

## Reports

### Research Projects

EMS: TWO MUSIC CULTURES – ONE INSTITUTION.

SWEDISH ELECTRO-ACOUSTIC MUSIC FROM 1965 TO THE LATE 1970S

The current Ph.D. project (2006–9, Musicology, Department of Arts and Cultural Studies, University of Copenhagen, funded by The Danish Councils for Independent Research) focuses on EMS (Electro-acoustic Music in Sweden) which is an institution with studios for producing electro-acoustic music and sound art. It was first established in 1965 under the Swedish Radio, where an old radio-theatre studio was opened up to composers and other artists wanting to experiment with sound. The first studio, later named the ‘Sound Workshop’ (‘klangverkstaden’), was intended solely for contemporary work. Very high investments were allocated to a prestigious computer music studio, which opened in 1970. The computer music studio was, for its time, highly advanced and even before its opening very famous, but also difficult to work with for various reasons. The Sound Workshop was available to the artists 24 hours a day and much easier to handle. Therefore most of the pieces from this period were produced in the Sound Workshop.

In the early 1970s a conflict emerged between the composers and the studio director, Norwegian composer and pianist Knut Wiggen (b. 1927). Wiggen was idealistic and in his eager search for ‘the music of the future’ he believed in continuing the earlier experiments within *musique concrète* (Radiodiffusion Française’s *Studio d’Essai* in Paris) and *elektronische Musik* (Westdeutscher Rundfunk’s *Studie Akustische Kunst* in Köln) through research into sound and sound perception. Most of the composers and artists, on the other hand, wanted to produce pieces that could be performed ‘here and now’. These composers – with Sten Hanson, Bengt Emil Johnson, Lars Gunnar Bodin, and Åke Hodell as the leading figures – were mainly from the Swedish ‘Text Sound’ milieu, which aesthetically is related with inter-media artforms such as concrete poetry, sound poetry, *Neues Hörspiel*, performance, and political art. They were too impatient to wait for Wiggens’ results in the computer-music studio and they wanted investments to renovate and update the Sound Workshop. Wiggen did not agree to this and in the early 1970s the composers boycotted the studio. After many discussions Wiggen was dismissed in 1975, in 1976 Jon Appleton was appointed new director and in 1979 he was followed by the Swedish composer Lars Gunnar Bodin.

The artistic material produced at the institution during these years varies from so-called abstract electronic music produced mainly in the computer-music studio, to performance-related and political text-sound pieces created and produced in the Sound Workshop. So far, there has been very little academic writing about this, and the writing that has been done is mainly by the composers themselves. Going into the conflict and the very broad and heterogeneous material, many questions appear which I believe have not been raised properly in earlier writings on electro-acoustic music and sound art. To the extent they have been dealt with, it has been done within separated traditions of either historiography or analysis.

*Sanne Krogh Groth*

## HIP HOP CULTURE AS MUSICAL PRACTICE: ANALYSES AND DISCUSSIONS

Hip hop culture may in a very direct manner be understood as multi-dimensional or syn-aesthetic, composed by at least four cultural forms of expression. That is, rap, dj'ing, break dance, and graffiti, to which one might add slang, fashion, hand signs, etc. This line of cultural expressions and their relations play a key role in participants' understanding of and identification with hip hop, and they pose a challenge to analysts' attempts to characterize hip hop in relation to other musical cultures or (to be concrete) to describe, what is going on at for instance a hip hop jam, that is a concert or party traditionally involving break dance and graffiti along with music.

In this postdoc-project – with the working title *Hip Hop Culture as Musical Practice: Analyses and Discussions* (Department of Musicology, Institute of Aesthetic Studies, University of Aarhus, 2007–10) – I try to contribute to an analytical understanding of hip hop culture, through an interdisciplinary approach to a series of case studies focusing on musical practice, as what may be said to connect the culture's expressions in specific situations. I take as the outset for my understanding of practice a combination of discourse analysis and cultural sociology, theorizing how musical practice may be seen as an articulation (or mediation) of certain personal, social, discursive, material (e.g. sonic) conditions constituting a given situation (e.g. that of a jam). Music is thus understood in a rather broad sense, and a key question is exactly how what one might term different ontologies of music seem to coexist in our perception and understanding of different kinds of music and music cultures. Following this I do not consider either multi-dimensionality or syn-aesthetics as something exclusive to hip hop. On the contrary these features may be viewed as characteristic features of music culture in general, making hip hop culture, however, a very obvious case – and one which is lacking in academic interest compared to the rather dominating position claimed by the genre in popular music today.

