

## Book Reviews



*Musik og psykologi, Psyke & Logos*, 28/1 (2007)  
 ed. Lars Ole Bonde  
 Copenhagen: Dansk Psykologisk Forlag, 2007  
 640 pp., illus.  
 ISBN 978-87-7706-457-9  
 DKK 235

‘... the most extensive Danish publication on the subject of music and psychology’ (p. 17). In this manner, the *Psyke & Logos* issue, *Musik og psykologi* (Music and Psychology), is introduced by Lars Ole Bonde, the guest editor of this issue. No need to object to this introduction. Certainly, it is the first time for this subject to be put that thoroughly on a Danish research agenda, and the issue includes an impressive number of 26 articles, written in Swedish (1), Norwegian (1), English (3) and the remaining in Danish. Previously in the history of *Psyke & Logos*, music has been discussed only sporadically (cf. *Art and Psychology*, 1993/2, and *Competence*, 1998/2), thus it is the first time for the psychological journal, *Psyke & Logos*, that music plays a decisive part. Considering the 30 year history of *Psyke & Logos*, this present issue is definitely the most extensive, and moreover some of the articles are highlighted by additional website material.

It has been a premise when demarcating the content of the issue that music psychology and music therapy as two related fields of research should be more or less equally represented (p. 6). As it turns out, the first 15 articles are representing music and psychology in a broad sense (p. 17), and in continuation of this, the last 11 articles are representing a so-called ‘applied music psychology’ in a narrow sense, that is music therapy. Besides music therapy, applied music psychology also includes educational music psychology and music in media and commercials (p. 17), but these subfields seem to be somewhat marginalized. For example the field of music in media and commercials is only considerably dealt with in two articles (directly in Iben Have’s analysis of underscores in audiovisual media texts and indirectly in Martin Knakkegaard’s discussion on music and time). Regarding the use of music in everyday life, this marginalization of specific subfields could seem misrepresentative. However, from the viewpoint of the editor the present emphasis is both justifiable and intelligible: it is precisely within the area of music therapy that music psychological research in Denmark appears strongest and most concerted, and the prized research environment within music therapy at Aalborg University seems to be a natural and very productive nucleus (the last 11 articles are all written by researchers with current or previous affiliation to the research environment in Aalborg).

Judging by the methodological and theoretical positions involved in the 26 articles, it is no exaggeration to say that they are wide-ranging. Both poles of the spectrum in ‘music psychology of today’ are presented; ‘a humanist-ethnological-psychodynamic pole as opposed to a scientific-neurological-experimental-psychological pole’ (p. 27). In serving the occasion, these poles appear somewhat crude (for instance there is not always convergence between humanist and psychodynamic schools of thought). Still, they make good sense in pointing out main views within the field of research. An observation is made regarding the historical and international relation of the poles moving from a clear separation toward what might be called an interdisciplinary and multi-paradigmatic situation (p. 23). However, the *Psyke & Logos* issue

indicates that the present Danish music psychology (as it is here proposed and supplemented with a few noticeable foreign researchers) appears not to be affected by this interdisciplinary situation. For example, discussions concerning *intersubjectivity* (Kirsten Fink-Jensen), *mimesis* (Klaus Nielsen) and *technologies of the self* (Tia DeNora) are brought up mutually independent of discussions concerning *functional cerebral organization* (Alice Theilgaard), *lateral asymmetries of auditory stimulus* (Peter Vuust), and *mere exposure effect* (Anders Christian Green). True enough, interdisciplinary initiatives are not in all instances relevant or productive, but in the present case it seems that research is carried out ‘side-by-side’ to a greater extent than ‘across’. Therefore, the article ‘Introduction to Music Psychology and Music Therapy’ by Lars Ole Bonde should be consulted before reading the other articles. Bonde’s article offers both concise definitions and a qualified and very extensive overview of historical and current research initiatives.

Summing up, the field of research in Denmark indeed represents variety over unity (p. 23). One thing that contributes to a sense of unity is the inspiration that many authors have found in the developmental psychological theories of Daniel Stern. Half of the articles are referring to his work and for several of them Stern’s theories are pivotal. This probably has to do with Stern’s relatively broad theoretical and methodical scope; his analysis of emotions and interactions between child and primary caretaker seems appropriate for the understanding of the complex relationship of music and experience. However, it should call for further consideration whether it is reasonable for instance to refer to children’s preverbal communication with primary caretakers as ‘musical communication’ (p. 95) – a consideration which the author (Sven-Erik Holgersen) also shortly hints.

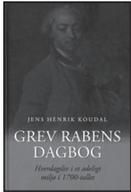
This example pinpoints another characteristic feature of the issue, namely the tendency to have ‘music’ include a very wide variety of auditory phenomena and functions; for example: ‘the chirping of birds can be understood as a musical sequence’ (p. 106), and when it comes to music as an applied phenomenon the following descriptions appear among many others: ‘Music can reach deep inside us’ (p. 65), ‘communication can be established by the aid of music’ (p. 135), ‘music ... can afford social participation’ (p. 284), and often the metaphor ‘music as medicine’ is referred to (see p. 527) – all these qualifications seem of interest and are all well argued for, even if the limits of the music-as-medicine metaphor are left unidentified (cf. Is music in effect a biochemical stimulus? Are there any adverse effects of music? Can music exceed a use-by date?).

