

Danish Yearbook of Musicology

38 • 2010/11

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Volume 38 • 2010/11

PUBLISHED BY
Danish Musicological Society

EDITED BY
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Distributed by Aarhus University Press
Århus 2011

Danish Yearbook of Musicology • Volume 38 • 2010/11
Dansk Årbog for Musikforskning

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PRODUCTION

Layout by Hans Mathiasen
Printed by Werks Offset A/S

Danish Yearbook of Musicology is published with support from
the Danish Council for Independent Research | Humanities.

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Distributed by Aarhus University Press, www.unipress.dk

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ISBN 978-87-88328-29-5
ISSN 1604-9896

Printed in Denmark 2011

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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'.

Copenhagen and Århus, May 2011
Michael Fjeldsøe, Peter Hauge & Thomas Holme Hansen

Musicology as Independent Research?

PEDER KAJ PEDERSEN

As of 2011 there is no member representing musicology on *The Danish Council for Independent Research | Humanities* (in the following referred to as 'FKK', Forskningsrådet for Kultur og Kommunikation. Musicology is not excluded from the academic disciplines funded by the council; however, as there will be no music scholar among the members of FKK (15 members reduced to 12), all applications for funding of musicological projects will be sent to external review, and the council's decisions will be based on external reviews as far as the academic aspects of the projects are concerned.

It is, of course, disconcerting that musicology will not have a voice when decisions for research grants are made – disconcerting in the same way as the fact that independent departments of musicology at the Universities in Copenhagen, Århus, and Aalborg have disappeared and were included in larger interdisciplinary departments in the latest years.¹ The situation is challenging for musicology but it must be viewed in a broader context including the humanities in general, and there is no call for Danish musicologists to take the role as fragile victims lamenting an assumed lack of respect for the virtues of musicology or whatever reaction might offer itself. As member of FKK representing musicology for six years (2005–10), I have witnessed Danish musicology in a process of renewing itself as far as subjects, theories, methods, and organization are concerned. Grants given to musicological projects by FKK during my membership include one major collaborative research project comprising senior and junior researchers (Ph.D., post doc.), as well as several Ph.D. studentships (in relation to research training programmes at the universities), some individual postdoctoral fellowships, a few individual research projects at senior researcher level, and a number of smaller grants as subsidy for research networks, academic conferences, and journals.²

1 Cf. Michael Fjeldsøe, 'Viewpoint: Will Musicology Survive?', *Danish Yearbook of Musicology*, 34 (2006), 9–11.

2 Cf. 'Audiovisuel Kultur og den gode lyd. En kvalitativ undersøgelse af relationen mellem (og forestillingen om) "den gode lyd" og "den gode oplevelse"', collaborative research project (2009–12) managed by Ansa Lønstrup, Aarhus Universitet (www.avlyt.dk/om_avlyt/). Other projects are reported in *Danish Yearbook of Musicology*, 37 (2009), 79–80 (Anne Dvinge, 'Jazz – a Cosmopolitan Vernacular: National and Transnational Narratives of Identity and Tradition' (postdoc.); Jens Hjortkjær, 'A Cognitive Theory of Musical Tension' (Ph.D.)), *Danish Yearbook of Musicology*, 35 (2007), 71–72 (Sanne Krogh Groth, 'Two Music Cultures – One Institution. Swedish electro-acoustic music from 1965 to the late 1970s' (Ph.D. diss. defended June 2010), Mads Krogh, 'Hip Hop Culture as Musical Practice: Analyses and Discussions' (postdoc.)).

On the other hand, the volume of research and the number of researchers has decreased, whereas the differentiation concerning institutional affiliation has grown. Musicological research is carried out in the new interdisciplinary departments at the universities of Copenhagen, Århus, and Aalborg (the latter including research in music therapy, a subject which recently has experienced a breakthrough in the research council system); in the interdisciplinary Performance Design environment, Roskilde University; at the University of Southern Denmark; at The Danish School of Education, Aarhus University; at The Royal Library; and at the academies of music in cooperation with researchers at the universities (Århus and Southern Denmark). Part of the musicological research is funded by the basic fundings ('basis-midler') at the universities and from private sources such as Carlsbergfondet, and musicologists are involved in the voluminous infra-structure project LARM (Radio Culture and Audio Infrastructure, with a grant of 25 m. DKK, running from 2009). The support for musicological projects through FKK is only one part of a complex pattern of financing musicology but it still is an important part as it is supporting projects initiated by researchers, so-called 'free', that is independent research as opposed to strategic research, dependent on politically determined or institutionally defined strategies. 'Free' research in the humanities (including musicology) is under pressure and is facing special strategic problems of its own.

RECENT POLITICAL CHANGES OF THE DANISH ADVISORY AND FUNDING SYSTEM FOR RESEARCH

The reduction of the number of members of the FKK is one of the consequences of a national political agreement in December 2009 including all the political parties in Folketinget, resulting in a revision of the legislation on the Danish advisory and funding system for research.³ The unanimous political agreement (including organizational aspects and changes not to be dealt with here) was following up on an evaluation of the research council system published in the summer of 2009. The evaluation stressed the fact that the rate of success for members of the councils applying for grants were substantially higher than for non-members in a way that implied a touch of illegitimacy to the procedures of the research council system, if not outright accusing members of nepotism and cliquishness. It is a fact that the average rate of success for members is more than double as high as for non-members. As a closer analysis did show, however, high rates of success for members were not conditioned by membership as such but was founded on qualifications independent of the membership, the point being that council members were, and should be, picked among competent if not excellent researchers and that membership of a council hardly did reduce the academic competence or excellence of the researchers appointed. High rates of success had been the case before membership and after membership as well.⁴

3 See *Bekendtgørelse nr. 1064 af 6. september 2010 Lov om forskningsrådgivning m.v.*

4 See the study, 'Analyse af succesrater for rådsmedlemmer i Det Frie Forskningsråd før, under og efter rådsmedlemskab' (15 March 2010), made under the auspices of The Board of the Council

In addition to this principal point, it should be noted that among the five branches of the Council for Independent Research the FKK had the lowest rate of success during membership (21%).

One could argue – and it was argued – that the research council system had functioned well, had made legitimate decisions with a reasonable low resource cost compared to other countries and, as a member of the Jimmy Carter administration has been quoted for saying, ‘If it aint broke, don’t fix it’. Was lack of legitimacy a real problem or not? Even if the politicians, in the opinion of the Council for Independent Research, were barking up the wrong tree, the political parties found it appropriate ‘to further strengthen the quality and legitimacy’ of the processes and decisions of the councils. The instruments for doing so were 1) to appoint several members with an international research background to the councils within the Council for Independent Research; 2) an expanded use of external reviewers, primarily organized as external assessment panels; and 3) to reduce the number of members of the five councils from 90 to 60. The third point was modified before the final decision in Folketinget, so the reduction of members ended up being from 90 to 75 members. A further point in the political agreement was that the councils should give larger grants (e.g. collaborative research projects) rather than smaller, and that Ph.D. grants (Ph.D.s in relation to research training programmes at the universities) should not be supported by FKK but (except from the so-called ABM institutions, Archives, Libraries and Museums, under the auspices of the Ministry for Culture) were allocated to the universities, as well as the kinds of activities at which the smaller grants previously had been targeted.

Given the decisions on the political level, the Council for Independent Research as such and the individual councils including the FKK had to face the challenge of taking a stand on how to reduce the number of members. The board of Council for Independent Research decided on the quantitative distribution of the reduction of members, leaving a number of 12 members to the FKK. After intense discussions within the FKK who searched for criteria for making this reduction, an agreement was made that the quantity of the portfolio of applications within the different subjects should be the main criterion, and since the smallest number of applications has been in musicology, linguistics, and philology, and since the present members from those three subjects were among members of the council whose mandates were expiring, no new members from any of those subjects should be appointed.

THE BASIC PROBLEM: STAGNATION OF RESSOURCES, INCREASE OF REQUIREMENT

The basic problem concerning independent research in the humanities, whatever the subject, is: 1) that research within the humanities and the social sciences is disadvantagedly compared to the natural sciences; and 2) that the resources for research

for Independent Research and addressed to the Parliament Committee for Development, Science, and Technology (Folketingets Udvalg for Udvikling, Videnskab og Teknologi). The survey covers 2001–9.

generally tend to be allocated to strategic research and to a very small degree to independent research. The last two years (2009–10) of my FKK membership resembled a veritable *danse macabre* not only for musicology but for highly qualified research in the humanities in general. The most important and acute problem for independent research in the humanities is that whereas the number of applications and the size of the grants applied for have been growing rapidly, the resources allocated to independent research in the humanities has been rather constant or at least not substantially growing.

	2004	2005	2006	2007	2008	2009	2010
Number of applicants	224	270	268	272	228	334	474
Number of grants	61	61	65	54	57	72	73
Total amount applied for, m. DKK	517,2	645,7	617,8	653,5	741,7	1.079,4	1.384,7
Total amount granted, m. DKK	93,8	97,4	98,4	100,7	119,4	126,5	125,3
Rate of success %	18,1	15,1	15,9	15,4	16,1	11,7	9

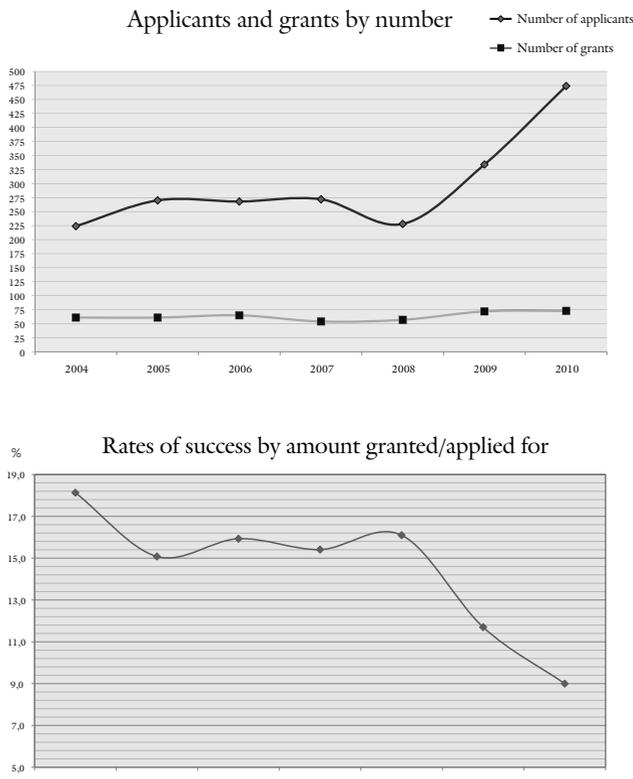


Fig. 1. Number of applicants and grants, and rates of success in FKK main round of grants 2004–10. Source: Danish Agency for Science, Technology and Innovation.

The above figures illustrate both the simple nature and the gravity of the problem. While the rate of success (grants allotted/grants applied for) in 2004 was 18.1 per cent, and during the first four years of my membership (2005–8) moved between 15.1 and 16.1 per cent, it dropped to 11.7 per cent (2009) ending with 9.1 per cent (2010). This tendency made the final prioritization of qualified projects extremely difficult, given that only very few of a number of highly qualified applications in all subjects, including musicology, obtained grants. For larger, collaborative research projects the rate of success has been 11 per cent (2009) and 9 per cent (2010), and for postdoc. grants a little higher, 12 per cent (2009) and 10 per cent (2010). FKK's budget has almost been constant and the number of grants has been within the interval of 54 and 72 during 2004–10. The number of applications, however, has grown substantially, beginning in 2004 with 224, rising to between 228 and 272 in 2005–8, reaching 334 in 2009 and finally 475 in 2010.

MAKING THE CASE FOR MUSICOLOGY?

There is no sign of substantial change in the political and economical conditions for the humanities, on the contrary, as recent press accounts indicate.⁵

What would the solution for Danish musicology be? The problem might deserve discussion in relevant forums, and it is more than 15 years ago that a strategic status on Danish musicology was made; that is the 1994 conference on Danish musicology towards year 2000.⁶ The Danish Musicological Society has tried to put principal themes on the agenda through the annual symposia including subjects such as 'Danish Musicology in the 21st Century' (2004), 'Music-Analytical Themes in Danish Musicology' (2005), 'Music History Challenges for Danish Musicology' (2006), and 'Musicology between Visibility and Scholarly Legitimacy' (2007) but the outcome in terms of strategies for research have been limited.

In my opinion, the keywords are quality and collaboration. The lifeblood of musicology in Denmark is independent research initiatives exploring both what the community of researchers find necessary to explore and what society at large should know and could benefit from knowing, about the role of music and musical life in a modern mediated global culture. We must collaborate on research agendas and projects crossing departmental and institutional borders; we must develop projects in which senior and junior researchers collaborate; we must work on an international level in musicology; and we must disseminate the results not only through academic publications scoring bibliometric points but also through channels with a broader audience. Besides cooperation and quality a third thing is needed: a certain degree of resilience.

5 As an example, see 'EU-forskning: EU nedprioriterer humaniora og samfundsvidenskab', *Information*, 19 January 2011, first section, 12.

6 Documented in Finn Egeland Hansen (ed.), *Rapport fra seminar den 11. maj 1994. Dansk musikforskning frem mod år 2000* (Statens Humanistiske Forskningsråd, 1996). Strategic considerations have been made by my predecessor as member of FKK, Ansa Lønstrup; see Lønstrup, 'Viewpoint. Strategier i musikforskningen?', *Danish Yearbook of Musicology*, 31 (2003), 9–15.

Italian Music at the Danish Court during the Reign of Christian IV

Presenting a picture of cultural transformation

BJARKE MOE

During the era of the art-loving Christian IV (crowned 1596, died 1648) the Danish court experienced a huge desire for Italian culture. This dominated the life at court to a degree that even the art of fencing had to be done the ‘Italian way’.¹ Also Italian music was popular, and like North German princes the King sent musicians to Italy to study with the famous organist Giovanni Gabrieli at San Marco in Venice; their achievements in the art of composing Italian madrigals have for more than a century been one of the favourite ways of depicting Christian’s fascination of Italian culture. Since the Danish musicologist Angul Hammerich in 1892 wrote his dissertation on the music at Christian’s court, the Italian madrigal has been a keyword for researchers dealing with music in Denmark of this period.²

The attention these journeys to Italy have received in the existing literature has to a certain degree distorted the picture of the interest of Italian music at the Christian IV’s court in general. In 2001, Susan G. Lewis observed that ‘Danish interest in Italian culture peaked in the decades around 1600’.³ When taking a closer look at the musical activities at the court, it is clear that the interest in Italian music lasted throughout the reign of Christian IV. The sources reveal the King’s efforts in seeking out Italian musicians for employment, and during the first half of the seventeenth century, the court employed several virtuoso instrumentalists as well as singers from Italy. This tendency also continued under his son, Frederik III (reigned 1648–70). The present article argues that even though the King’s Italian musicians received high salaries and were looked at as lionized artists, they were expected to participate in the courtly routines just as ordinary members of the chapel. Their presence, however, was important for the court in order to be introduced to music by Italian composers.

The existing literature describes the fascination of Italian music at the Danish court as a result of a search for an ‘original music from Italy’. Heinrich Schwab demonstrates that the desire for this music resulted in the presence of ‘Italianità’ – an Italian being – at the court. He argues that “‘Ad fontes’ zu gehen, war ein Wahlspruch seiner [Christian IV’s] Epoche, den er sich augenscheinlich zu eigen

1 Giuseppe Migliorato, ‘Salvator Fabris. Den italienske fægtemester og hans forbindelser med Christian IVs hof’, *Fund og Forskning*, 31 (1992), 45–56.