The case studies I undertake focus on three very basic types of action in connection to hip hop culture, namely the production of a rap music album (by different rap groups in Århus), the staging and celebration of hip hop at concerts (at the yearly festival *Århus Took It!*) and the reception of hip hop in journalistic popular music criticism and public debates about the genre. While the first case studies rely on auditive analysis along with interviews and observations, the last case study takes on a more text analytical approach. I try in all instances to show how the articulation of hip hop at one level (as for instance a sonic phenomena) implies the construction of other aspects of the situation (e.g. social and discursive conditions) and, connecting the case studies, how for instance social conditions and values articulated in the production and reception of the music correspond with (or diverge from) the staging of hip hop as a concert phenomenon. My case studies do not comprise all, of course, but are merely a frame for discussing musical practice as central to participants' understanding along with analysts' characterization of hip hop and perhaps in a broader sense of popular music culture.

The project is funded by the The Danish Research Council for the Humanities as well as The Faculty of Humanities, University of Aarhus.

*Mads Krogh*

## SKANDINAVISCHES SYMPHONIK IM WILHELMINISCHEN KAISERREICH

Ausgangspunkt dieses Dissertationsprojektes ist die auffallende Begeisterung für den skandinavischen 'Norden' im deutschen Kaiserreich zur Regierungszeit Wilhelms II (1888–1918). Die bisherige Forschung hat gezeigt, dass sich altnordische Sagen sowie skandinavische Literatur und Malerei im Kaiserreich großer Beliebtheit erfreuten. Eng verknüpft mit der Vorstellung

vom ‘Germanisch-Nordischen’ trug die deutsche Skandinavien-Rezeption zur Konstruktion einer deutschen Identität nach 1870/71 bei. Die Bedeutung der wilhelminischen Nordenschwärmerei für die Rezeption skandinavischer Musik, speziell der Symphonik, wird im Projekt mit dem Arbeitstitel *Skandinavische Symphonik im wilhelminischen Kaiserreich* beleuchtet. Weiterführend wird zudem gefragt, ob es möglich ist, die Werke mit ihrer wilhelminischen Rezeption als ‘nordisch’ zu verknüpfen, ohne in das alte Denkmuster zu verfallen, das nach einer ‘nordischen Substanz’ sucht.

Entsprechend diesen zwei Fragestellungen umfasst das Projekt zwei Aspekte: erstens eine Studie zur Rezeption skandinavischer Musik im musikbezogenen Schrifttum des wilhelminischen Kaiserreichs. Ausgehend von der Tatsache, dass skandinavische Musik überwiegend als ‘nordisch’ charakterisiert wurde, stehen hier die Images vom Norden im Blickpunkt, die in den Texten formuliert werden. Obwohl grundsätzlich symphonische Werke im Zentrum des Interesses stehen, bezieht sich die Rezeptionsstudie auch auf allgemeinere Veröffentlichungen zu skandinavischer Musik.

Zweitens werden einige der als ‘nordisch’ rezipierten Symphonien in Fallstudien untersucht. Den Fallstudien liegt die Hypothese zugrunde, dass Werk und Rezeption auch ohne einen substanziellen Begriff vom ‘Nordischen’ miteinander in Verbindung gebracht werden können. In einem ersten Schritt wird auf werkanalytischem Weg die Stellung der Werke zur Gattungstradition herausgearbeitet. Anschließend wird geprüft, ob die Passagen, in denen die Werke von Standards dieser Tradition abweichen, mit zentralen Begriffen der Rezeption in Einklang gebracht werden können. Ästhetische Kategorien wie die des Erhabenen stellen bei diesem Schritt eine vermittelnde Instanz dar, die gleichzeitig direkte Semantisierungen einzelner musikalischer Merkmale verhindert.