This many-stringed description of music still holds one common denominator in that music is nearly glorified. The tone is set already in the preface where the editors of *Psyke & Logos* explains that ‘music is a dearly beloved leisure time activity among psychologists’ (p. 5). Such a preoccupation with music as a desirable object with undreamt-of possibilities and positive ability to function is partly a result of the aforementioned narrow focus within applied music psychology and partly a manifestation of a broader tendency. Thus it seems symptomatic that there has been no obvious need within musicology or music psychology to establish a counterpart to what has become *Positive Psychology* within psychology (e.g. Martin Seligman and Mihaly Csikszentmihalyi, ‘Positive Psychology – An Introduction’, *American Psychologist*, 55/1 (2000), 1–14). However, it is doubtful whether this entails a forthcoming explicit *Negative Musicology* even if recent publications in different ways come close (e.g. Christopher Washburne and Maiken Derno, *Bad Music – The Music We Love to Hate* (New York: Routledge, 2004), and Steven Brown and Ulrik Volgsten (eds.), *Music and Manipulation – On the Social Issues and Social Control of Music* (New York: Berghahn Books, 2006)).

In conclusion, it seems clear that there is no shortage of research interest, competence, and relevance within the field of music psychology. Internationally, this has been evident for long, and the field of research has been acknowledged for at least 100 years. In recent years, the

field of research has even been subjected to increased attention. In Denmark, however, music psychology has until now lived a rather obscure and fragmented life, and there is no educational or research institution focusing on music psychology, for example. This issue on ‘Music and Psychology’ shows the fertile ground for changing that condition.

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Jens Henrik Koudal, *Grev Rabens dagbog. Hverdagsliv i et adeligt miljø i 1700-tallet*  
Folkemindesamlingens kulturstudier, 10  
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DKK 275

Jens Henrik Koudal fandt i 1991 en betydelig nodesamling på Ålholm Slot på det sydlige Lolland – en nodesamling, der har tilhørt grev Otto Ludvig Raben (1730-91), og som Koudal i de mellemliggende år har præsenteret på tryk i bl.a. *Cecilia* (1992-93) og *Siden Saxo* (1992) samt i flere udsendelser i Danmarks Radio. Desuden er en del af musikken på Koudals foranledning blevet indspillet på cd af Concerto Copenhagen. Sammen med noderne fandtes også grev Rabens dagbog, ført fra nytår 1749 til kort før hans død i 1791, og den foreligger nu udgivet. Jens Henrik Koudal har med vanlig omhu givet dagbogen en grundig præsentation i et fornemt layout. Omslaget på bogen prydes af et diskret nedtonet portræt af greven, der på grå baggrund med et venligt imødekommende men samtidig uudgrundeligt blik byder læseren indenfor til at kigge med i optegnelserne om hans liv. Han synes på en gang at være nærværende som person, og så alligevel ikke rigtig til at blive klog på.

Koudal har da også haft sine betænkeligheder ved at udgive dagbogen, for “hvorfor skrive om en ukendt greve fra 1700-tallet?”, spørger han i sin indledning. Og er det overhovedet interessant at læse 42 års faktuelle registreringer af hændelser i et ikke særlig begivenhedsrigt liv, når dagbogsskriveren næsten intet røber om sine tanker og følelser? Som man kan regne ud, er overvejelserne mundet ud i, at Koudal trods alt fandt det umagen værd at udgive dagbogen, for skønt Otto Ludvig Raben måske ikke i sig selv var så fascinerende som f.eks. tidens store kunstnere og videnskabsmænd, giver hans optegnelser et indblik i, hvordan han reagerede på sin tid og sine omgivelser. Dagbogen betragtes altså som et redskab til at se på et udsnit af historien fra en bestemt persons synsvinkel, og som sådan er den meget velkommen. For at få dagbogsskriveren til at fremstå mere vedkommende supplerer Koudal grevens optegnelser med studier i godsets øvrige arkivalier og en mængde faglitteratur, hvad der ikke bare er nødvendigt i betragtning af karakteren af grevens optegnelser, men også gør udgivelsen mere til en biografi end til en publiceret selvbiografi. Eller som det mere præcist hedder på omslaget til “en kulturhistorisk skildring af et delvis ukendt hverdagsliv i Rabens aristokratiske miljø”.

Dagbogen præsenteres i 38 korte kapitler med betegnende overskrifter som “Pilgrimsrejsen”, “Ulykkesåret”, “Forlovelse og Bryllup”, “Musik”, “Livet på landet”, “Tjenestefolkene”. Optegnelserne kan altså ikke læses i deres helhed fra begyndelsen til slutningen, men når man ser, hvor kortfattet og lejlighedsvis indforstået, greven skrev, – hans egne ord sættes med kursiv – er man formentlig også bedre hjulpet med således at få indholdet præsenteret tematisk. Kapitlerne indledes med livskloge eller kulturhistorisk perspektiverende betragtninger, hvor man får mangt og meget at vide, f.eks. om standssamfundet og rangvæsenet, om betingelserne for at få oprettet et grevskab, om disciplinering af legemsbevægelserne og om bordskikke ved hoffet.