2 Angul Hammerich, *Musiken ved Christian den Fjerdes Hof* (Copenhagen: Wilhelm Hansen, 1892).

3 Susan Gail Lewis, *Collecting ‘Italia’ abroad: Anthologies of Italian Madrigals in the Print World of Northern Europe*, Ph.D. diss. (Princeton University, 2001), 151.

gemacht hatte'.⁴ By importing madrigals 'als *Originale* aus Italien', the Danish King showed off his princely power and abilities as sovereign.⁵ Also Lewis' study of the import of madrigals to Copenhagen describes the significance of Italian music at the Danish court. She repeats the account of the Danish musicians, who were sent to Italy in order to learn music first-hand from Italian composers: this was due to 'a returning to the origin of the genre'.⁶ Lewis states that 'learning the art of the madrigal through secondary sources – score study or by employing Italian musicians – was inadequate'.⁷ Hence they had to travel to Italy, and by publishing madrigals the Danish court musicians proved that they had learned the skills of composing in the Italian way.⁸ The assumption has been prevailing, and thus the fascination of Italian music at the Danish court has been understood as a search for what was genuine Italian. The present article questions this view and suggests that the presence of Italian music was more than just a result of an 'ad fontes' movement. Even if it was one of the fundamental ideas of the renaissance to return 'to the sources', the diffusion of Italian music throughout Europe varied from locality to locality depending on the receivers. By re-examining Danish sources that tell us how madrigals were performed at the court, this article argues that the King's musicians in Copenhagen integrated Italian music into the daily activities by adapting it to local traditions of performance. In this way, the fascination of Italian music was a catalyst of cultural transformation.

ITALIAN AND ITALIANATE MUSICIANS IN DENMARK

The usual assumption is that very few Italian musicians were active at the court during Christian IV.⁹ Not all musicians at the Danish court have been identified in earlier studies, and hence it has not been clear that some of them actually were Italian. Taking a closer look at the music employees at the court, one realizes that at least nine Italians were engaged by the Danish King, and even more might have visited the chapel without leaving traces in the sources. For many years, the King was surrounded by Italian musicians at his court (see Table 1).

The fascination of Italian music was part of a general tendency among North European rulers at this time. Often the Italians were recruited while staying outside of Italy, and hence many of them travelled from court to court. It seems as if it was

4 Heinrich W. Schwab, 'Italianità in Danimarca. Zur Rezeption des Madrigals am Hofe Christians IV', in Robert Bohn (ed.), *Europa in Scandinavia. Kulturelle und soziale Dialoge in der frühen Neuzeit* (Studia Septemtrionalia, 2; Frankfurt: Peter Lang, 1994), 127–53, at 137.

5 Schwab, 'Italianità in Danimarca', 136 (italics original).

6 Lewis, *Collecting 'Italia' abroad*, 156; Susan Lewis Hammond, 'Italian Music and Christian IV's Urban Agenda for Copenhagen', *Scandinavian Studies*, 77/3 (2005), 365–82, at 369.

7 Lewis, *Collecting 'Italia' abroad*, 156.

8 On Gabrieli's German and Danish students, see Konrad Küster, *Opus Primum in Venedig. Traditionen des Vokalsatzes 1590–1650* (Freiburger Beiträge zur Musikwissenschaft, 4; Laaber: Laaber Verlag, 1995).

9 Lewis, *Collecting 'Italia' abroad*, 153, states that 'Italian musicians are not known to have been active at the Danish court in the decades around 1600'. Schwab, 'Italianità in Danimarca', 125, similarly assumes that there were 'ganz wenige Italiener' at the Danish court.

<i>Paulus Paganinus</i> , singer	8 May 1605 – c. April 1610
<i>Vincensius Bertholusius</i> , organist	5 April 1607 – 18 September 1608
<i>Jacobus Merlis</i> , viol player	5 April 1607 – 6 June 1609
<i>Marcus Materanus</i> , singer	20 May 1608 – 6 June 1609
<i>Giovanni Baptista Veraldi</i> , lute player	10 August 1618 – c. October 1620
<i>Georgius Chelli da Verona</i> , singer (alto)	1 August 1634 – c. November 1639
<i>Agostino Fontana</i> , singer (alto)	7 October 1638 – c. October 1650
<i>Benedetto Bonaglia</i> , singer (bass)	7 October 1638 – 16 September 1651
<i>Agostino Pisone</i> , singer (soprano)	1 January 1643 – c. September 1646

Table 1. Italian musicians employed at the Danish court during the reign of Christian IV. Their dates of employment are taken from Angul Hammerich, *Musiken ved Christian den fjerdes Hof* (Copenhagen: Wilhelm Hansen, 1892), 201–23.

not always important to the princes whether or not the Italians arrived directly from Italy. This was the case with the Danish king, who used his connections with the royal court in Poland and the courts in Wolfenbüttel, Bückeburg, and Munich in order to get in contact with Italians. It is possible to gain a new understanding of the fascination of Italian music by shedding light on how musicians were recruited at the Danish court. In 1604, Christian IV corresponded with an Italian musician at the Polish court, Antonio Tarroni, who had met a Copenhagen delegation of diplomats in Cracow which had persuaded him into working for the Danish King. Moreover, he was asked to persuade more Italians to travel with him to Denmark. In a letter to Christian IV, Tarroni wrote that he himself and four other Italians were willing to enter the King's service, provided that they would get a proper salary.¹⁰ Over the next years, four Italians arrived from Poland, however not Tarroni, who apparently went back to Italy working under Claudio Monteverdi at the Mantuan court.¹¹ In 1608, for a period of four months, four Italian musicians were present at the Danish court.

In the 1630s and '40s, the chapel again housed Italian musicians. For brief periods, 1638–39 and 1643–45, three singers stayed there at the same time, and as the number of musicians was smaller than in earlier periods, the Italians dominated among the singers. The alto Agostino Fontana rose in the King's esteem, and shortly before the King's death, Fontana was appointed *Kapellmeister* – becoming the first native Italian leader of the chapel.

¹⁰ The letter from Tarroni to Christian (dated 22 April 1604) is kept at the Danish National Archives, Copenhagen, Tyske Kancelli, Udenrigske Afdeling, Topografisk henlagte sager, Polen – Akter og dokumenter vedrørende det politiske forhold til Polen, 1598–1621 (9). For a further description of the contact, see Bjarke Moe, *Musikkulturel trafik i København og Rostock. Musikerrekruttering og repertoireformyelse i første halvdel af 1600-tallet*, Ph.D. diss. (University of Copenhagen, 2010), vol. 1, 88–91.

¹¹ On Tarroni, see Iain Fenlon, 'Taroni, Antonio', *Grove Music Online* (www.oxfordmusiconline.com), accessed 17 Nov. 2010; Barbara Przybyszewska-Jarmińska, *Muzyczne dwory polskich Wazów* (Warsaw: Wydawnictwo Naukowe Semper, 2007), 217.

The number of Italian musicians would have been even higher, had the King succeeded in his plans on recruiting even more of them. The sources reveal that the King himself was eager to recruit such musicians. Since 1599 he had been in touch with Alessandro Orologio, an Italian musician employed at the court of his brother-in-law, Heinrich Julius, in Wolfenbüttel. Orologio was supposed to recruit four Italians, but they had regrettably left their positions in Germany and returned 'in patriam'.¹² Instead, Orologio found four singers from the Imperial court (none of them apparently Italian), who arrived in Copenhagen during the first half year of 1600.¹³ In another case, the King was even more determined to get hold of an Italian cornetto player named Giovanni Martino Caesare. During Easter 1614, he sent one of his courtiers, the painter Søren Kiær, to Venice. The king had given him instructions to hand over a letter to Caesare on his way. Presumably, Caesare was employed by the Markgraf zu Burgau, but Kiær realized that he had left this position and had gone to Salzburg. Kiær hired a messenger to deliver the letter, and continued his own journey to Venice.¹⁴ Christian IV was not satisfied with the situation and tried to solve the problem through other contacts; thus count Ernst of Bückeberg promised the Danish king to arrange for Caesare to go to Copenhagen.¹⁵ Even with the help of Count Ernst, Christian did not succeed in employing this Italian virtuoso. Also the efforts of recruiting musicians from Rome were unsuccessful. The singer Gregorio Chelli was employed at the Danish court from 1634, and five years later he was sent to Rome to recruit two new singers.¹⁶ He never returned; however, his contacts with Rome might have been the reason why a soprano, Agostino Pisone who had earlier been active in St Laterano, arrived in Copenhagen in 1643.¹⁷

12 This letter from Orologio to Christian IV (undated, but likely from the beginning of 1600) is kept together with two other letters from Orologio at the Danish National Archives, Copenhagen, Tyske Kancelli, Udenrigske Afdeling, Breve fra udenlandske universiteter og lærde mænd 1530–1690, M–R. See a transcription in Robert Eitner, 'Drei Briefe von Alessandro Orologio', *Monatshefte für Musikgeschichte*, 31 (1899), 42–45. Orologio's letters to the King are described further in S.A.E. Hagen, 'Bemærkninger og Tilføjelser til Dr. Angul Hammerichs Skrift: Musikken ved Christian den Fjerdes Hof', *Historisk Tidsskrift*, 6/IV (1893), 420–44, at 440–41; Rudolf Flotzinger, 'Alessandro Orologio und seine Intraden (1597)', *Dansk Årbog for Musikforskning*, 17 (1986), 53–64; Moe, *Musikkulturel trafik i København og Rostock*, vol. 1, 87–88.

13 Moe, *Musikkulturel trafik i København og Rostock*, vol. 1, 87–88.

14 Kiær wrote a report on his doings in Venice and sent it to the King's chancellor, Christian Friis, who received the letter in Copenhagen 15 August 1614. See transcription of the letter in Holger Frederik Rørdam, 'Til Musikens Historie i ældre Tid', *Historiske Samlinger og Studier* (Copenhagen: G.E.C. Gad, 1896), vol. 2, 160–77.

15 Astrid Laakmann, '...nur allein aus Liebe der Musica' – Die Bückeberger Hofmusik zur Zeit des Grafen Ernst III. zu Holstein-Schaumburg als Beispiel höfischer Musikpflege im Gebiet der 'Weserrenaissance' (Musik in Westfalen, 4; Münster: Lit Verlag, 2000), 85–86, 347–48 (transcription of a letter from Christian IV to count Ernst).

16 Hammerich, *Musiken ved Christian den Fjerdes Hof*, 126–27; Moe, *Musikkulturel trafik i København og Rostock*, vol. 1, 86.

17 On Pisone in Rome, see Wolfgang Witzemann, *Die Lateran-Kapelle von 1599 bis 1650* (Analecta Musicologica, 40/I-II; Laaber: Laaber Verlag, 2008), vol. 1, 102; vol. 2, 671, 678, 684, 769.

Among art historians, it is often stressed that sculptors and other artists connected to the Danish court at this time represented Dutch art traditions.¹⁸ However, the art historian Kristoffer Neville has recently demonstrated that several of Christian IV's artists (although being Dutch) were trained in Italy.¹⁹ The fact that they were familiar with Italian traditions obviously was of greater importance to the King than having native Italians at court. This, too, was the case with musicians. The *Kapellmeister* Gregorio Trehou (employed 1590–1611) and the singer Jan Tollius (employed 1601–3) were both born in the Netherlands but stayed several years in Italy before arriving in Denmark.²⁰ Also the later *Kapellmeister* Heinrich Schütz (employed 1633–35, 1642–44) was known by the royal family to have studied in Italy, as might also have been the case with a musician like Michael Ulich (employed 1634–43, 1649–69).²¹ The soprano Georg Sidow (employed 1641–53) was probably also trained in Italy and hence received a high salary comparable to the Italians. In the last decades of his reign, the King made it possible for the musicians that surrounded him to be in contact with Italians. In 1631, he gave the organist of the main church in Copenhagen, Johann Lorentz the Younger, permission to travel to Italy to study;²² and even as late as 1643, the King sent Friedrich Hoyoul, a son of the chapel musician Georg Friedrich Hoyoul, to study with Giovanni Giacomo Porro at the court in Munich. At the Bavarian court, the above-mentioned Giovanni Martino Cesare also taught Hoyoul.²³

Many of the Italian musicians arriving in Copenhagen were accustomed to working at North European courts. One might suggest that musicians arriving from neighbouring courts had a better chance of integrating into the daily musical activities at the Danish court compared to musicians who came directly from Italy and thus had never experienced courtly routines in Northern Europe. Mara Wade investigated how wedding celebrations took place at the Danish court in the seventeenth century arguing that ‘Denmark was a flourishing center of Protestant

18 Cf. Harald Olsen, *Italian Paintings and Sculpture in Denmark* (Copenhagen: Munksgaard, 1961), 12.

19 Kristoffer Neville, ‘Christian IV's Italianates. Sculpture at the Danish Court’, in Hugo Johannsen (ed.), *Reframing the Danish Renaissance. Problems and Prospects in a European Perspective* (Copenhagen, forthcoming). I'm grateful to Kristoffer Neville for letting me read his manuscript.

20 On Trehou and Tollius, see Ole Kongsted, ‘Nyopdukkede værker af Gregorius Trehou i Biblioteca Apostolica Vaticana’, in Mette Müller and Lisbet Torp (eds.), *Musikkens Tjenere. Instrument – Forsker – Musiker* (Meddelelser fra Musikhistorisk Museum og Carl Claudius' Samlinger, VI; Copenhagen: Museum Tusulanum, 1998), 189–209; Ole Kongsted, ‘Jan Tollius: “Musicus excellens, sed homo famae sinisterioris”’, in Ole Kongsted et al. (eds.), *A due. Musical Essays in Honour of John D. Bergsagel & Heinrich W. Schwab* (Danish Humanist Texts and Studies, 37; Copenhagen: Museum Tusulanum, 2008), 346–68.

21 On Ulich's training in Italy, see Laakmann, ‘...nur allein aus Liebe der Musica’, 87.

22 Bo Lundgren, ‘Nikolajorganisten Johan Lorentz i Köpenhamn. Ett försök till en biografi’, *Svenskt tidskrift för Musikforskning*, 43 (1961), 249–63, at 250–51.

23 Hoyoul travelled to Munich together with the diplomat Malte Juul; see Moe, *Musikkulturel trafik i København og Rostock*, vol. 1, 79. On Cesare and Hoyoul, see Horst Leuchtmann, ‘Die Maximilianische Hofkapelle’, in Hubert Glaser (ed.), *Um Glauben und Reich. Kurfürst Maximilian I. Beiträge zur Bayerischen Geschichte und Kunst* (Wittelsbach und Bayern, II/1; Munich: Hirmer Verlag, 1980), 364–75, at 371.

court culture.²⁴ Musicians from Gottorf, Wolfenbüttel, and Dresden, for instance, would therefore experience festivities as well as daily routines at the court in Copenhagen similar to what they were used to. The Danish King and his administration most likely expected musicians to be able to enter the staff and learn such routines. Indeed, once employed at the Danish court, the Italian musicians became part of the daily work in the chapel. Most of them were met with appreciation and received high salaries, but they did not rest on their laurels keeping their status as lionized artists. The Italian lute player Giovanni Baptista Veraldi did not stay at the Copenhagen Castle all the time, but followed the King on his journeys in the duchies of Schleswig-Holstein.²⁵ It must have been expected, even of a virtuoso like Veraldi, that he would play whatever and wherever according to the King's pleasure. Indeed, he was supposed to offer his 'service in the church, in our own chambers or else in other ways that he is ordered and commanded'.²⁶ Veraldi may not have been satisfied with these conditions, and after two years in the Danish King's service, he left his position and joined the court of the sworn enemy of Denmark, the Swedish King.²⁷

The skills of Italian virtuoso musicians were also employed in the royal household at the Copenhagen Castle. When the singer Gregorio Chelli da Verona was hired in 1634, his primary task was to teach the boy singers in the chapel. Chelli was the first singer to be hired specifically to teach them 'to sing in the Italian manner' and to implement music from Italy into the daily repertoire of the chapel.²⁸ Several singers (also non-Italians) followed in his footsteps.²⁹ The situation reveals that the court administration was willing to change the conditions of the employment of musicians in order to integrate Italian music into the court life. The repertoire that they taught was Italian, and during the 1630s and '40s, the court bought music from local book shops with the help of Chelli. He proves to be the author of a

24 Mara Wade, *Triumphus Nuptialis Danicus. German Court Culture and Denmark. The "Great Wedding" of 1634* (Wolfenbütteler Arbeiten zur Barockforschung, 27; Wiesbaden: Harrassowitz, 1996), 295.