Die Dissertation entsteht seit Winter 2005 und voraussichtlich bis 2009 bei Prof. Dr. Siegfried Oechsle am Musikwissenschaftlichen Institut der Christian-Albrechts-Universität zu Kiel. Das Projekt ist Teil des DFG-geförderten interdisziplinären Graduiertenkollegs *Imaginatio borealis. Perception, Rezeption und Konstruktion des Nordens* (1999–2008), das nach Vorstellungen vom Norden zu verschiedenen Zeiten und an verschiedenen Orten fragt. Weitere musikwissenschaftliche Schwerpunkte innerhalb des Kollegs sind beispielsweise Jean Sibelius’ Symphonien und deren Rezeption sowie Dieterich Buxtehude und das ‘nordisch Phantastische’. Für weitere Informationen zum Graduiertenkolleg siehe [www.uni-kiel.de/borealis](http://www.uni-kiel.de/borealis).

*Katharine Leiska*

## TRANSFORMATIONS IN RUSSIAN POPULAR MUSIC OF THE POST-SOVIET ERA – CASE STUDY ST PETERSBURG

The Ph.D. project explores the production of popular music in St Petersburg (Russia) and how it is embedded in global flows, concentrating on the post-Soviet diaspora community in Berlin. Combining ethnomusicology and popular music studies, the project is based at the Section of Musicology, University of Copenhagen. It is financed through a three-year grant (2007–9) from the university’s Faculty of the Humanities.

During the Soviet period, Leningrad (now St Petersburg) was one of the major centres of Soviet popular music, a position it has retained until today. Applying the theoretical concept of scenes to delimit the field, the project’s first part examines local dynamics in St Petersburg, the musicians’ and groups’ relationships to the city, musical resources they draw on, and how they construct their musical identities. Special attention will be given to the discourse on the

(perceived) genre ‘russkii rok’ and, using a post-colonial lens, the relationship between the former Soviet Socialist Republics, Russia and Ukraine.

Due to extensive emigration following the disintegration of the Soviet Union the post-Soviet diaspora in countries like Germany, Israel, and the United States has grown. This has created a burgeoning market for music from the former Soviet Union. The project’s second part examines how post-Soviet popular music from St Petersburg through the dynamics of global flows resurfaces within and extends beyond diasporic communities. These processes will be discussed using the popular Berlin night life event ‘Russendisko’ (run by the emigrants Wladimir Kaminer and Yuriy Gurzhy) as an example.

The project’s research is based on fieldwork (interviews and participant observation) conducted from 2004 until 2006 in St Petersburg, Berlin, and New York. More information can be obtained at <http://phd.d-ew.info>.

*David-Emil Wickström*

## *Conferences*

### ZOLTÁN KODÁLY SYMPOSIUM, COPENHAGEN 2007

On the occasion of the 125th birthday of the Hungarian composer, ethnomusicologist, and music pedagogue Zoltán Kodály, a three-day symposium was held in Copenhagen, 22–24 November 2007. The symposium presented workshops and lectures on Kodály at the Royal Academy of Music and at the Section of Musicology, University of Copenhagen, which were organizing the event in cooperation with the Danish Cultural Institute, The Hungarian Embassy and the Danish Kodály Society.

The first two days were dedicated to working with students at the Royal Academy and the University. Key figures were the two guests from the Kodály Institute in Kecskemét, Hungary, Mihály Ittzés and Szuszanna Kontra. On the first day, Ittzés gave a lecture at the Royal Academy of Music on Kodály as a folk music researcher. The second day he was lecturing at the University on Kodály the composer. On the same day Szuszanna Kontra gave two workshops at the University, in the morning conducting and introducing choir works of Kodály with the choir of first year students of musicology, and in the afternoon introducing to the Kodály solfège method. For both of these workshops the students had been preparing for several weeks.

The final day was a public symposium at the Royal Academy of Music. Mihály Ittzés gave a lecture on the three main topics of Kodály’s work, his collection and study of folk music, his compositions inspired by these studies, and his effort to bring good music, classical as well as folk music, to a wide range of people, not least the children. Later we were introduced to the impact of Kodály pedagogics in Denmark by the Kodály Society and Mette Storgaard Nielsen presented the concept of ‘color strings’, a Kodály-inspired method for teaching string instruments to children. The programme also contained live music: the choir of musicology students conducted by Szuszanna Kontra presented three choir pieces prepared during the workshop; Morten Zeuthen and Elisabeth Zeuthen-Schneider performed Kodály’s Duo for Piano and Cello; and Thomas Vetö and Hedwig Rummel gave a short recital with Kodály songs.

