

Reports

Research Projects

RAMUND: A CENTURY OF MUSIC AND RADIO IN DENMARK. MUSIC GENRES, RADIO GENRES AND MEDIATISATION

The FKK-funded research project *RAMUND* began in 2013 and will run until 2018. The project's overall research question is: in what ways have the fields of music and radio interacted since the launch of a Danish state radio in the 1920s? The question concerns the changing relations between local music culture(s) and radio(s) in a historical perspective. Music-cultural conventions such as performance formats, repertoires, genre rules, aesthetics, and presentations have been incorporated into radio practices. For the Danish Radio, the live music ethic has been all-important as seen in the tradition for transmissions, in the continued importance of DR's ensembles, and in the old and the new concert hall's central position as concert venues. At the same time, DR has influenced Danish musical life to a still greater degree throughout the period. Many of the conventions taken up and adapted by radio have been re-circulated into the musical field (formats, repertoires, presentations): radio logic became part of the 1930s' *Radiomusik* genre, 1950s' and 1960s' microphone tests influenced singing ideals, chart singles have been edited specifically for broadcasts, broadcasts have worked as commercials for music. In a complex interplay, radio has also contributed to the articulation and identity of several subcultural formations within youth culture, among music amateurs, and with respect to specific musical cultures.

Such problems are dealt with, drawing upon the broad field of cultural theory as well as theories developed within anthropology, musicology, media studies, sociology, and history. Within a historiographic framework defined by the given disciplines' uses of 'New History' two broad-range concepts will structure the theoretical field: genre cultures and mediatisation. These are informed by discussions of different ontologies of music and by the fact that questions of radio, genre, and mediatisation are related to local, national, and transnational circumstances simultaneously.

The overall research question can be divided into four: 1. What are the characteristics of music radio, its genres, its narratives, its journalistic techniques? 2. Which processes constitute music radio as a field of practices or an assemblage mediating radio and music genre cultures? 3. How does radio afford long term changes in musical life – socially, politically, economically, technologically, geographically – and how do national and local music cultures become still more mediatised? 4. How does music as an ontologically diverse medium and developments in musical life afford long term changes on Danish radio?

RAMUND includes eleven subprojects: a full Ph.D. project, a postdoctoral project and nine relatively small senior researcher projects. These include: Anja M. Lindelof (RUC): Music, Radio, and Liveness; Charlotte Rørdam Larsen (AU): Negotiations of Professionalism and Amateurism in the Transmissions and Recordings from the Province 1925–1965; Henrik Smith-Sivertsen (The Royal Library): Music Charts and DR from the Early 1960s to the Mid-1990s; Iben Have (AU): Radio Hosts as Music Presenters; Katrine Wallevik (KU): Anthropological Study of P3; Kristine Ringsager (KU): Broadcasting Musical Alterity; Mads Krogh (AU): Genre Culture, Segmentation and Formats within Danish National Music Radio; Michael Fjeldsøe (KU): Negotiating Programming Policies for Classical Music in Danish National Radio during the Hot and Cold War; Morten Michelsen (KU): Music on

Interbellum National Radio; Nicolai Graakjær (AAU): Contemporary Sports Radio Music – An Examination of Formats and Functions; and Steen Kaargaard Nielsen (AU): DR and Phonographic Music before World War II.

The questions will be answered by carrying out a series of quantitative and qualitative content analyses using a broad range of methodologies related to cultural theory in connection with empirical materials from the entire period employing recently opened archives. Such a series of interconnected studies focusing on music radio will deliver a substantial contribution to the understanding of the workings of one of the most important mass media in the previous century and to how music has interacted in this.

RAMUND will publish three books, a popular one on Danish music radio history (in Danish), a scholarly anthology reporting from the subprojects, and an anthology dealing with the theoretical and international aspects of music radio. A Ph.D. thesis and several articles will also see the light of day, and we have already held several research seminars, presented papers at international conferences, and we will conclude with an international seminar on music and radio in 2017.

Morten Michelsen

Ph.d. Projects

PROFESSIONAL MUSIC TEACHER PRACTICE

My Ph.D. thesis, *Professional Music Teacher Practice. Knowledge of profession and teacher qualifications with a special view to music teaching in primary school and music schools and education for these teaching professions*, was defended at DPU, University of Aarhus, in 2013.

The thesis examines the professional knowledge and teacher competency in music education in primary schools and music schools and the corresponding teacher training programmes. The study shows a polarization in terms of a structure in the education profile: the competence of music school teachers was predominantly subject-based, whereas the competence of primary school teachers predominantly was based on general pedagogical knowledge. A professional level of teaching competence in music was further found to require integration of the two bases of knowledge.

The polarization in the study programmes in the two areas is seen as a manifestation of an institutional closure, with inexpedient consequences for the teaching competences on a professional level in music as well in primary schools as in music schools. It is further argued that collaboration between music teachers in elementary schools and in music schools may balance and develop both profiles and contribute to the professional development as well as generation of new theory in the field.

