

Preface

The program of the 17th Nordic Musicological Congress at Aalborg University included five keynote lectures each with a separate theme, four independent panels, and about 35 individual presentations.

The subjects of the keynote addresses were the following: "Publishing Scholarship Successfully in the 21st Century: Writing About Music That Can't Be Ignored" by Norm Hirschy (Oxford University Press, senior commissioning editor for music & dance), "Seeker tone theory and the biological basis of human musicality" by Timo Leisiö (Tampere University, emeritus professor), "The Sound of Music" by Tore Simonsen (Norwegian Academy of Music, emeritus professor), "Cosmopolitan Musicology" by Derek Scott (Leeds University, professor of music), and finally "I've got rhythm, or do I? What musical training does to the brain and its processing of challenging rhythms" by Peter Vuust (Århus University, professor and head of the Danish National Research Foundation's Center of Excellence for Music in the Brain).

Subjects of the panel sessions were the following: "Popular Music in the Nordic Region/the "Nordic" in Popular Music" (participants from DK, S, N and SF), "Listening to the Twentieth Century and Beyond" (N), "Radio Genre Studies" (DK), "Writing composer biographies in the project Swedish Musical Heritage" (S).

Following the congress, selected delegates were invited to submit full papers for review and inclusion in this special edition of Danish Musicology Online.

One of the panels, the last of the above mentioned, and 11 of the individual presentations are included here as papers, submitted as such and accepted by peer review.

This special issue opens with an article entitled *Preparing Empirical Methodologies to Examine Enactive, Embodied Subjects Experiencing Musical Emotions*, in which Justin Christensen presents a brief overview of surveys and experiments that attempt to unearth 'universal emotional essences' with regard to music. From this foundation, Christensen then argues that these efforts have been in vain because the studies behind them have 'erased the body' from this experience of emotion concentrating, for example on isolated brain activity or discrete emotional categories. Instead, Christensen suggests that the body should be brought back into the equation, thus accommodating listener variability, and he suggests various interdisciplinary approaches to the issue.

Moving into the area of composers and composing, in the next article, *Sequence Melodies in Icelandic and Norwegian Manuscripts*, Marit Johanne Høye looks at melodic variability in the surviving manuscripts from Nidaros, an archdiocese that stretched from mainland Scandinavia across the Scottish Isles to Iceland and Greenland and that lasted for four hundred years from the mid-twelfth-century. Far from supporting the current 'dual hypothesis' extant in this research field – that the Nidaros repertoire is a blend of the Germanic and Anglo-French forms of chant *after* that repertoire reached

Nidaros – Høyе presents evidence to support an alternate hypothesis – that the blending of these regional styles occurred *before* the music reached Nidaros.

The panel essay (by Gunnar Ternhag, Erik Wallrup, Elin Hermansson, Ingela Tägil, and Karin Hallgren) provides an introduction to, and some of the particular processes involved in, *Writing Composer Bibliographies in the Project Swedish Musical Heritage*. This project has the aim of providing web-based access to biographies, bibliographies and catalogues, and copyright-free musical editions of works of Swedish composers dating back to the 16th century.

Per Dahl's essay on *Text, Identity and Belief in Stravinsky's Symphony of Psalms*, is an analysis of text in relation to music that highlights Stravinsky's personal identification with the religious aspects of the work. In contrast to other works on the topic, Dahl takes the perspective of the listener in order to focus his analysis on the epistemology of meaning-making and significance-creation such that new light is shed on the relationship between Stravinsky's neoclassical aestheticism and the notion of absolute music.

Moving to aspects of vocalicity in compositional works, *Musical and Theatrical Declamation in Richard Wagner's Works and a Toolbox for Vocal Music Analysis* by Martin Knust introduces a multifaceted tool that is used in an analysis of the solo vocal parts of Wagner's stage works. Using eighteen different methods, the tool analyses the solo vocal scores against a number of aspects of German dramatic prosody (such as tempo shifts, accentuation, syllabic organization) and Knust is thus able to demonstrate the overwhelming influence that Germanic theatrical declamation had on the vocal style of Wagner's stage works. The essay ends with a reflection on the tool's suitability for use outside of Wagner's oeuvre.