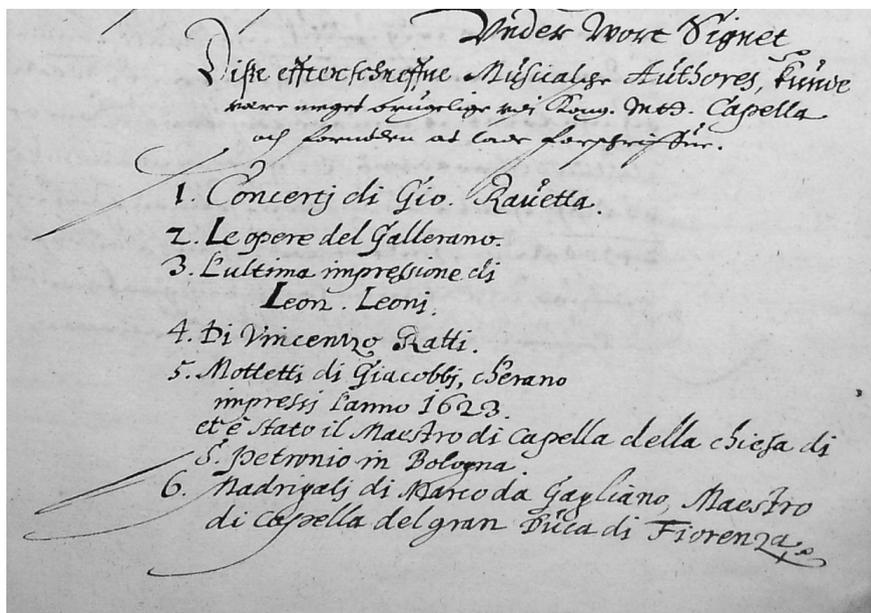
25 According to the royal account books (Danish National Archives, Copenhagen, Rentemesterregnskaberne, 1620–1621, fol. 360), in June and August 1620 Veraldi received his salary in Krempen and Bredsted (Schleswig-Holstein), where the King resided during the summer of that year according to his personal letters; cf. C.F. Bricka and J.A. Fridericia (eds.), *Kong Christian den Fjerdes Egenhændige Breve* (Copenhagen: Rudolph Klein, 1887–89), vol. 1, 164–77.

26 According to his contract dated 18 August 1618: 'opwartningh wdi kirckenh, wdi woris egne gemacher, eller och wdi andre maader [han] befallendiß och tilsigendiß wordet', Danish National Archives, Copenhagen, Danske Kancelli, Sjællandske registre, 1613–19, fol. 360r.

27 Erik Kjellberg, *Kungliga musiker i Sverige under stormaktstiden. Studier kring deras organisation, verksamheter och status ca 1620–ca 1720*, diss. (Uppsala Universitet, 1979), vol. 1, 507.

28 'paa Italiensk manering att siunge', Danish National Archives, Copenhagen, Danske Kancelli, Sjællandske register, 1632–37, fol. 301r–v. An account of the fashionable way of singing in the Italian manner is given by Christoph Bernhard in his 'Von der Singe-Kunst oder Manier', Joseph Müller-Blattau (ed.), *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*, 4th edn. (Kassel: Bärenreiter, 2003), 31–39.

29 This was the case with Agostino Fontana (employed 1638) and Benedetto Bonaglia (1638), but also the singer Johannes Lange (1634), who apparently was not native Italian; cf. Moe, *Musikkulturel trafik i København og Rostock*, vol. 1, 37–38.



Ill. 1. List of Italian music to be ordered for the royal chapel in 1636. Danish National Archives, Copenhagen, Danske Kancelli, Rentekammerafdelingen, Kopi-bøger over kgl. Missive 1622–46, 28 October 1636.

list of music by Italian composers that ‘would be very useful in his royal majesty’s *Capella*’.³⁰ Chelli recommended music by composers such as Leandro Gallerano, Leone Leoni, and the *maestro di capella* Marco da Gagliano at the Tuscan court – Chelli’s former workplace.³¹ During the 1630s and ‘40s, the new repertoire was introduced at the Danish court, and vocal music by Claudio Monteverdi, Alessandro Grandi, and other North Italian composers became part of the daily repertoire.³²

Performing music with the court’s boy singers, however, was not necessarily close to being the kind of ‘Italian manner’ to which the singers from Italy were accustomed. Between four and eight boy singers lived at the castle where they received daily tuition. A school master took care of the general training in languages, while Chelli and the other singers were supposed to teach them Italian music. Even though these boys might have been gifted, we cannot expect that Chelli had an easy time learning them the musical traditions that he represented. It would have taken

30 The list is only preserved as a copy (done by a scribe in the King’s account office), Danish National Archives, Copenhagen, Danske Kancelli, Rentekammerafdelingen, Kopi-bøger over kgl. Missive 1622–46, 28. Oktober 1636. See further description in Moe, *Musikkulturel trafik i København og Rostock*, vol. 1, 133–34; and transcription in vol. 2, 30–31.

31 On Chelli’s employment in Florence 1616–20, see Warren Kirkendale, *The Court Musicians in Florence during the Principate of the Medici. With a Reconstruction of the Artistic Establishment* (*Historiae musicae cultores* Biblioteca, LXI; Firenze: L.S. Olschki, 1993), 353–54.

32 Cf. Moe, *Musikkulturel trafik i København og Rostock*, vol. 1, 141–52.

them years to learn the advanced techniques of singing in ‘the Italian manner’, and since many of the boys only stayed in the chapel for a couple of years, Chelli’s challenges were endless. Being a celebrated Italian musician at the Danish court was not as fashionable, as one might think.

ITALIAN OUTSIDE ITALY

Italian music was popular and musicians from Italy were highly regarded; yet, in order to understand how the musical traditions that they represented were diffused northwards, it is necessary to address the problem regarding the reception of Italian culture outside Italy. First of all, we might think that it makes little sense to speak of a homogeneous ‘Italy’ or of a unified ‘Italian’ culture in the first half of the seventeenth century. Not only did the Italian peninsula at that time consist of several politically independent states with significant social differences; there were also different musical practices in Rome, Florence, and Venice for instance. Being an indistinct geographical expression, ‘Italian’ was an unclear designation of cultures and identities in Italy. The term was, nevertheless, frequently used during the seventeenth century. Silke Leopold argues that the category ‘Italianità’ first of all has been used by non-Italians in order to characterize Italians.³³ What this term covered, then, was a mixture of how foreigners understood and made use of cultural trends from the Italian peninsula. This was also the case in the seventeenth century, when non-Italian musicians and composers often referred to ‘Italian music’ in general. After learning compositional techniques that Italians employed (though not necessarily by travelling to Italy), German composers often called attention to the fact that they too composed music in ‘the Italian manner’. This was the case with Heinrich Schütz and Johann Hermann Schein but as Walter Werbeck has demonstrated, these two composers made use of ‘the Italian manners’ in different ways.³⁴ It has been suggested that German composers referred to their compositions as Italianate with marketing purposes in mind: everything Italian was *en vogue* and adding ‘Italy’ on the front page of a music print would increase its saleability.³⁵ Also ways of performing music was broadly referred to as ‘the Italian way’. In his *Syntagma Musicum III* (1619), Michael Praetorius provides the reader with a description of ‘die jetzige Italianische Art und Manier im singen’ in general.³⁶ Christoph Bernhard

33 Silke Leopold, ‘Vom Mythos der “Italianità”. Vor-, Früh- und Problemgeschichte einer musikalischen Kategorie’, in *Vanitatis fuga, aeternitatis amor. Wolfgang Witzemann zum 65. Geburtstag* (Analecta Musicologica, 36; Laaber: Laaber-Verlag, 2005), 1–21. Moreover, Leopold has made the observation that the majority of musicological studies, using the term ‘Italianità’ as a way of articulating Italian identity, has been made by non-Italian scholars. In addition, she points to the fact that the term is often used in order to describe an Italian influence on non-Italian composers.

34 Walter Werbeck, ‘Gabrieli-Schule und “italian-madrigalische Manier”: Schütz und Schein’, *Schütz-Jahrbuch*, 28 (2006), 23–34.

35 Cf. Katharina Bruns, *Das deutsche Lied von Orlando di Lasso bis Johann Hermann Schein*, diss. (Universität Zürich, 2006), 116.

36 Arno Forchert (ed.), *Michael Praetorius. Syntagma musicum. Band III. Faksimile-Reprint der Ausgabe Wolfenbüttel 1619* (Kassel: Bärenreiter, 2001), title page.

was aware of local differences in the techniques of singing and termed *Cantar alla Romana*, *alla Napolitana*, and *alla Lombarda*.³⁷ What ‘Italian manner’ covered in the seventeenth century is not always clear, since the ways Italian music traditions were used varied from locality to locality and from composer to composer. The term did not necessarily refer to one specific way of performing or composing, and in many situations the designation ‘Italian’ intentionally was used ambiguously as a broad reference to the fashionable cultural movements of the time.

‘Italian’ seemed on the surface to be a fashionable term; however, the ways in which Italian culture was received outside Italy were far from universal throughout Europe. The historian Peter Burke addresses the problem of ‘the uses of Italy’ in the early modern period by focusing on the presence of Italian culture outside Italy. He argues that the dissemination of Italian culture contributed to the rise of independent ‘local renaissances’ – a concept which follows the idea that local European uses of the fashionable Italian culture ‘were far from carbon copies of one another’.³⁸ What might have been thought of as original Italian was on the contrary shaped by local traditions. ‘The messages which Italian artists and writers sent were not always or exactly the messages which the foreign audiences received. The changes, whether conscious or unconscious, may be regarded as a kind of creative misunderstanding, or better, as a process of appropriation, adaptation or cultural translation’.³⁹ Burke focuses on the situation of the receiver and argues that reception was an active process of appropriating what was received.⁴⁰

The concept of ‘local renaissances’ allows us to focus on how the receivers of Italian culture acted as a reaction to their encounter with Italy and how Italian culture was used in specific localities. This challenges the way we tend to think of the dissemination of Italian music outside Italy: what at first sight looks ‘genuine Italian’ might not entirely represent Italian practices. Rather, we should consider it a product of local adaptations. Thus, the extreme consequence of Burke’s theories, ‘the original’ (whatever that is) never exists in the eyes of the receiver. This proves to be a useful way of thinking of Italian music in a locality as distant from Italy as Copenhagen. We should consider the appropriation of Italian music on this locality and the creation of ‘new cultural products as a part of the rise of ‘local renaissances’. Lewis took her point of departure in Burke’s theories when she investigated three localities (Antwerp, Nuremberg, and Copenhagen) in order to show how ‘the uses of Italy’ varied here: each of these represents a different use of Italy.⁴¹ However, she

37 Müller-Blattau (ed.), *Die Kompositionslehre Heinrich Schützens*, 31.

38 Peter Burke, ‘The uses of Italy’, in Roy Porter and Mikuláš Teich (eds.), *The Renaissance in National Context* (Cambridge: Cambridge University Press, 1992), 6–20.

39 Burke, ‘The uses of Italy’, 8.

40 Burke has developed these ideas in Peter Burke, *Kultureller Austausch* (Erbschaft unsere Zeit. Vorträge über den Wissenstand der Epoche, 8; Frankfurt am Main: Suhrkamp, 2000); Peter Burke, ‘Cultures of translation in early modern Europe’, in Peter Burke and R. Po-Chia Hsia (eds.), *Cultural Translation in Early Modern Europe* (Cambridge: Cambridge University Press, 2007), 7–38; Peter Burke, ‘Translating Knowledge, Translating Cultures’, in Michael North (ed.), *Kultureller Austausch. Bilanz und Perspektiven der Frühneuzeitforschung* (Cologne: Böhlau Verlag, 2009), 69–77.

41 Lewis, *Collecting ‘Italia’ abroad*, 1–14.

focused on one dimension of the Copenhagen reception of Italian music. In fact, the concept of ‘local renaissances’ (in plural) suggests that even on one locality, we can expect to find different uses of Italian culture. Hence, the application of Italian music at the Danish court differed from that of elsewhere in Europe, and, furthermore, ‘Italy’ was even employed in several different ways here.

ADAPTING THE MADRIGAL

In the rise of local musical renaissances at the Danish court, the madrigal was an important representation of Italy; yet, the integration of this genre into the daily activities at court happened on several levels, making it subject to cultural transformations. Even if madrigals were consciously sought out in Italy where the genre originated, one cannot preclude the possibility that the search for ‘the original’ was put aside in advantage of other ‘uses of Italy’. Indeed, Italian music was in some cases introduced to musicians at the Danish court through non-Italian sources. According to a catalogue (1663) held by the Royal Library, the son of Christian IV had inherited volumes of music from his father. Among them was a collection of Italian madrigals printed in Antwerp, *Symphonia angelica* (1585).⁴² This specific volume – together with several other madrigal prints from this city – is still kept at the Royal Library; another collection with pieces by Rinaldo del Mel even has the same binding as the 1585-collection. All in all, fifteen prints issued between 1585 and 1607 containing hundreds of madrigals mostly by Italian composers, belonged to the royal court around 1600.⁴³ Italian music at the court did not always originate from Italian sources, but from prints by the successful music publishers in Antwerp. Lewis argues that the Antwerp publishers shaped their madrigal anthologies for both local and international buyers. The anthologies ‘relocate[d] and recontextualize[d] the madrigal, thereby enhancing the genre’s appeal to northern audiences’.⁴⁴ Musicians at the Danish court were among the users of the Antwerp collections. The dissemination of Italian music was significantly dependent on such anthologies, and to the Danish court musicians they were a means of saving time and money: they were not compelled to travel to Italy in order to get Italian music at hand.⁴⁵

Taking a closer look at how Italian music was used on an everyday basis at the royal chapel, we get the impression that the search for ‘original Italian music’ from time to time was pushed aside. This was the case when the music needed to be fitted into the daily repertoire. One can easily imagine how musicians, who were unaccustomed to playing ‘the Italian way’, were forced to acquire the necessary skills

42 RISM B/I 1585¹⁹. On the catalogue, see Harald Ilsøe, *Det kongelige bibliotek i støbeskeen. Studier og samlinger til bestandens historie indtil ca. 1780* (Danish Humanist Texts and Studies, 21; Copenhagen: Museum Tusulanum Forlag, 1999), 43–48.

43 For further details on the single prints and on the provenance, see Moe, *Musikkulturel trafik i København og Rostock*, vol. 1, 134–40.

