

Digitization is the topic of the 2010 symposium of the Danish Musicological Society and the Viewpoint of the present issue of *Danish Yearbook of Musicology* addresses this topic as well. Even though the digital technology has been used for production and distribution of music on a large scale since the 1980s when CDs were introduced and a large variety of new genres especially in the field of popular music emerged, the ways in which it was employed still resembled older modes. CDs were placed on the shelf and played on a CD-player, just like LP records. So what really changed recently was not the technology but the speed of internet connections and storage capacity. One does not need an item containing the digitized music, just the music itself. People younger than the editors, like teenagers nowadays, barely own a CD – yet they might have more music stored than us.

This goes for the printed media too. *Danish Yearbook of Musicology* is (still) a printed issue, but has its second appearance as digitized files available on *dym.dk* one year after publication. Our back issues are being digitized and will be available all the way back to the first volume of 1961 within this summer. Even paper *aficionados* have to admit that easy and free access to back issues is very convenient and adds considerably to the utility of the scholarly work contained in the yearbook. We will in the near future have to consider whether this applies for new issues as well.

A few years ago, the Viewpoint of vol. 31 called for interdisciplinary approaches to musicology. Looking through the review section of the present issue, this has been fulfilled. Large projects like *Ritus et Artes*, books on music and literature, sound, medicine, and psychology substantiate this trend. Furthermore, the final volumes of another large project, the Carl Nielsen Edition, are reviewed. Three articles cover a broad range of topics. Peter Woetmann Christoffersen discusses the use of the so-called ‘clefless’ notation in Renaissance music, which, he argues, are to be considered as a practice of notation with combinations of *fa*-clefs. Magnus Tessing Schneider examines a range of second hand sources as to how the aria ‘Fin ch’han dal vino’ from Mozart’s *Don Giovanni* might have been performed originally. Finally, Nicolai Jørgensgaard Graakjær presents his study of the employment of music in recent TV commercials for Danish banks.

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