Finn Holst

LIVING A JAZZ LIFE: CONSTRUCTIONS OF IDENTITY AND GENRE IN FACE-TO-FACE INTERVIEWS WITH DANISH JAZZ MUSICIANS OF THE 1950S

The Ph.D. thesis, which was defended at the Department of Culture and Global Studies, Aalborg University in June 2013, is a study of genre characterizations articulated within narratives of identity. It explores how Danish jazz musicians still alive today characterize jazz of the 1950s when they were well-known practitioners. It is based on the theoretical assumption that personal and social identities are constructed in and through discourse. I have chosen to apply the

ethno-methodological approach of membership categorization analysis (MCA) complemented by conversation analysis (CA) and discourse analysis. This MCA/Culture-in-action approach informs my study of one of musicology's primary concerns – the characterization of genres.

In order to investigate identity, genre, and discourse, I carried out individual interviews with some of the living musicians of that period. These interviews were (audiotape) recorded and transcribed. The interview schedules and analyses were informed by a desire to elicit information about how respondents portray their social identity as Danish jazz musicians. Analyses of the interviews revealed narratives of local (Danish) and transatlantic (American) characterizations of jazz emerging as an important way of showing genuine membership in depicting an authentic and independent Danish jazz identity.

Jazz musicians in the 1950s in Denmark are conceptualized as participants in a youth sub-culture negotiating their personal and collective identities as members of a jazz community within discourses of local and transatlantic others. It is argued that 'characterizations of jazz' are central to both these positions, and that such genre-definitions are as tightly bound to social context as they are to attributes of music. It is concluded that 'characterizations of jazz' are central to how jazz musicians situate their personal identities within collective identities.

Ole Izard Høyer

'ALL YUGOSLAVIA IS DANCING ROCK AND ROLL': YUGOSLAVNESS AND THE SENSE OF COMMUNITY IN THE 1980S YU-ROCK

At the centre of this thesis is Yugoslav new wave and the common supranational Yugoslav youth culture that emerged with it. The overall subject is the influence of the country's rock music culture on identity-formation in the specific socio-politico-economic situation of the 1970s and 1980s. From the perspective of rising nationalism in the Yugoslav society of the 1980s, the Ph.D. thesis examines the pronounced Yugoslavness and anti-nationalism of this culture. Methodologically, the thesis comprises a series of micro-historical analyses, focusing on the local new wave scenes in the country's four principal rock centres: Belgrade, Zagreb, Ljubljana and Sarajevo. On this basis, the thesis seeks to answer several closely interrelated research questions, concerning relationship between the sense of community in 1980s' rock music culture and the country's unique geopolitical position, as well as its specific nationality policies. Furthermore, the thesis addresses questions concerning the anti-nationalist agency in the Yugoslav youth culture, and the origin and causality of the strong anti-nationalist sentiment that defined this culture.

The Ph.D thesis, which was defended at SAXO, the department for history at the University of Copenhagen in March 2014, demonstrates that the young urban Yugoslavs' self-knowledge cannot be fully understood without taking into account the widespread idea of Yugoslavia's uniqueness in the divided Cold War Europe and the development of a specific Yugoslav socialist self-representation in relation to this idea. Furthermore, while showing that the socialist government did not advocate the creation of a supranational Yugoslav identity, the thesis argues nevertheless that the sense of Yugoslavness expressed in the country's rock music culture did not emerge independently of Socialist Yugoslavia's nationality policies. Rather, it was very much dependent on appropriation from a larger cultural apparatus that was closely related to these policies. Finally, in relation to the anti-nationalist agency, the thesis demonstrates that the supranational Yugoslav youth culture of the 1980s helped create a common cross-republican forum and an easily recognizable and value-laden anti-nationalist reference point. Thus, Yugoslav rock music culture became instrumental in the formation of

conscious anti-national values and of the non-national ideology among Yugoslavia's urban youth. As such, it functioned integratively, strengthening the sense of community among urban youth, even in the period of growing nationalism on the general level in the Yugoslav society. Seeking ultimately to explain the anti-nationalist agency and the pronounced Yugoslavness of the supranational Yugoslav youth culture, the thesis contributes to the research on popular music by exploring the relationship between popular music culture and society.

Zlatko Jovanovic

ANALYTICAL PARADIGMS IN WESTERN MUSIC THEORY

Musical analysis is a basic discipline that comes in many forms with many different purposes. It is sometimes described as a sub-category to music theory, other times as a tool for collecting empirical data. It is also associated with composition theory, aesthetics, and criticism. A substantial part of the discipline deals with the analysis of harmonic and tonal relations in major/minor-tonal music. In an overall view, western musicology is divided into two methodological traditions: Anglo-American musicology is dominated by Schenkerian analysis, while European musicology – except Great Britain – is dominated by Riemannian functional analysis. Both methods were developed primarily in Germany and Austria in approximately the same period, the decades around 1900. Nowadays they are completely basic and obvious tools in the above-mentioned geographical areas, but strikingly the two traditions do not 'speak together' methodologically.

Through a comparative study of the theoretical foundations and analytical consequences of these methods, the present Ph.D. project (2016–20, Graduate School of Arts – Art, Literature and Cultural Studies, Aarhus University) is concerned with the interaction and mediation between the two traditions. In the international research environment of the 20th and 21st centuries, there has been astonishingly little dialogue regarding – let alone mutual collaboration across – the methodological borders, even though this division has considerable consequences: it leads to misunderstandings and counterproductive quarrels at international conferences; it means that research done in one tradition is more or less inaccessible to the other; and the methods' paradigmatic statuses entail that what is a valid scholarly method in one area may be dubious in the other. This forces us to ask several important questions: which analytical results are, for example, products of the method rather than of the empirical data, that is the music? My conviction is that a fuller understanding of shared and differing premises will lead to a better communication and, ultimately, to an enrichment of both traditions' analytical tools.