44 Lewis, *Collecting ‘Italia’ abroad*, 11.

45 On the dissemination of music through anthologies, see Susan Lewis Hammond, *Editing Music in Early Modern Germany* (Aldershot: Ashgate, 2007).

in order to participate in the daily musical activities. The same musicians might instead have preferred to make changes to the music in order to be able to play it. Such transformations are documented in two Antwerp prints from the royal music collection.⁴⁶ In two madrigals by Luca Marenzio, a local scribe has added sacred German texts as alternatives to the secular Italian ones. In both cases, the German texts reflect the nature poetry of the Italian texts. Thus, instead of describing only the relation between humans and nature, the sacred texts conclude that God's words last eternally, contrary to humans and nature (see Example 1 and Ill. 2).⁴⁷ The German text to the madrigal 'Spuntavan già per far' is based on stanzas from Isaiah, 40 (6–8), but the scribe changed the original wording in order to fit it to the musical structure, thus avoiding changes in the music. By carefully adding an alternative text to the print, the composition now existed in two different versions: a secular Italian madrigal, and a sacred German motet. The compositional structures were unchanged, and so were the lyrical themes of the Italian text, suggesting that there was an interest in keeping the original character of the piece. However, the changes also reveal that musicians at court did not necessarily perform Italian madrigals with the original texts.

Adding new texts to Italian madrigals was a well-known procedure that increased the dissemination of the genre throughout Europe. The anthologies *Musica transalpina* (1588 and 1597) and *Italian Madrigals Englished* (1590) are famous examples of how editors translated the original texts in order to meet the demands of English singers.⁴⁸ Similarly, the German organist Ambrosius Profius published contrafacts of Monteverdi's madrigals, hence offering his protestant colleagues the possibility of performing these popular Italian secular pieces.⁴⁹ Recently discovered sources reveal uncharted aspects of madrigal performances at the Danish court, and they challenge the assumption that '[f]ür Christian IV. hieß Madrigal italienisches Madrigal und nicht Madrigal schlechthin'.⁵⁰ On the contrary, the court musicians wanted the opportunity of performing madrigals in several languages for different occasions. The two versions reflect the daily musical activities at court: if a certain madrigal was popular but the occasion did not call for secular music a sacred text might be added.⁵¹

46 Only the tenor part books are extant: Luca Marenzio, 'Spuntavan già per far', *Madrigali a cinque voci* (Antwerp: Pierre Phalese, 1593), fols. 39v–40r (copy at Dk-Kk, sign. mu 6405.1133); and Luca Marenzio, 'Rivi, fontane e fiumi', in Pierre Phalese (ed.), *Paradiso musicale di madrigal et canzone a cinque voci di diversi eccellentissimi avtori* (Antwerp, 1596), no. 6 (copy at Dk-Kk, sign. mu 6405.1134).

47 See a further analysis of the texts in Moe, *Musikkulturel trafik i København og Rostock*, vol. 1, 188–94.

48 Cf. Laura Mary, 'The Due Decorum Kept: Elizabethan Translation and the Madrigals Englished of Nicholas Yonge and Thomas Watson', *Journal of Musicological Research*, 17/1 (1997), 1–21.

49 Cf. Kristin Marie Sponheim, *The Anthologies of Ambrosius Profie (1589–1661) and the Transmission of Italian Music in Germany*, diss. (Yale University, 1995).

50 Schwab, 'Italianità in Danimarca', 136.

51 'Spuntavan già per far' was one of Marenzio's most popular madrigals. It was published in Marenzio's first book of madrigals (Venice, 1580) and reprinted in Antwerp 1593. In addition, it was issued in four different anthologies (RISM B/I 1588²¹, 1590²⁹ (both with English translations), RISM B/I 1609¹⁴⁻¹⁵ (with a sacred Latin text), RISM B/I 1627⁸ (with a sacred German text), cf. Sponheim, *The Anthologies of Ambrosius Profie*, 132–34; Hammond, *Editing Music in Early Modern Germany*, app. B.

Example 1. The beginning of Marenzio's madrigal 'Spuntavan già' with the alternative German text. The score is based on John Steele (ed.), *Luca Marenzio. The Complete Five Voiced Madrigals for Mixed Voices*, vol. 1 (New York: Gaudia Music and Arts, 1996), 13–14, with the German text added from the Antwerp print kept at the Royal Library, Copenhagen (see footnote 46).



Canto
 Spun - ta - van già per far il mon-do a-dor
Als fleisch ist heu, *al sei - ne güth vnd wüir -*

Quinto
 Spun - ta - van già per far il mon-do a-dor - no, per far il
Als fleisch ist heu, *al sei - ne güth vnd wüir - me, al sei - ne*

Alto
 Spun - ta - van già per far il mon-do a-dor - no, per far il
Als fleisch ist heu, *al sei - ne güth vnd wüir - me, al sei - ne*

Tenore
 Spun - ta - van già per far il mon-do a-dor -
Als fleisch ist heu, *al sei - ne güth vnd wüir -*

Basso

6
 Canto
 no, spun - ta - van già, per far il
me, *als fleisch ist heu,* *al sei - ne*

Quinto
 mon - do a - dor - no, per far il mon - da a -
güth vnd wüir - me, *al sei - ne güth vnd*

Alto
 mon - do a - dor - no, spun - ta - van
güth vnd wüir - me, *als fleisch ist*

Tenore
 no, per far il mon - do a - dor - no,
me, al sei - ne güth vnd wüir - me,

Basso
 Spun - ta - van già per
Als fleisch ist heu, *al*

9

Canto
mon - do a - dor - no, il mon - do a - dor - no
güth vnd wüir - me, sein' güth vnd wüir - me

Quinto
dor - no, per far il mon - do a - dor - - - no
wüir - me, al sei - ne güth vnd wüir - - - me

Alto
già per far il mon - do a - dor - - - no
hew, al sei - ne güth vnd wüir - - - me

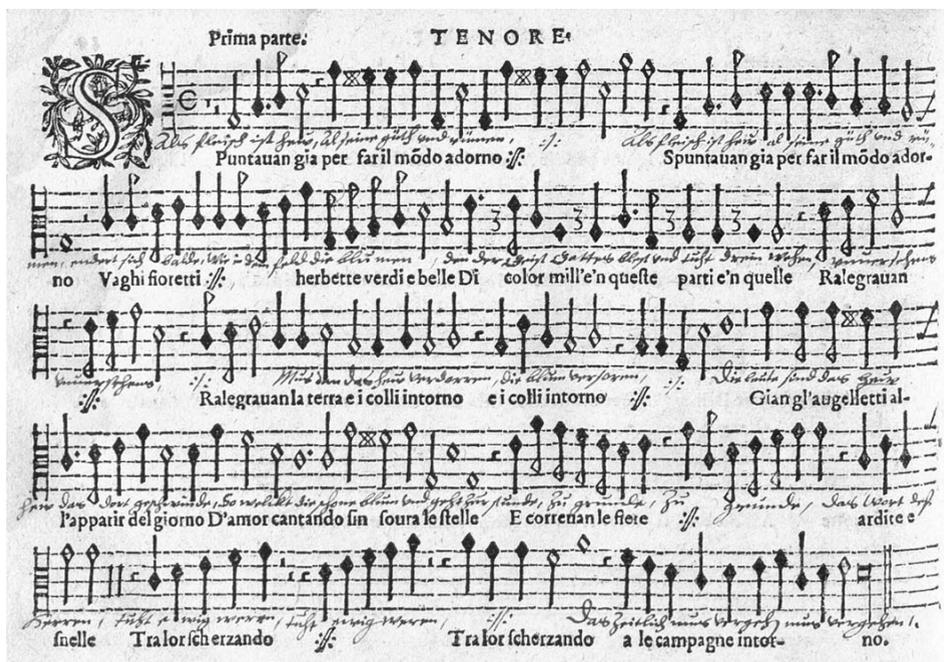
Tenore
spun - ta - van già per far il mon - do a - dor - no
als fleisch ist hew, al sei - ne güth vnd wüir - - - me

Basso
far il mon - do a - dor - - - - - no
sei - ne güth vnd wüir - - - - - me

Al[le]s fleisch ist Hew,
 al[le] seine güth vnd wüirme endert sich balde
 wie in den feld die blumen,
 den der Geist Gottes bles[e]t vnd tuht drein wehr.
 Vnversehens muß den das hew verdorren, die blum verso[h]ren.
 Die leute sind das hew, das dort geschwinde,
 so welckt die sch[ö]ne blum vnd geht zu stunde zu grunde.
 Das Wort des Herren tuht ewig we[h]ren das zeitlich mus[s] vergehn.

Moreover, if the Italian text was inappropriate or unintelligible for the singers or the listeners, an alternative German text was regarded as a way of making it more suitable for that particular event.

When making Italian music part of the courtly agenda and integrating specific musical pieces into the daily repertoire, it was not always possible to keep the music in its original form. A further reason for making changes to the music was so as to adapt it to the skills of the musicians present at court. If none of them were trained in singing Italian music (or even in the language), the musicians most likely decided jointly to make changes to the music. The Italian musicians at the court of Christian IV surely knew how to perform madrigals with original Italian texts. However, when collaborating with Danish and German musicians on performances of the madrigals, the Italians might even have been ordered to perform the madrigals with German texts. Even though the available sources do not reflect such everyday disputes in details, the mentioned music prints certainly suggest that the integration of Italian music resulted in a conflict of interests – a conflict that affected the local reception of Italian music. These sources further suggest that the integration of Italian music was carried out as a result of negotiations between Italian (or Italianate) musicians and local musicians.



Ill. 2. The madrigal ‘Spuntavan gia per far’ from *Madrigali a cinque voci* (Antwerp, 1593, fol. 39v); German text begins ‘Al[le]s fleisch ist hew’. Reproduced by permission of The Royal Library, Copenhagen.

The madrigal anthologies by the court organist Melchior Borchgrevinck give us further impressions of how Italian madrigals were adapted to local performance practices at the Danish court. After having visited Italy a couple of times in the beginning of the seventeenth century, Borchgrevinck published two anthologies, *Giardino novo I-II* (Copenhagen, 1605 and 1606), mostly with Italian madrigals collected during his recent journeys. Lewis argues that the ‘Danes not only “brought the madrigal home”, but retransmitted it back to Europe by becoming producers rather than consumers of Venetian goods’.⁵² Contrary to Lewis, I would like to focus on their role as consumers of Italian music in order to get an impression of their use of the music: Borchgrevinck did not simply re-publish the madrigals back home in Denmark, but rather transformed them according to local traditions of music performance.

The second anthology contains the famous ‘Cruda Amarilli’ from Monteverdi’s fifth book of madrigals (first edn., Venice, 1605). The presence of this specific piece has been used as an account of the interest in the newest developments in composing at that time.⁵³ The madrigal was, indeed, reprinted in Copenhagen the very year

52 Lewis, *Collecting ‘Italia’ abroad*, 165.

53 Schwab, ‘Italianità in Danimarca’, 134–35; Lewis, *Collecting ‘Italia’ abroad*, 172–76; Hammond, ‘Italian Music and Christian IV’s Urban Agenda for Copenhagen’, 375.

after Monteverdi himself issued it in Venice, which has been described as ‘the full impact of the *ad fontes* approach’.⁵⁴ However, in preparing the madrigal for performances at the Danish court, Borchgrevinck transformed ‘the original’ and adapted it to local practices. It is interesting to note that he omitted the *basso continuo* part. Monteverdi mentioned that this part was only necessary when playing the last six madrigals in the publication. Regarding the other thirteen madrigals (including ‘Cruda Amarilli’), the part was optional.⁵⁵ Borchgrevinck ignored the part when issuing the madrigal and his publication only consisted of the five vocal parts.⁵⁶ The fact that Monteverdi included a *basso continuo* part for all his pieces in the publication suggests that in his mind this part was dispensable.

The *basso continuo* part in the Monteverdi publication is at first sight a *basso seguente*, a part drawn from whichever vocal part was the lowest at any moment. If the *basso continuo* was omitted, as Monteverdi himself suggested, a similar part could always be reproduced from the vocal parts. However, Monteverdi did not consequently work out the part as a mere concentrate of the vocal composition. In ‘Cruda Amarilla’, Monteverdi often avoided following strictly the lowest note, but sometimes stuck to a part, also if another had taken over the lowest note. He apparently did this with the melodic qualities of the *basso seguente* in mind (see Example 2, bb. 58–59). In other cases, however, he would cut off a phrase and jump to the lowest note in another part in order to support the harmony – even though he in doing so ignored the melodic structure of the voice parts (see bar 61). These and other considerations were common when extracting a *basso seguente*, but the methods varied considerably from musician to musician, according to contemporary theorists.⁵⁷ In Monteverdi’s case this also resulted in simplified rhythms and other alterations.

Borchgrevinck could easily omit the *basso continuo* part, since a *basso seguente* based on the voice parts alone would not be significantly different from the one Monteverdi issued. The crucial point, however, was that Borchgrevinck did not take Monteverdi’s suggestions into consideration; instead he adapted the music to his own performance traditions. In that way, he took a step away from ‘the original’ and, by omitting the *basso continuo* part, Borchgrevinck rejected the Italian way of notating an instrumental accompaniment.⁵⁸ We might suggest that he did not con-

54 Lewis, *Collecting ‘Italia’ abroad*, 173 (italics original).

55 The title page of the *basso continuo* part reads ‘Quale necessariamente anderà sonato per bisogno / de li vltimi sei Madrigali, & per il altri / à beneplacito’; see facs. of the 1605-edition part books at [http://imslp.org/wiki/Madrigals,_Book_5_\(Monteverdi,_Claudio\)](http://imslp.org/wiki/Madrigals,_Book_5_(Monteverdi,_Claudio)).

56 On Borchgrevinck’s madrigal anthologies, see Henrik Glahn (ed.), *20 italienske madrigaler fra Melchior Borchgrevinck ‘Giardino Novo’ I–II København 1605/06* (Copenhagen: Edition Egtved, 1983); and Lewis, *Collecting ‘Italia’ abroad*, 149–214. Note that also G. Francesco Malipiero (ed.), *Il Quinto Libro de Madrigali a 5 voci* (Tutte le opera di Claudio Monteverdi, 5; Vienna: Universal Edition, [s.a.]) has omitted the *basso continuo* part.

57 Peter Williams and David Ledbetter, ‘Basso seguente’, *Grove Music Online* (www.oxfordmusiconline.com), accessed 17 Nov. 2010.

58 Except for the omitted *basso continuo* part, Borchgrevinck’s reprint ‘is in all details an exact reproduction’ of the 1605-edition of Monteverdi’s publication; cf. Karin and Jens Peter Jacobsen (eds.), *Claudio Monteverdi. Il quinto libro de madrigali. A Critical Edition* (Egtved: Edition Egtved, 1985), xii.

Example 2. Excerpt from Monteverdi's 'Cruda Amarilli', *Il quinto libro de madrigali* (Venice, 1605); the marked parts indicate which vocal parts the *basso continuo* follows. The score is based on Karin and Jens Peter Jacobsen (eds.), *Claudio Monteverdi. Il quinto libro de madrigali. A Critical Edition* (Egtved: Edition Egtved, 1985), 4.



The image displays two systems of a musical score for Claudio Monteverdi's 'Cruda Amarilli'. Each system includes six staves: Canto, Alto, Quinto, Tenore, Basso, and Basso continuo. The lyrics are written below the vocal staves. Grey shaded areas highlight specific musical passages where the basso continuo is intended to follow a particular vocal line. In the first system (measures 55-58), the Basso part follows the Quinto and Basso vocal parts. In the second system (measures 59-62), the Basso part follows the Quinto, Tenore, and Basso vocal parts.

