

Reports

Research Projects

JAZZ – A COSMOPOLITAN VERNACULAR: NATIONAL AND TRANSNATIONAL NARRATIVES OF IDENTITY AND TRADITION

This post doc. project is co-funded by the Danish Research Council for the Humanities and the Department of Arts and Cultural Studies, University of Copenhagen. In the academic year 2009–10, I will be in the US as a Visiting Scholar at the Center for Jazz Studies, Columbia University, New York.

In a world that seems to be simultaneously expanding and contracting, as international concerns affect the national and vice versa, cosmopolitanism is increasingly evoked as a term (and political philosophy) that might help us engage with this new global world. Simultaneously, in the evermore frequent interaction between peoples, cultures, and nations we are constantly reminded that ‘loyalties and local allegiances determine more than what we want; they determine who we are.’¹ As jazz continues to migrate across national, ethnic, and cultural borders, the ways jazz and local music cultures interact and intermingle constitute articulations of cosmopolitanism. However, there are also strong local narratives at play, situating jazz as moments of national and vernacular imaginings. Local forms apply elements of jazz and jazz in turn absorbs local tonal, harmonic and rhythmic structures. Much of the jazz scene in Europe today exhibit a number of hybrid forms, from Jan Gabarek’s Nordic sounds to the fusion between flamenco and jazz of Chano Dominguez.

In this current project, I seek to investigate narratives of national and transnational identities in the context of the transatlantic jazz culture; how we can perceive of these discourses as manifestations of a ‘cosmopolitan vernacular’. Taking a starting point in theories of cosmopolitanism as they have been (re)formulated over the last three decades, I wish to argue that jazz and improvisational music has a particular affinity to cosmopolitanism. Insisting on not just the desirability but also the inevitability of ‘conversations across boundaries’,² is precisely what improvisation and jazz as practices are about. In addition, as an African American art form, jazz comes out of a strong vernacular tradition, affecting speech rhythms as well as musical rhythms, conversational modes, and performance practices. I want to suggest that it is exactly this double sense of both the cosmopolitan and the vernacular that enables jazz to enter into dialogue with local music cultures. Perhaps, in the constant negotiation and renegotiation of these positions, jazz offers a way out of the either/or bind of the global vs. the local.

Jazz studies have seen, over the last three decades, a strong growth in scholarship, particularly in the US. Also European jazz studies are on the rise. However, in both the US and Europe, the tendency is toward a national view. The current project differs from existing research in its dialogical and transnational approach. The potential in investigating the ‘national’ from the framework of the ‘transnational’ resides in the comparative aspect implicit in such an angle. Through the discourse formations surrounding the jazz community I investigate the way narratives of identities are formed and more importantly, how the interplay between these categories enables us to rethink them.

The study will be based on case studies on the jazz festival as both a geographical and physical place, but also a more abstract symbolical space where national and transnational

1 K.A. Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (London 2006), xviii.

2 Ibid. xxi.

identities and claims of belonging are negotiated by local and visiting jazz musicians. I will be conducting research and ethnographic work at festivals in both North America and Europe and I am particularly interested in ‘inner city festivals’ as simultaneously disruptive and constructive in the urban landscape. They provide a contact zone not just between audience, performers, and those at the fringes of the festivals, those just passing by in their daily routines, but also between different soundscapes and acoustemologies.

Anne Dvinge

A COGNITIVE THEORY OF MUSICAL TENSION

The current Ph.D. project (2008–11) is a neurocognitive focus on the concept of tension in music. The work is funded by The Danish Council for Independent Research and is carried out at the Institute for Arts and Cultural Studies, Musicology Section at Copenhagen University, the Danish Research Centre for Magnetic Resonance at Hvidovre Hospital, and Institut de Recherche et Coordination Acoustique/Musique in France.

The concept of tension is widely employed in the description of music but has no unequivocal meaning. However, it often pertains to the structure of the experienced content, in contrast to ‘emotion’ as a purely subjective state. In cognitive semantics, Leonard Talmy has argued that the experience of ‘forces’ is constitutive in the formation of dynamic schemata for conceptual structures. In music theory, the theory of prolongation presented in the Generative Theory of Tonal Music by Lerdahl and Jackendoff is reflected on the experience of patterns of tension and relaxation in tonal music. The project initially focuses on the possible generalization of these and other insights in dynamic models of musical experience. It is argued that dynamic forms (accelerating, climaxing, struggling, etc.) are distinct from emotional categories, and the experience of dynamic forms in music is examined experimentally.

A second part of my work focuses on the biological foundations of musical tension. The development of vocalizations in humans suggests the relevance of pitched sounds perceived as tension contours. This is indicated phylogenetically by a comparative review of neuroethology in primates and birds, and ontogenetically by a review of vocal behaviour in human infants. It is argued that dynamic forms precede symbolic forms as an iconic and embodied means of communication, and they are thought to be involved in the evolution of musicality in humans by this fact.

The third part focuses on tension in relation to sound perception. While tension may be related to experienced properties of physical sounds, it may also be related to the dynamic formation of auditory categories themselves. The neural component of material and gestural categories in auditory perception is examined experimentally in fMRI. Additionally, the dynamic segmentation of sound zones in electro-acoustic music is considered from a signal processing perspective.