Thomas Jul Kirkegaard-Larsen

MUSIC VIDEO TODAY: AUDIOVISUAL REMEDIATION IN POST-MILLENNIAL MUSIC VIDEO

The Ph.D. thesis, *Music Video Today: Audiovisual Remediation in Post-Millennial Music Video*, investigates the medium of music video and the place it holds in contemporary audiovisual media culture. It was defended at the School of Communication and Culture – Department of Scandinavian Studies, University of Aarhus, in 2013. The overall thesis of the dissertation is that music video has had a substantial and largely unrecognized impact on other media while it at the same time is being digitally reshaped. In this way, the medium of music video

can be said to follow the logic of ‘remediation’, meaning that any medium is defined by the way it incorporates or reworks the techniques, forms, and aesthetics of other media. Music video is conceived of as a central meeting ground for the moving image and the recorded musical sound – and, consequently, it has had an enormous influence on the ways we experience moving images and recorded musical sounds (and, not least, their interplay) in most contemporary media, including cinema, popular music, and so-called ‘new media’.

In order to determine the ways in which music video remediates and is remediated, the dissertation begins by defining music video historically, formally, generically, and theoretically (chapters 1 and 2). The subsequent chapters then probe the forms and functions that are characteristic of music video: the specific audiovisual relation (described as a dual remediation between sound and image in chapter 3), the tendency to operate with a multiplicity of images (chapter 4), as well as the ways in which music videos construct a hybrid representation of time and space, debasing traditional cinematic spatio-temporality (chapter 5). It is argued that these three specific traits have been remediated widely in other media, arguably assisting in a reorganization of the perceptual hierarchies of audiovisual mediation. Chapter 6 focuses explicitly on the influence of music video on other media. The chapter concludes that music video has led to stylistic changes and an increased importance of popular music in cinema, while it has also meant an increase in the use of visual elements in popular music. It is also argued that music video has importantly *prefigured* certain aspects of ‘new media’. On the other hand, chapter 7 shows how music video itself is currently being *refigured* by new media, assuming radically new shapes – including interactive music videos, music video apps, music video games, and user-driven kinds of music videos, to name but a few.

The methodological approach is founded on close analyses of specific videos, and chapters 3, 4, 5, and 7 all conclude with three in-depth analytic studies. These serve the purpose of investigating and clarifying the medial forms and functions of music video. Theoretically, the dissertation is founded in a wide range of disciplines, including film studies, (‘new’) media studies, popular music studies, and the particular study of music video. The dissertation argues that the general convergence of media in today’s culture also entails a methodological, theoretical, and disciplinary convergence. Following this argument, music video is situated as the province of *audiovisual studies*, an emergent cross-disciplinary endeavour.

To recapitulate, the main contributions of the dissertation are: 1) a new approach to the study of music videos based on notions of audiovisuality and remediation; 2) an improved understanding of the influence of music video on other media; 3) an exploration of the new forms music video has assumed in recent years.

Mathias Korsgaard

RAP, RIGHTS, RESPECT. A MUSICAL ANTHROPOLOGY OF CITIZENSHIP, COSMOPOLITANISM AND BROWN RAPPERS IN DENMARK

My Ph.D. thesis, which was defended September 2015 at the Department of Arts and Cultural Studies, University of Copenhagen, deals with the intersection of music and politics in relation to brown rappers in Denmark – that is, rappers with a visible Middle Eastern or Arabic appearance. From an anthropological perspective primarily focusing on the presentation of narratives collected in ethnographic field research among these visible minority rappers, the thesis gives an insight into a diasporic, post-ethnic rap scene. The empirical material is discussed and contextualized by a broad selection of literature that analyses the macro-structural contexts and the political conditions affecting the everyday of the rappers.

The thesis evolves from a discussion of the experiences of otherness that appear on a background of national identifications which are partly in opposition to the post-ethnic, transnational and diasporic space of identification, offered by hip hop culture and the rap scene. From this postcolonial outset, the discussion is expanded to ideas of globalization, localization and glocalization related to rap and hip hop cultures in a broader sense with a special focus on the Danish scene, which also is presented in a comprehensive historical review.

The rap scene under scrutiny includes the underground milieu, the music industry, and the part of the public social service sector working with rap music as a means to advance citizenship and integration. In the thesis I show how the rappers' visible otherness affects the way they navigate in the cultural space of the rap scene (as well as in society), and how they use their music to express hopes and wishes about rights and respect. This is enacted in a complex web of minority and majority processes which offer both limitations and opportunities for the rappers.

Furthermore, the dissertation addresses questions linking music, politics, and identity in a discussion of the different ways rap is activated as a resource for social change. Relating this to theories about musical agency and affective and musical cosmopolitanism, I argue that rap music is deployed in a larger complex of struggle about citizenship – partly by politically engaged rappers and producers who use the music industry as a springboard to create more inclusive and cosmopolitan understandings of being a citizen in Denmark, and partly by the public social service sector engaging rappers to work with rap music as a means to advance integration in Danish society.

