

systemet, og som i alt væsentligt er konsistent, men som i dag kan forekomme noget abstrakt som en første indføring i harmonilære.

Der er fine pointer i forfatterens Schenker-inspirerede reduktionsanalyser, som kan afdække vandrette klicheer og grundstrukturer, hvis logik er lige så meget melodisk og satsteknisk som harmonisk bestemt. Analysen af en af J.S. Bach's *Goldbergvariationer* (s. 78-81) er et overbevisende eksempel på, hvordan de første takter kan ses som en transformation af et enkelt grundmønster. Senere, som opfølgning på den i øvrigt berettigede kritik af Hugo Riemanns funktionsanalyse af de indledende takter af Beethovens *Waldstein-sonate* (s. 242-45), fremanalyseres gennem reduktionsanalyser interessante lineære aspekter i både 1. og 2. sats. Inspirationen fra Heinrich Schenker viser sig i selve ideen om reduktion og i den analytiske notation, hvorimod urlinie-hypotesen frafalder. Metoden er forholdsvis enkel at gå til og er et godt supplement til den harmoniske analyse.

Det er en omfattende udgivelse om et begrænset område, holdt så strengt til et musikalsk repertoire fra 16-1700-tallet, at bogen kan forekomme lidt gammeldags og tilbageskuende. I det mindste et af de amerikanske forbilleder, Robert Gauldin, har i sin nyeste udgave af *Harmonic Practice in Tonal Music* (2004; se fx s. xxii) forsøgt at vise harmonilærens brugbarhed over for et bredere musikalsk grundlag ved at give eksempler fra andre perioder og stilarter. Men det har tydeligvis ikke været Stigars hensigt. Alligevel er bogen inden for sit eget afgrænsede felt vedkommende og inspirerende. Dens væsentligste styrker er det velvalgte eksempelmateriale og gode pædagogiske ideer, den systematiske indføring i variationstyper og reduktionsanalyserne. Bogen vil givetvis kunne inspirere mange undervisere, som arbejder med de behandlede fagområder.

Dorte Hagen Jensen



Ansa Lønstrup, *Stemmen og øret – studier i vokalitet og auditiv kultur*

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*Stemmen og øret – Studier i vokalitet og auditiv kultur* (The Voice and the Ear – Studies in Vocality and Auditory Culture), is one attempt out of many in construing the area of identity formation as happening in a conditional relationship between voice and ear. Its main purpose is to investigate and disentangle the processes of formation that is experienced when exploring both voice and ear. The study consists of twelve short essays, which were formerly published as work papers or articles, seeking (in very different approaches) to construe and conceptualize the notion of a closely knitted connection between the use of the voice, the act of hearing, and their conditional relationship with the body.

The anthology enthusiastically claims the 'return of sensuality' (p. 13). The basic concept of this sensuality is the notion of the voice as an echo of the body. Through this very notion, a web of conclusions is being reached. One of the central and productive assumptions is that using, practising, and exploring your voice is more or less equivalent to a formation of identity. The explorative use of the voice offers a transgression and hence development of identity.

Though the author claims that it is a poorly researched and almost non-conceptualized field this does not seem to be the case. It has been an ongoing project taken on specifically by romanticists like Schiller (*Über die ästhetische Erziehung des Menschen*, 1895). The reader should

thus prepare himself or herself for an anthology that plunges right into the descriptive analysis of vocal (and other musical) experiences, without the otherwise obligatory historical outlining.

Much of the applied theory belongs to a French post-structural line of approach, such as Roland Barthes, Julia Kristeva and Jacques Lacan. The mentioned sources of inspiration also reveal that the main part of the applied concepts and notions belong to psychological terminology. Though it is never explicated it seems quite clear to the reader that despite the romanticist character of the project, the notion of formation of identity through vocal expression never seems to be equivalent to the romanticist's concept of formation, i.e. a process of human improvement. Instead, the texts appear to lean towards a notion of formation that is freed from the concept of improvement; it is rather a question of the very transgression of identity itself. Thus the anthology remains a dedicated contribution to the ongoing expansion of the area of construing the notion of aesthetic experience.

One main thesis of the texts is that there is a fundamental difference between that which is audible and that which is visible. According to the author, this is due to the fact that the eye has a tendency to install a distance between itself as spectator and the object. In contrast, the ear integrates and personalizes the object, which consequently diminishes the distance. Hereby the texts reveal another classical conflict of interest in the area of aestheticians and musicologists; one that is also conditioned by the psychological (or psycho-therapeutic) line of approach. Thus two crucial dichotomies reveal themselves: The first concerns the separation and opposition between language and music; the second is consequently that of concepts/communication and the non-conceptual/expression. Readers well oriented in psychological research of the last few decades might wonder why more recent research in auditory cognition has not been taken into account. Findings within cognitive psychology and neuropsychology could be expected to yield a firmer backdrop for such basic statements.

Apart from the obvious Freudian aspects (the assumption of an unconscious sphere) the anthology inscribes itself in another romanticist investigation. This is shown in enthusiastic statements such as: 'Intet kan forhindre min totale hengivelse til stemmens musikalske vellyd hinsides sproget' (Nothing can withhold my utter devotion to the musical melodiousness of the voice beyond language, p. 57). This reveals a severe disparity in the book. The impressive commitment and enthusiasm of the author actually occupies a textual space that would have been better used in a clarifying positioning with regard to the history of aesthetics and also the text's own choice of methodology. This deficiency results in the fact that it is difficult to remember and adhere to the very object of analysis. Not only does the object analysis change throughout the twelve different essays, but also within the single essays; implicit paradigms are found thus leaving the reader rather confused, not knowing exactly what the author's intentions are.

But this lack of explication seems also to be the very strength of the anthology as a whole. No doubt it adds a very complicated area of research a liberating freedom of movement. On the one hand, the methodological haziness cannot be rescued by the impressive passion of the author, but on the other hand it is her very enthusiasm that infects the reader with a certain confidence that also adds a convincing momentum to both the descriptive analysis as well as the enormous amount of social theory – an ease that certainly suits the main object of analysis: the voice. And it suits the very kind of expression, if not to say *voice*, which the author would like investigations like these to have.

In all, Ansa Lønstrup provides thorough analysis of crucial areas such as language and music, the voice and formation of identity, the voice and its relation to the body, and finally music and narration. Especially the parts containing concrete vocal analyses reveal themselves as having promising potential for music pedagogy.

*Amalie Ørum Hansen*