System 1 (Measures 55-58):

- Canto:** -do, poi che col dir t'of - fen - do,
- Alto:** -do, poi che col dir t'of - fen - - do i
- Quinto:** -do, i mi mor - rò ta - cen - - do, poi
- Tenore:** -do i mi mor -
- Basso:** -do,
- Basso continuo:** (continues the bass line)

System 2 (Measures 59-62):

- Canto:** poi che col dir t'of - fen - do
- Alto:** mi mor - rò, poi che col dir t'of - fen - - do
- Quinto:** che col dir t'of - fen - do i
- Tenore:** rò, i mi mor - rò, i
- Basso:** i mi mor - rò, i mi mor -
- Basso continuo:** (continues the bass line)



Ill. 3. Detail from the title page of *Giardino novo I* (Copenhagen, 1605) showing five musicians playing (two lute players, a viol player, and presumably two singers).

sider the effort of preparing a part book for a continuo-player relevant, indicating that performances of madrigals at the Danish court took place in other ways: the musicians probably did not play from *basso continuo* parts but rather from scores or tablatures. The North German traditions of playing from tablatures were common among Copenhagen musicians.⁵⁹ The front page of Borchgrevinck's first volume of madrigals shows a consort of musicians – probably playing music similar to the contents of the volumes (see Ill. 3). It depicts two musicians playing chordal instruments (lutes) suggesting that the Danish musicians surely knew the practice of playing madrigals (and other similar vocal pieces) with instrumental accompaniment. However, musicians at the Danish court were probably unaccustomed to the practice of using a specific part book containing a bass part with chord figurations – this being a practice developing in musical circles in Italy.⁶⁰

These examples show that there was a kind of pragmatism in the 'ad fontes' movement at the Danish court. Musicians at the Danish court were only to a certain degree interested in learning how to play Italian music in the Italian way. As a result, Italian music was performed in various ways at the Danish court according to the practical circumstances and local traditions. Whether playing from North

59 A collection of German organ tablatures, the so-called Clausholm fragments from the middle of the seventeenth century, substantiate this; cf. Moe, *Musikkulturel trafik i København og Rostock*, vol. 1, 161–69, 237–41.

60 A recent study on the development of the figured bass is Giulia Nuti, *The Performance of Italian Basso Continuo. Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries* (Aldershot: Ashgate, 2007), 19–60.

European anthologies or from collections brought back home from journeys to Italy, the Danish court musicians adjusted Italian music in order to make it suitable for performances at the Copenhagen court.

CONCLUSION

Italian music was fashionable throughout Europe during the seventeenth century. Contrary to what is suggested in the existing literature on the court of Christian IV, Italian music was on the musical agenda during the entire reign of the King. The Danish sources reveal that Christian was in contact with several Italian musicians, and they further suggest that he continuously was looking for new musicians to recruit. The King employed his connections with other North European courts in order to hire Italians; however, he was not successful every time. After arriving in Copenhagen, the Italian musicians did not rest on their laurels. They were expected to be involved in the daily activities such as travelling with the King or teaching the boy singers Italian music.

Local musical renaissances at the Copenhagen court during the reign of Christian IV were far from copies of Italian renaissances. Musicians at court were surely fascinated by music from Italy, but when the music was used at the Copenhagen court, it became a catalyst of cultural transformation. Part books belonging to the court show that Italy was not always the place to turn to in order to get hold of Italian music. Dissemination of Italian music also happened through non-Italian sources, and the King's chapel owned more popular anthologies from Antwerp. When purchasing fashionable Italian music, such anthologies were a matter of saving time and money. Italian madrigals were integrated into the daily repertoire by local musicians based on negotiations between Italian and local music traditions. The musicians at court had a pragmatic attitude towards performing Italian music in order to fulfil their duties on a daily basis. Sometimes they played modern Italian madrigals without a *basso continuo* part and sang them with German texts. In that way, the musicians reveal their interest in performing the music according to local musical traditions.

SUMMARY

During the era of the art-loving King Christian IV, the Danish court was influenced by Italian culture. So far, this fascination has been described as being based on an 'ad fontes' movement and a search for what was 'original'. The use of Italian culture in the early modern days, however, was not universal throughout Europe, but was adapted to local traditions. The article argues that the uses of Italian music at the Danish court were determined by local traditions. By showing examples of how madrigals were performed at court, it is revealed that Italian music was transformed in order to fit local circumstances. Furthermore, based on what we know about Italian musicians employed at court, it is argued that the musical activities were shaped on the balance between local and Italian music traditions.

The Legacy of Lerdahl and Jackendoff's *A Generative Theory of Tonal Music* *Bridging a significant event in the history of music theory and recent developments in cognitive music research*

NIELS CHR. HANSEN

Not unlike many other representatives of North-American theory-based analysis, Fred Lerdahl and Ray Jackendoff's *A Generative Theory of Tonal Music* (*GTTM*) has only received limited attention in Danish music theory. In fact, only a single reference to *GTTM* has appeared in previous issues of this journal, and that was in passing in a footnote.² Still, the theory has been cited extensively elsewhere (currently counting more than 2,300 hits in the Google Scholar Citation Index). Some familiarity with Lerdahl and Jackendoff's approach and its legacy thus seems crucial if one wants to fully assess the vast range of literature published in the wake of it. The primary aim of this paper is to provide such an overview by offering a qualitative account, tailored to a contemporary reader, of *GTTM*'s – at least in quantitative terms – irrefutable influence.

In recent years, aided by modern neuroimaging techniques, research in music cognition has gained territory in Denmark.³ This field is characterized by vast degrees of interdisciplinarity based on hard-core empirical methodologies, but unmistakably dependant on cognitive theories to generate useful hypotheses. Such input has typically come from psychology where a 'cognitive revolution' took place during the 1950s and 1960s breaking with the previous dominance of behaviourism and establishing connections between psychology, linguistics, and the concurrently expanding field of computer science.⁴ However, particularly from the 1980s and onwards, theoretical input for empirical music research increasingly came from music theory.

Celebrating its 25th anniversary in 2008, *GTTM* was an early example of such a contribution, representing an important step towards modelling the hierarchical properties of music cognition in humans. With *GTTM* Lerdahl and Jackendoff proposed a grammatical rule system of Western tonal music initiated by Leonard

1 Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge: MIT Press, 1983). I would like to acknowledge Dr Michiel Schuijjer for invaluable support when this project was initiated during my stay at Conservatorium van Amsterdam in 2008–9.

2 Anders Bonde, 'Algoritmisk mønsteridentifikation: Nogle betragtninger omkring computeranvendelse i musikanalytisk øjemed', *Danish Yearbook of Musicology*, 33 (2005), 77–105, n. 5.

3 Peter Vuust, 'Perception, Cognition and Learning: Cognitive Music Research at the Music Academies in Denmark', *Danish Yearbook of Musicology*, 36 (2008), 9–19.

4 Bernhard J. Baars, *The Cognitive Revolution in Psychology* (New York: The Guilford Press, 1986).

Bernstein's invitation to search for a musical grammar⁵ and inspired by the laws of Gestalt psychology as well as by generative linguistics, the foremost representative of which was at that time Jackendoff's teacher Noam Chomsky.

The authors of *GTTM* argued that '[t]here is much more to music than the raw uninterpreted physical signal ... a piece of music is a mentally constructed entity, of which scores and performances are partial representations by which the piece is transmitted'.⁶ This altered the analytical perspective dramatically by changing the primary study object from musical structure to the listening process. Described in terms of Jean-Jacques Nattiez' tripartite distinction between the 'neutral' (the work itself), 'poietic' (the composer's intentions) and the 'esthetic' levels (the listener's cognitive percept, induced emotions, etc.),⁷ *GTTM* changed the focus of traditional music analysis from the first two categories towards the last. Lerdahl and Jackendoff began considering music theory as 'a branch of cognitive science' and 'as the branch of theoretical psychology concerned with modelling the musical mind'.⁸ In short, *GTTM*'s formulations had to be testable by the methods of experimental psychology, thus discarding hermeneutic approaches hitherto dominant in the field of music theory. In the following I will refer to this novel philosophical mindset as the 'cognitive paradigm'.

GTTM's recent anniversary seems like an apposite occasion for re-assessing the theory on the basis of its influence on music theory and cognitive research, and the timespan since its publication furthermore enables us to regard it from a comfortable historical perspective with the pleasant wisdom of hindsight. In sum, the current topicality of cognitive music research makes it more than just a curiosity for an audience of Danish theorists and musicologists to gain acquaintance with *GTTM*.

A BRIEF OVERVIEW OF *GTTM*

With an abundance of available summaries,⁹ I will restrain the following overview to the absolute basics and to specific concepts that will be taken up at later points.

In *GTTM* the authors distinguish between three kinds of accents: (1) *phenomenal accents* caused by e.g. changes in dynamics, *sforzandi*, long notes, harmonic changes and melodic leaps; (2) *structural accents* caused by melodic and harmonic points of gravity, especially in cadential contexts; and finally (3) *metrical accents* representing the relative importance of a given time-point in the inferred structure.

5 Leonard Bernstein, *The Unanswered Question* (Cambridge: Harvard University Press, 1976), which was reviewed by Jackendoff in 1977.

6 Lerdahl and Jackendoff, *GTTM*, 2.

7 Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music* (New Jersey: Princeton University Press, 1990).

8 Fred Lerdahl, *Tonal Pitch Space* (Oxford: Oxford University Press, 2001), 4 and vii.

9 See e.g. Burton S. Rosner, 'Review', *Music Perception*, 2 (1984), 275–90; Eric F. Clarke, 'Theory, analysis and the psychology of music: A critical evaluation of Lerdahl, F. & Jackendoff, R. A generative theory of tonal music', *Psychology of Music*, 14 (1986), 3–16; Fred Lerdahl and Ray Jackendoff, 'An overview of hierarchical structure in music', *Music Perception*, 1/2 (1983), 229–52.

The theory supposes four components to influence music cognition: ‘Grouping structure’, ‘metrical structure’, ‘time-span reduction’ and ‘prolongational reduction’. Figure 1 gives an example of how each of these four components is addressed in an analysis of the first eight bars from J. S. Bach’s chorale ‘Christus, der ist mein Leben’.

Grouping structure is notated with slurs beneath the score (see Figure 1) and refers to the generic term for motifs, phrases, themes, theme-groups, sections, and complete pieces into which the listener segments music while listening. In informal terms it tells us where to breathe when singing a melody. Segmentation mostly takes place intuitively, and the grouping component is thought of chiefly as idiom-independent and thus cross-cultural.

Metrical structure is the hierarchical pattern of strong and weak beats inferred by the listener on the music taking local phenomenal accents in the musical surface as its input. In later research this has been referred to as ‘beat induction’,¹⁰ and informally metrical structure can be described as the pattern in which a conductor moves her baton or the listener taps his feet in time with the music. Since beats have no duration, metrical structure is notated with dots, the number of which determines the strength of a given metrical accent.

Time-span reduction constitutes a link between pitch and rhythm and is represented by a recursive tree and/or stave notation (as in Figure 1) indicating the relative structural accent of musical events.

Prolongational reduction is represented by another tree hierarchy (Figure 1, top) and/or stave notation (Figure 1, bottom) reflecting patterns of perceived tension and relaxation. Contrary to the bottom-up approach used in time-span reduction, prolongational reduction proceeds from global to local levels by a top-down procedure. Although the two reductions often correlate, contrasts between them add to the sense of tonal tension in a piece, thus constituting a major force in musical form. Sometimes prolongational trees conform to the ‘normative structure’ which is comparable to a Schenkerian *Ursatz*, but more generalized and far from aesthetically prescriptive.

GTTM is ‘generative’ in the sense that it proposes a finite set of rules enabling an infinite number of possible musical structures. Firstly, Well-Formedness Rules (WFRs) determine which structures are possible. Secondly, Preference Rules (PRs) establish factors influencing the listener’s choice between different well-formed structures. The PRs reflect the ‘Law of Prägnanz’, a key tenet of Gestalt psychology stating that we automatically order our experience in a manner as simple, regular, and symmetric as possible, grouping objects according to e.g. the two interacting principles of ‘proximity’ and ‘similarity’. In some cases there are also Transformational Rules (TRs) accounting for phenomena (e.g. elisions) conflicting with the well-formedness conditions by describing how an underlying structure can in some cases be transformed into an alternative surface structure. Despite the significance of TRs in linguistic grammar, they only play a peripheral role in *GTTM*.

¹⁰ For a review of rule-based models of beat induction until 1999, see Peter Desain and Henkjan Honing, ‘Computational models of beat induction: The rule-based approach’, *Journal of New Music Research*, 28/1 (1999), 29–42.



Figure 1. Hierarchical analysis of bb. 1–8 from J. S. Bach's chorale 'Christus, der ist mein Leben'. *Tonal Pitch Space* by Fred Lerdahl (2001), Fig. 1.18, pp. 22–23. By permission of Oxford University Press, Inc.

TYPICAL POINTS OF CRITICISM

After an overview of the analytical system I will now delve into some key concepts and tenets underlying *GTTM* to throw light upon typical points of criticism raised against the theory by later scholars. I will touch upon *GTTM*'s view on music, hierarchical properties of music listening, the rule system, issues of formalism, testability and its presumptions about universality, innateness, and the 'idealized' listener.

A simplified view on music

A well-known topic in musicological debate is the discussion whether analysis should focus on structural coherence or parsing. According to Lerdahl, 'nineteenth-century analytic approaches ... tended to emphasise motivic, phrasal, and sectional parsings. Schenker, with his composed-out voice-leading structures, went to the opposite extreme ... In *GTTM* this structural counterpoint is revealed through a comparison of its grouping and prolongational analyses.'¹¹ That is, *GTTM* was established as a claimed synthesis of a previously unresolved dichotomy. One can, however, question whether the partitioning into four separate components with no clear image of a single, 'final' representation really represents a synthesis. It is similarly questionable whether an attempt of unification is novel at all. The idea of simultaneously striving forces was already present in Schenker's theory where the composer was thought of as opposing Nature by composing-out the stable 'Chord of Nature' by means of counterpoint and prolongation.¹²

Additionally, *GTTM* is unable to cope with polyphonic textures. Although the authors were indeed conscious about this shortcoming,¹³ the exclusively homophonic view on music is nonetheless the one underlying their theory. It is thus questionable whether *GTTM* is capable of dealing with the whole repertoire from which the authors draw their examples. The theory would in particular have difficulties with polyphonic textures in developmental passages from the Classical Era, and Lerdahl and Jackendoff provide no complete analysis of a sonata movement. In time-span reduction two or more notes can be 'fused', but all such examples refer to instances of pseudo-polyphony, thus insinuating that fusion is in fact an ad hoc compensation for *GTTM*'s inability to account for polyphony.

GTTM's unequivocal emphasis on hierarchical listening has by some scholars been considered an artefact of its reductive view on music as sheer scores which is all in all inconsistent with the authors' intention of investigating properties of music listening. In short, when listening to music, we listen to performances and not to

¹¹ Lerdahl, *Tonal Pitch Space*, 24.

¹² Heinrich Schenker, *Harmony* (Chicago: University of Chicago Press, 1980), 44: 'the [musical] system is to be considered, accordingly, as a compromise between Nature and Art, a combination of natural and artistic elements.'

¹³ Lerdahl and Jackendoff, *GTTM*, 37.

notations of it. Already one of *GTTM*'s first reviewers, Henry Cady, ascertained that tree notation works towards scores, but asked rhetorically whether it really reflects real-time, cognitive processes.¹⁴ Music is a temporal art form and thus disables us from viewing an entire piece as a simultaneous whole. In Cady's view, Lerdahl and Jackendoff seem to avoid mentioning the process of listening, but then do assume it for many PRs.