The value of such a symposium, besides the very interesting contributions from the Hungarian guests, is to a large extent to be found in the fact that it brings students to work with international scholars and that it brings together the factions of Danish musical life: the researchers, the musicians, and the pedagogues. In that regard Kodály might inspire us to recognize the importance of working together within the field of music.

*Michael Fjeldsøe*

PASSAGEN – 18TH CONGRESS OF THE INTERNATIONAL  
MUSICOLOGICAL SOCIETY (IMS), ZÜRICH 2007

The Congresses of the IMS every fifth year ought to be the grandest musicological event in the world. It is a unique opportunity to gather the scholars in every field of the subject and to make fruitful discussions for the development of the discipline.

Therefore the expectations were high, when I went to the 18th congress, which this year was held 10–15 July at the largest university of Switzerland. My expectation of Swiss perfectionism and wealth did not seem to be exaggerated. The whole conference was well organized and the facilities were new and professional. This basis gave the optimal options for the many seminars and papers, and I was impressed by the capacities of the Institute of Musicology at Zurich University. Perhaps this is also an outcome of the facility problems from the last conference?<sup>1</sup>

It is a good opportunity to get the impressions of the ‘hot topics’ in international musicology right now.<sup>2</sup> It is also a possibility to get feedback on one’s own research, and to discuss specific issues with likeminded people.

Though this is one of the biggest international musicological congresses in the world with many participants from other continents like America and Asia, German musicology this year seemed to dominate the days. I got the impression that musicology in Zurich is closely linked to the German tradition. The editor of the latest edition of *Musik in Geschichte und Gegenwart*, Professor Ludwig Finscher, initiated the keynote speeches with a promotion of research in *Gattungsgeschichte*, and many of the seminars were dominated by subjects and agendas related to recent German musicology; an exception was the area of musical semantics. The subject was represented on a high level by the Harvard professor, Kofi Agawu, and on several well-attended symposia.

The dominance of Continental European musicology is to be expected at a musicological congress in the heart of Europe, but the lack of papers in the field of ethnomusicology and other systematic disciplines (with the field of notation as one exception) was a problem. It is sad, if this indicates a great gap between systematic and historic disciplines and their scholars. The overlapping days of other conferences seemed to confirm this tendency. The 39th World Congress of the International Council of Traditional Music in Vienna took place at the same time, and the conference of The International Association of Music Libraries was held in Australia the week before. If the reason for this is found in the lack of contact between these organizations, there is still work to be done in the future. Musicology is not a large discipline, and the lack of cooperation will undoubtedly weaken the field in the long term.

With the exception of the excursions on Saturday, the days were all organized with keynote speeches in the morning followed by symposia and free papers from 10 a.m. to 6 p.m. It is highly relevant to organize the papers in symposia, when it is possible. The size of the conference and the large number of papers demands a strong organization in smaller units, and I think this will be crucial, if the congress, which becomes bigger and bigger, is to survive.

Some of the symposia had a tendency to be forced. This is of course the price to pay, when so many different papers have to follow same directions, and when the programme-committee has to do a great puzzle. In many cases this problem could be partly solved, if the keynote

1 See Thomas Holme Hansen’s report from the 17th congress in *Dansk Årbog for Musikforskning*, 30 (2002), 96–99.

2 An overview and presentation of the papers can be found in Hans-Joachim Hinrichsen and Laurenz Lütteken (eds.), *Passagen – 18. Kongress der Internationalen Gesellschaft für Musikwissenschaft Zürich, 10. bis 15. Juli 2007. Programm* (Kassel, 2007).

speakers in their preparation not only concentrated on their paper, but also on organizing the symposia. An example of this was the well-organized symposium ‘Zwischen “U” und “E” – Grenzüberschreitungen in der Musik seit 1950’, where there was planned a later, following meeting, and the participants were invited to join an organized dinner afterwards.