Kristine Ringsager

FUNCTION OF FORM – MELOPOETIC METHOD IN SONG ANALYSIS WITH SPECIAL REGARD TO CHURCH HYMNS WITH TEXTS BY N.F.S. GRUNDTVIG

The Ph.D. thesis, which was defended in 2014 at the Department of Arts, University of Aarhus, proposes a 'melopoetic method', i.e. a strategy for analysing song as one medium in which words and melody form a paratactic relation. Theoretical developments of the thesis are tested against church hymn texts by N.F.S. Grundtvig. It is hypothesized that form – both that of the lyrics and that of the melody, as well as the interaction between these two – has a particularly decisive function in the Grundtvig hymn, although it has received little scholarly attention.

The thesis falls in two parts. Part one presents the theoretical cornerstones of the thesis. Firstly, theories of *intermediality* serve as a backdrop for arguing that although song is heuristically divided into the entities 'words' and 'melody' in the course of the analysis, in performance it is a cohesive utterance. Secondly, *genre* theory is employed to understand the Grundtvig hymn according to its social and rhetorical function that is as part of a liturgical context. Finally, *enunciation* theory is employed to account for the many simultaneous positions of utterance in the church hymn. In the last section, an intermedial method of song analysis is proposed based on the employed theories. It is argued that the song's words and melody interact most tangibly on a rhythmic-metrical level.

Part two of the thesis consists of five analytical articles. Article 1 argues that the use of musical notation in analysis risks misrepresenting song as performance. An alternative might be poetic metrical symbols. Article 2 sketches the ideological debate on church music at Grundtvig's time and concludes that a crucial problem was the relationship between form and content. Based on sample analyses it is argued that Grundtvig's texts are characterized by an extensive use of formal effects. Composers have interpreted this circumstance rather differ-

ently depending on their aesthetic ideals. Article 3 departs from genre theory in arguing that a full understanding of the Grundtvig church hymn requires the consideration of melody and the rhetorical situation. Article 4 investigates the emergence of the so-called 'kirkeromance' (church romance) and pursues the theoretical question of what happens when a fusion of ways of expression (words and music) causes a severe clash of differing genre-norms. The fifth article discusses the relation between the church hymn and the concept of aesthetics. Through analyses of two Grundtvig hymns representing differing positions in the dichotomy of aesthetic versus popular style, it is argued that the aesthetic character of the hymn not only depends on text-inherent traits, but equally depends on the effect it produces in the receiver/singer. In other words, melody proves just as important as lyrics.

Lea Wierød

Conferences

MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE, CERTALDO, JULY 2013

The 2013 *Medieval and Renaissance Music Conference* was held 4–7 July in the little picturesque, medieval town, Certaldo, situated on a steep hilltop, some 50 kilometres southwest of Florence, Italy.

Since Certaldo is the hometown of the family of Giovanni Boccaccio, and since 2013 marks the 700th anniversary of the birth of the famous poet, the first of the 52 sessions – each comprising on average three papers – was appropriately dedicated to 'Boccaccio e la musica'. Likewise, two of the sessions were held in commemoration of Michel Huglo and Pierluigi Petrobelli, respectively.

Not surprisingly, the majority of the sessions treated well-known subjects of the musical sphere spanning the medieval-renaissance period. Although the themes naturally overlapped each other it is fair to say that 'concentrations' occurred around the following subjects, each comprising four to six sessions: Chant, liturgy, and early polyphony; manuscripts, prints, and transmission; music theory, terminology, and notation; Italy (e.g. 'Italy in the late 16th century'); and Spain and Portugal (e.g. 'Spain and Portugal in the late 16th and 17th centuries').

In addition, the three big Ms regarding genre – mass, motet, and madrigal – had their expected share of papers, and around ten sessions were allocated to the following composers: Antoine Brumel, Josquin des Pres, Orlando di Lasso, Jacob Obrecht, Johannes Ockeghem, and John Sheppard.

On the occasion of the 400th anniversary of his death, the other 2013 jubilarian, Carlo Gesualdo, was given due attention in the MedRen programme. Two sessions concentrated on this particular composer ('Gesualdo: chromaticism and metaphorical death', and 'Gesualdo's influence on vocal and instrumental traditions'), and the programme of one of the evening concerts was dedicated to his works.

The vast potential of modern sound technology was clearly displayed in Jonathan Wild's (McGill University) very well presented paper on 'The sonic world of Vicentino's 31-tone music'. In order to demonstrate the nuances in the 31-tone tuning system put forth in Nicola Vicentino's 1555 treatise *Lantica musica ridotta alla moderna prattica* – and in acknowledgment of the fact that Vicentino's own collection of enharmonically inflected madrigals is not handed down to modern times – Wild focused on specific musical passages in the treatise. A specially-made recording had rendered it possible to retune the individual voices of the examples to Vicentino's specifications without disrupting the vocal timbres. Thus, it was possible

to actually hear the small scale steps of fifth-tones also found in the enharmonic genera of the tonal systems of Ancient Greece that formed part of Vicentino's theoretical basis. Wild made a splendid presentation of these aural results and some similar ones produced from madrigals by Luzzaschi. All in all, the paper was a prime example of 'applied technology' that hopefully, in one way or another, can make its way into the modern music history classroom.

The programme displayed several convincing examples of computational technology applied for unmistakable practical applicabilities. In his paper 'Identifying quotations and concordances in Ars Nova music with computational methods', Michael Scott Cuthbert (MIT and Harvard University) presented the EMMSAP project (the Electronic Medieval Music Score Archive Project) that makes it possible to find hitherto hidden connections and concordances within the entire repertory of pieces and sources of the Ars Nova.

