Instead of stressing the continuity of institutions, individual biographies,
performing and composing styles and traditions, and their fractures and changes will
be traced in the panel papers.

ULLA-BRITTA BROMAN-KANANEN: ÄKTENSKAPET SOM VÄNDPUNKT:
OPERASÅNGERSKAN EMMY ACHTÉS KARRIER I 1870-TALETS FINLAND

Finska teaterns lyriska avdelning grundades år 1873 och började genast konkurrera
med Nya (svenska) teatern om publiken i Helsingfors. Avdelningen var under sin
korta existens (1873–1879) ett skötebarn för finska partiet som insåg att opera var ett
kraftfullt politiskt verktyg för att skapa en ny offentlighet på finska. Publiken kunde
njuta av en operaföreställning utan att ordagrant förstå det som sjängs.
Idealpubliken var en bildad publik som kunde finska, men i själva verket hade både


JENS HESSELAGER: RACHEL, THE JEWESS, IN COPENHAGEN

Judging from contemporary reviews, the most significant aspect of the Danish first performance of Halevy's grand opera Jødinden (La juive) in 1838 – three years after its Parisian premiere – was the triumphant debut of the 19-year-old soprano, Pauline Lichtenstein in the leading role of Rachel. Soon after her debut, however, she lost her voice and had to retreat from the stage for some years, making her second operatic debut (again triumphant) in 1842 in the same role.

This presentation will examine Pauline Lichtenstein's operatic double-debut in the light of her career and biography, with a view, not least, to questioning the
resonance of the themes of ‘Jewishness’ and ‘exoticism’ in Halevy’s opera within contemporary Danish culture.

Owe Ander: Opera som skyltfönster för det moderna

Opera som verksamhet fungerade i en rad hänseenden som ett kollektivt skyltfönster för 1800-talets samhälle, en möjlighet att visa upp det modernaste inom organisation, teknik, ideologi och estetik. Operan var det största sekulariserade rummet i det borgerliga samhället. – arvtagaren (eller konkurrenten) till kyrkan, hovet och slagfältet. Operans identitetsskapande roll var stor: urban, sekulariserad och internationell/nationell.


Operan var även ledande inom scenkonsten, med de krav på modern regi och scenografi som utvecklades inom särskilt *Grand opéra*. Interaktionen med de internationella scenerna är intressant. Ledande societetsdamer ställde krav på att
Stockholmscenen skulle följa den kontinentala utveckling man mött på resor eller genom pressen. De förändrade kommunikationerna och massmedia ökade hastigheten i utbytet och kraven på snabbhet i anpassning.

Till fascinationen för operan bidrog stark de dubioса sociala konnotationer institutionen hade.

Vad som skedde på Stockholmscenen fick återverkningar långt utanför huvudstaden. Genom tidningar och journaler kunde landsortsbefolkningen i text och nottryck hålla sig a jour med de moderna trenderna som presenterades. Kringresande artister – enskilda eller i grupp – besökte landsortsstäderna, även i den gamla landsdelen Finland och den nya Norge.

**Panel III: Wagner in Reception**

**Chair: Martin Knust**

**Members: Kristel Pappel, Reinhard Schafertons**

On the occasion of the Wagner jubilee in 2013 this panel shall give an overview of the broad reception of Wagner’s work as an inter- and transnational phenomenon. It will focus not only on its geographic and historical dimensions, but also on the artistic. Shortly after his death Wagner’s dramas and writings were appreciated around the world and across the arts. The beginning of the Wagner reception in the Nordic countries will be discussed extensively.

We will present different aspects of this international and interdisciplinary dissemination. We will have at least three or even four contributions. Presentation no. 1 will focus on the compositional and aesthetic reception of Wagner’s music, dramas, and theoretical texts but also on the first performances of his works in the North. The focus will be on Finland, but a short overview of Swedish Wagner reception will also be presented. Presentation no. 2 will focus on the impact which Wagner’s works had on English literature and aesthetics around 1900. Presentation no. 3 will outline the main traces of Wagner reception in Estonia and highlight the quality of Wagner productions on stage.

**Martin Knust: Wagner Reception in Finland during the 20th Century**

Finnish Wagner reception was extraordinarily intense. This applies to all parameters. In the first instance, all Finnish composers around 1900 – including Jean Sibelius – were Wagnerians or at least fond of his musical achievements (see below). Second, Wagner’s dramas dominated the opera schedule in Helsinki for a long time;
this was not even the case in Germany at the height of the Wagner ‘fever’ around the turn of the century. Third, Wagner is still appreciated today by contemporary Finnish composers, for instance, by Einojuhani Rautavaara, who is probably the most successful Finnish composer today.

I will exemplify how Wagner’s dramas, his music, and his aesthetics have influenced Finnish art music during the 20th century. This could, however, happen in manifold ways. Martin Wegelius was a full-blooded Wagnerian and even though his compositions had no impact on Finnish music his ‘politics’ had. It was his idea to send his pupils Sibelius and Erkki Melartin to Bayreuth to let them become part of the international Wagnerian ‘community’. Melartin became a Wagnerian, too. In the case of Sibelius Wagner’s influence was more negative than productive, but nonetheless existed. Rautavaara even went to such lengths as to describe him as the ‘universal forefather’. It is striking that Finnish Wagner reception was, it seems, much more emphatic than in Sweden or other European countries at this time but also during the second half of the century. Some hypotheses for this fact will be presented.

Reinhard Schäfertons: The Wagner Quotations in Thomas Stearns Eliot’s The Waste Land

It might come as a great surprise to find no fewer than four Wagner quotations in T.S. Eliot’s The Waste Land, even considering the fact that this important lyrical work of the early 20th century is packed with literary allusions. Of course the importance of myth is a general aspect for both Wagner and Eliot, in particular considering that Eliot recommended the ‘mythological method’ as a perfectly adequate way to find regularity in a completely chaotic presence.

Although it is certainly not possible to give forceful arguments, indications of Eliot’s reasons to let Tristan und Isolde and Götterdämmerung speak can be traced with some considerable plausibility. In this context, biographical hints as well as parallels in the ways of thinking about the art and artists of both authors find their way into the discussion.

The Waste Land can be read as a literary sublimation of the important and deep reaching experiences the quoted works refer to. The act of sublimation at the same time gives the author the possibility to dissociate himself from these experiences. In Eliot’s opinion there is thus no good in the identification of the artist with his work of art. His ideal concerning this matter is an ‘impersonal theory of poetry’ which he
describes in his important essay *Tradition and the Individual Talent*. It is astonishing to compare crucial theses given here with some of Wagner's statements.

Thus it is possible to outline a sketch of Eliot’s biographical, psychological and artistic situation in which he was assumedly inspired to set a Wagner-memorial right in the middle of the deeply depressing environment of *The Waste Land*.

**KRISTEL PAPPEL: WAGNER AND WALLENBERG – OPERA AND IDEOLOGY IN ESTONIA**

In Estonia, Wagner’s works were connected to the ideologies of the different political systems that prevailed there in the 20th and 21st centuries. By means of the frequency of Wagner performances this fact can be clearly established. I would like to show the ways in which influences of the ruling ideology can be traced in the repertoire and number of productions and performances. Apart from the quantity of these performances, however, qualitative ideological links can not be stated so easily. The interpretations of opera in Estonia are characterized by their almost ideology-free attitude during the 20th century and continue to be so in the 21st century, too. To showcase this aspect, I will compare the Estonian Wagner reception in the 21st century with one specific example, the production of a newly composed Estonian opera, Erkki-Sven Tüür’s *Wallenberg*. This work about the Swedish diplomat Raoul Wallenberg was commissioned by the Theatre Dortmund and had its world première there in 2001. Six years later the Estonian première took place and gained much attention. Both productions show significant differences that will be presented and discussed.

**PANEL IV: ONTOLOGY, MUSIC, EDUCATION, HEIDEGGERIAN INSPIRATIONS**

**CHAIR:** FREDERIK PIO  
**MEMBERS:** SVEN-ERIK HOLGERSEN, SUSANNA LEIJONHUFVUD, FREDE V. NIELSEN, CECILIA FERM THORGERSEN, ØYVIND VARKØY, ERIK WALLRUP

In this Panel we will present some studies from our ongoing work with an anthology where we are looking for the broadest possible approach to the implications of Heidegger’s thought within the fields of music and music education. This book will stimulate an exchange of Heidegger-inspired ideas grown out of one’s own practice (as a musician, composer, listener, teacher, researcher, theorist, etc.). A goal for this project is the development of international cooperation and collaboration between ideas and people from profoundly different fields within the world of music,
musicology and music education in the Nordic countries, Germany, England and New Zealand.

When Martin Heidegger in Der Ursprung des Kunstwerkes emphasizes how the artwork can potentially throw man back into a new sensitivity for the world and for the basic conditions of life, it seems like the character of the artwork as such is closely connected to its world-opening force. Heidegger claims that artworks cannot be used for anything. They are things people have made that oppose use. Utility articles for instance have a tendency to disappear in their use. They withdraw themselves into their application. Artworks, however, are in possession of a sort of stubbornness that potentially makes them come forward. They oppose the application. Therefore they do not let us pass by unconcerned. When works of art appear in this way, it is not just the artwork that becomes visible to us, but the entire world these artworks are parts of - and to which we belong. Our being is opened up by the artwork, as artworks are among the things that have the possibility to stop us in our daily lives, mostly occupied with things that exist rather than with being itself. To think about music in this way brings us from the outside to the inside of being, from an ontic to an ontological rootedness – to speak with Heidegger.

THE WORLD OF MUSIC

It is not easy to find musical resonance in Heidegger. Certainly, one of his key concepts, Stimmung, is derived from music and he draws on this fact in Grundbegriffe der Metaphysik. It is also true that Beiträge zur Philosophie is said to be ‘eine Fuge’, but even if we cannot ignore the fact that Heidegger may have had a kind of counterpoint in mind when he gave his work a structure where his thinking seems to move on different levels at the same time, it is much safer to keep to the usual, un-musical translation, ‘joint’. It seems to be wise to listen to those who speak about a repression of music in Heidegger.

The only musical discussion of any substance in Gesamtausgabe is Heidegger’s treatment of the conflict between Wagner and Nietzsche. Heidegger rejects Wagner’s Gesamtkunstwerk, following Nietzsche’s harsh criticism of the composer. Music is emotion, nothing more: ‘Die Herrschaft der Kunst als Musik ist gewollt und damit die Herrschaft des reinen Gefühlszustandes: die Raserei und Brunst der Sinne’. However, Heidegger’s conception of music follows intuitions in Nietzsche, which are not only theoretically unsatisfying but also contradicted elsewhere in Nietzsche’s later writings. A less biased understanding gives new prospects for music within a thinking that adheres to Heidegger without being doctrinaire.
I propose a study where Heidegger’s negative judgment on music is taken into account, but where the traces of another kind of thinking on music are elaborated. Even if music’s ability to be world-disclosing has been put in doubt by Heidegger himself, he nevertheless assumes that every work of art is characterized by the opening of a world: ‘Zum Werksein gehört die Aufstellung einer Welt’. There are some studies already extant, dealing with the disclosure of a world in music from a Heideggerian perspective, but not much has been said about how, more precisely, the musical world can be decisive for our world(s). The questions to be answered are thus: How does truth happen in the musical work of art? Can a musical work be like the Greek temple in Heidegger’s essay on the work of art? It has been said that it cannot, but my intention is to show how it happened with examples from the history of music.

WHAT STATE OF AFFAIRS IN OUR CURRENT SITUATION INVITES AN ONTOLOGICAL TURN?

What state of affairs in our current situation invites an ontological turn? To answer this question, the point of departure in this study is inspired by Heidegger’s concept of ‘die Technik’ from his little book Die Technik und die Kehre (1962). ‘Technik’ for Heidegger is something that makes the world appear for us in a very distinct way, i.e. as a ‘resource’. A resource that can be extracted, coordinated, managed, controlled, administered, and so on. What is accordingly the central resource today within the field of education? It could be claimed to be the learning subject. ‘Learning’ is the measurable output (as a result of input). At the baseline of any educational institution there is a consumer of educational services. That is ‘a learner’ - a customer. With this ‘learning’ theme as point of departure this study will provide an example underlining the necessity of the ontological turn within the field of music pedagogy.

MUSIC AND CONSCIOUSNESS: A PHENOMENOLOGICAL PERSPECTIVE.
A THEORY OF MUSIC AS A MULTI-SPECTRAL UNIVERSE OF MEANING – WITH REFERENCE TO THE ‘MUSICAL TENSION’ DIMENSION OF MEANING

A phenomenologically based theory of music as a multi-spectral, multi-layered and ‘deep’ universe of meaning. The outer musical structure leads into and is mutually anchored in other more deeply placed layers of meaning of a kinetic-motoric, tensional, emotional, spiritual and existential nature. These layers and dimensions of meaning are intertwined, so that each individual aspect can only be understood when the others are taken into account. They belong together, because they are
heard together. The musical depth structure corresponds to (is correlative to) the depth in our experiential consciousness, so that a sense of belonging between us and the music can arise. The theory is underpinned and exemplified with reference to theory and empirical research regarding the experience of musical tension. Attention is drawn to significant consequences for both music education and music therapy.

RETHINKING ‘THE VALUE OF MUSIC IN ITSELF’. HOW – AND WHY?

The questions in this study are:
What characterizes a thinking about music which will make talking about ‘the value of music in itself’ possible and meaningful today?
Why is it important to relate to this kind of idea in modern music education?
If we in music education no longer are able to relate to the idea that music has a value in itself, we are facing an acceptance of a technical rationality and an economical way of thinking embracing all fields of life today. We will join the common kneeling in front of modernity's tendency to worship instrumental reason. According to Hannah Arendt this tendency includes a denial of human freedom, and may open itself up to the construction of totalitarian ideologies.

This study investigates these two questions principally connected to Hannah Arendt’s discussions concerning our modern ‘forgetting’ or ‘oblivion’ of the differences between the three kinds of human activities; labour, work and action. We very often think and speak about all human activities in terms of labour and work, in fact marginalizing and excluding the only human activity which has its end in itself; action. The study even relates to Martin Heidegger’s thinking concerning the differences between things, utility articles and artworks, and to Christopher Small’s concept musicking, as well as to the Aristotelian concepts of poiesis and praxis, and the Kantian concepts of pragmatic and practical actions.

BEING – IS IT POSSIBLE IN A SPACE OFFERED BY MUSIC EDUCATION?
A PHILOSOPHICAL INVESTIGATION OF HOW MUSIC EDUCATION CAN EMBRACE THE SPACE OF BEING PRESENTED AS THE ‘ORIGIN OF THE WORK OF ART’

Martin Heidegger claims that a work of art contains an intrinsic power to open the space of Being. If a work of art can be a musical work of art, then music possesses the power to strike us and hence throw us into Being. We will examine Heidegger’s thinking in relation to the new Swedish syllabus for the subject music. This theoretical study is animated by a living example of a young boy who is about to conquer music.
Further, art, as Heidegger describes it, will be focused upon and discussed in relation to how it can exist within music education. How is it possible to relate to music as a work of art with the same distinctions as Heidegger presents for us, by looking upon art as a thing as well as a tool but also as an as an opener to the space that constitutes the gap between earth and world? We argue that the educator has an unquestionable role in this creational space of origin seen as an educational practice.

To be able to understand, draw parallels and exemplify Heidegger’s thinking, we choose to relate the investigation of those two main issues to the Swedish national syllabus for the subject music. Heidegger’s thinking is then related to the new Swedish governing documents, an investigation aiming to explore how the syllabus embraces and performs Heidegger’s thinking in music educational practice. The presentation ends with a discussion about how music education can offer students a place in Being, and music educators’ roles as parts of the creational origin process of a work of art.

REHABILITATION OF THE SKILL DIMENSION IN MUSIC EDUCATION

This aim of this study is to discuss implications of a holistic account of the skill dimension in music education and in particular with respect to bodily conditions. In current educational policy discourses, the appreciation of skills in general is very often dominated by measurable aspects. It makes little sense, however, to appreciate the complexity of skills in music education by standard measures, that is, skills comprising a variety of aspects related to performance, creativity, experience, etc.

Bodily conditions of skills are of particular interest for a phenomenological investigation, and as a point of departure, four different perspectives will be outlined.

First, skills in music education are very often defined in psychological terms as a combination of perceptual, cognitive, psycho-motor and distributed skills.

Second, the question ‘what are skills in music education?’ may be discussed from a didactic subject-matter perspective with a particular emphasis on music as a school subject, though all levels from preschool to higher education are considered relevant.

Third, the acquisition of skills has been investigated referring to different theoretical traditions such as expertise theory, intuitive expertise (skill model), and apprenticeship theories.

Fourth, from a phenomenological point of view, it is discussed how skills in music education may be understood as embodied and bodily conditioned. In this view, bodily intentionality forms a pathway to understanding skills as constituted within a
lifeworld perspective. Taking a phenomenological lifeworld perspective has far-reaching implications for the understanding of skills as well as for the research approach as a whole.

In conclusion, a rehabilitation of the skill dimension is suggested. A phenomenological account of skills in music education offers a holistic account emphasizing embodiment and bodily orientation rather than ‘objective’ measures. The suggested perspective may open up a profound appreciation of skills across different educational and cultural contexts.
Marko Aho

Doing Music, Enhancing Knowledge – Music-Making as a Tool

Artistic research has come to the fore in recent years as one of the major currents in music academia. As such, in Finland as well as in other European countries, it has received a special place in science policy, together with a new definition of the role of the humanities and research of art in society in general. Although sometimes this becomes blurred (for somewhat prosaic reasons), the original motivation for artistic research is to enhance art itself, with aid of the use of scientific methods and concepts that have the ability to make artistic endeavour more explicit and goal-oriented than usual – we have witnessed many success stories along this path.

Perhaps what has been overshadowed is the potential of doing research by making music, the goal being research prose directed to the research community. The term practice-based research, or practice-lead research (other apt terms may be available), has been used to denote a form of research that aims to advance knowledge partly by means of practice, and in which some of the resulting knowledge is embodied in an artefact. This kind of research is not unknown to ethnomusicology, where the concept of bi-musicality (coined by Mantle Hood in the 1950s) was a part of the mainstream in the formative years of the discipline. But, with the emergence of the ever-stronger scene for artistic research, the role of music-making as a method for scientific enquiry has become unduly problematic. With a practical example of doing research on Finnish folk kantele, my presentation aims to clarify some of the key potentials of practical music-making in the use of music research.
We have been part of a research group at the Centre for Music & Technology of the Sibelius Academy, which over the last two years has been exploring issues surrounding the grey area between improvisation and composition.

A key element of this research has been the exploration of possible means for the real-time communication of individual structural or formal intentions within an improvisation context. It is clear that a great deal of communication passes between improvising musicians; however, it is possible to imagine a more direct, explicit development and control of structural and formal goals than is commonly the case in such performance contexts. This is commonly seen, however, as being antithetical to both the spontaneous qualities of improvisation, and the collaborative qualities of group improvising.