Six excursions were arranged Saturday, and they went to different cities in Switzerland. I went to Basel and was introduced to institutions like the *Paul Sacher Stiftung* and *Schola Cantorum Basiliensis*. The tour was well organized, and we once again got the impression of a country, which has the money and is not afraid of spending it on culture.

The City of Zurich and its musical institutions were closely involved in the programme of the conference, and I found this symbiosis fruitful and got the impression of a town with a living and dynamic music life. The annual festival of new music was present at the same time, and it was therefore possible to hear performances of new Swiss music every day. There were also possibilities to get introductions to Zurich’s music history. An exhibition at the Public Library and a city tour to historical places were organized. It is a great pleasure when scholarship, musical performance, and political goodwill are able to cooperate. The days in Zurich showed us a significant example of this.

In these years, politicians seem to be more focused on visible outputs and the ability of public attention, when research appropriations are distributed. The collaboration between scholarship and performance in making cultural events seems to be an obvious place to respond to these demands. The next congress of the IMS will take place in 2012.

Peter E. Nissen

#### DIGITAL EDITIONS. PERSPECTIVES FOR EDITORS AND USERS, UNIVERSITY OF COPENHAGEN, JANUARY 2008

On Saturday 19 January 2008 the Section of Musicology, University of Copenhagen held a symposium on the subject *Digital Editions. Perspectives for Editors and Users*. Ph.D. students Bjarke Moe and Axel Teich Geertinger had taken the initiative to this arrangement with the following four keynote speakers and demonstration of projects: Paul Vetch (London), ‘CFEO and OCVE as digital editions: models, methods and Outcomes’ (demonstration of Chopin First Editions Online, CFEO (2004–7): <http://www.cfeo.org.uk>; Online Chopin Variorum Edition, OCVE (2003–8): <http://www.ocve.org.uk>); Frans Wiering (Department of Information and Computing Sciences, Universiteit Utrecht), ‘Digital editions of Renaissance polyphony and lute tablatures: the model and the scholar’ (demonstration of Electronic Corpus of Lute Music, ECOLM (1999–): <http://www.ecolm.org>; Corpus Mensurabilis Musicae Electronicum, CMME (1999–): <http://www.cmme.org>); Peter Woetmann Christoffersen (Department of Arts and Cultural Studies, University of Copenhagen), ‘Publishing 15th-century music: Open Access and Digital Editing’; Johannes Kepper (Universität Paderborn), ‘The Edirom tools as an approach to digital editions of music from the Common Western Notation period’ (demonstration of Edirom Digitale Musikedition (2004–): <http://www.edirom.de>).

These four papers gave a splendid overview of the phenomenon Digital Editions, and the rapid development which takes place these years in this field. First of all it was emphasized that a digital edition is more than a digitized version of a traditional printed score on a CD ROM or at the Internet. The digital medias contains undreamt possibilities when it comes to editing and publishing music, e.g.: reproduction of the complete source material (manuscripts, printed editions, letters, and other documentation); presentation of different layers in the sources (e.g. later additions in a manuscript); extended possibilities for the user to com-

pare different sources on the screen; critical notes placed as a separate layer directly connected to the music; and search function tools (within the text as well as in the music).

Thus digital editions are very well suited to illustrate difficult editorial problems, which in a printed edition would have been very complicated to explain. No doubt the digital editions in many ways are superior to the printed editions. Nonetheless, till now it has been a problem that digital editions have not been regarded as a serious alternative to the traditional printed critical editions. But at the *Edirom*-project, however, there has recently been established a collaboration with the Weber and Dvorak Editions, and thus proved how a conventional critical 'Gesamtausgabe' can be united with a modern digital edition. Therefore it does not seem as if the digital editions will force out the printed editions; rather it is likely that in the future digital editions will be an unavoidable supplement to printed editions.

Digital editions are still a relatively new phenomenon. All the projects mentioned are less than ten years old. Frans Wiering compared the development of the digital editions with the evolution of the car and he concluded that in this comparison the digital editions have reached the time around 1910.