Likewise, in his paper 'Testing Tinctoris', Alexander Morgan (McGill University) presented a computer-assisted analysis of the 751 distinct interval successions found in Johannes Tinctoris's well-known 1477 treatise *Liber de arte contrapuncti*. Using so-called '2-grams', the analysis was correlated to works of the eight composers singled out by Tinctoris as exemplary, enabling Morgan to evaluate Tinctoris's statements in comparison to the exact frequency of appearance of each interval succession, and – in the end – to determine if Tinctoris's treatise actually corresponds to a specific musical style. At the same session ('Composing and reconstructing music'), Julie Cummings (McGill University) presented the paper 'Another lesson from Lassus: Quantifying contrapuntal repetition in the duos of 1577', also based on computer-assisted analysis.

With approximately 200 participants from more than 20 countries, this year's MedRen was very well attended. With the local hotels of Certaldo being unable to accommodate all of the participants, several were housed in nearby towns and had to be transported to and from Certaldo on a daily basis; an inconvenience that did not go unnoticed.

The conference was held by the organization Centro di Studi sull'Ars Nova Italiana del Trecento (www.arsnovacertaldo.it), founded in 1959 and located in Certaldo, and the sessions took place in three halls and a *chiesetta* of the town's medieval Palazzo Pretorio. Although the venues for the sessions thus were almost adjacent, bad timing and lack of organization made it almost impossible to make up a personal 'menu' of selected papers unless one chose to attend a whole session, a constant source of irritation that also did not go unnoticed.

Even within single sessions, lack of timing occasioned circumstances short of acceptable. For example, during the sole session on 'Reception', the very interesting – but, unfortunately, final – paper on 'Ina Lohr (1903–1983): An unsung pioneer of historically informed performance practice', delivered by Anne Smith (Schola Cantorum Basiliensis), was cut off prematurely, much to the dissatisfaction of both author and audience.

On many occasions – stretching from the lengthy opening ceremony of the conference that took place at the imposing Palazzo Vecchio in Florence, through papers originally announced in English, to session and concert introductions – only Italian was spoken, despite the persistently stated references to the 'international' aspects of the conference.

Rounding off on a positive note, though, lunches at one of the town's restaurants were included in the conference fee, and no doubt it will be difficult to find a more beautiful – and sunny – location for an academic gathering of this type than the town and surroundings of Certaldo.

At the usual business meeting several proposals were presented as venues for the MedRen in the upcoming years, thus emphasizing the continuing – perhaps even growing – interest in this conference, alternating every other year between Great Britain and the Continent.

Thomas Holme Hansen

NINETEENTH-CENTURY GRAND OPERA OUTSIDE PARIS, COPENHAGEN,
DECEMBER 2014.

The conference ‘Nineteenth-Century Grand Opera outside Paris’ picked up on the growing scholarly interest in French grand opera of the July monarchy and beyond. In recent decades, opera scholars have sought to renew our knowledge and revise our understanding of this chapter of opera’s history, first of all by paying close attention to the immediate cultural, political, and institutional context for which these works were written and produced, i.e. those of contemporary Paris, investigating this from fresh methodological perspectives and in much greater detail than previously done. This conference, however, urged participants to look beyond the ‘original’ Parisian context, to the European and global aspects of the genre’s history, both by investigating how Parisian grand operas were staged and received outside France, and also how non-French composers emulated (or, sometimes, parodied) French models in original non-French works. The conference was hosted by the Department of Arts and Cultural Studies, University of Copenhagen, 10–12 December 2014, and brought together European and American scholars with a wide range of interests in and perspectives on the conference theme.

Each conference day began with a keynote lecture, followed by a series of thematic sessions. The first keynote, by Gabriela Cruz (University of Michigan), reflected on the relation of grand opera to the theme of ‘escape’ and to nautical drama in Paris as well as London, identifying an aspiration towards the foreign and the global as part of the very ‘spirit’ of the genre and its bourgeois audiences. This was followed by a thematic session on grand opera and visual spectacle at non-French venues. Giuseppe Montemagno (Academy of Fine Arts, Catania) presented a paper on the staging of erupting volcanoes – specifically: Mount Vesuvius – in Italian grand operas, 1825–1858, and Laura Protano-Biggs (University of Nottingham) spoke on the reception of Meyerbeer in London. A second session concerned Halevy’s 1836 opera, *La Juive*, as it was performed in Scandinavia. Owe Ander (Stockholm University and SMI/University College of Music Education) presented sources for 19th-century performances of this work in Stockholm, and Anne Sivouja-Kaupala (The University of Arts, Helsinki), discussed productions in Finland against changing cultural and political contexts, with special attention to anti-Semitic elements of the last of the discussed productions, in 1925.