We have thus been seeking means of communication of musical intentions, without being detrimental to improvisational spontaneity, and allowing for the maintenance of collaborative qualities, thus placing the project in a territory between ‘free improvisation’ and ‘spontaneous composition’. The group operates primarily within an electroacoustic context, which offers a unique potential for tools aiding in such communication, due to the possibility of building communication methods directly into the performance software itself.

Central questions in our research have included:

– What information would it be useful to communicate more explicitly during collective improvisation?
– How might this information be communicated?
– What available tools can be used for this purpose?
– What new tools are we able to design and develop for this purpose?
– What characteristics would be desirable in the development of such tools?

To these ends, a series of simple empirical experiments were conceived to help clarify the objectives and potential difficulties of such a project. Individual experiments included the focused and directed use of the following techniques for communication between performers:

– textual methods;
mapped methods;
verbal methods;
networked methods;
symbolic methods.

These range from the most basic methods of communication – verbal, gestural – to more elaborate software-based experiments.

Our observations have proven valuable, particularly by drawing attention to fundamental questions concerning the premise of such a pursuit. A closer examination of these questions, through the lens provided by our limited experiments, has proven useful in refining our goals and methods in moving forward with the development of software and other tools dedicated to these purposes.

We propose a presentation of our project’s methods and findings, and plans for future development.

**MAGNUS ANDERSSON**

**RETHINKING FINN MORTENSEN’S SYMFONI THROUGH RECORDINGS**

The literature about Finn Mortensen’s *Symfoni, op. 5* is scarce. What little mention there is references Bruckner, Hindemith (*Unterweisung im Tonsatz*), neoclassicism and to a certain extent Bach’s contrapuntal style as the most important influences on the work. There are some similar lines in the reviews of *Symfoni*’s first performance and in later comments (this applies to both newspaper criticism and scholarly work). All the commentators attempt to describe how the music sounds. They either use a personal associative style or refer to structural features in the music/score. As is common with reviews of contemporary music, in the writing about *Symfoni* there are very few references to the musicians’ quality of playing. Neither is there any discussion of how their musicianship relates to, and possibly sheds light on, the construction of the score and therefore on Mortensen’s stylistic traits. Through discussion of the available recordings of the work in relation to the score, the criticism could look very different.

Such a discussion about *Symfoni* was hardly possible before the end of 2011. Until then there was only one recording available (Janson’s on Aurora Contemporary: NCD B 4935). Regardless of its quality it is questionable how much any one recording can convey about Mortensen’s work. The criticism of Janson’s interpretation mainly regards the performance as a hierarchically inferior signifier of the work. Now, with the addition of Terje Mikkelsen’s recording (Simax: PSC 1306),
we can discuss and compare different approaches to the score. As a result, different potentials of the score surface, and Symfoni can be understood in a new light.

The introduction could exemplify these possibilities. Janson’s uses almost no vibrato or agogic variation, and the interpretation may easily project our thoughts towards Shostakovich’s bare, naked and introvert textures. Mikkelsen, on the other hand, is very generous with his vibrato and there is ample agogic variation in his Brucknerian interpretation, almost reminiscent of high Romanticism. Janson’s sober playing places the contrapuntal aspects of the score centre stage, whereas Mikkelsen emphasizes the dramatic and perhaps emotional aspects of Symfoni.

Through scrutinizing these two recordings, I aim to give a more nuanced understanding of Symfoni and question how Mortensen has been understood stylistically through the literature. A revision of our understanding of early Mortensen may change our understanding of his later stylistic development. The interpretations could demonstrate that what are considered later traits of his style were already inherent in his earlier work. The discussion may also contribute to a more differentiated understanding of Norwegian post-Grieg music as a schism between nationalism/traditionalism and modernism. Finally, analyzing these recordings adds to the methodological discussion of the musician’s role in understanding music from a musicological perspective. I argue that a musician’s ‘performative interpretation’ could, and even should, have a stronger influence on musicological ‘critical interpretations’ (concepts from Levinson: ‘Performative vs. Critical Interpretation in Music’). Likewise, the musicologist’s critical interpretation is not finite and irrefutable. As volatile as it is, it rather bears epistemological resemblance to the musician’s practice and performative interpretation.

ALF ARVIDSSON

‘THE CONDITIONS OF MUSIC-MAKING - BETWEEN CULTURAL POLICY, ECONOMICS, AND AESTHETICS’ – PRESENTATION OF AN ONGOING RESEARCH PROGRAMME

During the last fifty years, the borders between genres have been constantly challenged, transgressed and redefined – not only as a result of internal forces and external influences, but also as a goal in itself in accord with principles of thinking within postmodern conditions. Stylistic traditions earlier excluded from or marginalized in the Western classical canon, such as those rooted in popular or folk music, have been accepted as high art and are included in conservatory programmes, public grants, and radio channels devoted to art music. Nevertheless,
in research the different traditions are normally treated as distinct autonomous sectors functioning according to their own inherent logics. In this research programme we try to apply a comparative perspective, by focusing on musicians relying on an image of autonomous artistic individuality, regardless of genre. This includes musicians/composers within contemporary art music, jazz, folk and rock/pop – genres all accepted in the Swedish cultural policy grants system, although treated in different ways. Immediately it should be said that although we put the musicians on a par with each other, and that the crossing, blurring and dissolution of genre borders are constantly hailed as desirable qualities in music of artistic pretentions, one hypothesis of this programme is that the same borders are effectively at work in the ways music is socially organized, with different clubs, concert halls, radio shows, festivals and academic programmes keeping up genre borders just by labelling, and that the tendency to reinforce genre borders is a just as important a condition for contemporary music-making as the expectations of transgressing them.

As the subtitle indicates, we study how music with artistic pretentions is produced in fields where the forces of cultural policy, mediatization, commercialization, event-making, and the expectations and demands from audiences/concert arrangers/critics are in various combinations forming the space available. The different case studies include:

The interaction between musician, audience and event as a productive force;
Describing your music to the State Council of Culture: the interaction with a grant system;
Festivals as productive agents and border-managers;
Handling genre-specific expectations of individualism;
Small-scale music-making in traditional idioms as a counter-aesthetics.

The programme is grounded in ethnomusicological theory, with performance situations, discourses, and role divisions as central concepts. Materials vary for the different studies and include interviews, participant observations, press and PR materials, grant applications, and musical works.
STOCKHOLM 2012

ÅSA BERGMAN

PROJECT EL SISTEMA - MUSICAL LEARNING, IDENTITY AND POWER IN AN INTERCULTURAL CONTEXT

In this presentation we want to survey preliminary results from our ongoing ethnographical study regarding the music education project, El Sistema in Gothenburg, Sweden.

September 2010, El Sistema started as a co-operative project between the school for arts and culture in Hammarkullen, Gothenburg, and Gothenburg Symphony Orchestra (GSO). El Sistema offers participation in a symphony orchestra and/or choir to children from the age of 4 years, three to five times a week. The teaching form is created upon the idea that children’s musical learning processes are more effective when taking part in a group teaching session than in a more traditional teacher-pupil related learning situation.

El Sistema is based on a Venezuelan model and the aim is to use the music as a resource for social and human development without compromising the musical quality. Rather, there is a strong belief in the idea that high musical quality is created through strong social solidarity. The project is also based on the idea that the children, in order to reach their full musical potential, must work hard and be goal-oriented. (Wessman 2010). Another important aspect for the pedagogical setting of El Sistema is the presence of role models, both in form of professional musicians and more experienced friends. On a regular basis, the children for that reason have the opportunity to meet musicians from GSO, both in order to get a chance to experience ‘music on a high level’, but also to gain access to the musical room of the Concert Hall, and to get a chance ‘to meet the human behind the musician’ (Sarner 2011).

During the autumn of 2011 El Sistema expanded to include music schools in three more districts in Gothenburg. In September 2011, after contact and acceptance from superiors of El Sistema, we began our scientific investigation of this particular music pedagogical project. The purpose is to investigate identity constructions and learning possibilities among pupils in the context of El Sistema in Gothenburg (ESG). In the light of ESG’s ambition to obstruct segregation and decrease social gaps, our aim is to study how identity is being created. Another aim is to study hindrances and possibilities for developing musical skills among the participating children and to investigate which social, cultural and musical power relations appear in the context of ESG.
The theoretical framework is founded on a social constructionist and a poststructuralist perspective. The results will also be discussed in the light of cultural, social and pedagogical theories concerning children’s and youths’ identity creation and learning processes in late-modern society. Methods we have used, and are planning to use, include participating observations and focus group discussions with pupils, parents, teachers, musicians from GSO, administrators of the project and others with relevant information regarding the project. The ethnographical perspective will also result in a study of how the participants act and interact in different situations and what pattern those acts create.

ANDERS BONDE

BETYDNINGEN AF MELODI-INTERVAL OG RYTME FOR LYDLOGOERS BRAND-TILKNYTNING

Næst efter det visuelle sanseapparat er det øret, der oftest er kanaliseringsmålet for strategisk markedsføring (Lindstrøm 2005), og således er der et stigende antal virksomheder, som ‘brander’ sig selv gennem specialdesignede og patenterede ‘musikalske signaturer’. Et særligt format i den henseende er ‘melodilogoet’, der er at forstå som en auditiv pendant til det visuelt animerede logo. Et melodilogo kan beskrives som et kort motiv med en distinkt og termed fremtrædelsesform, der dels er let at huske (‘mnemonisk’) og dels er fleksibelt med henblik på konsistent anvendelse, såvel horisontalt på tværs af budskabskanaler (fx tv-reklamer og telefonventemusik) som vertikalt på tværs af flere samtidige kampanjer, foruden kontinuerlig anvendelse gennem forskellige tidsepoker. Af kendte eksempler kan nævnes 'Intel Inside’-jinglen, i’m lovin’ it-jinglen (McDonald’s) og ‘Nokia Tune’, foruden melodilogoer fra boligtilebehørsbutikken JYSK samt elektronik- og hvidevareforretningen Elgiganten. De fem melodilogoer adskiller sig fra hinanden, hvad angår musikalsk udformning (herunder toneantal, kurvatur og rytme), oprindelsesstidspunkt og –form (præeksisterende/til formålet komponeret) samt udbredelse, hvilke er gensidigt indvirkende faktorer i forhold til deres genkendelsespotentiale og i forlængelse heraf korporativ brandidentitet.

Med udgangspunkt i en oversigtlig redegørelse for eksisterende forskning inden for lydbranding vil jeg præsentere en ansats til en socialsemiotisk inspireret teorimodel (Van Leeuwen 1999), hvor almen musikteori kombineres med markedsforings- og brandingteori. Udgangspunktet for denne model er en musikalsk analogi til stretegningen, her betegnet som den ‘reducerede artikulationsform’ (RAF), som defineres ud fra ordningen af tonehøjder og impulsintervaller (melodikkens
grundparametre). Hvor stregetegningers ikoniske, indeksikalske eller symbolske betydning opstår og eksisterer som en art 'iboende essens' i kraft af deres konkrete udformning, uagtet fraværet af farver, dybde, lys/skygge, etc. ('visuel artikulationsreduktion'), skal RAF kunne fungere som et arbitrært symbol og således være genstand for en kulturelt indlejret og tillært associationsdannelse. Hvorvidt der er empirisk beleg for dette, hvad angår ovennævnte melodilogoer, diskuteres på baggrund af resultaterne fra en kvantitativ respondentundersøgelse, hvor 137 gymnasieelever i alderen 16-20 år (1) har afrapporteret, om de har ment at kunne genkende melodilogoerne henholdsvis de tilhørende brands, og (2) er blevet bedt om i forlængelse heraf at angive navnet på de pågældende brands. Undersøgelsen var tilrettelagt som et eksperiment, bestående af to forskellige testkonditioner med tonehøjde henholdsvis impulsinterval som særskilte fokuspunkter, idet formålet var at undersøge, i hvilken grad disse to parametre hver især i sig selv har betydning for logo- og brandgenkendelsen samt brandangivelsen. Tempo og artikulationskompleksitet fungerede under begge testkonditioner som uafhængige justerbare variable i en 5x4-procedure, hvor hver af de fem melodilogoer blev afspillet i fire forskellige versioner efter hinanden; fra det svært genkendelige (computergenererede sinustoner uden rytmisk differentiering henholdsvis samplede lilletrumme-kantslag uden tonehøjdeinformation), via RAF og over til en reallydsversion.

Referencer


Kjetil Klette Bøhler

RETHINKING THE POLITICS OF MUSIC – THE CASE OF SALSA CUBANA IN CUBA

Critical musicology and ethnomusicology have emphasized ‘the politics of music’, studying how music is negotiated in discourses, government policies and cultural movements. However, focusing on various contexts these top-down approaches often disregard the soundings of the musical texts assuming that the politics of music resides in its contexts. Consequently, the political aesthetics that arise between musical texts and contexts - the pleasures of interlocking grooves and lyrics among participants - seldom enter into discussion.
In proposing a new concept, ‘the politics of music’, I aim to investigate how music becomes political in experience combining top-down and bottom-up approaches through a case study of Salsa Cubana in Cuba. Theoretically I draw on Ranciere’s (2004:13-18) understanding of politics as what is common within a community, aesthetics as a priori to politics by changing the perceptions and values of the community, and his view on their configurations in specific ‘aesthetico-political regimes’. From this perspective I examine how the Salsa Cubana experience shapes the formation of political subjectivities. Drawing on groove analysis, rhetorics and music ethnography in Havana I focus on the interplay between grooves, lyrics and performance in three ubiquitous Salsa Cubana hits: ‘Somos Cubanos’; ‘Que Tu Quieres Que Te Den’; and ‘Carita de Pasaporte’. To illuminate how the songs bring forth competing values, connecting past and present in the music experience, I situate the songs in three different ‘aesthetico-political regimes’ (hence the abbreviation APR) in Cuba. I have termed these regimes the Hegemonic APR, the Afro-Cuban APR, and the Critical APR.

Tentative analyses suggest three interpretations. Reading the Salsa Cubana experience from the Hegemonic APR reveals how patriotic lyrics and Cuban rhythms strengthen national sentiment, a key value within an increasingly nationalist Cuban government. Reading the music from the Afro-Cuban APR reveals how Afro-Cuban religions are expressed in Salsa Cubana through sacred grooves and lyrics, strengthening pan-African belonging. Reading the music from the Critical APR reveals how socio-political commentary, implying critics of the Cuban government, is disseminated in the seducing Salsa Cubana grooves. I argue that the current study reveals competing ‘politics of music’ in the dialectics between musical texts and contexts.

ROSİ DJUPSUND

’HUR HÄRLIGT SÅNGEN KLINGAR’ – EN STUDIE AV SÅNGEN PÅ TRE ORTER I SVENSKFINLAND

Svenskspråkiga finländare eller finlandssvenskar uppfattas och uppfattar sig själva ofta som ett sjungande folk. Körer ses som ett viktigt identitetsskapande varumärke och som en viktig ingrediens i det finlandssvenska sociala kapitalet, som anses vara orsak till att finlandssvenskarna är friskare och lever lyckligare och längre än sina finskspråkiga landsmän. I diskussionen talar man också om vikten av att bevara den finlandssvenska sångskatten som en del av de gemensamma traditionerna, till vilka sjungandet av snapsvisor anses höra.

Forskningsmaterialet består av både enkätsvar, intervjuer, observationsanteckningar och inspelade musikevenemang på tre orter i Svenskfinland. Metodologiskt kombineras i undersökningen både kvantitativa och kvalitativa analysätt.

I analysen av insamlade materialet uppvisar sångaktiviteten ett lineärt samband när det gäller ålder och benägenhet att sjunga i grupp. Grupp sjungandet ökar med stigande ålder och de äldsta och pensionärerna, är de mest aktiva också när det gäller medlemskap i sånggrupp eller kör. Sjunande i sig ökar med de yngre årgångarna, men då sjunger man hellre ensam, hemma vid datorn, i duschen eller i bilen. Könets betydelse är ändå det mest markanta; kvinnorna sjunger överlag mer än männen och är ofta medlem i en sånggrupp eller kör men regionala skillnader kan tydligt skönjas.

Vad man sjunger tillsammans med andra varierade något mellan de olika regionerna men sångkategorierna verkar samstämma med ålderskategorierna; det är framför allt de äldre som sjunger tillsammans i grupp och repertoaren motsvarar den som favoriseras bland medelålders och äldre. Repertoaren man nyttjade i samband med samsjungning tyder också på att språket kan ha en betydelse medan traditionen att sjunga snapsvisor inte nödvändigtvis bygger på en gemenskap kring sjungandet utan att man samlas kring något annat gemensamt.

Studien är en del av ett större projekt där jag granskar hur olika identiteter bland svenskspråkiga i Finland konstrueras genom sång, huvudsakligen genom organiserad körsång eller sång i informell grupp.

**ØYVIN DYBSAND**

**JOHAN HALVORSEN’S RHAPSODY AIR NORVÉGIEN, ‘A FOLK-TUNE MEDLEY, … SO WELL DONE THAT THE RESULT IS A WORK OF ART’?**

In 1896 the Norwegian Composer, Violinist and Conductor Johan Halvorsen (1864-1935) received a travel scholarship and stayed several weeks in Germany where he had opportunity to attend Joseph Joachim’s violin classes and listen to great musical
performances in Bayreuth and Berlin. Far away from his native Norway he wrote several violin pieces, among them a ‘Norwegian Rhapsody’, later to be given the French title *Air norvégien*. Halvorsen scored it originally for violin and piano, completing the orchestration in 1903. In his diary Edvard Grieg describes the work as ‘a folk-tune medley, but so well done that the result is a work of art’. Like his predecessors, Halvorsen selected the melodies from Lindeman’s collection:

- The opening section combines ‘St. Thomas-Klukkelåten’ (‘The Ringing of the St Thomas Bells’) and a ‘Huldreløkk’, imitating the attractive song of the hulder, a kind of witch, or temptress of the woods or mountains.
- The middle section uses the troll song ‘Asmund Frægdegjæva’ from Telemark, known from Johan Svendsen’s Norwegian Rhapsody No. 3.
- The last part of *Air norvégien* is mainly based on the *halling-dance* ‘Underjordisk musikk’ (‘Subterranean music’), notated as early as 1695 and published by Johann Mattheson in Hamburg in 1740.

All the original tunes are associated with Christian mysticism or fabled creatures from Norwegian folklore. One can only wonder why Halvorsen’s publisher, Wilhelm Hansen in Copenhagen, did not suggest a more fancy title for the work.

