

Editorial

In 2016 DMO published two special issues. The first issue was entitled *17th NMC* (Nordic Musicological Congress) and Mark Grimshaw (Aalborg University) and Peder Kaj Pedersen (Aalborg University) were guest editors. The second special issue, entitled *Word and Music Studies*, was edited by guest editors Lea Wierød (Aarhus University), Ane Martine Kjær Lønneker (Aarhus University) and Fedja Borčak (Linnaeus University). A forthcoming special issue of DMO on music institutions will be published in the beginning of 2018.

This issue of DMO is the ordinary issue comprising the years 2016-2017. One of the characteristic features of this issue is that it includes various alternative genres of academic writing about music.

The peer reviewed section of the issue opens with an **academic article** by Mikkel Vad (University of Minnesota) that deals with the history of the legendary jazz house of Copenhagen, the Montmartre. Mikkel Vad discusses the historical position of Montmartre and investigates the meanings of various historical representations in light of the reopened Jazz House Montmartre.

Next, we offer a world premiere of a peer reviewed **academic comic strip**. The comic strip, written by Rikke Platz Cortsen (The University of Texas at Austin), deals with the aesthetics of black metal-comic strips and it discusses the monochrome world, the satire and issues of legibility in Nordic comic strips on black metal.

Another piece of experimental academic writing is Tore Tvarnø Lind's (University of Copenhagen) **academic montage** (peer reviewed), in which he seeks to grasp the meaning of the storm sound (*stormlyd*) in Danish black metal by assembling pieces and fragments of knowledge and experiences with various material (photos, interviews, posters, an exchange of emails, etc.) from an ongoing anthro-musicological fieldwork with a black metal band from Copenhagen, Solbrud.

The non-peer reviewed section of this DMO-issue includes a **scholarly interview** conducted by Søren Møller Sørensen (University of Copenhagen), who interviewed the Syrian musician and composer, Nouri Iskander, in August 2016. The interview is structured as a conversation about music and aesthetics and it touches on issues of tradition and renewal in the Middle Eastern *tarab*-tradition.

Tine Bacher, who graduated from the University of Copenhagen in 2016, offers an **article version** of her Master Thesis in musicology on Cuban rap music as social practice and political change in Cuba.

We also open up for **debate**: the coordinators of the Norwegian Fargespill respond to Thomas Solomon's article, "The Play of Colors: Staging Multiculturalism in Nor-

way", published in DMO in 2016. Fargespill is a social art project based in Bergen involving the participation of refugee and immigrant children. In his article, Solomon (University of Bergen) raises critique of the representation and practice of Fargespill in relation to issues of multiculturalism, race and racism in Norway. Here, in DMO Vol. 8, the coordinators of Fargespill have picked up the pen to respond to the Solomon's critique.

DMO invites all kinds of contributions that deal with the study of music in its broadest sense: articles, debate contributions, interviews, reviews, etc. DMO would also like to encourage students and candidates to submit proposals to DMO, for instance articles based on parts of their master thesis.