*Niels Bo Foltmann*

#### MUSIC, MEDIA & EMOTIONS, UNIVERSITY OF AARHUS, OCTOBER 2007

The seminar, *Music, Media & Emotions*, affiliated to the research network, *Emotion, Knowledge & Culture*, took place on 11 October 2007 at the Institute of Aesthetics, Aarhus University. The seminar was arranged and organized by Charlotte Rørdam Larsen, Department of Musicology and Iben Have, Institute of Information and Media Studies, University of Aarhus. One of the primary intentions of the network is to bring emotions on the agenda of research in the humanities. Such a project needs interdisciplinary approaches and the seminar contributed to the project by illuminating intersections and interventions between musicology and media in research as well as in practice by discussing the subject from different viewpoints.

Iben Have introduced the seminar by outlining the three concepts and their intersection and called attention to a growing mediatization of emotions through the use of music and sound in different media. The seminar's most dominant subjects were related to music and sound in film and television. Torben Grodal (Department of Film and Media Studies, University of Copenhagen) discussed some basic biological characteristics of emotions and related these to the perception of film music in his paper, 'Emotions, Film and Music'. Birger Langkjær (Department of Nordic Philology, University of Copenhagen) introduced in his paper, 'Now I feel, now I do not feel!', different approaches of musicology and film studies, and discussed critically the prevailing idea of emotions as something that can be switched on and off concurrently with the use of music in films. Nicholas Cook's concepts of *similarity*, *emergence*, and *perceptual selection* were applied to a detailed analysis of a Danish television commercial in Nicolai Graakjær's (Institute of Communication, Aalborg University) paper on 'Music in Relation to Moving Images'. The leader of sound editing at The National Film School of Denmark, Per Meinertsen, pleaded for a more reflected, sparse, and moderate use of music, illustrated by examples from film and television productions.

Charlotte Rørdam Larsen's paper 'Get out in that kitchen and rattle those pots and pans – auditive staging of the experience of taste' analysed the use and function of music in food programmes on television and related this to the sound of television lifestyle programmes and their handling of food and emotions. Concerning emotions and the use of media, Even Ruud (Department of Musicology, University of Oslo) discussed in his paper 'The MP3-player

– our new home pharmacy’ the use of music as soothing, relieving, and stimulating. Finally, from the field of practice, sound designer Karsten Kjems (*Sonic Branding*) talked about music and sound in relation to commercial product and business branding – a new and upcoming area.

The seminar was organized as collaboration between Institute of Aesthetic Studies and Institute of Information and Media Studies and addressed students and researchers from both institutes with more than 100 participants and will be followed by more.

Charlotte Rørdam Larsen & Iben Have

SOUND, ART, AUDITORY CULTURE, UNIVERSITY OF COPENHAGEN,  
28–30 NOVEMBER 2007

Hosted by the Copenhagen Doctoral School at the Department of Arts and Cultural Studies, University of Copenhagen, the three-day conference *Sound, Art, Auditory Culture* constituted the first major presentation on Danish ground of the multible interdisciplinary research activities that explore a wide range of themes and debates in what is emerging as an ever more important international field of research on sound and aural experience. This advocacy of an aural turn, if you will, has attracted various headings like ‘auditory culture’, ‘acoustemology’ and ‘aural history’ and has, particularly since the turn of the century, resulted in a number of groundbreaking anthologies, among them *The Auditory Culture Reader* (Oxford: Berg, 2003) edited by Michael Bull & Les Back and *Hearing History – A Reader* (Athens, GA: University of Georgia Press, 2004) edited by Mark M. Smith.

The conference organizers had invited papers on all aspects of sound studies but singled out four areas of particular interest: 1) the mediation of bodily presence and the role of the body in aural experience; 2) the voice and its mediations; 3) the interplay between sound and spatial experience; and 4) the significance of instrumental timbre. While all of these topics were addressed in varying degrees, the some thirty short papers that made up the afternoon parallel sessions constituted an impressively gaudy quilt of theoretical and methodological approaches to a very broad range of sound-related topics, which rendered the attempted thematical grouping somewhat meaningless. Still, viewed as a network of specifically positioned examples of interdisciplinarity at work various and sometimes surprising dialogues between apparently unrelated papers kept emerging, which may at least in part have been responsible for the often lively informal debate and exchange between sessions.