*Air norvégien* is a virtuosic violin piece in the tradition of Ole Bull, whose rhapsody *Et Sæterbesøg* [A Mountain Vision] Halvorsen often played at his concerts. The first part of the rhapsody allows the violinist to evoke the sound of bells through the playing of harmonics as well as passages imitating and exaggerating the characteristics of a rather virtuosic cow-call of vocal origin. In the middle section it is interesting to note how Halvorsen adopts a slow harmonic rhythm that leads to many expressive, late-Romantic dissonances against the melody, quite unlike Svendsen, who harmonised the same melody more-or-less note by note in his rhapsody. The thrilling dance of the third part is very suggestive, built up as a long crescendo. After a while the halling-dance theme is intertwined with the themes from the first part of the rhapsody, the violinist’s the virtuosic playing building up a brilliantly effective finale.

A main question in analyzing a showpiece like *Air norvégien*, is to evaluate the use of virtuosic effects. As stated by Adorno in ‘Das Schema der Massenkultur’ the bourgeois class of the 19th century were more attracted to the instrumental soloists’ exhibitions of their personas and virtuosic skills than the ‘music itself’. Hence, many of Halvorsen’s contemporary music critics were sceptical towards music composed by amazing instrumentalists, and during the following, style-historical era scholars tended to categorize such instrumental-technical elements as empty figurations not
being capable of constituting a true, ‘organic’ work of art. The paper will aim to prove that such elements could also be used as integrated parts of the structural and inner-dynamic development of the musical piece.

**OLLE EDSTRÖM**

**THE USE OF ADORNO AND ELIAS IN THE HISTORY OF 18TH-CENTURY MUSIC**

Norbert Elias was the first scholar to receive the Theodor W. Adorno Award from the city of Frankfurt am Main in 1977. Elias and Adorno both wrote on diverse scholarly topics. They are difficult to put precise labels on; both worked as cultural theorists, sociologists and historical sociologists. Against the background of my research into 18th-century Western music, I will discuss the use of their different grand sociological and historical narratives. Simply put, my objective with my historical study is to explain how the big changes within European musical life were possible (changes within the mindsets of people, different and new uses of music due to different societal changes, the changes of the structures of music, changes within musical life and new forms organizations, publishing firms, the making of instruments, etc).

Musicologists in Sweden came to know small parts of Adorno’s works in the 1970s, and later in the 80s due to the impact his writings had for pop/rock scholars, and more so in the 90s due to writers within the New Musicology. Elias’ work is still fairly unknown to musicology, although some have noticed his late manuscript on Mozart researched in the 1970s, and printed posthumously as a book in 1991. The well-known Adorno, among other musical issues and composers, also wrote much on Beethoven. In contrast to Adorno’s rich and multifaceted knowledge of musicology and music, Elias was just a lover of music, but understood all changes in society as processes where sociogenesis and psychogenesis work together. Adorno had much to say about art music’s meaning, import and function. On these contested subjects Elias’s spoke very little.

I will then discuss – and of course it must be briefly – the implications of the teaching of both scholars, thus comparing Adorno’s dialectical method and his use of musical examples with Elias’s open-ended methods but without music examples. Adorno (and his circles) focused much on the irrationality of the Enlightenment that is rationality, and – in the midst of the tragic outcomes of the Nazi rule and WWII – saw no hope in art as last refuge for the redemption of man. Elias, however, insisted that man’s use of his artefacts and the simultaneous changes of the mindsets in an
evolving society, was a cumulative process that, from start to end, turned a blind eye to its outcome.

**PETER EDWARDS**

**TRADITION AND THE ENDLESS NOW: A STUDY OF GYÖRGY LIGETI’S LE GRAND MACABRE**

György Ligeti wittily dubbed *Le Grand macabre* (1974-77, premiered in Stockholm in 1978, revised 1996) a ‘marché aux puces’ (a flea market). As such, the grotesque ‘demoniacal romp’ that arises from the collision of signs sits comfortably with notions of postmodern disorientation. This is, however, far from the whole picture. In this presentation I explore the nature of Ligeti’s involution with the musical past in composing his opera, and moreover I ask whether Ligeti’s poetics be understood as a response to modern notions of mimesis, as invoked in Theodor W. Adorno’s aesthetics. A great deal of Ligeti’s material in the opera surpasses conventional theories of parody and pastiche, and denotes a subcutaneous engagement with the musical past: a tacit anticipation of a poetics that moves beyond the postmodern play of signs and towards the transformation of past musical material from within. My study of the sketches and the revisions to the work support my approach, as do what I identify as continuity drafts – musical sketches noted rapidly in a creative outburst in order to capture the dramatic nucleus of the opera, as employed by earlier operatic composers.

I present a new approach to exploring the rich multiplicity of the opera, the composition of the musical material, and the ways in which Ligeti subverts the musical past in commenting on the present. These ideas evoke Adorno’s notion of mimesis and the understanding that past material is revitalised through lived experience. Some clue as to how Ligeti’s compositional poetics took shape can be found in his dialogue with Adorno. The influence of Adorno can be traced in Ligeti’s writings, furthermore Ligeti also made a significant impression on Adorno. I explore the nature of their interaction and also their correspondence that has not been previously discussed in academic studies. Ligeti’s responses to Adorno’s aesthetics indicate ways of moving beyond certain problematic issues in Adorno’s theses and towards a new poetics that provides fresh insight into his stylistic development.
Norwegian stev as performed traditionally in Telemark and Setesdal have an irregular rhythm, yet present a predictable accent pattern characteristic of accentual verse.

The 4-line Norwegian stev have a complex meter that defies standard musical notation, yet these songs have survived many centuries through oral tradition. Nystev (‘new stev’) may date as far back as 1223, gamlestev (‘old stev’) being older still. How can songs with irregular rhythm survive for hundreds of years in an oral tradition? The secret of this remarkable robustness may lie in accent patterns.

What then is this irregular rhythm? One needs to hear and experience the accent pattern in performance. For the performer, the text is primary, not the melody. The textual focus is obvious in the two main categories of stev: 20,000 nystev texts sung interchangeably to a mere 43 melodies; and several thousand gamlestev texts to only 3-5 melodies.

Stev-singers, called kvedarar (kvedar, sing., -ar pl.), have performed stev traditionally with rhythmically irregular ‘foot-taps’. In spite of the irregular time, listening reciter-singers can be observed to foot-tap simultaneously, empathetically rather than with conscious awareness. The foot-tap points are found to be congruent with poetic accents that are also word accents as in normal speech. Foot-tap points also share tonal characteristics.

The stev rhythmic unit can be described as a non-isochronous two-pulse centred around paired accents in the text. This ‘dipod’ (two-accent unit), asymmetrical in nature, seems to be an essential building block in both nystev and gamlestev, thus linking these two forms together.

It has often been stated that the roots of stev lie in dance, but a metrical analysis suggests otherwise. In fact, the irregular rhythm in these traditionally unaccompanied one-stanza songs adheres to textual accents and phrases of spoken language, reminiscent of ‘sense/meaning rhythm’ (meningsrytme) in other types of poetry, and makes a substantial argument for stev not emanating from dance.

Rhythm in a vocal performance can be guided by melody or lyrics, or a mix, thus forming a continuum. At one end we find dance music where lyrics can be crammed or stretched in order to hang onto the relentless, dominating dance rhythm. Towards the other end of the continuum -- ending with poetry spoken with free
rhythm -- we find stev music. In stev the melody seems to be guided by accent-pairs (dipods) in the lyrics giving an irregular yet predictable rhythm that needs no steady beat. The music flows with the text and its accents. Stev singer-reciters prioritize taking time, allowing textual meaning to sink in.

Conclusion: A metrics-based model of Norwegian stev suggests that accentual poetry metrics may provide a fresh paradigm for investigation and aid singers in performance of unaccompanied songs performed with irregular but predictable rhythm, such as in several Norwegian folk genres, German Lieder, musicals and jazz standards, and hip-hop. Accentual analysis of stev has even been applied to ‘recover performances’ of Old Norse Hávamál stanzas.

AXEL ENGLUND

OPERATIC SADOMASOCHISM

Opera appears to have a strong penchant for sadomasochism. In recent years, opera stages – in particular those of Europe – have seen a proliferation of productions that make use of sadomasochistic paraphernalia such as leather gear, riding crops, whips, blindfolds, handcuffs, ropes, and chains. Operatic works from any period are persistently envisioned on stage as an explicitly erotic dynamic of dominance and submission. The mass of examples is intriguing in itself, but taking opera’s inclination toward sadomasochism seriously goes beyond the mere covering of an empirical material. These productions strike a central nerve of opera as a genre, of its development through the last two centuries of its history as well as of its role in late- or post-modern culture.

The present paper argues that such productions can be understood as a foregrounding of a number of common denominators between these practices of opera and sadomasochism. The first of these is simply the nexus of sex and power: the eroticization of power relations is ubiquitous in the core repertoire of opera. At least since McClary’s Feminine Endings, a multidisciplinary scholarship geared towards gender studies and feminist criticism has emphasized opera as a prime site of representation of gender and sexuality (Koestenbaum, Abel, Smart, Kramer). The second is exaggeration: opera is an art of excess, and its primary mode of expression is hyperbolic. From the virtuoso display of the eighteenth-century coloratura to the gigantesque proportions of Wagnerian music drama, opera has been attracted to the notion of the extreme. Similarly, ideas of exaggeration and excess are core concepts of sadomasochism, from Marquis de Sade’s own blend of pornography and philosophy until today. The third common denominator has to do with theatricality.
Obviously, opera and sadomasochism depend entirely on role-playing, and sadomasochistic sex is often described by practitioners as a kind of erotic theatre. In addition, however, both practices are also self-conscious about their theatricality: precisely through their hyperbolic proclivity, they constantly call attention to their own stylized and ceremonial qualities. It is less a matter of their dependence on acting, than of their dependence on a highlighting of their own enactedness. Fourth, the ultimate goal of sadomasochism and opera alike is arguably the achievement of a pleasure grounded in bodily experience, which is nevertheless permeated by imagination and cognition. In short, opera and sadomasochism are both hyperbolic and theatrically self-conscious representations of sexual power relations aimed at sensual jouissance.

Finally, the paper suggests that the sadomasochistically inclined productions can be read as meta-critical reflections on some of the most challenging questions implied by this strange genre today. Taken together, they evoke sadomasochism as an effective and multi-faceted metaphor for opera as cultural practice, directly addressing the core issues at stake in current critical debates on opera: the pre-conceived script vs. the moment of performance, transcendent fantasy vs. physical materiality as the locus of aesthetic and sexual pleasure, and the subversive re-negotiation of gender and sexuality vs. the reproduction of destructive – typically misogynous – stereotypes.

LOUISE EULAU

INGMAR BERGMAN’S RECORD COLLECTION – FINDINGS OF CLASSICAL AND CONTEMPORARY MUSIC

PRESENTATION IN SWEDISH

On September 28, 2009, personal property of the legendary Swedish theatre director and filmmaker Ingmar Bergman (1918-2007) was put up for auction at Bukowskis Auction House in Stockholm. This special event displayed pieces from Bergman’s home on the island Fårö. Among a number of interesting items of furniture, films and different theatre awards and the desk which Bergman used when he wrote several of his scripts, Bergman’s record collection was up for auction. This record collection included about 600 phonograms of which more than 300 were LPs, a few were audio cassettes; the rest were CDs.

Probably no film director in the last forty years has had as much print devoted to discussions of his work as Ingmar Bergman. At the same time as he has interested
cineastes and literary historians since achieving an international reputation in 1956, musicologists have principally adopted a ‘wait-and-see policy’ in this debate. Swedish media made some interesting interviews with him about his lifelong passion for music and in particular, he gave the music of Johann Sebastian Bach an extraordinary position. Bergman said, ‘To mankind, Bach reveals God's feeling – Bach translates God's thoughts to human feelings so that we can understand what is sensitive’.

With more than 30 pieces, the collection reflects Bergman’s admiration for Johann Sebastian Bach. For example Bergman’s collection includes four different recordings of Bach’s ‘Sarabande’ in d-minor for violoncello. ‘Sarabande’ has become well known from Bergman’s film ‘Through a Glass Darkly’ (1961) were the music can be regarded as a cinematic comment on God’s presence which is intensified by the light that streams through the chink of the door. Bergman listened to ‘Sarabande’ over the course of many years. In an interview made by Swedish Radio Bergman said that Bach’s ‘Sarabande’ always gave him confidence in difficult moments. The music comes back in the TV-play ‘Saraband’ (2003). Music from other composers, such as Mozart, Beethoven, Bruckner, Chopin and Schumann, also well known from Bergman’s films, were represented in the collection as well.

It was interesting to point out that the record collection also included many records with contemporary music and even pop and rock music. But on reflection it is worthwhile to point out that this is not surprising given that contemporary music features in several of Bergman’s films and theatre productions. In Bergman’s post 1980 theatre productions within the Royal Dramatic Theatre in Stockholm, Bergman also used rock music in seemingly the most unexpected places, such as in productions like ‘Hamlet’ as well as the ‘Goldberg Variations’. Later on, Ingmar Bergman used music composed by the Estonian composer Arvo Pärt in the theatre productions for stage and radio during the 1990s. It can be mentioned that Bergman’s record collection included about twenty CDs of contemporary music composed by Nordic and Baltic composers.

In my paper I will describe more of the findings from Bergman’s record collection and compare these findings with Bergman’s usage of music in his films and plays.
CECILIA FERM THORGERSEN, GEIR JOHANSEN & MARJA-LEENA JUNTUNEN

PROFESSORS’ VISIONS OF MUSIC-TEACHER EDUCATION

Recent developments at the labour market for music teachers require a broader understanding of the music teacher profession than before and cause music teachers to establish themselves as versatile music workers at various levels and areas of music education. This requires music teacher education to not only offer a variety of relevant courses but also to ensure that the student music teachers profit from the potential synergies of relating to and reflecting on the learning outcomes of those courses in relation to each other. As a basis for succeeding in such an endeavour, studies into the characteristics and manifestations of the various educational traditions at play are very much needed. In addressing this need empirically we found the notion and concept of vision a possible point of departure. Drawing on Hammerness (2006), we conceive of music teachers’ visions as entailing ‘images of an ideal practice’ (ibid.: 1), bringing together their hopes, cares and dreams with their understandings. As such, a vision represents a goal for them that also is within the realms of possibility. In turn, vision connects to their understandings, dispositions; and practices as well as notions of accessible tools.

While the role and function of visions among teachers and student teachers have been scrutinized by several scholars, vision’s role in the teacher education of particular subjects and the role of the teacher educators’ visions have not yet been systematically studied. We hold that these visions may turn out to be equally important for the quality of teaching and learning in music teacher education as (music) teachers' visions may prove to be in the areas and schools for which the student music teachers are qualified. Furthermore, the professors’ visions can be expected to influence the visions of student music teachers and teacher freshmen and thus constitute a kind of visions of second degree.

Hence, in this presentation we will address the following question: What characterizes the visions of musikdidaktik professors and how do these visions relate to their notions of understandings, dispositions, practices, and tools within the musikdidaktik subject as a learning community?

The study is positioned within the field of research on higher music education and how that education can be further developed. The theoretical framework draws on teacher thinking research (e.g. Jyrhämä 2002; Kansanen 1999), questions of teaching and teacher development in teacher education (Darling-Hammond 2006;
Darling- Hamond & Bransford ed. 2005) and the understanding of teaching and learning in musikdidaktik (e.g., Ferm & Johansen 2008, Juntunen 2007). The study is a shared project between three researchers from Sweden, Norway and Finland each examining one music teacher education programme in their country which educates both classroom and instrumental music teachers. The data consist of four semi-structured interviews of musikdidaktik professors from each country representing musikdidaktik for classroom, voice, piano, and strings. The results will be presented and discussed in connection with professors’ visions of good practice, professors’ visions of an ideal graduate, and professors’ visions of the musikdidaktik subject as a whole. The ways in which similarities and differences between countries and musikdidaktik traditions emerge from the visions will be discussed in relation to music teacher education, as well as music teaching practice.

CAROLA FINKEL

SWEDISH FOLK MUSIC IN KURT ATTERBERG’S SYMPHONIES

In the oeuvre of Kurt Atterberg (1887-1974) the reference to Swedish folk music is an important aspect. In this context his symphonies No. 4 G minor op. 14 *Sinfonia piccola* (1918) and No. 8 in E minor op. 48 (1944/45) have a special place because there themes are exclusively based on folk tunes.

The paper describes which folk songs and dances Atterberg used in both symphonies. It analyses how he altered them for symphonic use. Finally the paper compares the thematic development in both symphonies, especially in the sonata-form movements.

For many Swedish composers at the beginning of the 20th century the influence of native folk music is a significant aspect of their compositions. In orchestral music, folk melodies – or melodies in folkloristic style – were integrated especially into rhapsodies (e.g. Alfvén, Lindberg, Hallén) or suites (e.g. Lindberg, Rosenberg). There are some Swedish symphonies which in some parts have a ‘Nordic sound’, but usually they do not quote genuine folk tunes. Therefore Atterberg’s symphonies No. 4 and 8 are something special.

However, the integration of folk music in symphonies is also controversial. One objection is that folk melodies are short, self-contained units, which cannot be developed any further on a large scale. Therefore a further aim is to clarify whether this critique is valid for Atterberg’s symphonies.
One of the funding conditions of the Danish Centre for Music Publication (DCM) at the Royal Library in Copenhagen was the production of a thematic catalogue of Carl Nielsen’s Works (CNW). As the Centre also aims at developing digital tools and concepts for the publication of critical editions and other publications of musicological interest, the development of a generic concept for digital thematic catalogues was chosen as one of the Centre’s special areas of focus. One of the main concerns was to ensure optimal conditions for the long-term preservation of data and software independency.

Various concepts were considered, and experience from comparable projects was evaluated. In this presentation, two fundamentally different technical concepts are considered as the basis for a thematic catalogue: a relational database on the one hand, and a solution based on XML documents on the other. Strengths and weaknesses are compared, including preservation issues, data interchange across institutions and applications, and the suitability for modelling an appropriate data structure.

Finally, the software developed at DCM so far for editing, storing and the presentation of detailed catalogue data is demonstrated. This system, named MerMEId (Metadata Editor and Repository for MEI Data), handles comprehensive music metadata such as source descriptions, performances, incipits, and bibliographies, and it is in principle able to seamlessly integrate with full-scale MEI-encoded critical editions. The MEI XML schema, which is under development by the international Music Encoding Initiative, seems to be the most ambitious attempt yet to define a standard for encoding notated music and musical metadata. MerMEId utilizes the metadata part of this standard to form the basis for detailed catalogues of musical works. Catalogue projects in preparation at DCM using MerMEId already include the works of Carl Nielsen, J. P. E. Hartmann, J. A. Scheibe, and Niels W. Gade. It has also proved to be useful as an editorial tool during the preparation of source descriptions etc. in printed critical editions.