The second day, Thursday 11 December, began with a keynote paper by Sarah Hibberd (University of Nottingham), ‘“Cockneys in a fever”: *Gustave* in London’, on Auber’s *Gustave III* which was heavily adapted, translated, and re-contextualised for London, with concessions to the local audience’s taste for Italian opera and its aesthetics, as well as for native, English theatre. The production was planned (by Alfred Bunn) as a means of solving a financial crisis, in which both Drury Lane and Covent Garden found themselves. Hibberd argued that both commercial strategies and strategies for negotiating selfhood and communal identity were important for this English adaptation. Three thematic sessions followed. The first concerned Meyerbeer’s *L’Africaine*. Tommaso Sabbatini (University of Chicago) spoke of the global aspects of this work, its composition history, and the wealth of contemporary references it drew on. Next, Carlos Maria Solare (Berlin) spoke of Manuel Fernandez Caballero’s zarzuela, *El dúo de “La Africana”*, in which the (then) famous love duet from *L’Africaine* forms a crucial part of the plot, and which delivered comical and topical commentary on the status and reception of *L’Africaine* in late 19th-century Spain. Next session concerned grand opera and non-French opera traditions, as Martin Knust (Linnaeus University, Växjö) examined the role of the choir in Wagner’s *Rienzi* – as either a negative image of an aggressive,

revolutionary mob or a positive, legitimate representative of the people. Laura Moeckli (University of Bern) then talked of grand opera in Switzerland, with a special focus on the Theater auf dem Blömlin in Basel, a venue with a varied repertoire, where grand operas alternated with spoken theatre, *Lustspiele*, *Possen*, etc. The last session of this day concerned grand opera and 'the diva'. Ingela Tägil (University of Örebro) and Svetlana Toikvakka (University of Helsinki) focussed on grand opera in the repertoires of two important divas of the 19th and early 20th century, Swedish Jenny Lind and Finnish Alma Fohström, respectively.

Anno Mungen (Universität Bayreuth) gave the Friday keynote paper, reflecting on the relation of grand opera to issues of place, or topography and performance, within the German theatre landscape in the 19th century. Special focus was on smaller provincial theatres in Germany, where opera and spoken drama would often be interpreted by the same actor-singers. The performances and reception of Wilhelmine Schröder-Devrient in the role of Valentine (from Meyerbeer's *Les Huguenots*) within the context of this theatrical landscape, served as an illustrative case. Then came a thematic session which focused on chosen operatic rôles and how they 'translated' to new contexts: Ulla-Britta Broman-Kananen (The University of Arts, Helsinki) discussed Fenella (from Auber's *La muette de Portici*) and Valentine (Meyerbeer's *Les Huguenots*) as patriotic symbols in Helsinki during the culmination of what a commentator dubbed the 'opera-fury' in 1877. Jens Hesselager (University of Copenhagen) discussed how the 'diabolic' character of Bertram (in Meyerbeer's *Robert le diable*) became a problematic – and problematized – locus for a strategy of adaptation and translation in connection with the Copenhagen productions of this opera in the 1830s and 1840s. The theme of the last session was 'Grand opera and the city'. Howard Bould (Hull) gave a presentation of theatres in provincial French cities where grand opera was performed, and Cesar Zayas (University of Nottingham) presented an overview of venues and operatic repertoires in Mexican cities, often hosting travelling opera companies. Finally Karin Hallgren (Linnaeus University, Vexjö) gave a presentation of the grand opera tradition at the Opera in Stockholm.

Drawing on the rich material presented at the conference, an anthology on the subject is in preparation. The conference was co-funded by Centre for Modern European Studies (CEMES), and organised as part of the NOS-HS funded research project *Opera on the Move in the Nordic Countries during the Long Nineteenth Century*. Programme, abstracts, and further information are available at www.grandopera.ku.dk.

Jens Hesselager

SECOND CONGRESS OF THE RUSSIAN SOCIETY FOR THEORY OF MUSIC (Общества теории музыки), MOSCOW, SEPTEMBER 2015

The Russian Society for Theory of Music (Общества теории музыки, or 'OTM') is fairly new. It was founded on 2 September 2011 and held its first congress in St Petersburg in 2013. The second congress was held at the Moscow P.I. Tchaikovsky Conservatory, from 26 to 29 September 2015, and marked the 150th birthday of this significant musical institution. A total of 154 papers were presented at the congress, including four keynote papers as well as six master-classes. Naturally most of the participants were Russian, but Australia, Austria, Belarus, Brazil, Canada, Denmark, France, Germany, Italy, Ukraine, and USA were also represented.

Alexander Sokolov, head of the Moscow Conservatory, opened the congress with the keynote paper 'Functional Approach in Russian Music Theory', addressing the formal theory of Boris Asafiev, widespread in Russia, according to which the course of a musical piece is divided in the formal-functional 'triad' I:M:T (initium, motus, and terminus – beginning,

motion and end).¹ His presentation was followed up by yet a keynote paper by William E. Caplin (McGill University), author of *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (1998), an influential book in the US. As Caplin himself stated, his paper, ‘Beyond the Classical Cadence: Thematic Closure in Early Romantic Music’, primarily addressed the *terminus*-part, though this term is not used in the North American conception of ‘formal function’. Together these two keynote papers provided interesting perspectives on the different ways of understanding ‘function’ in relation to formal analysis. To a Danish scholar to whom the term of ‘function’ is reserved exclusively for harmonic analysis, these functional approaches to form were new and interesting.