Jens Hjortkjær

ARTICULATING SPACE – ON THE INTERPLAY BETWEEN POLYPHONIC MUSIC AND GOTHIC ARCHITECTURE

The aim of this Ph.D. project (2009–12, Section for Art History, Department of Aesthetic Studies, Aarhus University) is to rethink the space perception of the Gothic period by crossing the boundaries between the study of music and architecture, liturgy and acoustics.

When discussing the relation between the Gothic cathedral and the polyphonic music intended for the liturgy, researchers tend to focus primarily on formal similarities, thus reflecting an understanding of music and architecture as being interconnected by Pythagorean ratios and geometry.¹ Rather than conceiving of the relations between architecture and music in terms of measure and proportion, I will discuss the interplay between the architecture of the Gothic cathedral and the polyphonic music of the liturgy, when sung by the choir during Mass.

Architecture and music were closely interrelated in the liturgical staging of the sacred. The polyphony unfolded its harmonies under the high vaults of the church, thereby creating a ritual space of concordance between the sound of the ongoing rituals, the visual appearance of the architectural elements, the glowing coloured light of the stained glass windows and the fragrant fumes from the burning incense, thus stimulating a new evocative sense of space which mediated a sensory experience of divine presence and infinity.

This multisensory experience of space depended among other things on the threefold conception of music handed down from Boethius (c. 480–524/525), according to whom *musica* consisted of *musica mundana*, which was the ideal harmonies of the spheres, *musica humana* which designated the relation between body and soul, and *musica instrumentalis* which termed all audible music. Thus God's entire creation was thought to resonate with musical harmonies. In many ways this idea of music corresponded to contemporary notions of light, which was often divided into divine, spiritual and corporeal light. These levels corresponded to the different levels of hearing and seeing as well and were interconnected by the analogical mode of experience. Moreover this sensory connection between the physical, the spiritual and the divine level of experience was enhanced by the conceptual affinity between spirit (*spiritus*), light (*lux* & *lumen*) and the sound of the voice (*vox*) as described by the theologians John of Salisbury (c. 1115–80), Robert Grosseteste (c. 1168–1253) and Albertus Magnus (c. 1206–80) among others.

In the writings of Anonymous IV (13th century) on Parisian polyphony there are passages where it is described that certain harmonies should be performed *florata*. The exact meaning of this term is uncertain today, but the choice of word has obvious connotations to the sweet scents of flowers. Furthermore the term *colores* (taken from the *trivium*: grammar, rhetoric, logic), which is an ornamental treatment of language, is applied to the character of the melody. However, there are contexts within this treatise where *colores* describes harmonic qualities and not melismatic ornaments, suggesting that this term was associated with sensuous and indivisible qualities as well. This sensory sensibility of the Gothic period made it possible to articulate space as an intermedium by the means of liturgical music, light, colour and burning incense.

The intersensory expansion of the sensorium in this project permits me to observe an experience of space as something unlimited and infinite which both pre-empts the modern space perception and provides a multisensory alternative to the fundamentally visual perception of perspective and abstract space that has been predominant since the Renaissance.

Astrid Bryder Steffensen

VOICES IN PHONOGRAPHIC SPACE – A THEORY ABOUT VOCAL STAGING IN MODERN POPULAR MUSIC RECORDINGS

My Ph.D. project (Department of Arts and Cultural Studies, Musicology Section, University of Copenhagen, 2008–11) is a survey of the perception of vocals in recorded popular music. The project is funded by the Faculty of Humanities, University of Copenhagen.

¹ E.g. Otto von Simson, *The Gothic Cathedral. Origins of the Gothic Architecture and the Medieval Concept of Order* (Princeton, 1988).

The project examines how spatial distribution of sound sources in a stereo field affects our perception of recorded music. I am particularly interested in exploring how the staging of recorded voices influences on the listener–performer relation. We already know that audio effects applied in post production allows recording engineers to alter recorded sounds into auditory phenomena that did not exist before. Spatial effects, such as reverb, obviously alter the perceived acoustic space of recordings, but it seems that we know more about how these effects are applied to represent a given ‘physical’ structure of space than about how spatial effects change how listeners relate to the performer in a more emotional way.

Various studies have argued for a link between audio effects and certain emotional effects, such as the connection between distortion and the arousal of anger. These studies tend to focus on the semiotic aspects of musical sounds. In this project, I will study musical listening as a lived experience that affects us spontaneously by what is immediately present to us. My aim is to describe the felt spatial relation between the vocalist and the listener by exploring how different post-production techniques change what I refer to as the directness of the voice. Hence I will explore emotional effects, such as the felt closeness or remoteness of voices.

By focusing on the relation between voices and bodies, and bodies and spaces, this thesis describes how listeners perceive the vocal performer as (s)he is ‘made real’ in the imaginary auditory environment on recordings. This study is then more a research in the effect of musical recording practice than a study of voice characteristics of singers. The project is inspired by writings about the staging of sounds in phonographic space (William Moylan, Morten Michelsen, and Serge Lacasse), film sound theory (Michel Chion and Rick Altman), phenomenological philosophies of bodily being in space (Maurice Merleau-Ponty) and cognitive theory describing cross-domain mapping (George Lakoff and Mark Johnson).

Mads Walther-Hansen

DANISH CENTRE FOR MUSIC PUBLICATION

In August 2009 the newly founded Danish Centre for Music Publication (DCM) started its work at The Royal Library, Copenhagen, with a staff of six headed by Niels Krabbe. The centre is funded by a combination of public and private financial support, covering a five year period. Seen from the library’s point of view, DCM is a logical continuation of The Carl Nielsen Edition, which finished its work on 1 April 2009, after 15 years, with the publication of the five last volumes of the series. Because of this timing, the new centre is able to build on and further develop the philological expertise, which has been created through the 15 years with the editing of Carl Nielsen’s total oeuvre.