Analog Girl in a Digital World – Erykah Badu's Vocal Negotiations of the Human is the title of Erik Steinskog's essay in which he analyses the singer's use of her voice in relation to her use of, and references to, technology. The concept of a negotiated subjectivity that Steinskog raises is placed within a discourse of afrofuturism and African American music, a discourse that is interpreted through theories of digitalization and cyberspace.

Completing the theme of the voice in musical works, Erik Wallrup uses the concept of unworlding to highlight a paradox in Schoenberg's compositions in an article entitled *From Mood to Tone: On Schoenberg and Musical Worlds*. This paradox is illustrated through what Wallrup terms a *historical attunemental shift*, an unworlding of Schoenberg's Late Romantic style – a style heard, for example, in *Gurre-Lieder* – as he developed in parallel his atonal or pantonal technique in compositions such as the Second String Quartet. To argue his view, Wallrup analyses the poems of Stefan George and points to a shift in George's poetry from an emphasis on mood to an emphasis on tone as the motivating factor for Schoenberg's compositional unworlding of Late Romanticism.

The relationship between censorship and music is the subject of Heli Reimann's essay on *Jazz and Soviet Censorship: The Example of Late-Stalinist Estonia*. In particular, an

analysis of the simultaneous support for and suppression of jazz during the period of post-World War II Stalinization in Estonia provides the means for Reimann to propose that there were three forms of censorship in evidence during the period: censorship of journalism, of repertoire, and self-censorship by the musicians themselves.

Staying with the theme of music and society, in her essay, *The Capital – The Core of Musical Life*, Anne Reese Willén presents a picture of nineteenth century Stockholm musical life at a time of transformation. This transformation was not merely witnessed in a shift in musical patronage and cultural power away from royalty toward the newly emerging bourgeoisie but also in the growth in the institutionalization and professionalization of musical life in which processes the concept of *bildung* came to play a significant role.

In a provocative essay, *Staging Multiculturalism in Norway*, Thomas Solomon takes a critical look at Norway's *Fargespill*. *Fargespill* is a series of state-supported, children's musical performances designed to demonstrate and enhance the concept of multiculturalism in Norway. Instead, Solomon argues, in its use of refugee and immigrant children, *Fargespill* serves to contain cultural difference and to promote the normative, hierarchical status of white Norwegian culture.

The nineteenth-century vocal pedagogue Manuel Garcia is justly renowned for his influential vocal method but less is known about the influence of his technique on instrumental practice, a lack of knowledge that is surprising given the extensive use at the time of vocal tutors by instrumental teachers. In the first of two essays on pedagogy that complete the special issue, Áurea Domínguez's essay, *Manuel Garcia's Influence on Nineteenth-century Instrumental Music: Bassoon Playing in France as a Case Study*, presents a study of this vocal influence on instrumental technique by focusing on the particular case of the bassoon. In doing so, she not only sheds light on the indebtedness of nineteenth-century instrumental technique to vocal technique and Garcia's instruction in particular, but she also uncovers aspects of contemporary performance practice from an age before audio recording.

Robin Rolfhamre delves into the intricacies of seventeenth century lute improvisation in his essay entitled *Embellishing Lute Music: Using Renaissance Italian Passaggi Practice as a Model and Pedagogical Tool for an Increased Improvisation Vocabulary in the French Baroque Style*. Through his investigation and analyses, Rolfhamre seeks to revive the Renaissance practice of teaching lute ornamentation and improvisation and to apply it to the modern performance of French Baroque music.

The selected papers published here both reflect this specific Congress and illuminate the character of the series of the Nordic Musicological Congresses in general. Researchers in music active in the Nordic countries and researchers globally with an interest in the specific activities of Nordic music research or aspects of Nordic music and musical life have established a broad forum for the communication of current music research.

In the breadth of research approaches and topics illustrated by this congress, a quote from the Preface to the publication of papers from the 16th Nordic Musicological Congress in Stockholm 2012 (published 2014) might be appropriate:

“The epithet “Nordic” in the last analysis is a matter of arrangement and organisation (involving the musicological societies of Denmark, Finland, Norway, and Sweden), and of the acceptance of the Scandinavian languages for presentation, but little else. And that is how it should be.”

Mark Grimshaw & Peder Kaj Pedersen

(NMC 2015 co-chairs and editors of the DMO special issue)