The opening keynote papers aptly represented the theme of the congress, ‘Schools and Directions in Music Scholarship, Performance and Composition’, and hence most papers addressed specific pedagogical subjects, theorists, composers, or national – even local, institutional – traditions of music theory. Numerous papers deserve to be mentioned, but from my point of view a few were particularly interesting, for example Gregory Ivanovich Lyzhov’s (Moscow Conservatory) ‘Yuri Kholopov’s Functional Theory of Harmony’. It is worth noting that the Riemannian functional theory has evolved in its own Russian direction and thus has made an enormous impact on their method of harmonic analysis – much like in Denmark, where the theory has also been developed, and where the method has an almost hegemonic status when it comes to harmonic analysis of major/minor tonal music. Lyzhov’s paper gave an interesting insight into Russian functional analysis, and, apart from the fact that Kholopov has created functional labels for chords rooted on every twelve notes – something that sounds very unlike the Danish ideal of an *interpretative* and *not descriptive* functional analysis – it seems that the Russian and Danish theories have evolved in a similar way.

Another highlight was a specific part of the tri-partite session on different approaches to musical analysis: Simon Perry (University of Queensland) showed how dramaturgical points can be read from the notation of enharmonic notes in Mussorgsky’s opera *Boris Gudunov*; David Haas (University of Georgia) convincingly traced the influence of Bruckner – what he called Brucknerian devices – in Shostakovich’s symphonies; and Joseph Kraus (Florida State University) used a narrative approach to the third movement of Tchaikovsky’s Sixth Symphony.

On the last day of the conference, the debate was heated at the session ‘Riemann and Schenker in Various National Traditions’ featuring papers by Ildar D. Khannanov (John Hopkins University), Philip Ewell (City University of New York), Dimitar Ninov (Texas State University), Thomas Jul Kirkegaard-Larsen (Aarhus University), and Albina Vitalyevna Boyarkina (St Petersburg University). The gap between the European and Anglo-American theoretical and analytical traditions was very tangible. Disagreements aside, it is always inspiring to see the passion with which music theorists can discuss – though one could wish for a better interaction between these two traditions, instead of a more or less blind belief in a ‘winning theory’.

Participants were given tickets for two concerts at the magnificent Grand Hall of the Conservatory. The first concert featured different compositions by Arvo Pärt; the second featured the cantata, *John of Damascus*, by Sergey Taneyev. OTM also arranged a tour to the Kremlin for non-Russian participants.

There were a few organizational problems: Abstracts should have been available in printed form or – considering the very low registration fee of 20 USD – at least accessible online; more than once was I surprised by the content of a paper with a title pointing in another direction. The most significant problem was the translation of Russian papers to English and vice versa – or rather the lack thereof. At some presentations, written translations were handed

1 For the entire programme, see under Events at: <http://eng.otmroo.ru>.

out, and at others, an interpreter sat among the listeners and translated simultaneously. Both solutions worked very well; but for the latter, only if you were able to get a seat close to the interpreter in the very small and crowded auditoriums. The real problem was however that too many papers did *not* have translations in written or spoken form at all. Considering that Russia has a very rich and impressive tradition of music theory, of which only a small part has been translated to English, it was a shame that at too many of the presentations the opportunity of cross-national interaction was wasted because of the language barrier.

Overall, the congress was very successful, especially when taking into account the young age of OTM. The society has gained a lot in a few years: Apart from organizing these congresses and publishing an online journal (accessible at www.eng.journal-otmroo.ru), OTM officially became a part of the European Music Analysis Conference in 2014. It will be interesting to follow the activities of OTM in the future.

Thomas Jul Kirkegaard-Larsen

SEVENTEENTH NORDIC MUSICOLOGICAL CONGRESS, AALBORG, AUGUST 2015

The Seventeenth Nordic Musicological Congress took place at Aalborg University and was co-organised by the Danish Musicological Society and the departments of Communication & Psychology (Music & Sound Knowledge Group) and Culture & Global Studies, Aalborg University. The congress gathered music scholars from the Nordic countries and scholars from other regions who work on Nordic music. This mix of people made for interesting discussions both reflecting national and regional questions for Nordic musicology as well as questions specific to Nordic music seen in a more international light.

However, the conference did, for better or worse, not have a specific topic, Nordic or otherwise. Thus, papers represented a wide range of musicological topics and concerns from early music to the contemporary avant-garde and from formal music analysis to cultural studies. Sessions were by and large not organised thematically, which at least to this participant was confusing, with papers on e.g. African-American and medieval music presented back to back, or papers using approaches of reception history and neuroscience in the same session.

Glancing over the programme one did have a hard time figuring out what the major trends in musicology, as represented at the conference, are, and if there are any trends particular to Nordic musicology. This is of course not necessarily a bad thing seeing as categorizing always bears with it a certain simplification. If nothing else one can conclude that the field is firmly rooted in music history and analysis while embracing a perpetually growing number of theoretical and methodological approaches to the study of music. Musicology is reshaping itself in its own image and in the image of other disciplines.

The daily anchoring points over the four days of the conference were the keynotes and the pre-organized panels. Apart from a loosely organized panel on Nordic popular music (convened by the author of this report) these panels all presented particular projects on respectively music history pedagogy, radio research, and a music encyclopaedia. These three panels inspired interesting debate as they pointed beyond their specific subject matter and addressed more general problems in the discipline. This is what a congress, not merely a conference, can claim to and ideally should do. Such panels are not only intellectually stimulating but also professionally inspiring as they also speak to many important 'practical' aspects of musicological life.

