

50 years ago the first issue of *Danish Yearbook of Musicology* (Dansk Aarbog for Musikforskning), edited by Nils Schiørring and Søren Sørensen, was published by the Danish Musicological Society. Already at the foundation of the Society in 1954, the musicological community had felt a serious need for finding means for publishing ‘musicological studies and articles that, due to their character or size exceed what naturally is printed in more generally informed music journals’ (Foreword, p. 3). Since then DYM has attended to that need providing music scholars the opportunity to publish their work. That the present issue is entitled volume 2010/11 does not suggest that the journal is deviating from the rule of publishing on a yearly basis; in the future we wish to publish with the year of publication on the front rather than appearing as a yearbook of the previous year.

As stated in 1961, the purpose of the journal, as well as the elements constituting it, have to a large extent been maintained throughout the past fifty years: 1) a natural preference for subjects and matters related to Denmark and Danish music, yet leaving plenty of space for a great array of other subjects; 2) an awareness of the importance of an international orientation of the publication; 3) the multilingual character of the different contributions, developing over the years from a Danish/German predominance towards an English/(Danish) set-up; 4) the combination of scholarly articles with reports and general information (and in recent years, reviews of books and music, and a yearly bibliography); 5) and, it might be added, to some degree perennial problems in securing the journal’s economic foundation. Thus the similarities between the first issue and the present one are evident and constant.

Neither are the differences between the academic situation in musicology as seen in the first issue of the journal and that of the present one hard to spot. This is particularly clear in Peder Kaj Pedersen’s viewpoint, ‘Musicology as Independent Research?’ and indeed emphasized by the question mark. Concluding with the striking statement that the ‘Lifeblood of Danish musicology is independent research initiatives’, the viewpoint is a summary of the apparently deteriorating conditions in terms of music research in *every* respect – economically, institutionally, politically, etc. Thus, despite DYM’s semi-centennial endurance, it is arguable whether a celebration really is appropriate.

Though the occasion thus might have instigated an anniversary issue proper, we have decided to celebrate the jubilee in the traditional fashion, publishing a number of valid contributions to Danish musicology: three articles, a number of reports and reviews, information on the Danish Musicological Society, as well as an extensive bibliography. Bjarke Moe’s article deals with the craze for Italian music which reached the Danish court during Christian IV’s reign and the employment of Italian musicians. Furthermore the author argues that the use of Italian music was suited to the local traditions and performed according to practical circumstances. Niels Chr. Hansen deals with how Lerdahl and Jackendoff’s *A Generative Theory of Tonal Music* has influenced music theory and provides an overview of the further development of this theoretical rudiment. In the third article, Mads Krogh and

Birgitte Stougaard Pedersen contribute to the present discussion on the development in Danish rap and place the apparently distinct change of style in relation to the theory of rhetoric.

In terms of DYM, the latest news is that the number of editors has been expanded with Peter Hauge, senior researcher in The Royal Library. The editorial office is very much pleased with the strengthening of the editorial team. We would also like to take this opportunity to thank the *Danish Council for Independent Research | Humanities* for its support for the publication and Aarhus University Press for excellent collaboration. Our thanks are also due to the contributors, to the editorial board, and to Heinrich W. Schwab for help with the proofreading.

What could not have been envisaged in 1961 is that one day the contents of all the issues of DYM would be available on the internet 'at a click'. This is now possible on the journal's website, dym.dk. But despite all changes and developments during the past fifty years, some features remain the same. Thus it is appropriate to join our concluding remark with that of the 1961 foreword: it is (still) our hope, that 'the year-book may remain a regular institution, first of all to the benefit of musicology, but also to the delight of those outside the narrowest circle of academic professionals'.

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