By contrast every morning provided thematic common ground for all delegates in the form of two-part plenary sessions, each beginning with a keynote lecture: The first, an explicitly philosophically informed talk, was given by Christoph Cox (Hampshire College, MA) under the title ‘Sound Art and the Ontology of the Audible’, in which he argued for and explored ‘a conception of sound as a continuous, anonymous flux to which human expressions contribute but which precedes and exceeds these expressions’. In her keynote paper ‘Sound Experience, Sound Culture, Sound Studies’, Sabine Breitsameter (Faculty of Media, Hochschule Darmstadt), gave a historical outline of how sonic phenomena within German thought have been ‘perceived, categorized and analyzed by paradigms closely related to music’, which has led to the marginalization or even exclusion of sound in cultural, artistic, and academic discourses. Finally Allen S. Weiss (Performance Studies and Cinema Studies, New York University), offered a fascinating but grim tour through ‘Impossible Audio Worlds’, audiophonic representations of the *danse macabre* in twentieth century art focusing on the unsettling glissando as a major trope.

Each keynote speaker was supplemented by shorter presentations by the four organizers. Apart from Søren Møller Sørensen's introductory remarks, all addressed different aspects of the voice: 'The Electronic Voice' (Torben Sangild), 'Solitary Voices. Glenn Gould's *The Idea of the North*' (Erik Granly Jensen) and 'Speaking Volumes. A Geography of the Voice' (Brandon LaBelle).

The appreciable presence of sound-art artists and performers was highlighted by an evening's relocation of the conference to the Academy of Arts for a sound event with work presentations and performances by Aeron Bergman & Alejandra Salinas, Shinji Kanki, Lawrence English, and Brandon LaBelle. And throughout the conference delegates could experience *Soundwalkers*, a 2007 work by Portuguese sound artist Raquel Castro.

From the point of view of a musicologist, part of a minority group among other minority groups at this 'multi-cultural' conference, the opening-up of the concept of sound and aural experience through a wealth of often disparate theoretical contextualizations and empirical grounding offers an opportunity or challenge to engage with our 'own' rather stale Western concept of music from within a different and fresh intellectual framework – that of an outsider perhaps – to address the many unexplored 'interrelationships' between music and sound, obviously so much more than simply a question of acoustics. With the emergence of research groups and networks, also in Denmark, the prospect of new 'hearings' seems promising.

At all events, this conference was an unqualified success in demonstrating the potential in re-mapping the academic soundscape in its present state. That it is indeed possible to change your tune by hearing it differently.

*Steen Kaargaard Nielsen*

## *Danish Musicological Society, 2007*

### BOARD

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At the Society's annual general assembly, held on 21 March 2007, the board was re-elected in toto. Following the assembly cand.mag. Valdemar Lønsted – writer and programmer at the Danish National Radio – gave a presentation of his recent book, *Mahler* (København: Gyldendal, 2006). During 2007 Morten Michelsen has acted as the Society's representative in the programme committee for the *15th Nordic Musicological Congress* which will take place in Oslo, 5–8 August 2008.

Like the preceding years the main event of 2007 was the Society's one-day symposium, which was held on 21 April at the Department of Musicology, University of Copenhagen. This fourth symposium centered on the subject *Musicology between visibility and professional legitimacy* and was joined by around 40 participants. The initial lecture, 'Musicology tomorrow', was presented by Lars Lilliestam (University of Gothenburg) and was followed by six papers which lead to a concluding plenary debate on the main topic. The day was rounded off by a short recital by mezzosoprano Trine Bastrup Møller and pianist Julie Andkjær Olsen. Abstracts and some full-length papers were subsequently published on the Society's web-site ([www.hum.au.dk/musik/dsfm/dsfm\\_m/dsfm.html](http://www.hum.au.dk/musik/dsfm/dsfm_m/dsfm.html)).

Once again, a revised membership directory was included in the autumn letter to the members of the Society along with preliminary information on the Society's fifth symposium, *Danish Musicologies 2008*, which is scheduled for 26 April 2008 (general information on the society can be found on pp. 132–33).

*Thomas Holme Hansen*