The presentation includes a short live demonstration of the MerMEId software.
År 2007 etablerades Körcentrum Syd under medverkan av Lunds Universitet med Musikhögskolan i Malmö, Odeum och Avdelningen för musikvetenskap, Malmö Högskola, Malmö Symfoniorkester samt Musik i Syd. I anslutning till detta har det internationella forskningsnätverket ”Choir in Focus” tillkommit utifrån ett behov av att diskutera körforskningsfrågor från ett transnationellt och tvärvetenskapligt perspektiv.


Rapporten kommer att presentera nätverkets arbete, utmaningar, publikationer och framtidsplaner.

EVA GEORGI-II-HEMMING

DIGITAL MUSIC AND MEDIA USAGE

This research presentation concerns Mobile Identities, a project in the stage of planning. A pilot study will be carried out late spring–early autumn 2012. The study
is a collaborative project and involves researchers within musicology and media and communication studies.

**Problem area**
We live in a society where ICT is a significant part of many people’s everyday lives, as a means for socialisation and interaction. People are able to maintain social relationships and communicate ‘wherever’ they are and ‘whenever’ they wish. This is also the case for experiences of music. Geographical boundaries as well as boundaries between musical worlds appear to have become blurred. However, it does not mean that music listening or communication is placeless; listening, commenting, or status updates on Facebook can evoke thoughts and imagination that enable a movement function, but it happens on buses, at cafés, or at work. In addition, the access to musical, cultural and collective identities may not be as infinite and multi-faceted as we might think.

A balanced view of the influence of digital developments on ways of living and socialising is called for. Despite this, it is necessary to discuss the conditions of an increasingly ‘connected’ world. There is a need to explore how concrete mobility in time and space influences (the experience of) music and media use, but also whether and how symbolic mobility enables relations between different music worlds as well as between the individual and the collective.

We have identified three analytical categories, which can increase the understanding of identity processes in relation to digital music and media use. These are mobility, place, space and time, and text. The meaning of the categories is intertwined and their relationships are complex. We separate them, as they become fruitful tools when we explore the areas where they are shaped, and where they shape each other.

**Overall purpose**
The main aim of the project is to investigate the meaning of digital music and media use in relation to identity processes.

**Methodological design**
The project contains three empirical studies: (1) Mobile music and media users (exploratory survey); (2) Mobile music and media use (group conversations based on results from the survey study); and (3) Mobile music and media experiences (individual interviews).

The three studies are separate in the sense that empirical data will be analysed in a separate fashion, but they will also be joined together for a concluding analysis. The three studies are, in addition, intertwined through a continuous development of
the research area. Results from an initial quantitative study will guide identification of participants for a second study. The outcome of the second study, based on musicological and discourse analysis, will contribute to identification of participants as well as research questions for the final study, which will contain in-depth interviews.

In order to address the project’s overall purpose and specific aims, the data gathered in the three empirical studies will be critically investigated in relation to the following social factors: profession, gender, age and ethnicity.

**THORBJORG DAPHNE HALL**

‘HOME IS WHERE THE HEART IS’: THE FILM HEIMA BY SIGUR RÓS AND ISSUES OF IDENTITY AND NATIONALISM

The Icelandic rock band Sigur Rós have been one of the most successful bands in Iceland for the last decade, especially in gaining prominence outside of the country. The film Heima by Sigur Rós was released in 2007 and does not follow one genre of film-making but can be viewed as a mixture of a documentary, an advertisement film for Iceland and a music video. It received rave reviews when it came out but poses problems of identity and nationalism that need to be dealt with in a critical manner, although the film is beautiful.

Several technical tricks have been applied to make the landscape presented seem more exotic and extreme, perhaps to underline Iceland’s eccentricity. Rivers and waterfalls flow upwards and parts of the music are clearly played backwards, connecting the landscape to the music. In addition to the interconnectivity between music and landscape, history also plays an equally large role in this film. The ideology is nationalistic, nostalgic and anti-materialistic, with a series of events such as the consumption of traditional food and the rhyme (i. rímur) singing, which are representative of dying traditions in Icelandic culture. Several landscape scenes represent a limited image of the country.

The film seems to offer all the eccentric and interesting cultural customs that attract foreigners to Iceland in addition to the landscape and nature of Iceland. The presentation of this seems to be sincere and without irony. However, this image of Iceland does not fit with the everyday life of most Icelanders and the landscape could be described as a ‘postcard landscape’. The film seems to cater for foreigners and reduces the complex and varied culture, people and landscape of Iceland to a simple and naïve, and arguably nationalistic notion. People who know little of Iceland do not gain great insight into the country and its inhabitants and Icelanders are either
forced to identify themselves with the limited presentation or they fall outside of the world created there.

KARIN HALLGREN

MUSIKTEATER VID 1800-TALET S MITT I ETT NORDISKT PERSPEKTIV:
EXEMPLET EDVARD STJERNSTRÖM


NIELS CHR. HANSEN

EXPLAINING EMOTIONAL EXPERIENCE: INITIAL BABY STEPS TOWARDS BRIDGING THE GAP BETWEEN MUSIC THEORY AND COGNITIVE MUSIC RESEARCH

In recent years, research in music perception and cognition has progressively gained territory. Contemporary reviews concurrently emphasise that empirical studies utilise increasingly more ecologically valid examples of complex musical stimuli, thus replacing the isolated sine tones dominant in previous research (Tirovolas & Levitin, 2011). Arguably, this ought to increase the relevance of psychological findings to music theorists and musicologists. Commentators have indeed argued that: ‘music theory as a logical humanistic discipline and music cognition as a scientific empirical discipline are complementary. Each in its own way has weaknesses that can only be ameliorated by the strengths of the other’ (Narmour, 2011, p. 15). Others have adopted a somewhat more derogatory tone stating that unless music theory becomes ‘explicitly informed by music cognition studies,’ it will remain ‘a figment of the imagination’, a ‘kind of folk psychology’ (Wiggins, Müllensiefen, & Pearce, 2010, p. 231). Yet, despite encouragements, cognitive theories and empirical results have had little noteworthy impact either on music-analytical practice or on the teaching of music theory. Further exploration of these possibilities is therefore required.
For scholars interested in musical meaning, the emotional impact of music has always been a major concern. Within the field of music psychology, experimental research has found strong associations between structural features in music and the emotions experienced when listening to it (e.g. Sloboda, 1991). However, subsequent studies have revealed an absence of simple, causal, one-to-one relationships between structure and experience (e.g. Juslin, 2005). Psychological insight into human cognitive mechanisms and a thorough analytical understanding of musical structure are thus both paramount in resolving the question of what underlies musical emotions.

Tentatively demonstrating such a combined approach, this paper explores how multiple cognitive theories and empirical findings can be applied to account for emotional responses to three subjectively chosen excerpts of strongly emotion-inducing music. More specifically, Krzystof Penderecki’s ‘pain-inducing’ *Threnody to the Victims of Hiroshima* (1959-61), Richard Wagner’s ‘weepy’ Prelude to Act II from *Tristan und Isolde* (1859), and the opening bars from Frédéric Chopin’s ‘shocking’ *Scherzo no. 2* (1837) are subjected to music analysis with cognitive implications. Using recent theoretical frameworks proposed by David Huron (2006) as well as by Patrick N. Juslin and Daniel Västfjäll (2008), it is demonstrated how distinct combinations of the emotional mechanisms ‘evaluative conditioning’, ‘brain-stem reflexes’, ‘musical expectancy’, ‘emotional contagion’, ‘visual imagery’ and ‘episodic memory’ contribute to the listener’s unique emotional experience. In particular, expectancy and brain-stem reflexes seem to be of crucial importance in these specific musical excerpts.

In conclusion, despite the usefulness of the two ambitious multiple-mechanism theories, a complete and all-embracing theory of musical emotions still remains absent, and none of the existing ones reaches a level of methodological specificity rendering it directly and unambiguously applicable to the analysis of specific scores and recordings. This is an area where music theorists and musicologists can be instrumental in bridging the gap between music cognition research and music analysis by contributing more actively to the establishment of cognitive music theory as a scientific-scholarly discipline.

References:


**FINN EGE LAND HANSEN**

**GADE AND NIELSEN IN AN INTERNATIONAL PERSPECTIVE**

Danish musicology is characterized by a tendency to focus on the specifically ‘Danish’ in our national composers’ ways of musical expression – quite naturally as it contributes to the placement of the composers in a context of a general Danish cultural history.

With two of the greatest Danish composers, Niels W. Gade and Carl Nielsen, this inclination has been very pronounced.

With Gade there has been a marked tendency to regard those of his works that are not composed in a national Romantic style simply as stagnated Mendelssohn plagiarism.

With regard to Nielsen an example in point is Jørgen I. Jensen’s biography entitled Carl Nielsen – the Dane.

This inclination to focus on the national elements, however, has in my opinion to some extent impeded other relevant and even innovative approaches to the works of these composers.

To regard Carl Nielsen as a neoclassicist composer represents such an approach. There are many similarities between the general musical ideology of the French neoclassicists and that of Carl Nielsen, and on the stylistic level it is not hard to find similarities in most of the musical elements: form, melody, tonality, etc.
And instead of viewing Gade’s stylistic development as having come to an end by the mid fifties it might be profitable to see the extremely classicistic style in such late works as the string quartet op. 63 and the novelettes opp. 53 and 58, which if not pointing directly to the neoclassicism of the 20th century are at least a spiritually related style which may be labelled retro-classicism.

My paper will elaborate on this and at the same time try to find an explanation for the fact that many Danish composers of the 20th century – including Carl Nielsen – held Gade in high esteem.

FINN EGELEAND HANSEN

NEW COMPUTERIZED MUSIC ENGRAVING SYSTEM

Denne rapport introducerer et nyt computeriseret nodeskriveringsprogram.
Programmet består af et grafisk display-system og forskellige input-faciliteter. Begge dele er på væsentlige punkter forskellige fra andre nodeskriverings-programmer.
De væsentlige nyskabelser i displayenheden er bl.a.:
1) Implementeringen af begrebet display-modus som tillader lynhurtige skift i displayet af 2 stemmer på samme stav:
   a) De to stemmer er noteret på 1 hals
   b) De to stemmer har hver sin hals i hver sin retning
   c) 2. stemmen har pause
   d) 1. stemmen har pause
   e) De to stemmer er a2
2) Specielle faciliteter til udtrækning af enkelt-stemmer og andre delmængder af partituret.
3) Fleksibel buesætningsalgoritme
4) En stor mængde constantier med betydning for nodelæggelses udseende tilgængelige for brugeren
Inputdelen indeholder følgende nyskabelse:
1) En OCR-del, der er kombineret med dels en midi-input facilitet og en såkaldt skriptnings-facilitet der tillader, at man kan klikke i en indskannet nodeside, og på den måde fortælle programmet om placeringen af buer, dynamiske tegn mv.
Danish musicologist Knud Jeppesen (1892-1974) occupied a prominent position in modern musicology during several decades of the twentieth century. In addition to the groundbreaking dissertation on ‘The Style of Palestrina and the Dissonance’, the world-reknowned textbook on counterpoint, and his articles and scholarly editions, he served for a long time as editor of Acta musicologica (1931-53) and as President of the International Musicological Society (1949-52).

Among the archival materials pertaining to Jeppesen preserved in Danish as well as foreign libraries his correspondences stand out as particularly valuable, not least a very large and hitherto unknown collection at The Royal Library, Copenhagen. This collection contains – among many other materials – more than 5000 letters and can best be characterised as the private archive of Knud Jeppesen. Hence, the correspondences of Jeppesen represent without comparison the most extensive and well-preserved of any Danish musicologist. They constitute a unique and up till now unknown source in relation to the history of twentieth century musicology, and they have great value for further studies of Jeppesen as musicologist, editor, composer, etc.

Considering the fact that for a period of nearly fifty years Jeppesen was in contact with a very large number of the leading musicologists throughout the Western world, as well as many other persons, institutions, and – not least – countless libraries and archives, the aim of this paper is to present an overview of Jeppesen’s professional correspondences, especially with regard to his letter exchanges with Danish and Scandinavian colleagues, among others Ilmari Krohn, Thomas Laub, Carl-Allan Moberg, Carl Nielsen, and Hilding Rosenberg.
LENAG HASELMANN

"O, HVOR JEG VILDE ÖNSKE AT DER I MIT EGET LAND VAR ANLEDNING TIL AT FAA DYGTIG UNDERSVING!"1

VEKSELVIRKNINGER MELLOM DET NORSKE MUSIKLANDSKAPET OG BERLINS MUSIKKPEDAGOGISKE INSTITUSJONER I DET 19. ÅRHUNDRET SAMMENLIGNE MED DANMARK OG SVÆRIGE

Biografiene til norske musikere i det 19. århundret har til en vesentlig del blitt bestemt av utdannelsessituasjonen i Norge, et land som i dette århundret møysom- melig leter etter en politisk og selskapelig uavhengig identitet.

Da i løpet av det 19. århundret – også i forbindelse med den politiske utviklings-prosessen – utallige forsøk mislyktes på å etablere statlig understøttete musikk-institusjoner med et kunstnerisk profesjonelt krav, foregikk musikkundervisningen fortsatt hovedsakelig i private omgivelser. Som en følge av dette, orienterte mange studiumssøkere fra de forskjelligste fagretninger seg om studiumsplasser i Tyskland.


Med mine etterforskninger ønsker jeg først og fremst å samle og bedømme foreliggende dokumenter med henblikk på de skandinaviske studentene. Hvor høyt var antallet av norske, svenske og danske studerende i Berlin? Finnes det i dette

1 Agathe Backer Grøndahl til Inger Kathrine Smith Petersen, Nasjonalbiblioteket Oslo, Brevs. 849.
sammenhenget fluktusjoner, hvis ja, hvordan kan dette begrunnes? Hvordan ble studiumet lagt opp? Finnes det her forskjellige forløp når det gjelder kvinnelige og mannlige studenter? Hvor forskjellig var studiums- og senere karriereforløpene til studentene fra de forskjellige skandinaviske herkomstlandene?

Målet er gjennom de tre nevnte institusjonene ved siden av en statistisk bedømmelse angående valg av fag og studiumsforløp å beskrive spesielt representative enkeltbiografier. Resultatet skal kunne gi et tydelig avbilde av vekselvirkningene ved å sammenligne det musikkpedagogiske landskapet i Berlin med musikklivet i Norge og videre med Danmark og Sverige.

**Florian Heesch**

**The Nordic ‘Arockalypse’: Musical Transformations of the Myth of Ragnarök in Heavy Metal**

Since its beginnings in the 1970s, heavy metal music has shown a certain predilection for apocalyptic themes, often illustrated in words and pictures borrowed from religion, mythology and fantasy culture. Thus, the simple fact that the Nordic eschatology called Ragnarök can often be found in heavy metal lyrics, imagery and band names is not surprising. However, heavy metal studies have hitherto hardly explored the transformations of mythological themes like Ragnarök from musicological perspectives. My own observations on musical transformations of the Ragnarök are part of an almost-finished research project on receptions of Nordic myths and heroic legends in heavy metal, which itself is part of an interdisciplinary project on receptions of the Eddas in the arts, literature, music, religion, everyday culture and politics. Methodologically, the first step of our research includes the identification of various references to Nordic mythology and heroic legends. This allows us to build up a corpus of examples, based on the analysis of song lyrics, paratexts, band names, cover art, etc. It has become obvious that within contemporary music it is the genre of heavy metal which shows the strongest interest in Nordic gods and heroes. As the second step of my study I have identified different types of receptions within this diverse musical genre based on different criteria such as the observation of principal mythological subjects, intermedial relationships between myths, lyrics, and music, and certain connections to ideological and religious aspects. Analysis of exemplary metal songs about the Ragnarök reveals a broad variety of textual and musical transformations of this complex myth. Within the stylistic diversity we can observe certain differences between some bands showing a special interest in the ‘Nordic’ or the ‘Germanic’, and others using a ‘Norse’ term
like Ragnarök in a more internationalized and metaphorical way. Regarding heavy metal in general, analysing musical transformations of the Ragnarök is interesting because it tells us something about the musical implications of the popularity of eschatological themes in heavy metal. Although a main aspect of eschatology is destruction, heavy metal music about this theme is structurally less destructive than stereotypical descriptions of the musical style often suggest.

MART HUMAL

HARMONIC COUNTERPOINT AND MELODIC LINE

Although technically Schenkerian analysis seems to be a method of contrapuntal analysis, it aims to be something much more – the theory of (tonal) music per se. However, as an analytical theory of harmonic counterpoint it is not quite satisfactory. Particularly, its model of the background structure in the form of the two-part Ursatz is problematic: it seems to be impossible to adequately analyse the tonal counterpoint without the equal status attached to all of its voices. Generally, the term ‘harmonic counterpoint’ has been used when speaking about contrapuntal theory of the baroque era. It is to be understood as the counterpoint made up of the melodic patterns of individual voices within chord progressions.

In this paper, instead of traditional Schenkerian analysis, an alternative method of contrapuntal analysis will be used – the analytic theory of harmonic counterpoint (ATHC), based on a five-part voice-leading matrix (VLM), rather than the two-part Schenkerian Ursatz, as the high-level structure of tonal counterpoint (see Mart Humal, ‘Counterpoint of Lines or Voices’, Res Musica 3, 2011, pp. 69–91). The concept of VLM is connected with that of chordal scale and imaginary continuo (proposed by William Rothstein), which create possibilities for various doublings and octave transfers of individual voices of the VLM. In addition to the five continuous voices of the voice-leading matrix, a tonal composition exhibits a great number of brief lower-level progressions, connecting the continuous voices like stairs. These progressions basically fill the interval of a third.

One of the main problems of contrapuntal analysis is the relationship between melody and harmonic counterpoint. For the most part, traditional Schenkerian analysis deals with the melodic contour, which has its own hierarchical structure, only indirectly connected with that of harmonic counterpoint. As a whole, melody is not a contrapuntal category. It is a synthetic rather than an elementary phenomenon. It has a much more mobile and individual character than the static and stereotypical continuous voices of the VLM or, for that matter, harmonic
counterpoint in general (except for the bass). As a rule, the ATHC regards melody as a combination of overlapping third-progressions and neighbour-note figures arising on different levels of the harmonic-contrapuntal structure.

The paper proposed will include the contrapuntal analysis of a short piece, using the method of the ATHC.

**Marit Høyé**

**Sequences of German Origin at Nidaros**

Nidaros was the seat of the Archbishop from the middle of the twelfth century until the reformation in 1537. Chants in the Nidaros repertory show influences from different geographical regions, and the ecclesiastical use at Nidaros seems to have been the result of a conscious selection of chants and readings from European ecclesiastical centres. Between English and Norwegian practice there is a similarity not only in repertoire but also in certain festal assignments. Calvin Bower identified forty sequences of German origin in the Nidaros repertory and he showed that four English manuscripts in particular exhibit repertory and liturgical functions common to the German repertory of Nidaros (Bower 2006, 119-128). The aim of this study is to examine whether such an English influence is also reflected in the transmission of individual songs. Did some of the sequences of German origin arrive in Nidaros not from Germany but via England?