The vision of DCM is expressed thus: ‘The primary function of the Danish Centre for Music Publication is to make musical works and musical sources related to Danish music history available for music scholars and musicians; at the same time it is the aim to develop and to expand philological competences and alternative ways of disseminating the results of philological work’ (www.kb.dk/da/kb/nb/mta/dcm/).

Projects at the DCM belong to one of three categories: projects initiated and carried out by members of staff at the DCM; projects ‘on demand’, ordered not least by soloists, ensembles or orchestras, but still funded and carried out by members of staff at the DCM; and projects initiated and funded by external partners, but carried out in close collaboration with the DCM. As it is clear from above, the centre has a double purpose: to make the edited works available for scholars and musicians, and to experiment with various ways in which this can be done – not least by exploiting the internet.

Until now DCM has initiated a number of projects, of which the most important are: Peter Heise's opera *Drot og Marsk* (King and Marshall) of 1878; a thematic/bibliographic index of Carl Nielsen's work; Paul von Klenau's songs and piano sonatas; index of J. A. Scheibe's works and the publication of a selection of them.

The main challenge for DCM, when it comes to on line publication of the centre's products, is to create a data structure which may function more or less independently of the end-product, be it a book, a music edition, a work list, a thematic index, a collection of sources, or something else. In this respect it is our hope to find collaborators abroad, who work on the same lines.

Niels Krabbe

CENTER FOR SONGS AND BALLADS

The 1 October, 2009, was a day of celebration at the University of Southern Denmark. A new centre connected to music was inaugurated: *Syddansk Sang- og Visecenter* (Center for Songs and Ballads in Southern Denmark) is a new cooperative initiative between the University Library of Southern Denmark and the Institute of Literature, Media and Cultural Studies. Based on the library's expertises, the aim of the Center is to make the materials and collections of songs and ballads visible in the fields of research and dissemination; firstly, in the region of Southern Denmark and secondly, in a broader context throughout the world.

The Center includes the collection of the former *Projekt Visecenter* and three private collections, which now belong to the university library. *Projekt Visecenter* was a research centre connected to the Center for Medieval Studies focusing on medieval ballads and ballad singing. It includes a large collection of ballads and songs and a library of secondary literature. The other collections are the comprehensive private libraries of the song history scholar Karl Clausen, the ballad scholar Erik Dal, and the hymnologist Anders Malling (see www.sdu.dk/sangogvisecenter for further information).

The activities of the Center are twofold: 1. research and communication; 2. library and archive. The Center wants (1) to support and contribute to research activities about relevant research projects at a regional, national and international level and to communicate the culture of singing in text and teaching, and (2) to distribute library service and expand the collections of song materials and literature continuously.

The library activities of the Center are a part of the music department at the university library. Two librarians are connected to the Center, and it is open for the public once a week or by special arrangement. The research activities are led by a committee, which can be extended or reduced as required. It is an interdisciplinary centre focusing mainly on the areas of musicology, literature and cultural studies. But also pedagogy, philosophy and history among others are relevant areas for the collections.

We look forward to activities of many kinds in the new Center, and welcome all, who are interested, to contact and visit the Center.

Peter E. Nissen

Conferences

MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE, UTRECHT, 2009

This year's *Medieval and Renaissance Music Conference*, 1–4 July 2009, resembled many of its predecessors in various ways: approximately the same number attendants (c. 150), the same amount of papers (a little less than 100, conducted in three parallel sessions), the same topical preferences, nice premises (Utrecht University), very hot weather, and good organization (Karl Kügle, Theodor Dumitrescu and Marnix van Berchum).

As always, among the wide variety of papers some attracted particular attention, some bear resemblance to others, a few were very successful and fewer involved Denmark.

In her paper, 'Editing Early English Songs', Helen Deeming with expert knowledge considered various editorial questions of presentation, fidelity and practicality regarding the edition, for the *Musica Britannica* series, of a newly-uncovered repertory of c. 100 songs in English sources of the 12th and 13th centuries. A small amount of papers dealt with some of the absolute 'classics' in the vast Med-Ren context, for instance the Roman de Fauvel (Ruxandra Marinescu), Machaut's Mass (Kate Maxwell), and not least the presentation on 'Ockeghem's Requiem?' by Margaret Bent, where the question mark turned out to be of great importance!

The most comprehensive session, 'Approaching Heinrich Isaac', comprising eight individual papers, approached the works of Isaac from very different angles, but predominantly centred on matters regarding compositional style and technique. These papers will appear collectively in a volume of the series *Musikkonzepte* in 2010.

In a number of papers attention was paid to lesser known composers, among others Fremin le Caron (fl. 1450–60s) (Rob Wegman), Pierre Moulu (?1484–c. 1550) (Stephen Rice), Leonhard Päminger (1495–1567) (David Burn), Alfonso della Viola (c. 1508–c. 1574) (Judith Cohen), Ludwig Daser (1526–1589) (Daniel Glowotz), Benedict de Drusina (fl. 1550–70s) (Agnieszka Leszczynska) and Lambert de Sayve (1548–1614) (Daniel Jungblut) – and other papers considered hitherto unknown fragments of music, e.g. 'The Columbia College Gloria: A Newly Discovered Fragment of Ars Nova polyphony' (Elizabeth Nyikos) and 'Little-Known Fragments with Polyphony in Bologna' (Renata Pieragostini).