The first keynote, which was given by Norm Hirschy (Oxford University Press), did the same. Perhaps by virtue of not being card-carrying musicologist, but representing the institution and hegemony of publishing that all scholars increasingly live under Hirschy's talk

resonated with many of the participants across their various specializations. He recognized that many Nordic scholars and Nordic musics are to a certain extent placed on the margins of English language publishing, but his message was optimistic: there is room for more Nordic scholars and Nordic music on the international musicological scene.

The other keynote speakers were Timo Leisiö (Tampere) who spoke on seeker tone theory; Tore Simonsen (Oslo) who gave a lecture on recorded music informed both by his scholarly and practical work; Derek Scott (Leeds) who amused the conference participants with an entertaining and theoretically adventurous talk on cosmopolitanism; and the neuroscientist Peter Vuust (Aarhus) who identified himself as a non-musicologist and proved that music studies is more than musicology, but also that music scholarship in other disciplines has much to learn from musicology.

The conference attracted approximately 65 scholars, which of course does not comprise the entire Nordic musicological community, so perhaps a few remarks on the notable blind spots of the conference is in order. A discussion from day one when people looked over the programme booklet was the notable lack of female representation. Out of four keynotes all were male and out of all the session chairs only one was female. At the closing plenary the conference organizers ensured us that they had reached out to female scholars and that the male dominance was largely bad luck. That being said, the main bulk of the conference participants were men. If this is indicative of the Nordic musicological academy at large one must conclude that there is a gender inequality in the representation, not to speak of other minorities. As to the disciplinary representation there was a surprising lack of — if any even remotely — ethnomusicologically framed papers at the conference.

The local organizers, Mark Grimshaw and Peder Kaj Pedersen, did a wonderful job as far as the practical aspects of the event goes, including extracurricular activities that made sure discussions continued past sunset. Selected papers from the conference will published in a special issue of *Danish Musicology Online*.

According to tradition it was announced at the end of the congress that the next one takes place in Finland, organized by the Finnish Musicological Society, probably in August 2020.

Mikkel Vad

Danish Musicological Society, 2012/2013–2015/2016

BOARD

Associate professor emeritus, cand.mag., Peder Kaj Pedersen (chairperson)
 Associate professor emeritus, dr.phil., Peter Woetmann Christoffersen (treasurer)
 Professor, dr.phil., Michael Fjeldsøe
 Assistant professor, Ph.D., Sanne Krogh Groth
 Associate professor, Ph.D., Thomas Holme Hansen
 Senior researcher, Ph.D., Peter Hauge

The present account of the Danish Musicological Society covers three years of activities. At the general meeting which took place on 11 April 2013, the board was re-elected and consisted of Jens Hesselager, chair; Bjarke Moe, secretary; Kristoffer Brinch Kjeldby, treasurer; Thomas Holme Hansen; Peder Kaj Pedersen; and Sanne Krogh Groth. On 24 April 2014 three board members seceded, including the chairperson Jens Hesselager; following the elections, the board consisted of the members listed above. Peder Kaj Pedersen was nominated as chairperson of the Society, Peter Woetmann Christoffersen appointed as treasurer and in charge of

web site and archives, and Michael Fjeldsøe agreed to take care of incoming mail. At the general meeting on 21 April 2015, the board was re-elected and the board was nominated without changes. Audited accounts have been presented at the general meetings and approved.

The problem regarding the reduced number of members of the Danish Council for Independent Research | Humanities meant that musicology did not have a representative in the Council, and at the general meeting in 2012 the situation led to a discussion. It was therefore decided that the Society should write a letter to the chairperson of the Council, Annette Warring, addressing the concerns regarding loss of expertise within the Council to deal with applications in the subject of musicology, and whether these applications would be assessed on the basis of musicological competence. The Society was assured that musicology, as well as other subject areas not represented in the Council, would be evaluated academically by employing external assessments when necessary.

In 2012, an effort was made to develop the activities of the Society in order to make it more attractive to members; however, this has not been accomplished. Due to a declining number of members, it has been difficult to maintain a steady level of activities. Except for Michael Fjeldsøe's presentation of his thesis *Kulturradikalismens musik* (Copenhagen, 2013; 'Habilitationsschrift') which took place after the annual general meeting in 2013, there has been no membership activities or seminars during the time accounted for. At the annual general meeting in 2014, it was therefore decided that it was of vital importance to maintain the Society as a legal entity in order to fulfil the obligations of the Society in other areas: the Society is the formal publisher of the Niels W. Gade Edition funded by the Lundbeck and Augustinus Foundations; the chair of the Society is ex officio member of the Foundation for Editing the Works of Niels W. Gade; the Society is the publisher of *Danish Yearbook of Musicology*; it is the Danish section of the International Musicological Society; and it is co-organizer of the Nordic Musicological Congresses of which it hosted the 13th Nordic Musicological Congress at Aalborg University in August 2015.

In accordance with this re-orientation of the activities, it was decided in 2014 to revise the statutes of the Society which would reduce the number of board members from six to four. The proposal was adopted on the annual general meeting in 2015 (and as required, confirmed at the general meeting in 2016). In order to join the rest of the Department of Arts and Cultural Studies, the Section of Musicology at the University of Copenhagen was relocated in 2013, and therefore the Society's archives were transferred to The Royal Library. The formal agreement between the Library and the Society was signed on 24 June 2015. The current archive of the on-going activities of the Society has been re-organized as a digital archive.

Peder Kaj Pedersen