The four English manuscripts mentioned transmit sixteen German sequences that were also in the use of Nidaros. The present study focuses on five of these sequences: *Iohannes Iesu Christo* (AH 53, 168), *Laudes salvatori* (AH 53, 36), *Sacerdotem Christi* (AH 53, 181), *Sancti spiritus* (AH 53, 70) and *Virginis venerande* (AH 53, 246). All five sequences are of the first layer (e.g. they also appear in the manuscripts Einsiedeln 121 and St. Gall 381), they have a wide international dissemination and they are transmitted in surviving fragments from Norway and Iceland.

This paper compares the transmission of five German sequence melodies in the Nidaros sources, with their transmission in English and Continental sources. More than 80 sources have been examined and transcribed for this study. Throughout this paper I identify significant melodic variants in each of the five sequences as notated in manuscripts from different geographical areas and discuss the implications for the sequence in question with regard to geographical influences. The study traces the melodies to different regions in Europe and shows how the surviving fragments from Nidaros vary with regard to how they are influenced. Interestingly, despite the similarities between sequence repertories in England and Nidaros, none of the five
sequences as found in surviving fragments from Nidaros indicate a particular relationship to sequences as notated in English manuscripts. Several of the fragments do, however, indicate a familiarity with the more general Anglo-French tradition. The results from this study also have a bearing on the more general discussion concerning the multiple influences on the Nidaros use and the various paths of transmission found for the sequences in the Nidaros tradition.

**JESPER JUELUND JENSEN & SIGNE ADRIAN**

**PLAYING RULES FOR MUSIC-MAKING**

At the Department of School and Learning at Metropolitan University College we seek to encourage the students to make their own music, to work as artists. But how does one give students the courage and the skills to work openheartedly and joyfully with their own music?

Creative work never occurs out of the blue. It takes place on a particular background in a particular setting with particular goals and particular members; it happens against a background of what we will call playing rules. Some of these are simply implied, while others might be explicitly stated — by a teacher, by a purchaser, or indeed by the artist herself: The ‘Dogme 95’ by Lars von Trier and Thomas Vinterberg is a prominent example. The need to limit oneself in the creative work might seem as a paradox: why not just let imagination and ideas flow spontaneously? While that might work sometimes, having carte blanche to do exactly what one wants might come across as intimidating. Here playing rules help to focus and to set a direction. At other times, something is created but on the basis of the well-known and the comfortable, and one ends up simply producing worn-out clichés. Here efficient playing rules can help the process by pushing the artist. Thus, playing rules can function as a creative ‘starter’, an invitation, and can serve as a positive guide to the artistic process of generating new musical material.

In pedagogic work on creativity the need for agreements, limitations, restrictions, requirements, obstructions, directions, dogmas, laws, commands, bans, a grammar, a setting, or a framing — in short, what we call playing rules — is consistently stressed. But which playing rules to choose? Which playing rules can one choose from? How do different playing rules work? And what exactly are playing rules in reality? How can they be described and categorized? Oddly enough, these questions seem to have been somehow neglected. Thus, our aim has been to characterize and categorize playing rules in creative work.
Playing rules seem to be of two completely different sorts: some playing rules are absolute commands (‘you must do this!’) or bans (‘you are not allowed to do this!’). Other playing rules constitute an intention (‘you should try to do this as much as possible’). Also, playing rules apply to very different fields and activities: some concern the musical material itself. Others encompass elaboration principles. Extramusical influences can also be thought of as playing rules, while a piece of advice such as ‘kill your darlings’ is an example of a rule directed at the creative process itself. Finally, the application or use might act as a playing rule. In our paper we will elaborate on these different qualities of playing rules in music and other arts. Our starting point has been music, but playing rules are present in all creative activities. Thus, we have found our theories of playing rules to be useful in other areas of education as well.

ASSI KARTTUNEN & PÄIVI JÄRVIÖ

RHETORICAL ACTIO IN THE BODY OF THE BAROQUE MUSIC PERFORMER: EMBODIED FIGURES IN A RECITATIVE BY MICHEL PIGNOLET DE MONTÉCLAIR.

Discussions on rhetoric, having by and large concentrated on the composition of musical speech, have rarely addressed the area of rhetorical actio. In our artistic research project focused on French baroque vocal music from the 17th and 18th centuries we are exploring performing practices of the past in order to understand the embodiment of performing practices of the present. Thus our approach could be called an embodied study of historical performing practices.

The methods of study include undertaking detailed work on fragments of music, experimenting with different practice methods, recording our work, studying it closely, leading workshops with other musicians and students, attempting to verbalize the experience of working on this repertoire, etc. The artistic and pedagogical work will be supported by the study of relevant source material describing elements of rhetorical actio (gesture, voice, position, movement). The theoretical frame of reference for our study is a phenomenology focusing on the singular, live experience of a human being. As a sideline, we will address the ongoing discussion of early music performance.

Research of this kind means discussing and calling into question some key areas of early music performance such as the performer’s relationship to musical notation, to the historical sources on performing practices and, most importantly, to the present-day performance of music from the past. The phenomena of rhetorical actio
are partly notated and verbalized in the sources, partly understandable only by embodied processes: by doing, by singing, by playing and by performing. Without the embodied level of music making, however, there is no need to pay attention to the level of rhetorical actio.

As an example of the embodied study of rhetoric, we will demonstrate some notated and unnotated features of musical-rhetorical elements in Michel Pignolet de Montéclair’s (1667–1737) recitative ‘Déjà Sirinx parcouroit’ including figures of representation, interruption and silence, as well as figures of dissonance and displacement. In our demonstration we verbalize invisible, tacit modes of reading the score and of using historical source material as well as articulating the embodied relationship to music of the musician. Through this we will show how embodied rhetoric reveals and exposes new kinds of ways of approaching notation and music.

Literature:

Cambridge and New York: Cambridge University Press

HEIDI KORHONEN-BJÖRKMAN & RITVA KOISTINEN

THE IMPACT OF THE MUSICAL INSTRUMENT ON DEBUSSY’S LA FILLE AUX CHEVEUX DE LIN: EXPERIENCES OF PLAYING THE PIANO AND THE CONCERT KANTELE

RESEARCH PRESENTATION IN SWEDISH

What is the impact of the musical instrument on the characteristics of a piece of music?

We investigated Claude Debussy’s prelude La Fille aux cheveux de lin from the perspectives of playing the piano and the concert kantele. The concert version of the Finnish national folk music instrument is similar to the harp in many respects. Consequently, harp arrangements of piano music are suitable for the kantele. La Fille aux cheveux de lin is possible to play from the original piano score on both the harp and the kantele.

Before our common project started, both of us had experience of performing and teaching the piece, and therefore we had a personal relationship with it. We believed that our combined backgrounds, a pianist-musicologist's and a performing artist's would provide a fruitful ground for this particular research problem. Our practice-based project can be identified as a way of making artistic research in music. Within
the artistic methodological framework, our approach is a way of studying practice processes, and also has connections to the field of analysis and performance.

The core of our empirical research material consists of video and sound recordings. Both musical performances and discussions are included in the material. In addition, we met several times before and after the recordings were made, during a period of seven months. We analyzed the recorded material together.

The results of our study were most interesting, and in general, fulfilled our expectations. Despite the identical score, the characteristics of La Fille aux cheveux de lin appeared very different on the two instruments. There were differences in the choice of tempo, in which details we emphasized while playing, how the general shape of the piece was constructed, and finally, what kind of vocabulary we used when we discussed our experiences and impressions. Of course, our personal characteristics played a role in the results of the study, as well as for the sonic layouts of our performances. However, according to the analysis of our material, we identified the main reason for the differences to be located on the different technical properties and playing challenges of the piano and the kantele. A few examples: the sound quality of the kantele is soft and transparent. The effect of the vibrating strings is different from that of the pedal of the piano sound. The balance between the registers also makes a difference – the bass register on the kantele is relatively soft. The tuning system of the kantele has an impact on the colour of the harmonies.

Apart from identifying two different versions of La Fille aux cheveux de lin, the course of the study also revealed an interesting phenomenon: the individual relationship to the piece changed because of the impact of our common interaction. An unexpected result of the study was knowledge of both verbal and non-verbal communication between musicians.

KERRI KOTTA

TWO FORMAL STRATEGIES IN THE WORKS OF ERKKI-SVEN TÜÜR

In reviews, the different aspects of the music of Erkki-Sven Tüür are often associated with the classical tradition. At the same time, these relations have not yet been systematically studied. The present study tries to cover this gap by suggesting a possible methodology: some of the most important works composed during the last decade will be examined in terms of the musical rhetoric of the main classical formal archetype – the sonata form.

In speaking of the rhetoric of the musical form we usually refer to the manner of how the different thematic elements are ordered and juxtaposed in order to produce
a coherent whole. In speaking of the rhetorical aspects of the sonata form, Hepokoski and Darcy (2006) introduce a concept of rotational form or rotational structure. According to Hepokoski and Darcy, sonata form comprises at least two rotational units – exposition and recapitulation –, which they accordingly call a structure of promise and a structure of accomplishment. In addition, Kotta (2008) suggests the idea that the formal basis of the music of Erkki-Sven Tüür lies primarily in different articulations of time. According to this, time is divided into relatively short or long periodic units, which, in their turn, serve as the main formal sections of the passage. These types of articulation are referred as quick and slow time respectively. Sometimes the time is not divided into periodic units in the music of Erkki-Sven Tüür and is displayed, in such a case, as continuous time.

Combining these two methodological approaches two major formal strategies of the works of Erkki-Sven Tüür can be drawn. In the first strategy, continuous time with a tendency to become quick time will be transformed into quick time proper in the next main formal section (the ‘promises’ made in the first section are immediately ‘accomplished’ in the second section). The two sections form a complete musical process (expositional rotation), which ends with the caesura. The subsequent musical process (recapitulatory rotation) transforming continuous time again into quick time more-or-less exactly retraces the first musical process (expositional rotation). This type is usually represented in Tüür’s concertos.

In the second strategy, continuous time with a tendency to turn into quick time (the time type suggesting the quick time soon to arrive) is not immediately transformed into quick time proper (the ‘promises’ are not ‘accomplished’). Thus, quick time does not actually become manifest but is only suggested in the first musical process (expositional rotation). This is followed by the extended second process (developmental rotation) in which the potentiality of the musical material set up in the first musical process is realized in many ways. However, there is no caesura at the end of the second process, enabling it to be seen as a rhetorically ‘complete’ or ‘accomplished’ structure (recapitulation). The second musical process is interrupted by the introduction of the third musical process (recapitulatory rotation), which actually takes over the role of the completion of the whole cycle. This type is represented in Tüür’s symphonies.

References


JENS HENRIK KOUDAL

MUSIK OG KONSERVATIV KULTURKAMP. CHRISTIAN OLSEN SOM UDGIVER AF DANSEMELODIER FRA NORDVESTSJÆLLAND


TUIRE KUUSI

ADJECTIVE EVALUATIONS OF NON-FAMILIAR CHORDS – CONNECTIONS BETWEEN CHORD CHARACTERISTICS, ADJECTIVES AND EMOTIONS

Background
A number of studies have examined the perception of non-traditional chords and analysed the factors that affect chord evaluations. Rarely, however, have researchers studied emotions or expressiveness of chords; instead, in the study of music emotions the focus has usually been on whole pieces or excerpts of music. The pitch-independent characteristics (e.g. tempo, regularity of rhythm, loudness, staccato, legato, melodic range, direction, motion and contour) have been found to be important for perceived emotion or emotional expression when pieces of music have been examined, and they have been widely studied. However, the characteristics related to pitch (such as transpositional level, degree of consonance, structure of the chords, exact chord voicing) are important if we wish to understand one very basic element of music, namely the harmony.

Aim
The aim of the study was to examine connections between qualitative characteristics of non-traditional and non-tonal chords and listener evaluations made using adjectives. Another aim was to examine the relative importance of chordal characteristics and set-class properties for listeners’ estimations. Yet another aim was to examine the connection between the characteristics, adjectives and emotions.

Method
Two experiments were carried out. The first examined what adjectives listeners spontaneously used when they evaluated non-familiar tetrachords and pentachords played one at a time. In the second experiment the listeners heard a set of new chords played in nine-chord sequences, and they were asked to evaluate the chords
with the four most important adjectives of the first experiment. In both experiments the number of set-classes was limited (ten tetrad classes and twelve pentad classes in Experiment 1; four tetrad classes and four pentad classes in Experiment 2), and each set-class was represented by a number of chords in which the chordal characteristics were systematically varied.

**Results**

More than 3000 adjectives were obtained in Experiment 1; they were categorised into 62 adjective categories. In only a limited number of set-classes did the listeners connect adjectives of the same category to all chords representing the set-class. It was more normal that the chordal characteristics affected evaluations; for example wide chords in high register were evaluated as clear/bright if they were relatively consonant, and anxious-excited if they were relatively dissonant; narrow and low chords were evaluated as dark/gloomy. Some connection was found between the adjectives that were spontaneously produced by listeners and the emotions used in earlier studies. The main differences were the absence of adjectives related to nostalgia and gladness and the use of adjectives related to clarity and brightness.

In Experiment 2 the listeners were guided by the degree of consonance of the chords regardless of the adjective they were using for evaluations. The only exception was the adjective melancholy/sad; it did not correlate with the degree of consonance. Both adjectives melancholy/sad and clear/bright were, to some extent, found to correlate with the register of the chords. As a whole it seemed that the multidimensionality of the results obtained in Experiment 1 flattened when the listeners had to use predefined adjectives for evaluations.

**VIKTOR KVARNHALL**

"**TJEJER GILLAR INTE VÅR MUSIK: OM POJKAR, DIGITALISERAD MUSIK OCH MUSIKALISK MENING**"

Med detta som en vid bakgrund studerar jag i min avhandling pojkar i åldern 11-13 år, med fokus på både musiklyssnande och –utövande. Ett övergripande syfte är att tydliggöra mekanismer som gör att de nämnda strukturerna i populärmusiklivet reproduceras. De deltagande pojkarna i studien är åtta till antalet och intervjuas enskilt, tre gånger vardera. Mer specifikt är avhandlingens syfte därför att förklara just dessa pojkars föreställningar om musik (t.ex. att de anser att Justin Biebers musik är ”tjejmusik”) samt deras musikaliska praktiker (t.ex. att de spelar rockinstrument). Antagandet är dock att kunskap om de mekanismer som är relevanta vad gäller dessa pojkars sätt att förhålla sig till musik och musicerande också är relevant för att begripa mer om reproduktionen (och transformationen) av populärmusiklivets könstruktur över huvud.

Vad gäller musiklyssnande riktas fokus främst mot hur bruket av digitaliserad musik formas, och vad det får för konsekvenser. Givet den ökade kvantitativa tillgången till musik som digitaliseringen gjort möjlig, handlar det till största del om vilken musik de väljer av all tänkbar, och varför. Vad gäller musikutövande handlar det om vilka slags musikaliska praktiker de sysselsätter sig med, och varför. För att precisera blir då två slags frågor aktuella inom ramen för den sociologiska grundproblematiken rörande förhållandet mellan individ och struktur: pojkarnas relation till populärmusiklivets kulturella struktur (framför allt vad gäller musikalisk mening och genus), samt deras relation till populärmusiklivets sociala struktur (kännors respektive mäns praktiker och sociala positioner).


Presentationen kommer således vara av ett pågående forskningsarbete, där framför allt grundförutsättningarna för avhandlingen lyfts fram, och eventuellt en del resultat.

**MARION LAMBERTH**

**KONSTMUSIK I KRIS – VAR FINNS MORGONDAGENS LYSSNARE?**

Konstmusik i kris är en pågående studie som tar pulsen på dagens konstmusikscen i Sverige med fokus på såväl aktörer som recipienter. Mitt inlägg reflekterar frågan efter morgondagens lyssnare mot bakgrund av (1) dagens traditionella konsertpublik
som består huvudsakligen av individer i övre medelåldern och (2) dagens musikintresserade ungdomar som tillhör andra generationen individer uppväxta med så gott som uteslutande populärmusik. Kommer konstmusiken överhuvudtaget ha någon betydelse för framtidens kulturliv och vilken skulle det kunna vara i så fall? 

– Denna delstudie är baserad på iakttagelser och enkätundersökningar bland den traditionella konsertpubliken samt på en utvärdering av studenters berättelser om sina musikaliska bakgrunder och samtal kring konstmusik i undervisningssammanhang i ämnet musikhistoria

ESTER LEBEDINSKI
INTERCHANGE AND APPROPRIATION: MUSIC EXCHANGE IN SEVENTEENTH-CENTURY EUROPE

‘The history of all cultures is a history of cultural borrowing.’ Edward Said’s classic proposition neatly summarises recent trends in cultural history. Despite manifold studies of early modern ‘inter-cultural’ relations in other disciplines, musicologists have only recently started to engage with cultural exchange in music. This paper explores some useful concepts for the study of music exchange in seventeenth-century Europe, through the encounters between Italian and English music cultures in the second half of the seventeenth century. This forms part of the conceptual framework of my doctoral thesis ‘Interchange and Appropriation: Roman Vocal Music in England, 1660-1710’.

In the late seventeenth century frequent encounters between travelling English and Italian musicians and music lovers created ample opportunities for exchange. The increasing Italianisation of English music during the Restoration has traditionally been described as ‘Italian influence’ on English musical practices. However, the idea of ‘influence’ obscures the reciprocity of the exchange as well as the creative acts of selection and adaptation. Instead, I suggest that the phenomenon is more fruitfully understood through concepts such as ‘cultural translation’, ‘accommodation’, ‘appropriation’ and ‘go-betweens’ borrowed from cultural theory. My paper will explore these concepts through such case studies as the Oxford don Henry Aldrich’s recompositions of Italian motets. Aldrich’s ‘anglicizing’ changes to works by Palestrina and Carissimi testify to a creative process of appropriation of Italian music. The activities of the immigrant singer Pietro Reggio will illustrate

processes of mediation and accommodation. Reggio successfully adapted his musical practices to local circumstances and became an important profile in English musical life as a performer, teacher and composer.

**SUSANNA LEIJONHUVUD**

**A PHENOMENOLOGICAL INVESTIGATION OF THE PHENOMENON OF SINGING**

The paper will present the results from my licentiate thesis where the phenomenon of singing experience from a first-person perspective is treated. The purpose of the thesis was to reveal the content that constitutes the phenomenon of singing from the singer’s point of view. Singing should be understood as a unique vocal expression carried by tones in a form that is sonorous, alive and fluid. The singing is a singing in a context with others who also experience themselves as singing. The point of departure of the investigation is a natural attitude which develops into a philosophical attitude towards the experience where given experiences are examined upon their content and then bracketed in favour of further experiences of the phenomenon to be revealed. The study uses a phenomenological approach from a first-person perspective based on Edmund Husserl’s transcendent phenomenology. These methods provide cogitations for stretching the particular situated momentary experience into the sphere of the possible experience. In the thesis the result of the eidetic study is described with its general essence as a ‘musical vocal confirmation of my existence in the world’ as well as a description of the constitution of the phenomenon of singing.