Global versus local listening

Lerdahl emphasizes that *GTTM* 'provides structural descriptions not for how the music is heard as it unfolds in time but for the final state of a listener's understanding'.¹⁵ Similarly central to *GTTM* is the 'Reduction Hypothesis' stating that '[t]he listener attempts to organize all the pitch-events of a piece into a single coherent structure, such that they are heard in a hierarchy of relative importance'.¹⁶ The theory considers listening from a global perspective as a final state rather than locally as a continuous process; i.e., the listener's representation of music is assumed to take place retrospectively rather than consecutively.

Lerdahl and Jackendoff support their 'Reduction Hypothesis' by claiming that 'linear-motivic aspects of pitch structure cannot be given proper systematic treatment without a theory of the hierarchical structures within which they are heard'.¹⁷ Although shared by aspects of Schenkerian theory, the validity of this tenet is not obvious.¹⁸ Conversely, numerous theories of music cognition are based on consecutive violation and confirmation of expectancy.¹⁹ Related ideas have appeared in humanistic musicology and music philosophy.²⁰

The cognitive theories mentioned above have received support from empirical findings. Memory constraints influence musical processing by impeding the ability to listen hierarchically, and it has been shown that even expert listeners are unable to distinguish original pieces from altered versions ending in another key.²¹ Huron argues that, when selecting preferred cognitive schemas, the mind always has to compromise between high predictive power and low information content.²² For instance, pitch direction (i.e. contour) in melodies is structured

14 Henry Cady, 'Book review', *Psychomusicology*, 3/1 (1983), 60–67.

15 Lerdahl, *Tonal Pitch Space*, 5.

16 Lerdahl and Jackendoff, *GTTM*, 106.

17 *Ibid.* 117.

18 In Lerdahl and Jackendoff's defence, however, the strict hierarchy implied by the Reduction Hypothesis was introduced at a relatively late point in the inception of *GTTM*; e.g. absent from Fred Lerdahl and Ray Jackendoff, 'Toward a Formal Theory of Tonal Music', *Journal of Music Theory*, 21/1 (1977), 11–171.

19 E.g., Leonard B. Meyer, *Emotion and meaning in music* (Chicago: University of Chicago Press, 1956); Eugene Narmour, *The Analysis and Cognition of Basic Melodic Structures – The Implication-Realization Model* (Chicago: The University of Chicago Press, 1990); David Huron, *Sweet Anticipation* (Cambridge, Mass.: MIT Press, 2006).

20 Jerrold Levinson, *Music in the Moment* (Ithaca, NY: Cornell University Press, 1997).

21 Nicholas Cook, 'The perception of large-scale tonal closure', *Music Perception*, 5 (1987), 197–205.

22 Huron, *Sweet Anticipation*, 122–25.

due to the principle of ‘regression to the mean’ governing all central-tendency distributions. Nevertheless, research suggests that listeners apply the alternative mental representation ‘post-skip reversal’ where a large interval is expected to be followed by a change in direction because the latter representation has nearly as strong predictive power but considerably lower information content (listeners do not have to maintain information about all previous pitches necessary for constantly recalculating the mean). Moreover, theorists have argued that *GTTM*’s focus on global listening is inconsistent with memory constraints and lacks empirical support; another likely source of influence is Schenkerian analysis, which had already been dominant in American theory for some decades prior to *GTTM*’s appearance.²³

Nevertheless, peculiarly, in one case Lerdahl and Jackendoff do refrain from strict hierarchical organisation due to lacking perceptual salience. Their hierarchical beat concept does not extend into global levels since they consider metrical structure as a relatively local phenomenon. Further levels beyond five or six are considered ‘perceptually irrelevant’.²⁴

In hierarchical models like *GTTM*, elements subsume or contain other elements. However, many musical phenomena are more likely related by association. This is true for motives and for chords related by ‘substantial affinity’ rather than ‘functional affinity’.²⁵ Lerdahl and Jackendoff do hint at motivic associations, but still claim that ‘they are not the grouping structure that he [the listener] hears’, continuing ‘[b]ecause associational structure is not hierarchical ... our theory has little to say about it’.²⁶ Nonetheless, if the authors acknowledge that listeners make such associations, they ought not ignore it.

As previously mentioned, time-span and prolongational reductions proceed in opposite directions. Reviewers have regarded this indecisiveness between ‘bottom-up’ and ‘top-down’ procedures as somewhat unsatisfactory.²⁷ Interestingly, this tension does not only exist between the four components of *GTTM*, but also evokes internal conflicts within the components where some PRs work in a global manner (‘top-down’) whereas others work locally (‘bottom-up’).²⁸ Such conflicts render the analytical result ambiguous and thus impede generation of falsifiable hypotheses.

23 This is e.g. argued by Zofia Helman, ‘Von Heinrich Schenkers analytischer Methode bis zur generativen Theorie der tonalen Musik’, *International Review of the Aesthetics and Sociology of Music*, 19/2 (1988), 181–95.

24 Lerdahl and Jackendoff, *GTTM*, 21.

25 Teresa Waskowska Larsen and Jan Maegaard, *Indføring i romantisk harmonik* (Copenhagen: Engstrøm og Sødring, 1981).

26 Lerdahl and Jackendoff, *GTTM*, 16–17.

27 Clarke, ‘Theory, analysis’.

28 Keiji Hirata, Satoshi Tojo, and Masatoshi Hamanaka, ‘Techniques for implementing the Generative Theory of Tonal Music’, *ISMIR Tutorial*, http://ismir2007.ismir.net/proceedings/ISMIR2007_tutorial_hirata.pdf, 23 Sept. 2007, slide 67.

The rule system of *GTTM*

A consequence of the cognitive paradigm was the establishment of ‘a crucial distinction between the principles by which a piece is composed and the principles by which it is heard’,²⁹ referred to in later publications as the ‘compositional’ and ‘listening grammar’.³⁰ The authors’ choice to focus on the latter significantly changed the role played by rules in music theory. Traditionally, rules represented instructions on how to compose counterpoint and harmony. On the contrary, rules in *GTTM* are associated with the analytical listening process modelling human perception and cognition.

Prior to *GTTM*’s redefinition of rules, Sundberg and Lindblom presented a rule system capable of generating songs in the style of Swedish nursery rhymes.³¹ However, even though referring to Chomsky, their understanding of the term ‘generative’ differed from Chomsky’s generative grammar due to which the term should be understood in its mathematical sense referred to above rather than as a mechanistic algorithm generating sentences (or musical pieces).

Contrary to the WFRs, PRs do not constitute categorical demands. Rather their degree of fulfilment represents degrees of clarity and perceptive unambiguity.³² The PRs were subject to severe criticism from some reviewers describing them as ‘rewritings of Gestalt laws that have been shown, in other contexts, to fall short of providing that theoretical framework. This criticism is not simply one of form, but of substance. Once preference rules are introduced, the theoretical apparatus becomes fatally flawed’.³³ They proceed to conclude that Schenker’s ‘rules are clear and considerably stronger in their assertions than those of Lerdahl and Jackendoff’ criticizing Lerdahl and Jackendoff for ignoring the all-important voice-leading aspect of musical structure. In their reply, Lerdahl and Jackendoff acknowledged ‘that the PR system [was] not yet predictive enough’, but they excluded that PRs should represent a wrong kind of rule system by referring to the prominence of empirically supported PR-like principles in Gestalt psychology, theories of vision, music psychology, and theoretical linguistics.³⁴ To this one might add optimality theory, Bayesian inference, and ‘goodness-of-fit’ models which play prominent roles in other cognitive theories, computer programming, and machine learning.

29 Lerdahl and Jackendoff, *GTTM*, 298.

30 Fred Lerdahl, ‘Cognitive Constraints on Compositional Systems’, in John A. Sloboda (ed.), *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition* (New York: Oxford University Press, 1988), 231–59; Fred Lerdahl, ‘Pitch-Space Journeys in Two Chopin Preludes’, in Mari Riess Jones and Susan Holleran (eds.), *Cognitive Bases of Musical Communication* (Washington D.C.: American Psychological Association, 1992), 171–91.

31 Johan Sundberg and Bjorn Lindblom, ‘Generative Theories in Language and Music Description’, *Cognition*, 4 (1976), 99–122.

32 Lerdahl, *Tonal Pitch Space*, 6–7.

33 John Peel and Wayne Slawson, ‘Review’, *Journal of Music Theory*, 28/2 (1984), 271–94. Similar points were raised in another brief, but extremely critical, review by Christopher Longuet-Higgins, ‘All in theory: The analysis of music’, *Nature*, 304 (1983), 93.

34 Fred Lerdahl and Ray Jackendoff, ‘A reply to Peel & Slawson’s review of *A Generative Theory of Tonal Music*’, *Journal of Music Theory*, 29/1 (1985), 145–60.

Formalism and testability

Many PRs are, as earlier mentioned, direct manifestations of the Gestalt principles of ‘proximity’ and ‘similarity’. Gestalt psychologists were, however, vehemently criticized for lack of formalism.³⁵ Apparently, Lerdahl and Jackendoff wanted to counter such criticism with their very formalist rule system.

One example of formalism is the formulation of two separate TRs for ‘elision’ and ‘overlap’ in the grouping structure although it seems to be a difference of degrees rather than a categorical one. Furthermore, this distinction does not seem to make any substantial difference to the theory. Formalism also occurs when the authors provide multiple versions of rules. The first grouping PR is initially formulated as ‘[s]trongly avoid groups containing a single event’ and subsequently in an ‘alternative form’ telling us to ‘[a]void analyses with very small groups – the smaller, the less preferable’.³⁶ Since, however, PRs are by definition flexible, there should be no need for the initial one. It is as if the authors feel obliged to provide strict formulations to comply with criticism from the community of generative linguistics although musical intuition tells them that music cognition cannot be modelled in such an inflexible manner. Their rigid approach to analysis might have misled them into unnecessary complexity.

Lerdahl and Jackendoff cannot exclude that some components of music cognition are explicable in simpler terms. E.g., although music is an art form, numerous empirical findings suggest that we also react intuitively to basic, notably threatening, acoustic features like extreme pitch, sudden loudness, and dissonance outside – *and* within – musical contexts.

Despite formalistic tendencies, Lerdahl and Jackendoff took some steps to accommodate the diversity of their audience by simplifying terminology and notation. In some respects, *GTTM* might be criticized for being imprecise – or even insufficiently rigid. Unlike musical set theory and related theories from the preceding decades, Lerdahl and Jackendoff did not adopt advanced terminology and notational devices from mathematics and logic. The only external device was tree notation from generative grammar. *GTTM*’s application of it was, however, described as ‘purely musical’, and in certain ways it did not conform to the linguistic version with trees representing ‘*is-a*’ relations where two grammatical categories (e.g., a verb and a noun) go together to form a third grammatical category (in this case, a verb phrase).³⁷ Conversely, *GTTM* represents ‘elaborational’ relations where certain events coexist on various levels without being merged into another category.³⁸

To some extent, the absence of advanced terminology and notational devices rendered *GTTM* more accessible to musicologists, theorists, and musicians than e.g. pitch-class set theory. By comparison, in the 1960s, set theorists felt obliged to

35 Lerdahl and Jackendoff, *GTTM*, 306.

36 Ibid. 43.

37 Ibid. 113.

38 Lerdahl and Jackendoff, ‘An overview’ (1983).

conform to the dominant science paradigm. Their theories were primarily associated with this paradigm, and minor inconsistencies were considered as unacceptable flaws rather than as acceptable traits characterizing the specific application of set-theoretical concepts to the musical domain. On the contrary, *GTTM*'s authors acknowledged that their application of generative grammar was necessarily less rigid than the original one simply because 'music is not tied down to specific meanings and functions, as language is'.³⁹

Despite *GTTM*'s disapproved tendency towards formalism, some concepts were in fact insufficiently defined. In PRs of all components, for instance, great significance is assigned to 'parallelism'. Nonetheless, lacking a strict definition of this concept, such PRs are difficult to apply in analysis⁴⁰ and nearly impossible to implement in computational models.⁴¹

Furthermore, some PRs are mutually dependent in a manner making them difficult to handle in practice. *GTTM*'s problem of 'circular definitions' has been mentioned by commentators⁴² and is a frequent criticism towards many strands of music analysis. A common example is the arbitrariness of segmentation in pitch-class set analysis, and in Schenkerian analysis structural notes are sometimes selected simply due to their capability of demonstrating the concept of the *Urlinie*. Interdependence of individual components also conflicts with another key tenet, namely *GTTM*'s ability to generate empirically testable hypotheses.⁴³

Finally, the authors' remarks on brain localization seem rather tentative. Although this was due to the basic state of neuroimaging techniques in the early 1980s, it is still remarkable that they do not outline more direct connections between *GTTM* and cognitive neuroscience. If one does not know what findings to expect from the theory, then *GTTM* cannot be characterized as hypothesis-generating.

Universality, innateness, and the 'idealized' listener

From its very title it is evident that *GTTM* is a theory of Western, tonal music. The authors substantiate their focus by stating that 'one cannot hope to address in any deep way the question of musical universals without first developing a precise theory of at least one complex musical idiom'.⁴⁴ Still, they claim universality of their theory with the exception of a few idiom-specific rules. This viewpoint is ascribable to the cognitive paradigm, and may be regarded as a novelty in music theory where e.g. Schenkerian and set theory apply to tonal and atonal music, respectively. In the wake of universality claims, the question arises whether cognitive capacities for music are innate. Lerdahl and Jackendoff tend to think so; perfectly in lines with

39 Lerdahl and Jackendoff, *GTTM*, 9.

40 Clarke, 'Theory, analysis'.

41 Masatoshi Hamanaka, Keiji Hirata, and Satoshi Tojo, 'ATTA: Automatic Time-Span Analyzer based on extended *GTTM*', *Proceedings of ISMIR*, 2005, 358–65.

42 E.g., Hirata et al., 'Techniques for implementing'.

43 Lerdahl, *Tonal Pitch Space*, vii.

44 Fred Lerdahl and Ray Jackendoff, 'An overview of hierarchical structures in music', in Stephan M. Schwanauer, *Machine Models of Music* (Cambridge: MIT Press, 1993), 289–312.

Chomsky's generative grammar where innateness was similarly claimed for knowledge of grammatical structure.⁴⁵

Reviewers have criticised *GTTM*'s authors for making non-falsifiable claims of universality and innateness based on intuition rather than on intercultural research and for drawing arbitrary distinctions between universal and idiom-specific PRs.⁴⁶ Lerdahl and Jackendoff themselves openly admit their 'own ignorance of other [musical] idioms'.⁴⁷ Presenting a theory of tonal music, Lerdahl and Jackendoff are not strictly obliged to prove their claims; generating falsifiable hypotheses would suffice. However, even if all hypotheses were true, universality would still not be proven since *GTTM* only addresses Western, tonal music. Thus, claims of universality seem to represent a forced conclusion lacking adequate empirical support.

GTTM presupposes an 'experienced listener' although, '[i]n reality no two listeners are exactly alike, nor are any two hearings by the same listener'.⁴⁸ Moreover, 'the grammar deals explicitly with only those aspects of heard structure that are hierarchical'.⁴⁹ However, the simplified view of the listener and musical structure conflicts with *GTTM*'s universality claims. A potential falsification of a hypothesis generated by *GTTM* could always be explained away by lack of experience on the part of the listener or by influence from non-hierarchical aspects of music listening. This is a severe threat to *GTTM* from a theory-of-science perspective. Also, prescriptive statements about the 'correct' way of listening tend to result from the assumptions of an idealized listener. One questions whether such prescriptions belong in a scientific theory of human cognition.