In relation to this category at least two papers should be mentioned. First, 'The Music Treatise for the Cardinal' on the neglected treatise *Liber Musices*, co-presented by Bonnie Blackburn and Leofranc Holford-Strevens. With a view to their forthcoming edition of the treatise aspects of the text, the sources and the possible attribution of the treatise to the musician and priest Florentius were discussed. Second, Linda Cummins' 'Berlin 1010: A New Source for Medieval Music Theory', the first extended study of this manuscript dating from the second half of the fifteenth century.

The perhaps most successful and well-attended session was on 'Contrapuntal Technique' comprising two papers. In the second of these, 'A Composition Lesson with Josquin des Prez', John Milsom subjected Josquin's six-voice *Nymphes, nappés* to what Milsom himself deemed 'careful forensic analysis', in order to throw light on the – simple? – 'rules' of three- to six-part composition that Josquin – may have? – employed in his works. Milsom's paper worked perfectly as an extension to the previous double-paper, 'Patterns of Imitation, 1450–1508', by Julie Cumming and Peter Schubert. In addition to being the most pedagogical paper that I witnessed it had ground breaking quality in addressing 'self-evident' questions that ought to have found answers decades ago, among others: When, actually, did imitation become a constructive – contrary to a mere decorative – device in polyphony? The paper conveyed the results of a systematic examination of time and pitch interval of imitation for the beginning

of the 366 parts in Petrucci's first five motet prints (1502–8), rendering a clear picture of imitation falling into a limited number of patterns and of an expanding use of imitation in the second half of the 15th century.

The single Danish-related contribution, 'When Angels Dance for Princes – The First Danish Ballet de-Cour', was given by Norwegian Kristin Rygg, and the single Danish contribution was Nils Holger Petersen's 'The Eucharist and Liturgical Representation in Music'.

The program also included two keynote lectures by Kate van Orden (University of California, Berkeley) and Susan Rankin (Emmanuel College, Cambridge) respectively. In her lecture, "Organa dulcisona docto modulamine compta": Rhetoric and Musical Composition in the Early Middle Ages', Rankin made an eloquent survey of the Winchester Troparies (dating from the early 11th century) touching on important issues regarding orality/rhetoric and improvisation/composition/notation.

In addition to the fine program of concerts that supplemented the conference a special reception was held on the occasion of two spectacular book presentations. First, Margaret Bent's monumental, 8 kg and 1000 euro edition of the famous Bologna Q15 manuscript, *Ms Bologna Q15. The Making and Remaking of a Musical Manuscript* (2 vols: Introductory Study and Facsimile; Libreria Musicale Italiana, 2009). This manuscript is the largest international anthology of polyphonic music of the early 15th century and Margaret Bent has been working on the edition for many years. Second, David Fallows' not quite as heavy nor expensive new biography of Josquin des Prez, simply titled *Josquin* (Brepols, 2009). Both authors made a short presentation of their work and were duly applauded.

On the usual business meeting held in plenum the conference in 2010 was scheduled for 5–8 July at Royal Holloway, University of London, and the following years' conferences – as usual alternating between Great Britain and the Continent – were planned for Spain (2011) and Italy (2013).

Thomas Holme Hansen

6TH INTERNATIONAL CONFERENCE ON MUSIC SINCE 1900, KEELE UNIVERSITY, JULY 2009

Launched in 1999, this major British biennial conference series celebrated its tenth anniversary with the 6th International Conference on Music since 1900, this time hosted by the Department of Music and Music Technology at Keele University.

Like every instalment in what amounts to an impressive succession of conferences hosted by British music departments by turns, the present four-day conference offered a sprawling programme of more than one hundred paper presentations from thematically grouped parallel sessions addressing not only what has remained the conference's 'core repertoire', world-wide art music and culture since 1900, but also e.g. popular music and jazz, film music, music and literature, music and technology plus various theoretical and methodological issues. The approaches adopted by a mix of British and international presenters were of course varied and many. And as the adoption of interdisciplinary strategies have become second nature not least to younger researchers, who often display astonishing creativity in their pursuit of specific research interests, the notion of policing musicological activity as a discipline with some sort of methodological 'integrity' seems ever more unrealistic and perhaps even futile. Attending an in all respects inclusive music conference like this certainly puts one's 'language' and communication skills to the test as one tries to navigate in what can seem a multi-lingual Tower of Babel. However, the multi-cultural co-existence of several disciplinary paradigms has no

doubt become a state of affairs – taken for granted (if not truly embraced) by most – that calls for both celebration and caution.

In contrast to the multi-faceted pluralism of the paper sessions, plenary sessions and keynotes plus the various concerts and lecture-recitals established an overall focus on art music primarily since World War II, securing an overall thematic profile.

Proceedings were framed by two plenary sessions. The opening plenary entitled 'After the Avant-garde? Functions, Legacies, and Geographies' began a much-needed discussion of the relevance and negotiation of the concept of the avant-garde as part of the still lingering heritage of post-war art music culture. But the perhaps most thought-provoking contribution to this still sensitive subject was Marcus Zagorski's paper 'Postwar Change and the Narrative Status Quo' presented in a separate thematic session, in which he outlined the surprisingly similar narrative strategies adopted by various avant-garde composers across what is usually seen as a very diverse field when legitimizing their individual artistic projects as 'the objective dictate of historical progress'. The concluding plenary returned to the question of narrativity in 20th century music, which figured as the most prominent conference theme, also raised in two workshops, in several individual papers and the subject of both keynotes.