The presentation will initially briefly describe the entry into the study as well as the background and the method of gathering experiences and analysis for it. The main part of the presentation will focus on the results of the thesis, i.e. a model of a constitution of the phenomenon of singing presented as a mind map where the relationship between essences is visualized. The main topic of the presentation will focus on three major findings. First of all the thoughts about the phenomenological body by Maurice Merleau-Ponty where the phenomenological body of the singer is an acoustic body spread out in time and space is presented. Secondly the findings of different aspects of experience and listening to one’s own voice is discussed. This finding suggests a possibility to tune in to an inner listening, an outer listening, an immanent listening or a combination of these three different listening modes. This particular result will explicit highlight Husserl’s thinking of pluralistic intentionality. Third and finally, the presentation will discuss the possibility for an extended version
of the phenomenon of singing where transcendent dimension of experience emerges. These are dimensions stretched out into a trio of essences: love and humanity, music and thirdly, something divine. These essences, in existence, are experienced as subjects which have the power to act intersubjectively with the singing subject of the living body. The extension into the transcendent parts enriches and enlarges the phenomenon from a narrow into a wide phenomenon, which covers the possibility of different life-worlds within different singers.

LARS LILLIESTAM & THOMAS BOSSIUS
MUSIC IN PEOPLE’S LIVES
RESEARCH PRESENTATION

Our understanding of how people use music and what music means to people is in general sketchy and fragmentary and far from consistently based on scientific or scholarly investigations. It is a field cluttered with ideas that on closer examination prove to be questionable or in need of refinement. In short: we know a great deal less than we believe. The main aim of the project Music in People’s Lives (Musik i Människors Liv), financed by the Swedish Research Council, is to address this problem.

The study is based on qualitative interviews with 42 people, 21 women and 21 men, from 20 to 95 years of age, mainly residing in Gothenburg. Using a semi-structured questionnaire the interviews were held between 2007 and 2009. Each interview lasted around one hour. The informants have widely varying degrees and forms of musical interests, occupations, levels of education, and social and cultural backgrounds, and they were selected using more-or-less randomized methods.

The main question that the project seeks to answer is to investigate how people use music in their daily lives and how they think of and evaluate music. Topics discussed in the interviews are playing music, singing, listening, dancing to music, attending concerts, learning to play or sing, reading about music, collecting and sharing music, memories of music and recollections of strong music-related experiences, musical preferences and the meaningfulness of song lyrics.

Internationally there are only a few comparable studies, for instance by Tia DeNora, Even Ruud, and Susan Crafts, Daniel Cavicchi, and Charles Keil. The result of the project is published in Swedish in the book Musiken och jag (The music and me) in 2011 and in a number of articles both in English and Swedish.

Judging from our study music is truly a complex, comprehensive, multidimensional and holistic phenomenon. The results are impossible to summarize in a few short points. Therefore we will focus on two themes.
• Listening. In our material we find many different ways of listening that differ remarkably from older musicological categorizations that discuss listener types and listener strategies. Informants call themselves repeat listener, album listener, lyric person, etc. Only a few informants listen to music without doing something else simultaneously. Hence the term parallel listening is discussed as well as the consequences of mobile listening.

• Existential health. Practically all informants connect music with memories, identities, strong emotional experiences and feelings of community. We propose that music can be seen as a part of a system that creates and sustains meaning and coherence in life, or what we call existential health.

**DAGMARA LOPATOWSKA-ROMSVIK**

**EIVIND GROVEN’S SYMPHONIC SLÅTTER IN THE PERSPECTIVE OF HIS SYMPHONY NO. 2**

Among the orchestral works of Eivind Groven, a Norwegian composer of the 20th century, one finds both symphonies and compositions called *Symphonic slåtter*. *Symphonic slåtter no. 1* was based on material of the first version of Groven’s *Symphony no. 1*. On the other hand, the word *slåtter* in the title sends listeners directly to the Norwegian folk music tradition in which Groven was brought up. A peer analysis of his symphonies reveals a close connection to the *slått* tradition. The target of the paper is to present the differences and common points of these types of compositions. The study takes into consideration three of Groven’s compositions: *Symphonic slåtter nos 1* and *2* and his *Symphony no. 2*. By means of a comparative analysis two *Symphonic slåtter* on the one hand and the symphony on the other will be scrutinized in several aspects: form and structure, musical development, and compositional techniques.

**ALEXIS LUKO**

**MUSICAL REPEITION IN THE FILMS OF INGMAR BERGMAN**

Ingmar Bergman consistently acknowledged the central role of music in his life and career. He worked at the Royal Opera in Sweden (1941-42), he was married to the concert pianist Kåbi Laretei, had early aspirations to become a conductor and, in the latter part of his life, he longed to break away from what he referred to as the ‘drudgery of everyday work’ to study the life and music of J. S. Bach. Bergman’s
special relationship with music has been frequently highlighted in Swedish newspaper articles, magazines, and on television and radio.

Music also happens to occupy a central place in Bergman’s films. His taste in classical music is perhaps most palpable in the excerpts he chooses to revisit from film to film – Bach suites, chamber and keyboard works – his personal favourites are repeated across his oeuvre – acquiring, through repetition, their own rich intertextual Bergmanian identity. To this end, certain musical works can almost be considered characters unto themselves. Bach’s *Sarabande in D minor*, for example, reappears in ever-changing contexts and narratives, but always alongside recurring characters – Bergman’s Karins, Almas and Henriks – and recurring actors – Liv Ullman, Max von Sydow, and Erland Josephson. Some musical works are even given multiple hearings within the intratextual context of individual films. In *All These Women*, for example, Bergman reiterates Bach’s *Suite no. 3* for orchestra multiple times, in *Through A Glass Darkly* he reuses Bach’s *Cello Suite No. 2*, and in *Autumn Sonata*, Chopin’s *Prelude Op. 28*, no. 2.

Charlotte Renaud has identified many of Bergman’s musical quotations and has examined their function as ‘leitmotifs’ and as structural markers of filmic form (introductions, interludes, and conclusions). Building upon the work of Renaud, this paper investigates the changing narrative contexts in which Bergman recycles musical excerpts and suggests interpretive strategies for understanding musical repetition in his films. To what extent do Bergman’s quotations serve as true Wagnerian ‘leitmotifs’ – as carriers of emotion meant to unlock specific recollections for on-screen characters and audience members alike?

On one level, Bergman’s soundscapes might be heard as pseudo-Proustian planes of remembrance, where musical excerpts unlock memories of things past, but Bergman’s penchant for musical repetition can also be linked to his stern criticism of artists, dancers, musicians, and actors who lie, manipulate and deceive. According to Paisley Livingston, when offstage, stripped of performing masks, Bergman’s artists are exposed as fakes and liars. In an analogous way, through musical repetition, Bergman explores the opposition between authentic and fake, Urtext and copy, sincerity and ‘performance.’ With each repetition of a musical excerpt, whether recorded, sight-read, performed, hummed, or practiced, Bergman challenges us to ponder the meaning of genuine and counterfeit expression.

En grundläggande hypotes är att denna pianokonsert skrevs som ett politiskt laddat yttrande riktat till en svensk publik i ett historiskt sammanhang som utgörs av unionsupplösningen. Närmare bestämt skulle Wiklunds konsert kunna tolkas som en epideiktisk text, alltså som en retorisk text som går in för att formulera värderingar och motivera till uppslutning kring dem.

Studien kombinerar Lawrence Kramers teori om hermeneutiska fönster som startpunkt för tolkning av musikalisk mening med ett slags retorisk kritik som utvecklades under 1900-talet och som analyserar offentliga tal mot bakgrund av de konkreta historiska situationer de ämnades för.


MATTIAS LUNDBERG

METHODS FOR ANALYSIS OF EARLY-NINETEENTH-CENTURY EXPERIMENTAL COUNTERPOINT: THE CASES OF REICHA, RAIMONDI AND CROTCH

The first half of the nineteenth century saw a number of highly original experiments within the received tradition of stile antico counterpoint. If at all considered today, these works are relegated to the sidelines of musical historiography and regarded as theoretical monstrosities, in spite of the fact that they are highly valuable sources in
the study of compositional practice and procedure of the period. Furthermore, the experiments at the same time constitute a common climax to a number of thitherto predominantly separate learned contrapuntal traditions and foreshadow several theoretical concepts and structural features which were only expressed analytically at a much later stage (and then rather problematically so).

This paper will focus exclusively on the specific idiom of the fugue (by the early nineteenth-century generally accepted into previously much more narrow conceptions of stile antico), limiting our scope primarily to fugal experiments by Antonin Reicha (1770–1836), Pietro Raimondi (1786–1853) and William Crotch (1775–1847), representatives of three very different musical and scholarly contexts. We shall examine which type of theoretical and analytical methodology is necessitated by experiments in modal permutability (the possibility of using the same structure in any diatonic division without alteration); musical simultaneity (two or more self-contained works, sometimes in different keys, forming one or several separate works in one coherent tonality when combined, such as in Raimondi’s Quattro fughe in una, dissimili nel modo operascientifica); fugaes con obbligo with procedural restrictions (containing only material generated by permutation of motivic cells, such as in Crotch’s Fugue on a subject of four notes, no other being used all through the movement); polymetrical experiments such as those found in the fugues of Reicha’s nouveau système, and a number of other abstruse compositional approaches.

It is clear that the historicized principles of strict counterpoint regulation provided both the prerequisites and the stimulus for the experiments considered here, wherefore experimentalism proper must, for the present purposes at least, be clearly distinguished from any notions of radicalism, avant-gardism and possibly even those of eccentricity. The resentment of Beethoven, Schumann and others towards such contrapuntal experiments failed to recognize the historical backdrop of previous contrapuntal experiments available to the scholar-composers under discussion.
ANSA LØNSTRUP & CHARLOTTE RØRDAM LARSEN

THE POLYPHONY OF SENSES, EXPERIENCE, AND PERCEPTION.

CASE: PERCEPTION OF AUDIO-VISUAL COMMERCIALS ADVERTISING MULTI-SENSUOUS COMMODITIES

This is ongoing research: a study of the audiovisual staging of the multi-sensuous and the hyperaesthetic as it is practiced in certain commercials. The field of this research crosses and draws on the following:

- sound styling in film and television genres
- strategic communication
- the audiovisual exhibited – sound in the (fine) arts
- mediated audiovisuality

It is well known that television commercials draw on the aesthetics of other audiovisual genres: film, video, and other television programmes and formats. This intertextuality is elaborated and is perhaps the most important source of new commercial ideas and aesthetics, where there is still an expectation of a narrative or a possible emotional engagement through the characters and the narrative. To reference McLuhan: ‘all content of a medium is always an earlier medium’ it seems that the phenomena of ‘nesting’ or ‘braiding’ is also widespread in the audiovisual (media) commercial.

Lately it seems that the hyperaesthetic and multi-sensuous commercials shared on the internet and increasingly produced for several media formats including the internet, also draw on the strategies and aesthetics of the broad contemporary art scene. This includes contemporary art of all kinds: dance, performance, installation art, mixed media, conceptual and digital art, which are all multimedia, audiovisual, sometimes also including touch and at any rate not only the sight. (cf. W. J. T. Mitchell: ‘There are no visual media”).

Of course the strategic communication – the purpose of selling things – is important in the genre of audiovisual commercials, but it seems important to find out how this is balanced with the expectation (demands) of a direct aesthetic and sensuous appeal in the perception and experience of the commercials. This we might term ‘the balancing of the aesthetic communication and the strategic intention’ in audiovisual commercials.

Our main analytical questions are: how does the audiovisual mediated commercial work for all the senses (through representation) in our perception and experience of the commercials?
Mitchell develops the stand that ‘all media are mixed media’, which entails ‘some mixture of sensory, perceptual and semiotic elements’ (p. 399). He refers to Marshall McLuhan and his concept of ‘sensory ratios’ for different media. He especially forwards McLuhan’s understanding of television not as a visual media but a as tactile medium or as an ‘extension of touch’ – and all media as both ‘extensions’ and ‘amputations’ of the sensorium: a dynamic, interactive character of mediated sensuousness (from McLuhan: *Understanding Media*). What Mitchell suggests though is a double ratio for understanding media: one sensory ratio and one semiotic ratio, the latter taken from Peirce’s triadic sign theory: icon, index and symbol – which he combines with the notion (from Hegel) of the three so-called theoretical senses (sight, hearing and touch) and the two sub-theoretical: taste and smell (which are seldom in play in technological media). Finally, we will mention Mitchell’s understanding that the two parallel and often separated ratios or tracks – the sensual and the semiotic – often never merge, but leave a gap which sometimes requires ‘a completion in the mind’ – or an activity of imagination, we could add. And because the two ‘sub-theoretical’ senses (smell and taste) are not active in play in electronic/digital media, the compensation for that can only happen through the third ‘theoretical sense’, touch, and through an interactivity of the mind and the imagination.

We will show/play and comment on two examples from the many commercials with which we work inductively with analyses to theorize and answer the research questions described above.

*The new Martini advert (Charlotte)*
http://www.youtube.com/watch?v=t3AWCq6xmAE&feature=related

*YSL Elle perfume for men for women (Ansa)*
http://www.youtube.com/watch?v=xTWmUItM01c&feature=grec_index

**ARNULF MATTES**

*JUST A MATTER OF GOOD TASTE? CRITICAL REMARKS ON THE PERFORMANCE PRACTICE OF THE CADENZAS TO BEETHOVEN’S VIOLIN CONCERTO, OP. 61.*

In present-day musical culture performers are allowed to make free choices when performing cadenzas of a virtuoso concerto. However, as is the case with Beethoven’s *Violin Concerto Op. 61*, the majority of performers preferred, and still prefer, to perform the concerto with Fritz Kreisler’s cadenzas, composed in 1894. This happens despite of the possibility of composing or even improvising their own cadenzas, the existence of numerous alternative cadenzas composed by other
performers or contemporary composers, and, not least, easy access to critical editions of Beethoven’s original cadenzas, written for the violin concerto’s piano version.

In this paper, my aim is to examine the unsurpassed and continuous popularity of Kreisler’s Beethoven cadenzas, taking an analysis of the intrinsic qualities of his cadenza to the first movement as a point of departure for further inquiries in cultural practice, asking to what extent performance habits might have been guided by genre-specific expectations, institutional traditions, and not least, economic considerations.

In the second part of my paper, I shall confront Kreisler’s cadenzas with Schnittke’s polystylistic cadenza (commissioned by Gidon Kremer in 1980, recorded with Marriner), and Kremer’s renditions of Beethoven’s cadenza with off-stage piano and accompanying timpani, recorded with Harnoncourt in 1992. These two recordings represent the ‘historicist’ and the ‘experimental’ current in twentieth-century performance competing with the still prevalent ‘Romantic’ virtuoso-tradition.

In the remainder of my paper, I shall raise the issue as to what extent Kremer’s cadenzas, besides several other more- or less-imaginative attempts of ‘actualizing’ the Beethoven cadenzas for a twentieth-century audience, were able to shake up the rules of good taste, maintained by the aesthetic norms of a concert-audience unwilling to abandon a virtuoso culture inherited from the nineteenth century.

**Kate Maxwell & James R. Simpson**

**Page, Performance and Play: Presence and Absence in Medieval Lyric Transmission and Reinterpretation**

From the troubadour William IX’s possibly hypometric opening to his ‘friends! I’ll sing a …seemly song’ (‘Companho, farai un vers …covinen’) onwards, it is evident that play between the sounding and the written, the heard and the unheard, is endemic both in lyric manuscripts and in lyric performance. The aim of this paper is to explore this relationship as a ‘grammatology’, following on from the influential work of Jacques Derrida that explores the presence/absence relation between evanescent performance and performed text. Such relations appear at their most complex in the compilations of later works. Taking as evidence the unwritten music of the anonymous *Chanson de Roland* contrasted with that present in the intricately notated codices of Guillaume de Machaut, this paper investigates the processes and relations shaping the expectations and practices of medieval audiences, scribes,
readers and authors. In the complex matrix of a textualized performance that points
to the presence of an absent and silent music can be sustained a nexus of contra-
puntal relations that destabilise binaries such as reader and writer, author and per-
former. It is thus found that the medieval manuscript positions itself both as antecce-
dent source and recording memory, vital and vibrant on the one hand and lifeless
and static on the other.

LISE K. MELING

‘STAND BY YOUR MAN’: PERFORMING THE IDEAL WOMAN IN COUNTRY
MUSIC.

This is an ongoing project where I investigate performativity and expressions of
femininity in country music.

The connection between gender and performance has been discussed in many
cultural theoretical settings, using the term ‘masquerade’. The term has become an
important and nuanced theoretical aspect of femininity and its representation. Joan
Riviere’s ‘Womanliness as a Masquerade’ from 1929⁴ holds a key place in discussion
of female sexuality in psychoanalysis. Riviere argued that femininity was a
performance where there was no genuine femininity separate from the masquerade;
there is no distinction between authentic womanliness and its masquerade. Accord-
ing to this, gendered identities are produced and performed in everything one does,
and there is no gendered identity separate from performance. Performance demands
the idea of an act, where the performer constructs a fabricated or invented identity.

Gender has until now played an underappreciated role in defining country music
as a genre⁵. However, the essence of gender is crucial to the understanding of the
genre. Gender has determined and defined the sounds and images that could be
included, separating the genre from pop and other genres, and the type of artists that
were acceptable to the audience, and it is crucial in forming the identity the listeners
can make for themselves.⁶

Country music as a genre has been especially conservative when it comes to
issues of gender. The discourse of country music is heterosexual, supplied by tradi-

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University Press of Mississippi: xix
⁶ Ibid. xx
tional representations of gender and the traditional ‘nuclear’ family, permeated with patriotic references. Country music is first and foremost private melodrama and often shows the home as the source of female happiness.

Country music provides a context where women’s participation is particularly acceptable, but the versions of femininity are also always heterosexual, or at least nearly always. An interesting example in this discussion can be the Canadian singer kd lang, where the transition between the woman/man dynamic to a more ambiguous gender construction is fundamental in how lang represents herself through her songs. Even though there are very many women artists who overplay and stage ideas about gender; when it comes to staging or performing norm-deviant gender representations, it operates in a much more restricted and rigid framework for women: the acceptance of ‘male femininity’ in the public space stands in contrast to how ‘female masculinity’ is represented and accepted.

MÅRTEN NEHRFORS

E.T.A. HOFFMANN’S IDEAL OF SONG

E.T.A. Hoffmann was a key figure among the young Romantic writers who, in the early 19th century, overturned the traditional valuation of music genres, placing instrumental music at the very top and viewing music with words mixed in as tainted and of less aesthetic worth. According to Hoffmann, the true nature of music is to be found only when there are no words attached compromising its transcendental nature.