Furthermore, though Lerdahl and Jackendoff consider their rule system innate, yet, by distinguishing between 'experienced' and 'inattentive' listeners, *GTTM* does seem to recognize the effect that exposure and experience have on music cognition. However, they still exclude that a listener 'is somehow capable of inferring the organisation that the composer, through his compositional method, has consciously built into the piece' and that 'a listener, through experience, acquires serial principles in such a way as to be able to comprehend the serial structure of novel pieces in the idiom'.⁵⁰ It is thus unclear whether the rule system is constant or influenced by experience.

The latter is assumed e.g. in Huron's 'TTPRA-theory' according to which our mental representations of music are internalized through 'statistical learning', i.e. repeated exposure to the probabilistic properties of music.⁵¹ However, it is unclear how Lerdahl and Jackendoff define an experienced listener, and it seems paradoxical if, on his way to becoming 'experienced', the listener can only train the principles of hierarchical organization of which most are already assumed to be innate.

45 Anonymous, 'Noam Chomsky', *Encyclopaedia Britannica Online*, www.britannica.com/EBchecked/topic/114218/Noam-Chomsky, accessed 26 June 2009.

46 Rosner, 'Review'.

47 Lerdahl and Jackendoff, *GTTM*, 279.

48 Lerdahl, *Tonal Pitch Space*, 5.

49 Lerdahl and Jackendoff, 'An overview' (1983).

50 Lerdahl and Jackendoff, *GTTM*, 298–89.

51 Huron, *Sweet Anticipation*.

RECEPTION AND LEGACY

The vast number of citations mentioned in the introduction to this paper necessitates a clear decision on sampling criteria prior to delving into this huge data material in an attempt to review *GTTM*'s impact on subsequent scholarship and analytical practice. I will therefore restrain myself to publications where *GTTM* was much more than just a peripheral reference, but played a key role. Moreover, *GTTM* opened several possible paths to pursue in subsequent research. I will structure this discussion according to the following five subcategories:

1. Empirical testing
↓
2. Extension and further refinement
↓
3. Rule quantification
↓
4. Computational implementation
↓
5. Computational application for other purposes

In my view, a certain serial order exists where one subcategory naturally leads to the next. This has been indicated in the figure above. The serial order is, however, not strictly imperative. One may begin one's quest from any of the categories, and e.g. one might suppose the perceptual relevance of the rule system, base one's extension on other things than empirical findings, accept the theory as it is and proceed directly to rule quantification, make a computer implementation without rule quantification using instead aleatoric operations, etc. Furthermore, some argue that music theory should remain within the traditional humanistic paradigm, thus circumventing altogether the series outlined above.⁵²

Finally, I will distinguish between endeavours of Lerdahl and Jackendoff and those of other researchers.

Later work by Lerdahl and Jackendoff

(1) *Empirical testing*. The authors' own empirical testing of *GTTM* has been limited to tests of tonal tension predicted by Lerdahl's later *Tonal Pitch Space Theory* (see below).⁵³

(2) *Extension and further refinement*. Despite the considerable criticism outlined above, Lerdahl and Jackendoff never withdrew parts of their theory. E.g., the

⁵² Justin London, 'Lerdahl and Jackendoff's Strong Reduction Hypothesis and the Limits of Analytical Description', *In Theory Only*, 13/1 (1997), 3–29; Clarke, 'Theory, Analysis'.

⁵³ Emmanuel Bigand, Richard Parncutt, and Fred Lerdahl, 'Perception of musical tension in short chord sequences: The influence of harmonic function, sensory dissonance, horizontal motion, and musical training', *Perception & Psychophysics*, 58/1 (1996), 124–41; Fred Lerdahl and Carol L. Krumhansl, 'Modeling Tonal Tension', *Music Perception*, 24/4 (2007), 329–66.

tenth-anniversary summary was practically unchanged,⁵⁴ and though it seems non-intuitive that passing and neighbour notes are always subordinate to a single note, Lerdahl still argued for strict branching in 1997 proposing a method for conflict solving by calculation.⁵⁵

Jackendoff also extended *GTTM*. Exploring how the rule system works in a listener's mind, he proposed a parallel multiple-analysis model for real-time, mental processing and discussed its advantages in comparison with two serial models.⁵⁶ He furthermore claimed this process to take place independently from long-term memory and hypothesized it to be partly responsible for musical affect.⁵⁷ Focusing on real-time processing, he probably tried to soften the initial problematic focus on final-state listening. Thus, he generalized the operational sphere of *GTTM* beyond retrospective, hierarchical listening.

One of Lerdahl's subsequent extensions of *GTTM* was a hierarchical organization of timbre by ways of applying prolongational analysis to timbral dimensions.⁵⁸ He argued that timbre is often regarded a secondary musical parameter because it is typically organized in an associational manner and not – yet at least – hierarchically like pitch and rhythm.

Moreover, Lerdahl derived grouping, metrical, and prolongational structure from phonology and prosody in a poem by Robert Frost.⁵⁹ This analysis was subsequently used for substantiating his hypotheses on commonalities and differences between language and music processing. These hypotheses lend themselves directly to cognitive psychologists and neuroscientists for theory building and empirical testing.

In another study, Lerdahl adopted the composer's perspective by introducing 'compositional' and 'listening grammar'.⁶⁰ An average listener is unable to establish a mental representation mirroring the compositional algorithm underlying many serial pieces. Suggesting certain 'cognitive constraints' for compositional systems, he argued that music cognition can inform compositional practice by mending the gap between the two grammars without resorting to tonal nostalgia.

Replacing the 'stability conditions' of the time-span component with 'salience conditions' and adding PRs for atonal prolongation, Lerdahl developed an extension of *GTTM* capable of dealing with atonal music in a hierarchical manner.⁶¹

54 Lerdahl and Jackendoff, 'An overview' (1993).

55 Fred Lerdahl, 'Issues in Prolongational Theory: A Response to Larson', *Journal of Music Theory*, 41/1 (1997), 141–55.

56 Ray Jackendoff, 'Musical processing and musical affect', in Jones and Holleran, *Cognitive Bases of Musical Communication*, 51–68.

57 Jackendoff argued that musical affect cannot be accounted for by expectancy alone since well-known music being heard in one's head ('musical imagery') also evokes emotions.

58 Fred Lerdahl, 'Timbral hierarchies', *Contemporary Music Review*, 2 (1987), 135–60.

59 Fred Lerdahl, 'The Sounds of Poetry Viewed as Music', *Annals of the New York Academy of Sciences*, 930 (2001), 337–54; Fred Lerdahl, 'Two Ways in Which Music Relates to the World', *Music Theory Spectrum*, 25/2 (2003), 367–73.

60 Lerdahl, 'Cognitive Constraints'; Lerdahl, 'Pitch-Space Journeys'.

61 Fred Lerdahl, 'Atonal Prolongational Structure', *Contemporary Music Review*, 3 (1989), 65–87; Fred Lerdahl, 'Prolonging the inevitable', *Revue Belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap*, 52 (1998), 305–9.

Moreover, he illuminated shortcomings of previous attempts to apply Schenkerian and set theory to this repertoire. E.g., the latter relates sets in an associational manner, but ignores relations between individual set members. An alternative to replacing the stability conditions is to define them in further detail. This quest underlies Lerdahl's *Tonal Pitch Space* theory (henceforth *TPS*) containing four components: pitch space, surface tension, attraction models, and prolongational structure.⁶²

(3) *Rule quantification*. Applying the 'distance algorithm' from *TPS* to information from *GTTM*'s prolongational reduction, Lerdahl made the sole attempt of quantification on the part of the authors themselves by calculating tonal tension.

(4) *Computational implementation*. Lerdahl and Seward lately took steps towards computer implementation of *GTTM* and *TPS* which was already proposed by Lerdahl in 2001.⁶³ This endeavour is, however, still in its infancy, and examples of (5) *computational application* are absent altogether from Lerdahl and Jackendoff's work.

In sum, Lerdahl and Jackendoff did indeed work along some of the five proposed lines of development. However, rather than refinement in the form of rule specification and quantification, they worked primarily at extending the theory towards atonal repertoires, the timbral domain, harmony, and poetry.

Contributions by other researchers

(1) *Empirical testing*. As encouraged by Lerdahl and Jackendoff themselves, *GTTM*'s rule system has been tested empirically in a vast number of studies. Bigand alleged to provide evidence in support of expert and non-expert listeners' ability to distinguish prolongational structures from one another.⁶⁴ However, Bigand's research methods were questionable because he did not control all factors with sufficient rigour, and it is unclear how his experiment supported Lerdahl and Jackendoff's theory specifically more than it supported a general ability to extract underlying harmonies from melodic contexts – a common tenet of much theory, including Schenker's.

In a later study, Bigand and Parncutt modelled tension using *GTTM*, *TPS* and a sensory-psychoacoustical model by Parncutt himself and compared perceived tension in listeners. Local models seemed to account for listener ratings more accurately than global, hierarchical ones.⁶⁵

Dibben similarly tested perceptual salience of hierarchical structure by comparing the degree of experienced similarity between an original melody and either a correct time-span reduction or an incorrect one where surface events were chosen in prefer-

62 Lerdahl, *Tonal Pitch Space*; preliminary version published as Fred Lerdahl, 'Tonal Pitch Space', *Music Perception*, 5 (1988), 315–50.

63 Fred Lerdahl and Rob Seward, 'Toward a computer implementation of the *GTTM/TPS* analytic system', unpublished manuscript, 2008.

64 Emmanuel Bigand, 'Abstraction of two forms of underlying structure in a tonal melody', *Psychology of Music*, 18 (1990), 45–59.

65 Emmanuel Bigand and Richard Parncutt, 'Perceiving musical tension in long chord sequences', *Psychological Research*, 62 (1999), 235–54.

ence of deep-structure elements.⁶⁶ Dibben's results provided support for Lerdahl and Jackendoff's claims about hierarchical organization, but failed to support Lerdahl's hypotheses about hierarchical structures in atonal music. Also findings by Palmer and Krumhansl support the presence of a strong hierarchical component in mental representation for musical metre.⁶⁷

Deliège tested *GTTM*'s rules for grouping structure concluding that, compared with non-musicians, musicians perform segmentation which is more consistent with the theory; partly due to better melodic memory.⁶⁸ Apparently, this finding is consistent with *GTTM*'s focus on an 'experienced' listener.

Some empirical support for certain grouping PRs was obtained by Pearce, Müllensiefen and Wiggins who evaluated several statistical and rule-based computational models of grouping by comparing their performance to phrase boundaries in Germanic folk melodies detected by experts.⁶⁹ However, alternative models also provided reliable predictions, some of them outperforming those of *GTTM*.

Peretz similarly investigated perceived grouping, more specifically in French folk-tunes and particularly with respect to parallelism, change in register, and length.⁷⁰ Although Lerdahl and Jackendoff claimed the opposite, it is indeed likely that memory of lyrics predisposed for specific melodic parsing due to familiarity of this repertoire to the vast majority of subjects.

Conversely, Clarke and Krumhansl focused on repertoire without lyrics, asking subjects to segment Stockhausen's *Klavierstück IX* and Mozart's *Fantasia in C-minor* (KV275).⁷¹ Most segmentation criteria reported by subjects were in fact consistent with *GTTM*'s PRs, namely as to proximity, change, and parallelism.

Palmer and Krumhansl found melodic phrase judgments of a J.S. Bach fugue theme to be based on mutually independent pitch and temporal information.⁷² Thus, they concluded that Lerdahl and Jackendoff's time-span reduction could be considered a relatively good predictor for phrase judgements.

Dodson's study from 2002 represents a border case between subcategory (1) and (2), reacting towards both the criticism of *GTTM*'s focus on scores and the increas-

66 Nicola Dibben, 'The cognitive reality of hierarchic structure in tonal and atonal music', *Music Perception*, 12/1 (1994), 1–25.

67 Caroline Palmer and Carol L. Krumhansl, 'Mental representations for musical meter', *Journal of Experimental Psychology: Human Perception and Performance*, 16 (1990), 728–41.

68 Irène Deliège, 'Grouping conditions in listening to music: An approach to Lerdahl and Jackendoff's grouping preference rules', *Music Perception*, 4 (1987), 325–60.

69 Marcus T. Pearce, Daniel Müllensiefen, and Gerraint A. Wiggins, 'A Comparison of Statistical and Rule-Based Models of Melodic Segmentation', in *ISMIR: Proceedings of the Ninth International Conference on Music Information retrieval* (Drexel University, Philadelphia, 2008), 89–94.

70 Isabelle Peretz, 'Clustering in music: An appraisal of task factors', *International Journal of Psychology*, 24 (1989), 157–78.

71 Eric F. Clarke and Carol L. Krumhansl, 'Perceiving musical time', *Music Perception*, 7 (1990), 213–51.

72 Caroline Palmer and Carol L. Krumhansl, 'Independent temporal and pitch structures in determination of musical phrases', *Journal of Experimental Psychology: Human Perception and Performance*, 13 (1987), 116–26.

ing influence of performance analysis.⁷³ Based on empirical data from quantitative performance analysis, he extended *GTTM*'s tripartite view on accents by adding a category of performance-controlled 'phenomenal micro-accents' comprising both 'dynamic' and 'agogic micro-accents'. Hypermetrical contraction and completion were thus formalized as TRs.

(2) *Extension and further refinement*. Deliège's findings provided support for her proposed concept of 'postponed segmentation' supposing segmentation to take place after – and not before – a new duration or articulation is introduced.⁷⁴ This modification did, however, not apply to acoustic changes in register, dynamics, or timbre. Furthermore, she suggested a few new grouping PRs – e.g., 'segmentation in relation to change in harmony'. This PR emphasizes structural instead of phenomenal accents, and it was probably excluded from *GTTM* because the authors wanted to avoid issues of harmonic stability in considerations on grouping structure.

Based on their own empirical tests of perceived structural boundaries in Western popular music, Bruderer, McKinney, and Kohlrausch similarly proposed new grouping PRs for timbre, tempo, and rhythm changes.⁷⁵ In the same issue of *Musicae Scientiae*, Lartillot addressed *GTTM*'s insufficient specification of associational structures by presenting a promising rule-based formalization of motivic parallelism which is allegedly suitable for computational implementation.⁷⁶

In their refined PR system for analysing metrical structure and harmony, Temperley and Sleator modified a metrical WFR calling for an isochronous tactus level into a PR to account for metrical changes, recitativo style, fermatas, etc.⁷⁷ Marsden similarly introduced a representational framework improving certain shortcomings of *GTTM* and Schenkerian analysis.⁷⁸

London and Clarke both criticized the binary logic of *GTTM*'s transitive subordination and claims of absolute recursivity implied by its Reduction Hypothesis.⁷⁹ They suggested that PRs should instead be rated differently on different hierarchical levels because different principles are salient on various levels. This would allow non-recursive groupings that may interlock between hierarchical levels. London proposed, instead, a 'Weak Reduction Hypothesis' reflecting the ambiguities of music listening.

73 Alan Dodson, 'Performance and hypermetric transformation: An extension of the Lerdahl-Jackendoff Theory', *Music Theory Online*, 8/1 (2002).

74 Deliège, 'Grouping conditions'.

75 Michael J. Bruderer, Martin F. McKinney, and Armin Kohlrausch, 'The Perception of Structural Boundaries in polyphonic representations of Western popular music', *Musicae Scientiae*, Discussion Forum 5 (2010), 273–313.

76 Olivier Lartillot, 'Reflections Towards a Generative Theory of Musical Parallelism', *Musicae Scientiae*, Discussion Forum 5 (2010), 195–229.

77 David Temperley and Daniel Sleator, 'Modeling Meter and Harmony: A Preference Rule Approach', *Computer Music Journal*, 23/1 (1999), 10–27.

78 Alan Marsden, 'Generative Structural Representation of Tonal Music', *Journal of New Music Research*, 34/4 (2005), 409–28.