Framed by two tie-in recitals, Lawrence Kramer's keynote lecture-recital on the conceptual and historical problem with narrative in 20th century music, entitled 'Narrative Nostalgia' included a comparative analysis of three works spanning a century: Debussy's *Jeux* (1912–13), Britten's *Winter Words* (1953) and his own composition *Ecstasis: Prelude and Variations for Piano* premiered in the concluding recital. Unfortunately, the ambience of the chapel housing this key event combined with Kramer's amplified voice turned a rather lengthy lecture into a communicative challenge that served neither speaker nor listeners.

The second keynote by well-renowned British composer Trevor Wishart with the daunting title 'Music on Texts and Texts on Music' offered a fascinating discussion of his extensive experience with compositional manipulation of recorded human voices. Playing excerpts from his own oeuvre the composer demonstrated the possibly mind-boggling effects of morphing what is usually perceived as linguistic and narrative 'signals' into sound worlds strangely familiar and alien at the same time, challenging our ingrained cognitive responses.

This also held true for the two electro-acoustic concerts with mainly recent works by various composers including Trevor Wishart, and complemented by a listening booth making further works available. Also, mention should be made of two lunchtime pianist lecture-recitals that completed an impressive music programme. For this delegate the highlight was the marathon recital by young soprano Karen Radcliffe singing no less than nine song cycles, some very brief, by Berg, Webern, Dallapiccola, Berio, Britten, Satie, Messiaen, Poulenc and Ravel in a veritable tour de force of European art song from the first half of the 20th century.

As always, the conference was well organized, this time by Diego Garro and Nicholas Reyland, whose cheery presence set a perfect tone for the proceedings. Technical support for presenters was impeccable, and delegates were spared the time-consuming computer cock-ups that tend to mar so many conferences these days. However, the possibilities of paper hopping between parallel sessions was somewhat limited, as the organizers had decided to use conference facilities spread around the, granted, beautiful campus, thus seeing to it that exercise was part of the programme. A lasting impression was made by the long and winding drive way to the isolated location of the clock house, the home of the music department. Walking between towering overgrown rock formations with one's destination out of sight, it felt like entering a parallel world of mystery and adventure. The name of that world was revealed by the first glimpse of the old building, a wall sign simply saying: 'Music'.

Steen Kaargaard Nielsen

IAML/IMS CONFERENCE, AMSTERDAM, JULY 2009

As it was the case in Oslo in 2004, the annual conference of the International Association of Music Libraries (IAML) in Amsterdam this year was arranged as a joint venture with the International Musicological Society (IMS). The idea of course is to give music scholars and music librarians the opportunity to meet both during the professional sessions and not least in the breaks between the various arrangements. Whether in practice there is much contact is a different matter; by far most of the sessions were aimed directly either at IAML- or at IMS-members, and only very few attracted both groups. However, in general it means that the overall programme becomes more faceted for many of the members of the two organizations. To this should be added the fact that many of IAML's core services were started and are still run in close collaboration with IMS; this goes especially for the four well known R-projects, RILM, RISM, RIdIM and RIPM – that is the four international projects concerning music bibliography, music sources, music iconography, and indexing and on line access to music periodicals (primarily from the 19th century).

In this respect music probably differs from most other disciplines in the humanities, which to a certain extent is in the nature of things: no other discipline so early (beginning in the early 1960s) and on such an internationally cooperative basis has initiated well functioning common bibliographic indexing projects for scholars, based on commercial principles, and at the same time living on contributions from numerous national committees around the world. Indeed, the size of such national engagement differs from country to country, and as for Denmark the main efforts in the early years were directed towards RILM og RISM (that is cataloguing of scholarly literature (including abstracts) and the indexing of musical sources in Denmark before 1850); during recent years, however, there has unfortunately only been resources to actively contribute to RILM, and one can only regret that RISM in Denmark has been set on standby during the last 2-3 years. It ought to be a natural task for The Royal Library to join the RISM work as well, and for a couple of decades in the past the Music Department was an active member of the international 'RISM family'. For the last few years we have been far behind other European countries in this matter – for purely economic reasons. Hopefully something can be done in the future and bring us back on track again.

For obvious reasons the following report is limited to those parts of the conference which I happened to attend; thus, many interesting things may have taken place elsewhere. The report is organized in three main parts: matters related to the world of music librarians, scholarly matters, and matters that were aimed at both groups.

As mentioned above IAML holds its meetings or conferences every year, with the result that the programme to a certain extent is the same year after year. The same working groups and commissions give their annual reports and it is a reasonable assumption that much time and many resources could be saved by a current, web-based communication, which would thus prolong the intervals between the individual conferences. On the other hand one cannot deny the benefit of a personal contact – not least when it comes to collaboration on international projects.