Naturally this leaves the genres opera and song in a problematic position, and Hoffmann spent considerable time working out an aesthetic that would also justify these genres. His views on opera have received some interest, most recently by Abigail Chantler in her work E.T.A. Hoffmann’s Musical Aesthetics from 2006, but his views on song remain relatively unknown. It is this paper’s objective to rectify this.

When Hoffmann discusses the ideal song, the concepts he uses are noticeably traditional. His demand that the song composer ‘must bring all the emotional impulses into a single focus’ and ‘stir the innermost soul by means of the simplest melody and the simplest modulation’ echo statements by earlier writers such as F.W. Marpurg, J. P. Kirnberger and J. F. Reichardt. And the two songs he uses to exemplify his ideal are both by Reichardt, a composer frequently characterized today as reactionary and unable to grasp the new Romantic ideas of the time.

With a thorough study of Hoffmann’s writings on song, as well as of the two Reichardt songs he lifts out as ideal examples, this paper will offer a deeper
understanding of Hoffmann’s ideal of song. In doing so it will show that even though Hoffmann uses traditional concepts when discussing his ideal of song, his understanding of these concepts reveals a different view of a song’s crucial characteristics. When Marpurg emphasizes the *Hauptempfindung des Liedes*, this is above all a technical demand necessary for the coherence of a strophic song. Emotional unity for Hoffmann, on the other hand, regards the crucial possibility to add that indispensable transcendental quality that would save the song from the mundane and give it justified aesthetic value.

**STEEEN KAARGAARD NIELSEN**

**REDISCOVERING EARLY DANISH PHONOGRAPHY: ON LISTENING TO THE RUBEN COLLECTION**

Only recently the earliest Danish sound recordings have been digitized and made available to a small group of researchers. This largely unknown heritage collection consists of approximately 150 phonograph cylinders dating back to the 1890s and constitutes a uniquely rich phonographic representation of vibrant cosmopolitan music scenes in the rapidly expanding Copenhagen around the turn of the 20th century. The repertoire is broad indeed, including numerous recordings by singing actors in roles they had just created at the Royal Danish Theatre and at various private vaudeville theatres. It also highlights the local appropriation of German, French and Italian opera and operetta, and British and American popular song.

In contributing to the ongoing historicization of this collection, my primary research interest is to engage with these sound objects as traces of early phonographic culture, i.e. recording engineers, performers and listeners in the process of appropriating phonographic technology – for profit, for fun, for good. To pursue this line of inquiry one has adopt a strategy of listening that does not constitute what is heard as discrete musico-sonic objects, but to listen beyond ‘the music’, so to speak, to instead hear people engaged in acts of musicking. But do these noisy, exotically old music recordings afford this kind of listening? And what exactly do we think ourselves capable of hearing?

This paper will exemplify and discuss the creative role of listening in the tricky process of exploring technically primitive phonograms when constituting them anew as cultural texts and historical documents.
It has been reported in Sweden that Jan Sandström's Concerto for Trombone and Orchestra is the most performed composition by a living Swedish composer on the international stage. If one takes into consideration the various versions of the piece, the number of performances exceeds over six hundred by some accounts. This is quite a success in terms of the contemporary music world where a new piece typically dies a 'Titanic' death, with its maiden performance usually also being its last. So why has Sandström's concerto been so popular?

Sandström's Concerto for Trombone and Orchestra represents a milestone in his music of the late 1980s and is a culmination of many ideas/techniques/experiments from earlier pieces leading up to the Concerto. I would argue that its success is a combination of a number of elements. Firstly, the non-musical programmatic elements and motorcycle sound effects that the media have so readily focused on have made the piece more accessible and attractive to a wider audience. The second element is Sandström's musical relationship with soloist Christian Lindberg coupled with the rise of Lindberg's career as soloist. Most important, however, is the actual composition itself.

This paper will trace the genesis of the composition, the critical reaction to the première performances in Sweden and England, as well as a discussion of the first recording. Central to the discourse is an examination of how the work obtained its pseudonym 'The Motorbike Concerto,' and a clarification of the programmatic elements intended by the composer and ones imposed upon the work by others.

**Per-Henning Olsson**

**Analyzing the Symphonies of Allan Pettersson**

In my forthcoming thesis I will deal with the symphonies of Allan Pettersson (1911-80). At the conference I will present a demarcated problem from my work: an analytical study of the symphonies. Pettersson completed 15 symphonies, and is one of the most played and recorded symphonic composers in Sweden. When he began to establish himself as a composer there was an intense debate on ‘the radical music’ in Sweden. Pettersson, who was a loner, partly forced to be so by illness, did not belong to any of the groups. His music was neither ‘radical’ as the music of ‘The Monday Group’ nor ‘traditional’ as the music of composers such as Jan Carlstedt.
Pettersson combined a radical, highly dissonant musical language with a traditional musical language based on triads; however he did not regard it as problematic. Why? What was Pettersson’s view of traditional and radical, and what was his view of organicity? What were his basic aesthetic ideas on music? The material for this part of the study is primarily utterances of Pettersson and his contemporaries, but also material from the period when Petterson studied with René Leibowitz.

His basic aesthetic ideas on music are used as an interpretative context for the analysis of the symphonies. I have constructed compositional problems with Pettersson’s aesthetic ideas on music as a starting point, and analysed a couple of symphonies in detail. From other symphonies only short examples are taken. The approach is akin to Dahlhaus’s compositional ‘Problemgeschichte’, where the purpose is to understand a work as a solution to a historical problem, to reconstruct a ‘problem’ that a composer was trying to solve when he or she was composing, and then using that as the basis of analysing the music. Tonality and complexity are two of the problems discussed.

PEDER KAJ PEDERSEN

NIELS W. GADE, VIOIN CONCERTO OP. 56: SUPPLEMENTARY COMMENTS TO THE CRITICAL EDITION

In 2003 the critical edition of Niels W. Gade’s Violin Concerto in D minor Op. 56 was published in the edition Niels W. Gade Works, Series I: Orchestral Works / Volume 12, edited by Peder Kaj Pedersen. The scores published in the GW are both scholarly and practical, and in June 2009 a new recording of this rarely performed concerto, with the Danish violinist Christina Åstrand as soloist and using the edition of GW, was issued by Dacapo Records.

The preface to the edition summarizes aspects of the immediate reception: the concerto, written in 1880, was performed several times in the following years but never gained a position in the international repertory. Influential soloists did not include it in their concert programmes. In the press reception the concerto was acclaimed for the high artistic and technical level of the solo part, but the value of the concerto as a coherent cyclic work was questioned. The fact that Gade actually worked with the cyclical coherence of the concerto is documented in the description of sources in GW I:12; only the final version, however, is printed in the edition according to the principle in GW of publishing the music in ‘Fassung letzter Hand’.

The paper examines Gade’s considerations about other, abandoned, solutions of cyclical problems, and it develops traits of the reception beyond that which is
discussed in the preface, including a broader selection of critics and a hitherto unknown letter from Gade to the German violinist Carl Louis Bahreger (1831-1902), kept in the Lippische Landesbibliotek, Detmold, and not included in the edition of letters to and from Gade (edited by Inger Sørensen 2008).

The Åstrand-recording of the concerto was published together with two other Danish violin concertos under the title: ‘Danish Romantic Concertos’. The word Romantic is a key word: to discuss romanticism and the part of Danish cultural heritage which could be labelled as Romantic, as far as music is concerned, has become a new possibility in recent decades, while being discredited for most of the 20th century.

The paper concludes by suggesting that scholarly editions can contribute to musical life, both as a practical means of making the music available in up-to-date, practical musical texts and as a means of adding perspective to the music, showing in this case, that Gade’s violin concerto ‘might be better than its reputation’, as one critic put it in a review of the Åstrand recording, and illuminating the relationship between artistic considerations on the part of the composer and ways of receiving the music by potential performers, critics, and, ultimately, the public.

PIOTR PODLIPNIAK

THE EVOLUTIONARY ORIGIN OF GESTURAL MEANING IN TONAL MUSIC

Both music and speech are phenomena that convey meaning by the means of sounds. According to many contemporary scientists, music (Mithen, 2006) and speech (Pinker, 1994) are also evolutionary adaptations that are specific to Homo sapiens. But communication among animals is much older than human. There are many elements of human communication that took shape gradually through biological evolution. One of the common evolutionary old elements of music, speech, and other forms of sound communication, is emotional expression (Panksepp & Bernatzky, 2002). The close biological relationship between motor and emotion functions shows that the expression of emotion in music has a motor nature. Therefore, both expression and understanding of emotional meaning in music involves motor activity. Because of that gestures are inseparable from emotional meaning of music.

The main aim of the study is to indicate that the gestural meaning in tonal music has its biological sources. From the evolutionary point of view tonal music consists of two components: evolutionarily old indiscrete tools such as crescendo, accelerando, etc. (Merker, 2003), and a set of discrete pitches and durations, which are music-
specific traits and which are governed by the syntactic rules (Lerdahl & Jackendoff, 1983). There are some reasons to believe that such features of gestures such as tempo and intensity are strictly connected to the first music component. Because this component is evolutionarily old, the emotional meaning conveyed by these tools should be universal. However, it seems that some musical syntactic rules are also related to some gestural traits. For example, the size of musical intervals is often comparable to the width of a gesture. This association impacts not only the syntactic contents of music but it also influences the meaning of a melodic structure.


**TOBIAS PONTARA**

**BACH AT THE SPACE STATION: AN ATTEMPT TO MIND THE GAP IN ANDREI TARKOVSKY’S SOLARIS**

Ever since Claudia Gorbman introduced the terminology of diegetic and nondiegetic music these terms have proven to be highly useful. They have also been much debated, as evidenced in recent discussions by, among others, Robynn Stilwell, Jeff Smith, David Neumeyer and Ben Winters. Another topic surfacing in these discussions has been the category of ‘the fantastical gap’, i.e. music straddling or being indeterminate with regard to the realms of diegetic and nondiegetic music. For Stilwell, this ‘gap’ is less a unified category than a cluster of phenomena, each with its unique characteristics. This view is what motivates the concluding remarks of her 2007 essay that ‘it behoves us, in more ways than one, to mind the gap’, meaning that the best way to increase our understanding of ‘the fantastical gap’ is through examination of individual instances.

The present paper will discuss what I take to be an instance of this ‘gap’, namely the fourfold appearance of a prelude from Johann Sebastian Bach’s *Orgelbuchlein* in Andrei Tarkovsky’s *Solaris* (1972). I will, however, not assume that locating this
music in the border region between the diegetic and the nondiegetic is a straightforward matter. Instead, my central claim will be that since there seems to be no unequivocal way in which the dialogue, the sound design, or any aspects of the mise-en-scène warrants an ascription of the music as either diegetic or nondiegetic, an understanding of the music along the diegetic/nondiegetic axis must crucially rest on the way we interpret the film. Only when a plausible reading is in place will a conception of the music’s status in this regard be justified. In order to substantiate these points I will sketch a psychoanalytically grounded reading of the film in which the Bach prelude is gradually reinterpreted from nondiegetic to metadiegetic music. In conclusion, some remarks will be made on the relation between perceiving Bach’s music as metadiegetic and recognizing it as an instance of the fantastical gap.

ARI POUTIAINEN

POSITION PLAYING TECHNIQUE AND JAZZ VIOLIN IMPROVISATION

Jazz violin pedagogy is developing fast. New curricula and teaching materials emerge frequently. Few of the recent jazz violin study books, however, address such important technical aspects as position playing and shifting. These aspects are elementary for successful jazz violin expression: insecurity in position playing and shifting technique limits violinists’ improvised melody construction.

As a performing jazz violinist I have explored position playing and shifting for years. These explorations have resulted in a special fingering strategy for jazz violin improvisation. This strategy I have further developed to various pedagogical applications. Some of the above I have summarized in a published study called Stringprovisation (2009).

In this presentation I demonstrate new applications of position playing technique and discuss its pedagogy. The particular applications are addressed to intermediate violinists. In addition to the application demonstration, I report on pedagogical testing: I have piloted my recent developments in bowed string instrument improvisation classes at the Sibelius Academy for two years. While my research relates to artistic research, it also represents music pedagogy. Regarding established research methodologies, it reflects best the action research approach.

My fresh position playing applications help violinists to internalize the basics of the schematic fingering approach, to understand how to effectively employ the entire violin fingerboard in improvisation, to maintain a good intonation while producing chromatic melodic material in higher violin positions, and to substantially reduce the amount of different scale fingerings to be memorized. The application design takes a
great concern in tactility and is thus practice-led. It is, however, also supported with an extensive investigation of the classical violin repertoire and pedagogical literature.

In addition to the demonstration and piloting report, I discuss the subject in respect to composition: it seems that a good position playing technique does not only improve violinists’ improvised jazz melody construction but also grants them other interesting creative possibilities.

ANNA PULKKIS

THE ALLURE OF THE NORTH: TONAL STRUCTURE AND TEXT IN SIBELIUS’S ‘NORDEN’

My paper aims to provide a detailed and illustrative analysis of Jean Sibelius’s solo song ‘Norden’ (Op. 90 No. 1), with focus on the song’s tonal structure and the relationship between music and text. Composed in 1917 to a text by Johan Ludvig Runeberg, ‘Norden’ became one of Sibelius’s last solo songs. The entirety of Sibelius’s song output, together with an awareness of the special characteristics of late-Romantic tonal practice and Runeberg’s poetry, provides background for my analysis.

In my interpretation, the tonal structure of ‘Norden’ is based on interaction and tension between two equally significant tonal centres, $a$ and $C$. Within an underlying goal-oriented progression from $a$ to $C$, the balance between the centres shifts and is even ambiguous. In the first part of the song, the dissonant harmonies in the piano part allude to tonic and dominant functions in A minor but, positioned within a permanent $c^1-c^2$ framework, they simultaneously point towards $C$. The voice melody, based on pentachords built on $a^1$ and $c^2$, acts as another important indicator of tonal centre. At the end of the song, the register opens downwards breaking the framework and preparing for a final cadence in triumphant C major. Alongside the tonal progression from $a$ to $C$, the harmonies become more consonant and the dynamic level increases towards the final cadence. The tonal structure of ‘Norden’ represents ‘alternatives to monotonality’ (as expressed by Harald Krebs 1981) and relates to such phenomena as directional tonality and tonal pairing, described and developed by Robert Bailey (1969, 1977, 1985), Christopher Lewis (1984) and Krebs (1981, 1996), among others. I illustrate my analysis with adapted Schenkerian graphics, where the monotonal concept of fundamental structure is replaced with a more variable approach.

Runeberg’s poem ‘Norden’ (1833) belongs to his second cycle of Idyll och epigram (Idylls and epigrams), lyrical poems inspired by Serbian folk poetry. In the poem, the sight of a flock of whooper swans migrating south leads the protagonist to imagine how
the swans, even having arrived in the South, constantly long to be back in the North. The swans serve to reflect the protagonist’s transcendental longing for an imaginary Northern paradise, which resembles heaven or the Platonic world of ideas (Oksala 2004). In Sibelius’s setting of ‘Norden’, the nature imagery is approached in terms of tone painting: the crisp dissonances in the piano part associate with the frozen northern landscape and the calm contours of the voice melody with the swans soaring across the sky. The lamentative character of the voice melody reflects the idea of longing. At a deeper level, the directional tonal structure – and the other goal-oriented processes accompanying it – captures the central ideas of journey and a desire to reach a destination. The magnificent final cadence emphasizes the imaginary nature of the Northern paradise.

References


**KIM RAMSTEDT**

**RECORDED MUSIC PERFORMED LIVE. REGGAE SOUND SYSTEMS AS INTERMEDIARIES OF JAMAICAN DANCEHALL CULTURE IN FINLAND**

In this paper I will examine how the particular performance practices and consuming patterns connected to reggae music have contributed to the global dissemination of Jamaican music. A key figure in the circulation of popular music, and
especially genres which revolve around the public reproduction of recorded music, is the DJ. Within reggae, which, in urban centres around the world, today primarily manifests itself as the lively club culture of dancehall, the DJ will generally not perform alone but as part of a sound system. This includes, in addition to the DJ, a master of ceremonies who during a performance, in various ways, will interact with the audience by communicating to them through the microphone and public address system. In this paper I will study sound recordings as part of live sound system performances and how the particular performance practice developed in Jamaica contributes to the creation of a local context for reggae music in Finland. My theoretical framework derives from social anthropology, philosophy and popular music sociology. My empirical material includes, in addition to interviews with reggae DJs and promoters, discussions on an internet message board regarded as the main media for reggae in Finland. My study shows that Finnish sound systems not only act as mediators of Jamaican music, but actively participate in the creation of a local dancehall culture in Finland.

Johannes Skjelbo

Music and Muslim Youth: Problems and Preliminary Results from Field Studies of the Use of Music Among Young Immigrants in Denmark

Young Muslims are routinely problematized and ‘othered’ in public discourse, mainly in political and/or religious terms. Recently, however, new approaches are emerging as immigrant youth gain visibility and ‘airtime’ as cultural agents and consumers.

It is the main aim of this Ph.D. project is to apply tools of popular music research on selected groups of young Danes who see themselves as Muslim. I seek to identify significant characteristics of their use of music, bearing in mind the danger of reifying such groups for musicological studies.

The project's central method is the anthropological small-scale study of people in their particular time and space, primarily by means of personal interviews and in situ observation. This is backed up by webometric methodology and ‘virtual field work’, since personal use of music and personal digital presence are becoming increasingly inseparable such as mobile devices, and Web 2.0. Technology such as Facebook and YouTube gives everyone the means to make their personal musical choices a public (even global) statement. ‘Use of music’ is thus here to be understood in the broadest sense.
Religion and ethnicity are presumably important factors in this context. But it is my hypothesis that they are not simple or predictable elements when it comes to the everyday musical choices made by individuals: conflicts and (self-)censorship, which can be seen as affecting all kinds of music consumption, always have diverse and particular backgrounds and causes. These could include gender, age, sexuality, socioeconomic status, etc. It is becoming increasingly clear, for example, that many ‘obvious’ examples of conflicts between Muslim doctrines and music are, in fact, manifestations of generation clashes, or derived from other power struggles.

KENNETH SPARR

DEN GITARRSPELANDE SOCKERBAGAREN - OM CARL JOHAN GRAFSTRÖM OCH HANS GITARRSKOLA

musikaliska sammanhang. En del av hans gärning finns dokumenterad i spridda källor, men ingen av dessa nämner något om hans musikaliska intresse. I uppsatsen redovisas Carl Johan Grafströms biografi, verksamhet och hans gitarrskola mer i detalj. Grafströms gitarrskola har förvisso mycket gemensamt med andra gitarrskolor, men utskiljer sig framför allt beträffande en fullständig avsaknad av övningsstycken.