RILM (*Répertoire international de littérature musicale*) was founded by Barry S. Brook in the beginning of the 1970s and has since then grown to be the most important bibliographic data base of musicology – until a couple of years ago available both in paper form and on line, but now exclusively as an on line bibliographic database with more than 550,000 records and an average of 16,000 daily visitors (access to one of a number of providers can be gained via the home pages of large research libraries). The annual increase at present is between 30,000 and 40,000 bibliographic records. The commercial part of the project is housed in

New York, but a substantial part of work consists in the current indexing by nationally based RILM committees throughout the world. From Denmark approx. 150–200 records (articles, monographs and other scholarly publications) are delivered annually – all of them including abstracts. As a comparatively new facility it is now possible for each author of a record published by RILM to go directly to the RILM database and update and supplement his or her own production, thereby making one's work visible to the users of RILM (this facility may be found via RILM's home page, www.rilm.org, 'Submission form for authors'. Another piece of RILM news is the fact that from now on abstracts may be added in any language as a supplement to the obligatory, RILM-edited English abstract (such an abstract in another language than English, however, not being edited by RILM). The Danish RILM committee (Anne Ørbæk Jensen, Morten Michelsen and Niels Krabbe) would like to encourage Danish colleagues to use this possibility of access to one's own records: in this way errors may be corrected and works may be added, which for one reason or another have escaped the attention of the Danish RILM committee.

RISM (*Répertoire international des sources musicales*) is managed by the *Zentralredaktion* in Frankfurt. As it is the case with RILM, this is also a project consisting in a combination of commercial interests and 'voluntary' contributions from the countries involved. The main part of Danish sources from before 1800 in public collections (both prints and manuscripts) is included in the RISM database, but as the time limit has been gradually moved upwards (from 1800 to 1850 and for some countries even later), The Royal Library has not been able to keep pace and to spend the necessary resources on further RISM indexing. Until now RISM has been available in paper form, on CD-ROM, and for some categories (music manuscripts, Series A II) on line, but during the coming year or two full on line access to all RISM records is expected.

RIPM (*Répertoire international de la presse musicale*) has made remarkable progress during the previous 12 months. Ever since the start a couple of decades ago and until recently RIPM has only consisted in an author/title index of the contents of a number of music periodicals from the past (among them, four Danish titles from the 19th century). As a substantial improvement there is now full text access to all articles in more than 50 periodicals (including the four Danish ones) with advanced and user friendly free text search facilities. This gives scholars access to a kind of source material which until now has been very difficult to fully master (further information on the web address www.ripm.org). The Danish titles with articles in full text mentioned above are *Tidsskrift for Musik* (1857–59), *Nordisk Tidsskrift for Musik* (1871–73), *Musikbladet* (1884–95) and *Skandinaviske Signaler* (1894–95). Among the many periodicals from abroad, which are now available on line, one could mention *Musical Times* (London 1844–1900), *Allgemeine musikalische Zeitung* (Leipzig 1798–1848, 1863–82) and *Revue musicale* (Paris, 1827–35).

The fourth and last of the so-called 'R-projects', RIdIM (*Répertoire international d'iconographie musicale*) is the most diffuse and least visible of the R-projects, seen from a Danish point of view. In Denmark there has never been any systematic indexing of iconographic sources within the RIdIM project; certain initiatives have been taken, but a national RIdIM committee has never been formed here.

Among a great number of other sessions aimed at librarians and information specialists I shall only specify one, namely a report on an American case study concerning *Information literacy*: a number of students were asked to make a bibliography with 30 records, covering a given musicological subject, by using four different bibliographic search facilities (RILM, Google Scholar, Primo, and a selection of printed bibliographies). The aim of the case study was to find out which bibliography was 'the best' when it was evaluated on the basis of a number of fixed parameters such as the scholarly standard of the authors quoted, the relevance of the records for the given topic, the extent of peer reviewed records etc., thereby

rating the four bibliographic tools involved in the test. To me, the study had certain weaknesses, mainly because it takes for granted that the evaluation of a number of the parameters mentioned above is objective: it apparently totally disregards the possibility that other examiners of the same bibliographies might end up with quite different evaluations because of other research paradigms or different methodological approaches to musicology.

Furthermore, one could easily imagine a situation where the best article on a given subject happened to be written by a completely unknown Ph.D. candidate, who with the official criteria of the case study would receive a very low score. For this reason it seems problematic to use the assessment of the bibliographies as a means to assess the four chosen bibliographic tools – which was the alleged main purpose of the case.

The general theme of the musicological part of the conference was programmed under the heading *Music: Notation and Sound*. As a participant with a library affiliation it is difficult to form a general impression of this part of the congress. At the introductory general session on the main topic James Grier discussed notation as a semiotic system, where notation may be either prescriptive (that is, primarily telling what is meant to happen) or descriptive (that is, primarily telling what already has happened). Taking the parameter of pitch as his starting point (with special reference to the notation of monophonic church music from the Middle Ages) he described how the notation is dependant both on convention and on the position of the signs within a specific system, and how the notation has developed from morphology (that is, the shape of the neume indicating the pitch) towards the significance of the neume's position on a vertical axis (culminating in the system with four lines).

Under the heading 'Musical Notation: more or less than sound', Mirjana Veselinovic-Hofman (Belgrade) reflected on various aspects of the notation of new music. On one hand, the notation shows more than what can be heard (the notation on the paper may form visual images; 'visual' layers in the instrumentation; purely graphic notation); on the other hand it may reflect less than what may be heard (the interpreter adding details that are not notated).

At another session the ambitious English CHARM-project (www.charm.kcl.ac.uk; the project is being carried on through a new grant as www.cmpcp.ac.uk) was presented, whose main concern is to move the focus of the music historian from the notated music towards the phonogram – that is to raise the phonogram to be the primary object of musicological research. Till recently the trend has been only to deal with the phonogram in connection with indexing projects: who played?, when was the recording made?, etc. The object for analysis has always been the written music – not the sounding music, even if it was preserved on recordings; the movement has been from analysis to performance. The present project goes the other way round: from the sound on old recordings to analysis, the project being both sociological, aesthetic and computer based (the latter as a thorough digital analysis of various parameters on old recordings).