**ANNA-KARIN STOCKENSTRAND & OWE ANDER**

**UNIVERSITY ORGANISATIONAL MEMORY AND LONG-TERM ORGANIZATIONAL LEARNING – THE CASE OF THE PERFORMING ARTS**

One of the most intriguing challenges in society is how it should deal with the many cultural expressions, often with traditions going back a long time in history, that are more-or-less on the way to disappearing because of their difficulty of justifying the value of their existence in a world of increasing focus on the financial evaluation of results. With the threatened disappearance of such organizations, cultural heritages are also threatened with disappearance along with knowledge that has been built up over hundreds of years. Modern society puts great challenges, financial as well as organizational, on the performing arts. These challenges create threats both externally and internally. Historically, different forms of performing arts have been closely linked to specific forms of society. For example, societies with strong monarchy or church meant music had a specific purpose in that particular society. Today, focus is on monetary returns and value creation making existence for some art forms impossible. Also, in a society where change and renewal is the norm, existence for such organisations that base their operations on traditions going back hundreds of years is particularly challenging. There are constant calls for renewal and update in the performing arts in order to modernize their operations and make them relevant for today’s society and the consumers of that society.

A specific issue here that points to the core of this discussion is the question of quality. In the performing arts, the question of quality is of such a subtle character that only a specialist could determine whether a performance was excellent or only mediocre. This leads us to the question – can exclusive and elitist art forms survive in a democratic and commercial society? And if not, what would that mean? This article seeks to discuss this question and ultimately make generalizations with regard to the conditions for the long-term build-up of knowledge and intellectual capital in organizations generally with increasing financial pressures. Illustrating this issue is the empirical study of the complex learning process that an individual takes part in.
within a professional orchestra. The article is based on interdisciplinary perspectives, combining theories from management accounting, organizational science, and pedagogy as well as musicology.

As many organisations become increasingly dependent on knowledge-based work, the need to formulate organizational strategies that help support and retain the build-up of organizational memory and organizational knowledge among employees becomes decisive for obtaining competitive advantages in relation to other organizations. For example, Mouritsen (2005) states that the intangible resource ‘knowledge’ plays a significant role in fulfilling organizational purposes and creating value, and that this constitutes a particular challenge to management control in organizations. This article discusses the possibilities of long-term organizational learning and build-up of organizational knowledge using two illustrative cases from the performing arts, one British and one Swedish chamber orchestra with significantly different conditions for their existence. Also, musicians with long experience from a variety of distinguished orchestras in the Stockholm region have been interviewed regarding the question of long-term learning in orchestras.

The performing arts in general, and the work of orchestral musicians in particular, constitute a particularly interesting study object when it comes to long-term and collective learning. Despite difficulties in generalising from single cases, unusual cases can generate useful information of a more general nature (Patton, 2002). A chamber orchestra is highly illustrative with regard to tacit knowledge, since it as an organization is dependent on the exceptionally high skills of organizational members that are not only collectively executed, but also executed with an exact simultaneity that is hard to find elsewhere. Hence, managing (tacit) knowledge in the organization - knowledge that cannot be transferred to another person by means of writing it down or verbalising it - is particularly decisive for organizational competitiveness. This article argues that allowing for collective long-term knowledge-building is the major challenge for performing arts organizations in times of increasing financial pressure and the need to explain the value of the organisation’s work to funders and other important stakeholders. However, we also argue that all other organizations, profit or non-profit, can benefit from the insights regarding the strategic benefits of long-term learning in organizations.

Before the musicological conference, this abstract will be developed into a full paper. The paper will be based on empirics from a longitudinal study of two professional chamber orchestras, one Swedish and one British. The two orchestras
had similar professional cores, and to a large extent a similar repertoire. However, since funding in the two orchestras differed significantly, the orchestras could not take the same risks in programming and projects. In particular, the orchestras differed in the opportunities available to build up knowledge collectively over time. The British orchestra needed, because of its financial and organizational structure, to minimise costs and maximise income for each concert. The Swedish case, however, showed how long-term committed funders enabled long-term learning. The method comprised a comparative, longitudinal and ethnographically inspired case study conducted between 2006 and 2008 in Sweden and the UK.

The theoretical framework in this paper is built around the concept of knowledge management. Knowledge is often said to be divided into two different kinds: explicit (information that can be documented and transferred from one person to another) and tacit (individual know-how and personal beliefs and values, all of which are difficult to transfer from one person to another). Knowledge management refers to the process of organizing and leveraging different kinds of knowledge in organizations. Marquardt (1996) has developed a framework for critical aspects of knowledge management, for example enabling communities of practice. It is reasonable to assume that the terms of financing will affect the possibilities for creating stable communities of practice in organizations.

The paper will include an introduction in which the theoretical and empirical problems are defined and elaborated upon. Then there will be an empirical description of the two orchestras and their work, which will be followed by an analysis of learning and knowledge management processes in the two orchestras over a period of ten years. Lastly the paper will discuss the subjectivity of knowledge, for example in relation to the term ‘quality’. Also a final discussion of long-term learning and knowledge management will be presented around the issue of cultural heritage and the functions that cultural organizations have in society.
JOAKIM TILLMAN

MELLAN SYMFONI OCH SYMFONISK DIKT: OM FORM OCH GENRETILLHÖRIGHET I HUGO ALFVÉNS FJÄRDE SYMFONI


BERTIL WIKMAN

‘AUTHENTICITY’, ‘WERKTREUE’ AND THE MUSICAL WORK.

In the New Grove Dictionary of Music and Musicians (sixth edition 1980) the Russian-American pianist Vladimir Horowitz is criticized from a stylistic point of view. Michael Steinberg, the author of the article, says that Horowitz ‘conceives of interpretation not as the reification of the composer’s ideas, but as an essentially independent activity; in Schumann’s ‘Träumerei’, for example, he places the highpoints anywhere except where Schumann placed them’. Steinberg concludes the article with the sentence: ‘Horowitz illustrates that an astounding instrumental gift carries no guarantee about musical understanding.’
The criticism is interesting from several angles. First it is unusual in a dictionary that strives for objectivity to be so challengingly subjective. Horowitz was after all one of the most charismatic and admired pianists of the twentieth century. He was seen as ‘the last Romantic’, a true heir of the ‘golden age’ of piano playing, a performance tradition emanating from Liszt through Rubinstein and Paderewsky to Rachmaninov. Behind the lines there is a feeling that Steinberg disliked the Romantic style of playing that Horowitz represented.

Steinberg’s statement is also possible to verify. Horowitz made a half dozen studio recordings and still more live performances of ‘Träumerei’. An analysis of these recordings shows that Steinberg is both right and wrong in his description. The highpoints that Steinberg talks about must be seen from two different perspectives of form. From a narrative point of view, the overruling highpoint is at the end of the piece, which Horowitz highlights in a traditional way and as written by Schumann. On a phrase structure level, Horowitz (in most recordings but not all), plays a diminuendo instead of a crescendo in the ascending melodic line. This way of negative emphasizing is in accordance with a performance practice described in theoretical and pedagogical treatises from the time of Schumann (for example by Czerny 1839) and very much intensified during the nineteenth century. From the performing indications it is also possible to guess that Schumann wanted a floating and dreaming character, that is in line with this way of performing.

From an analysis of the article and its contextual background versus an analysis of the piece, it is possible to highlight not only a shift in musical taste that took place in the first part of the twentieth century. It is also possible to see a change in attitude towards the musical work, a shift from ideas about a ‘true content’ to ‘faith to the score’.

ANNE REESE WILLÉN

PROFESSIONELLA OCH DILETTANTER INOM STOCKHOLMS OFFENTLIGA MUSIKLIV UNDER MITTEN AV 1800-TALET

Under det tidiga 1800-talet kontrollerades musiklivet till största del av kungamakten, men kring mitten av århundradet blev medelklassen allt större betydelse för musiklivet. Icke-professionella musiker hade en viktig roll genom hela denna process, och var en central del av musiklivet i staden. Samtidigt började vissa professionella musiker, flera utbildade utomlands, att se musiklivets beroende av amatör- och dilettantmusiker som ett problem. De som var mest uttalade i dessa frågor var Albert Rubenson och Ludvig Norman, båda utbildade i Leipzig och senare även innehavare av flera viktiga positioner inom Stockholms musikliv. En annan viktig skribent som yttrade sig i dessa frågor var Wilhelm Bauck, som inte hade samma utbildning som Rubenson och Norman, men som kom att bli central i formandet av musikjournalistiken i Sverige. Målet för dessa skribenter var att nå, vad de ansåg vara ett musikliv i internationell klass, med stark förankring i musikinstitutioner och professionella musikidkare, stödd av en välbildad offentlighet. I flera fall analyserade de situationen och uttalade sig om de bösta sätten att nå det uppsatta målet.


Timo Virtanen

A JIGSAW PUZZLE WITHOUT A PICTURE: JEAN SIBELIUS’S LATE SKETCHES AND THE EIGHTH SYMPHONY

The compositional process of Jean Sibelius’s Eighth Symphony and the destiny of the musical manuscript material for the work have inspired much speculation, guessing and fiction. In the literature, the subject has been discussed or referred to mainly in the light of the composer’s correspondence or other written documentation. Even though Sibelius is thought to have destroyed all musical manuscript material connected to the symphony’s compositional process, it has also been discussed whether sketches, fragments, or other material might be found among the composer’s surviving manuscripts. The discussion has led to opposing conclusions:
Given the abundance of preserved materials for this work [Eighth Symphony], one looks forward with great anticipation to a thoughtful, meticulous completion of the entire composition. (Josephson 2004, 67)

All that remains of the 8th Symphony is one page from a draft score and one snatch of melody ringed for the 8th in among the sketches for the 7th Symphony […] (Kilpeläinen 1995, 35)

In my presentation I shall examine the opinions on the sketches for Sibelius’s Eighth Symphony given in the literature and offer some complementary and alternative interpretations of the observations. In addition I shall outline some principles and criteria for a reasonable examination of Sibelius’s late sketches as regards the question about the manuscripts for the symphony.


**ULRIK VOLGSTEN**

**MUSIC, MEDIA AND THE LAW: THE MUSICAL WORK AND THE ESTABLISHING OF AN IDEALISTIC COPYRIGHT**

According to the philosopher and music historian Lydia Goehr, a widespread view of the musical work as an object whose existence transcends both time and space was established at the turn from the 18th to the 19th century, a view Goehr claims is still valid today:

most of us tend … to see works as objectified expressions of composers that prior to compositional activity did not exist. We do not treat works as objects just made or put together, like tables or chairs, but as original, unique products of a special, creative activity. We assume, further, that the tonal, rhythmic, and instrumental properties of works are constitutive of structurally integrated wholes that are symbolically represented by composers in scores. Once created, we treat works as existing after their creators have died, and whether or not they are performed or listened to at any given time (Goehr, 1992, 2).

Goehr claims further that this view of musical works gained support from the emerging copyright laws of the time. In contrast to Goehr’s thesis, I claim that this view of music - which I choose to call an idealist view of music - which equates the musical work with a reified immaterial form, did not emanate until the second half
of the 19th century. Whereas the abstract form of the individual work is conceptualized by writers such as Hanslick and A. B. Marx (rather than by Hoffmann, as Goehr claims), it is not until the emergence of the elementary communication model - sender (composer), message (work), receiver (listener) - that this abstract work becomes fully reified. This happens at the turn of the 20th century, as a result of telecommunication and the phonogram, i.e. approximately a hundred years later than Goehr would have us believe. Moreover, the final strokes of this reificational process, which involves a substitution of a basically Aristotelian view of form for a modernized Platonism, are provided by jurisprudence rather than by aesthetics. In consequence, this means that the modern Western work concept, if not the modern Western view of music, is to an important extent a result of copyright legislation.

SAKARI YLIVUORI

FROM FAIR COPY TO SKETCH – MANUSCRIPT STUDY OF SIBELIUS’S ‘TANKE, SE, HUR FÅGELN SVINGAR’

Jean Sibelius (1865–1957) composed ‘Tanke, se, hur fågeln svingar’ (JS 191) for mixed choir in 1888 or 1889. The work remained unpublished during Sibelius’s lifetime, and the only extant sources for the work are the two autograph manuscripts currently kept in the National Library of Finland under signa 1053 and 1054. The two manuscripts draw forth an interesting writing process, which, however, has no definitive ending.

Of the two manuscripts, 1054 is written earlier, and it consists of two layers of writing: first, Sibelius wrote the entire song in ink, but made multiple emendations to it later in lead. The emendations made 1054 are partly almost unreadable. In addition, some of the emendations changed the music so much that the new version could not be written over the earlier music as Sibelius did with most of the emendations. Instead, he had to sketch few bars of the new version to the other side of the paper. Therefore, a new fair copy was needed, and 1053 fulfils this need. Apparently, Sibelius was not satisfied with the version on the second fair copy either, since he made afterwards also numerous emendations to this second fair copy, too. Thus, ‘the evolution’ of the work can be presented in the following table:
Both extant manuscripts have a two-fold function in the writing process. The first layer is intended at the time of its writing to function as a fair copy. The emendations written in lead pencil, however, nullify the manuscripts’ original function; in neither of the papers, the emendations are mere corrections to the fair copy. Instead, the emendations are written in a sketch-like manner: the emended layer consists of short-hand notation and notes-to-oneself kinds of markings that are meaningful to the author, but not necessarily to anyone else. The sketch-like emendations written on the second fair copy are with all likelihood intended to function as a draft to the third fair copy – in a similar way the emendations on the first fair copy function as a draft to the second fair copy (see the table above). Sibelius, however, never wrote the third fair copy. The absence of the third fair copy proposes an intriguing conundrum: the third version is chronologically the last version of the song, but there is no authoritative, ‘final’ text in the strict sense, instead it survives in sketch-like markings on the fair copy of the second version.

My presentation consists of two parts: firstly, I will analyze the writing process based on the methodology of the genetic criticism; secondly, I will discuss the problems the sketch-like nature of the chronologically latest version of the work sets for critical editing.

**INGRID ÅKESSON**

**MUSIK ATT HÖRA ELLER MUSIK ATT GÖRA?**

Det mesta av musiken i vårt senmoderna samhälle existerar i medierad och medialiserad form, och i diskussionen hamnar då tyngdpunkten i stor utsträckning på musik som produkt. Stora delar av dagens musikliv präglas av långt avstånd mellan producent och konsument, och i mellanledet mellan musiker/kompositör och mottagare finns en mängd aktörer som spelar allt större roll. När musik i första hand betraktas som en produkt, framställd för att konsumeras av en mottagande publik, riskerar vi dock att tappa bort musikens dynamiska karaktär av icke avslutad process eller skeende – något som i synnerhet präglar gehörsdominerat och spontant musicerande. Människors musikaliska aktivitet kan innefatta bland annat kreativitet,
deltagande och flerriktad kommunikation; musicerande kan ha menings- och identitetsskapande funktion. Musicerande (inklusive dans) innebär inte alltid i första hand performans utan kan också beskrivas i termer av entrainment, flow eller intersubjektivitet – författare som Thomas Turino (2008) skiljer mellan ”participatory performance” och ”presentational performance”. I vissa musiksituationer är gränsen mellan artister och publik flytande.


I projektet Musik att höra eller musik att göra applicerar jag tankar och begrepp som de ovannämnda på några fallstudier av småskaligt och icke-medierat musicerande i samtiden, framför allt inom området folkligt sjungande. Mina studier är gjorda i samband med kurser, sånghelger, balladträffar m.m. i Sverige och Skottland under tiden 2009-2011. Valet av miljöer beror främst på balansen mellan likheter och skillnader mellan de två länderna beträffande strukturerna tradition – revival – post-revival, liksom skillnader i generationsstruktur.

Frågeställningar är bland annat: Vilken plats finns det i ett senmodern och mediedominerat samhälle för småskaligt, lokalt eller subkulturellt förankrat musicerande med tyngdpunkt på deltagande, närvaro och tolkning? Vilka betraktar vi som ”musikskapare”? Kan vi nyansera den stelbenta diskursen professionell-amatör med hjälp av begrepp som musikalisk specialist och tyst kunskap? Ett relaterat begrepp är ”traditional referentiality” (Foley 1991), som betonar lyssnarens behov av kunskap om en genre för att kunna kontextuellt tolka en enskild sång/musikstycke. Vad betyder förekomsten av eller bristen på gemensamma referensramar på ett estetiskt område i ett samhälle med stora generationsklyftor i fråga om förförståelse?
Maria Schildt & Lars Berglund

Italian Music at the Royal Swedish Court of Queen Christina: Cultural Exchange in Early Modern Europe

Queen Christina of Sweden has gone down to history as a dedicated promotor of art and science, both during her period as a ruler of the Swedish realm (1644–54), and during her years in Rome (1655–89). Not the least, she cultivated a strong interest in music. As a result, musical life at the Swedish Royal court witnessed an extraordinary prosperous time during her regency, thanks to the recruitment of a number of prominent musicians from France and Italy.

From 1652 until Christina’s abdication in 1654, an ensemble of Italian singers and musicians were employed at the Royal court, under the artistic leadership of a young Vincenzo Albrici (1631–96), who would later establish himself as one of the leading European composers of his generation. Some of the circumstances regarding the recruitment of the troupe and its activities in Stockholm and Uppsala were disclosed by Einar Sundström (STM 1961) and some additional studies have been published since then, by for instance John Bergsagel, Geoffrey Webber and Lars Berglund. Still, the more precise questions regarding the repertoire, provenance and musical activities of the Italian musicians have so far been relatively fragmentary and tentative. In this report, based on close studies of the musical sources of the Düben Collection and some additional manuscripts in Stockholm and Oxford, we will be able to substantially supplement and revise previous research. Some important observations can be drawn from the study:

1) The repertoire of the Italian ensemble in Stockholm was probably primarily sacred music, such as motets and dialogues or historiae (so called “oratorios”), and not secular genres such as opera and cantata as has previously been assumed. This orientation was altogether in accordance with the Queen’s intentions behind the recruitment, something that is revealed in contemporary correspondence. These intentions were at the same time closely related to her interests in confessioal matters and to her prevailing plans for a conversion into Catholicism.

2) During the last years of Christina’s regency, the sacred music was not adapted for protestant use, but were instead performed in versions conforming to Roman-Catholic faith. It was not until later (during the 1660s) that such confessionally justified modifications were made in Stockholm.

3) The presence of the Italian musicians at the Swedish Royal court seems to have had important and lasting effects on the musical orientation during the ensuing...
decades, not the least thanks to Gustan Düben, *Hofkapellmeister* 1663–90, who closely collaborated with the Italians during their stay at the Royal court in Stockholm. During his leadership however, this Italianate musical culture was adapted to suit the demands of the Lutheran Swedish environment, at court and at the German congregation in Stockholm.

From a theoretical perspective, and in a broader European context, this material presents an interesting case of exchange and transfer, and resulting processes of appropriation and translation. Such processes are yet relatively understudied in music history. This is a field where musicology may have something to offer general cultural history and social.
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