One of the questions has been: how has performance style changed during the c. one hundred years since the first electro-acoustical recording was made? Are the changes mainly caused by different performers or are there changes independent of performer but caused by the change of taste through the years? As a case study a comparison was presented between two performances of Schubert's 'An die Musik', one from 1925 and one from 2008.

So far the project has consisted of four parts: 1) The recording business and performance 1925–32. During this period the focus was clearly on the music itself, rather than on the performer. The present, well-known focus on the performer only became the trend after the Second World War with musicians like Mengelberg, Furtwängler and Karajan. 2) Expressive gesture and style in Schubert song performance. 3) Analysing motif in performance. 4) Style, performance and meaning in Chopin's mazurkas.

Apart from the usual concerts and other social events two keynote addresses were given by two of Holland's musical superstars, Ton Koopman and Louis Andriessen.

The former, not least known from his recordings of all Bach's cantatas, told about his passion for collecting rare books and music, spiced with performance of a number of unknown Dutch harpsichord pieces. In this connection he claimed that editors of old music ought to choose one and only one source as the basis of a scholarly edition; if this source is different from another source, the latter should be edited as well as a complete alternative. Thus, as a musician, he preferred not to be met with interpretations or interventions on the part of the editor – even if such things were based on well-reasoned, philological approach.

Interviewed by one of his great admirers, Bob Gilmore, the charismatic composer Louis Andriessen related bits and pieces from his life and compositions – stressing his wish to be different, which to a certain extent has ostracized him (as an example he mentioned that he has decided not to write for a big orchestra – allegedly for political reasons).

The general impression one is left with after the IAML congress in Amsterdam 2009 is 'business as usual'. IAML is a heavy institution with a strong British-American dominance and a structure and programming with very few changes from one year to the other. During recent years, especially the Norwegian and Danish branches have tried to lobby in order to modernize the organization, not least including a thorough revision of *Fontes Artis Musicae* both as to contents and publication method. Until now nothing has come out of this, although a certain responsiveness may be felt among a number of leading IAML officers.

The idea to invite IMS to join the IAML meeting is very praiseworthy; first of all, because the two organizations have a number of overlapping interests, and secondly because the IMS sessions offer different – and sometimes more challenging – topics for the participants. But even so, a congress like this is a kind of supermarket: the customer will stroll around, investigating the goods on the shelves; some of the goods are placed in the basket because this was the plan before his or her coming, others are added at a sudden impulse.

Niels Krabbe

15TH BIENNIAL IASPM INTERNATIONAL CONFERENCE: POPULAR MUSIC WORLDS, POPULAR MUSIC HISTORIES, LIVERPOOL, JULY 2009

On 13–17 July 2009, the Institute of Popular Music at the University of Liverpool, UK, played host to the 15th biennial conference for the International Association for the Study of Popular Music (IASPM). More than 200 scholars from around the world gathered for five days under the common heading *Popular Music Worlds, Popular Music Histories*. Dating back to 1981 the IASPM remains one of the most vibrant fora for the study of popular music internationally, and this conference marked a simultaneous celebration of the 21th anniversary of the Institute of Popular Music, founded in 1988 as the first academic centre in the world dedicated to teaching, research, information and resources in the interdisciplinary field of popular music.

In their call for papers the program committee had announced five broad themes: 1) 'Studying Popular Music: A Reassessment'; 2) 'Popular Music and Technology in a Historical Context'; 3) 'Music, History and Cultural Memory'; 4) 'Music, Mediation and Place'; and 5) 'Musical Struggles'. These themes figured as headlines for five streams in the conference programme, with each stream divided into a plenitude of sub-thematics, such as 'Memory and Place', 'Rock Histories', '"Asian" Sounds', and 'Making Hip-Hop'. The very broadness of both

heading, streams and sub-thematics illustrates the wide range of research interests characteristic of popular music studies today, and one of the obvious joys of the biennial international IASPM conferences is the provision of a kind of momentarily, although fragmented overview. A glimpse of what is presently going on in the field, of where the academic winds of popular music scholarship are currently blowing, so to speak. Among the apparent tendencies in this year's programme were an increasing awareness of both the historicity of popular music studies, that is, its more or less established traditions as well as its need to renew itself – for instance by adapting theories along with quantitative and experimental methods derived from cognitive research.

The (day) programme consisted entirely of the traditional 20+10 minutes paper presentations, distributed between thematic plenary sessions and parallel streams. This allowed you to experience between 11 and 15 presentations a day and this manifold of short presentations were, of course, the main source of the momentary overview mentioned. However, even though the absence of key note speeches may be regarded as a democratic feature (everybody being treated equal), the addition of such would, in my opinion, have added positively to the general experience. Keynotes could have worked to clarify directions within e.g. thematic streams and to facilitate discussions across individual presentations. Furthermore keynote speeches could have addressed general developments within the field, thus countering the mentioned sense of fragmentation.

Despite this marginal remark of criticism, the organizers did manage to put together an inspiring programme, which even continued well into the evenings with social arrangements – ranging from a guitar hero contest and Ipod-dj'ing battle at the local pub; an extraordinary attendance by conference participants of the exhibition 'The Beat Goes On' concerning local popular music history at the World Museum in Liverpool; to a late night visit at the legendary Beatles home ground *The Cavern* following the conference dinner. With regard to organization and, indeed, socially the conference ran smoothly and pleasantly, which should not be underestimated. An important prerequisite to inspiration and broadened perspectives on the study of popular music is of course possibilities for associating with colleagues from around the world on and off the officially scheduled exchanges.

Mads Krogh

6TH NORDIC MUSIC THERAPY CONFERENCE: SOUNDING RELATIONSHIPS, AALBORG, 2009

International conferences in music therapy are arranged in a fixed pattern enabling annual exchange and updates between researchers and clinicians: every third year a Nordic, European or World conference takes place. The 2009 conference was Nordic and located in Aalborg (30 April–3 May), hosted by the Music Therapy Programme at the Department of Communication and Psychology, Aalborg University and the Danish association of professional music therapists, MTL. Inge Nygaard Pedersen was conference chair and Tony Wigram head of the scientific committee.

The conference had more than 250 participants, not only from the Nordic countries, but also from other countries in Europe as well as Australia, New Zealand, Korea and USA. There were more international participants than in 1995 when the Aalborg milieu hosted the 3rd European Conference.

In three days the programme presented three keynote speakers, more than 80 papers in addition to workshops, seminars and posters. Live music framed not only the social events

but also the keynote presentations – in the form of free group improvisations as nonverbal comments before the verbal comments and questions.

The scientific programme included new studies and developments from clinical areas such as psychiatry, children and adults with developmental delays or special needs, palliative care, age care/dementia, neurological rehabilitation and many others. One of the keynote speakers, Christian Gold (Norway/Austria), presented the latest ‘hard core’ (i.e. evidence based) results from psychiatric music therapy studies, including a Cochrane Review documenting the effect of music therapy with patients suffering from schizophrenia. The principal keynote speaker, Daniel Stern (Geneva), was not able to attend in person, but he was successfully transmitted by video conference. Stern is a world famous developmental psychologist and psychotherapist, and his keynote paper presented his latest theories on ‘forms of vitality’: gestural, bodily and sounding movement and energy exchange enabling contact and interaction in the nonverbal field of communication. Musical terminology is part of Stern’s vocabulary, and his theories on cross-modal perception and affect attunement/regulation have a prominent influence on contemporary music therapy theory.

A presentation novelty was a plenary with on-site video analysis of selected excerpts from music therapy sessions by expert researchers in the specific clinical fields. Three three-hour seminars were well attended. One seminar presented ongoing research in psychiatric music therapy in Denmark with the aim of documenting that music therapy can be used for patients at all levels of emotional and social functioning (as measured by WHO’s Global Assessment of Function (GAF) scale). A second seminar presented Danish research in the field of dementia/Alzheimer with promising results related to the influence of music therapy on cognitive, emotional and social functioning. The third seminar raised the question of ‘music therapy’ vs. ‘music and health’ as conceptual framework for clinical work. This is a ‘hot debate’ at an international level concerning the construction of a profile for or identity of music therapists that may clarify their many competencies as different from e.g. community musicians or special music educators.

Feedback from experienced international participants cheered the high quality level of the presentations and the very friendly and productive atmosphere in the discussions. For the arrangement committee this was an experience of success.

Inge Nygaard Pedersen and Lars Ole Bonde

Danish Musicological Society, 2009

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The Society's annual general meeting took place 14 March 2009 in connection with the 6th annual symposium. On election were Thomas Holme Hansen, Ingeborg Okkels and Peder Kaj Pedersen, all willing for reappointment; Ingeborg Okkels, however, as deputy. Kirsten Flensborg Petersen, former deputy, entered the board and was appointed treasurer. At the first board meeting, Tore Tvarnø Lind announced his resignation due to workload, and deputy Ingeborg Okkels re-entered the board.

The annual one-day symposium 14 March 2010 centred on *Danish Music in the 20th Century – with Special Focus on Vagn Holmboe*. It was held in cooperation with the festival *Holmboe in Horsens* featuring concerts and lectures – and hence also including a musicological symposium. Two tracks of sessions were launched: one focusing on Danish music in the 20th century with a special presentation of Holmboe's recordings and his symphonies, and in addition a more general session including papers on Rued Langgaard, Carl Nielsen and Danish choral music. The second track consisted of free papers, among them a presentation of a number of recent Ph.D. dissertations. As keynote speaker, the composer Pelle Gudmundsen-Holmgreen fascinatingly told about the educational environment around Holmboe and his pupils. Finally the symposium concluded with a short concert with DJ Katrine Ring mixing Holmboe's music in completely new ways.

In 2009 the website www.dym.dk was launched featuring *Danish Yearbook of Musicology*. In addition to general information on the yearbook, the main asset is an online access to the volumes since 1995, except the last published volume. It is possible to download pdf-files of all articles, reports, reviews, and bibliographies, and titles are searchable directly from search engines. We plan to make the remaining volumes – from no. 1 of 1961 – online accessible in 2010, and we would like to thank The Danish Council for Independent Research for the financial support of the digitization.

Furthermore, in 2009 an autumn information letter was sent out to members with information on the Society's 7th symposium scheduled for 24 April 2010 in Copenhagen focusing on *Music, Sound and Digitization*. See the programme on www.musikforskning.dk.

General information on the Society may be found on p. 145 and www.musikforskning.dk.

Anne Ørbæk Jensen