79 London, 'Lerdahl and Jackendoff's'; Clarke, 'Theory, analysis'.

(3) *Rule quantification*. Systematic quantification of four individual PRs was attempted by Frankland and Cohen.⁸⁰ They found that parsing choices could nearly be explained exhaustively by the PRs for attack point and length, whereas rules for slur/rest and register only had marginal influence. Additionally, they suggested modifications of some rules, formalizing e.g. the ‘postponed segmentation’ previously observed by Deliège who addressed the relative strength of rules by creating systematic conflicts between pairs of rules in her stimuli.⁸¹ Nevertheless, these results only showed preliminary tendencies and most certainly called for further investigation.

(4) *Computational implementation*. Various computational models of *GTTM* have been implemented. Nord made such an attempt in his Ph.D. thesis,⁸² but did not, however, cover the complete rule system, using a too straightforward and over-simplified approach that repeatedly transformed ‘preference’ into ‘necessity’.⁸³ Baker implemented certain *GTTM* rules for grouping structure and time-span reduction drawing on research from the field of Artificial Intelligence and some competing theories to *GTTM*.⁸⁴ A syntactic processing algorithm called *Automated Grouping Analysis System (AGA)* and a knowledge-based recognition algorithm termed *Grouping Analyser with Frames (GRAF)* were proposed. Finally, in his book on music cognition Temperley presented the *Melisma Music Analyser*.⁸⁵ Based on PRs, this software analyses six components: metre, melodic phrase, counterpoint, pitch spelling, harmony, and key. Unlike later models developed by a Japanese research team (see below), the weight of parameters was here fixed rather than adjustable.

(5) *Computational application*. Some computational applications of *GTTM* have served the purpose of modelling expressive performance. Todd used the time-span component to model expressive timing,⁸⁶ and Arcos and Mantaras developed a system capable of generating expressive performance.⁸⁷ The strategy was to imitate human performance integrating, amongst others, knowledge from Narmour’s *Implication-Realization Model* and metrical structure, time-span, and prolongational reduction from *GTTM*.

80 Bradley W. Frankland and Annabel J. Cohen, ‘Parsing of melody: Quantification and testing the local grouping rules of Lerdahl & Jackendoff’s (1983) “Generative theory of tonal music”’, *Music Perception*, 21/4 (2004), 499–543.

81 Deliège, ‘Grouping conditions’.

82 Timothy Arlan Nord, ‘Toward Theoretical Verification: Developing a Computer Model of Lerdahl and Jackendoff’s Generative Theory of Tonal Music’, Ph.D. thesis (University of Wisconsin, Madison, 1992).

83 According to Hirata et al., ‘Techniques for implementing’.

84 Michael J. Baker, ‘An artificial intelligence approach to musical grouping analysis’, *Contemporary Music Review*, 3/1 (1989), 43–68.

85 David Temperley, *The Cognition of Basic Musical Structures* (Cambridge: MIT Press). Software is available at www.link.cs.cmu.edu/cbms/.

86 Neil Todd, ‘A Model of expressive timing in tonal music’, *Music Perception*, 3/1 (1985), 33–57.

87 Josep Lluís Arcos and Ramon López de Mantaras, ‘Combining AI Techniques to Perform Expressive Music by Imitation’, *AAAI Workshop: Artificial Intelligence and Music* (California: AAAI Press, 2000), 41–47.

Likewise, Widmer proposed a rule-based, performance-rendering system applying rules to structural information obtained from *GTTM*'s grouping and metrical analysis and time-span reduction.⁸⁸ This information was also balanced by Narmour's model to account for surface phenomena. In conclusion, the author found such surface structure to be somewhat more decisive to expressive performance than the deeper structures referred to by *GTTM*.

Japan – an Asian hot spot of generative music theory

In recent years an extensive research programme related to *GTTM* has arisen in Japan. Because these publications span over several subcategories, I will treat them jointly and, as far as possible, in chronological order.

Rather than starting with (1) *empirical tests* of Lerdahl and Jackendoff's original theory, members of the Japanese research group have used experimental results for validating their own extensions and computational implementations of *GTTM*. The first challenge that they addressed was to (2) *extend GTTM's* applicability to polyphonic textures. Initially, they developed a strategy for polyphonic grouping by means of Voronoi-diagrams.⁸⁹ Subsequently, steps were taken towards a polyphonic time-span component, and as (5) *application* music-summarization software was produced along the lines of Information Technology by removing excerpts with high degrees of time-span similarity.⁹⁰ Related to this, data from time-span analysis were used as annotation to sound files, thus improving the prospects of retrieval, reproduction, and sharing of music.⁹¹ Furthermore, they developed a method of creating intermediary melodies between two different melodies⁹² and constructed software making alternative arrangements of piano pieces, similarly with the aid of time-span trees.⁹³

In two cases *GTTM* was used for modelling expressive performance and music cognition. In one case time-span reduction was used to model expressive interpretations of computer-performed musical scores,⁹⁴ and in the model of melodic expectancy developed by Hamanaka and colleagues the next note in a melody was

88 Gerhard Widmer, 'Modeling the Rational Basis of Musical Expression', *Computer Music Journal*, 19/2 (1995), 76–96; Gerhard Widmer, 'Learning Expressive Performance: The Structure-Level Approach', *Journal of New Music Research*, 25 (1996), 179–205.

89 Masatoshi Hamanaka and Keiji Hirata, 'Applying Voronoi-diagrams in the automatic grouping of polyphony', *Information Technology Letters*, 1/1 (2002), 101–2.

90 Keiji Hirata and Shu Matsuda, 'Interactive music summarization based on Generative Theory of Tonal Music', *Journal of New Music Research*, 32/2 (2003), 165–77.

91 Keiji Hirata, Shu Matsuda, Katsuhiko Kaji, and Katashi Nagao, 'Annotated music for retrieval, reproduction, and sharing', in *Proceedings of International Computer Music Conference* (2004), 584–7.

92 Masatoshi Hamanaka, Keiji Hirata, and Satoshi Tojo, 'Melody expectation method based on *GTTM* and TPS', in *Proceedings of ISMIR* (2008), 107–12.

93 Keiji Hirata and Tatsuya Aoyagi, 'Computational Music Representation Based on the Generative Theory of Tonal Music and the Deductive Object-Oriented Database', *Computer Music Journal*, 27/3 (2003), 73–89.

94 Keiji Hirata and Rumi Hiraga, 'Ha-Hi-Hun plays Chopin's Etude', in *Working Notes of IJCAI-03 Workshop on Methods for Automatic Music Performance and their Applications in a Public Rendering Contest* (2003), 72–73.

predicted.⁹⁵ Contrary to many statistical models working on the musical surface, this model also takes deep structure into account by using information on melodic stability derived from *GTTM*.

Moreover, the Japanese research group contributed significantly to (4) *computational implementation*. Hamanaka and colleagues constructed two algorithms assigning grouping and metrical structure to monophonic music with adjustable parameters for relative strength of PRs.⁹⁶ These were later adopted as part of the *Automatic Time-Span Analyzer* (ATTA) software capable of performing grouping, metrical and time-span analyses of monophonic music using adjustable variables and a MusicXML-file as input.⁹⁷

Later the ATTA was extended to a full-automatic version (FATTA) where optimal parameters were set automatically using a feedback loop that even integrates some of the interdependent PRs.⁹⁸ FATTA represented a first step towards a more dynamic implementation of *GTTM* overcoming the limitations of Lerdahl and Jackendoff's stable, rule-based approach. However, despite correlation with empirical data, the cognitive validity of FATTA's feedback mechanism in consecutive, real-time listening seems relatively doubtful.

(2) *Extension* and (3) *rule quantification*. Both the ATTA and the FATTA were based on an extended version of *GTTM* ('ex*GTTM*') distinguished by '[a] implementing new parameters for resolving rule conflicts, supplementing implicit/lacking concepts, and developing a working algorithm (especially an algorithm for acquiring hierarchy); [b] adding full externalisation and parameterisation, [c] coping with restrictions in implementing *GTTM*, and finally [d] aiming at generating as many correct results for humans as possible'.⁹⁹

ATTA and FATTA also distinguish themselves by taking deep structures into account. However, the implementations of *GTTM* presented by Hamanaka and colleagues only handled monophony, disregarded harmony, ignored some PRs, did not implement prolongational reduction, and established no feedback-loop from time-span reduction back to grouping and metrical analysis.

In conclusion, neither Western nor Japanese researchers have adhered strictly to the serial pattern suggested by the five subcategories, but rather worked in parallel sometimes starting elsewhere than from empirical testing and occasionally moving counter to the serial order. As for the Japanese research group, this has led to advanced computational applications which may correlate with – but have not arisen

95 Hamanaka et al., 'Melody expectation'.

96 Masatoshi Hamanaka, Keiji Hirata, and Satoshi Tojo, 'Automatic Generation of Grouping Structure Based on The *GTTM*', in *Proceedings of ICMC* (2004), 141–44; Masatoshi Hamanaka, Keiji Hirata, and Satoshi Tojo, 'Automatic Generation of Metrical Structure Based On *GTTM*', in *Proceedings of ICMC* (2005), 53–56.

97 Masatoshi Hamanaka, Keiji Hirata, and Satoshi Tojo, 'Implementing "A Generative Theory of Tonal Music"', *Journal of New Music Research*, 35/4 (2007), 249–77. Software accessible at <http://staff.aist.go.jp/m.hamanaka/atta/>.

98 Masatoshi Hamanaka, Keiji Hirata, and Satoshi Tojo, 'FATTA: Full Automatic Time-span Tree Analyzer', in *Proceedings of ICMC* (2007), 153–56.

99 Hirata et al., 'Techniques for implementing'.

from – empirical data and fail to take all PRs and the full interaction between them into account. Only very few Westerners have spanned across more subcategories and have thus not always felt obliged to draw the full consequences of findings obtained by their peers. Noticeably, the prolongational component has been lacking in all computational models, and thus far no one has managed to provide a complete externalization and parameterization integrating all WFRs, TRs and PRs. Furthermore, empirical findings point towards the importance of surface structure and non-hierarchical properties of real-time listening which ultimately may render such a quest irrelevant. The complexity and ambiguities of *GTTM* have simply made it impossible to exhaust any single of the five subcategories. Hence, all endeavours, particularly into the last few subcategories, involve the dangerous risk that one might be theorizing on fallible assumptions.

Influence of *GTTM* on music analysis and the theory curriculum

Eventually, *GTTM*'s impact on teaching music analysis and on the theory curriculum will be discussed. Owing to the obvious similarities between *GTTM* and Schenkerian analysis, the camp of Schenkerians would certainly not be the worst place to look for signs of *GTTM* influence. I will only outline a few possible directions here and leave it up to others to explore this connection in further depth. Recently, Lerdahl expressed that he considers Schenker's analytical system as a 'proto-generative theory' in the sense that music is viewed as hierarchical elaboration and transformation of the underlying *Ursatz* where 'the same elaborative and transformational principles apply recursively at all levels'.¹⁰⁰ Like Schenker, *GTTM* considers structural significance a matter of syntax and not of surface salience, and *GTTM*'s prolongational reduction is probably the hierarchical component most comparable to Schenkerian reductions in conceptual and notational terms.¹⁰¹

Interestingly, the limitations brought about by the presumed hierarchical listening make the critical reader query whether *GTTM*'s reductions elaborate musical structure beyond Schenkerian theory. If not, then *GTTM* is nothing but a sheer methodological specification. However, by refraining from quantification of their PRs, Lerdahl and Jackendoff still fall short of justifying *GTTM*'s superiority to traditional Schenkerian analysis.

Despite all similarities, *GTTM* also differs from Schenkerian theory in various ways. E.g., metrical structure, time-span reduction, and to some extent grouping structure add a temporal dimension absent from traditional Schenkerian theory. Allen Forte already pointed towards this shortcoming as an 'unsolved problem in music theory'.¹⁰² Understood as a methodological specification of Schenkerian analysis, *GTTM* did contribute to the solving hereof. However, *GTTM* is only rarely quoted by Schenkerians, and its influence on Schenkerian theory seems to have been only peripheral and momentary. Another reason for the incompatibility between

¹⁰⁰ Fred Lerdahl, 'Genesis and Architecture of the *GTTM* Project', *Music Perception*, 26/3 (2009), 187–94.

¹⁰¹ Lerdahl and Jackendoff, *GTTM*, 231.

¹⁰² Allen Forte, 'Schenker's Conception of Musical Structure', *Journal of Music Theory*, 3/1 (1959), 1–30.

Schenkerian theory and *GTTM* is arguably the fact that the former seems to remain persistently at the ‘poietic’ and ‘neutral’ levels whereas, conversely, the latter defined itself unambiguously as an ‘esthetic’ practice.

In sum, *GTTM* has not been widely acknowledged by analysts and is hardly used as a methodological analysis textbook in humanistic musicology. *GTTM*’s position among German and Finnish scholars and analysis teachers illustrates this perfectly: About a decade ago, Cornelius Bradter declared the *GTTM* project for dying,¹⁰³ two years later Heikki Valkonen upheld the death sentence,¹⁰⁴ and recently Wolfgang Just signed the death certificate based on similar arguments to the ones put forth in the initial reviews.¹⁰⁵

There are, however, also other possible reasons for the limited educational applicability of *GTTM*. First of all, it was not intended as a textbook, and there are no exercises and practically no instructions in how to apply the theory in actual analysis. The authors used relatively few musical examples (primarily themes by Mozart, Beethoven, and J. S. Bach), and no single analysis of a complete piece occurs. Even in earlier versions of the theory and in later summaries by other authors these excerpts still recur as the only ones in use.¹⁰⁶

Calling for four interdependent, simultaneous approaches, *GTTM* reaches immense complexity, making the analytical process extremely time-consuming.¹⁰⁷ E.g., in time-span analysis one ideally needs to have not only the metrical and grouping structure in mind, but also the interdependent prolongational reduction. Thus, no logical order of handling the four components exists. Also, due to visually similar notation forms and considerable interdependence, there is a risk that novices will mix up the two reduction types.

As pointed out by Hamanaka and colleagues, even a ten-note melody provides millions of possible time-span trees.¹⁰⁸ It would be unrealistic to imagine an analyst calculating all possible, well-formed trees and then evaluating the interaction of PRs for each of them. Rather, she would base her analysis on musical intuition. Then *GTTM* would indeed account for this intuition by circular reasoning, but it would not provide a practically applicable analytical system. Since *GTTM* basically formalizes musical intuition, but tends towards complexity, using intuition in itself usually leads to similar results. Moreover, it takes considerable amounts of intuition just to administer the PRs. That is, even if the analyst was highly familiar with the rules of *GTTM*, he would still rely heavily on musical intuition which was exactly what the

103 Cornelius Bradter, *Die generative Theorie der tonalen Musik. Grundlagen und Entwicklungsimpulse durch F. Lerdahl und R. Jackendoff* (Beiträge zur Musikpsychologie, 2; Münster: LIT Verlag, 1998).

104 Heikki Valkonen, ‘Lerdahl and Jackendoff Revisited – A Generative Theory of Tonal Music’, University of Jyväskylä, www.cc.jyu.fi/~heivalko/articles/lehr_jack.htm (2000), no longer accessible online.

105 Wolfgang Just, *Die generative Theorie tonaler Musik nach Lerdahl und Jackendoff – Darstellung und Kritik* (Darmstadt: GRIN Verlag, 2007).

106 Even I declare myself guilty of this by including Figure 1 as an initial illustration in this paper.

107 Clarke, ‘Theory, analysis?’

108 Hamanaka et al., ‘ATTA: Automatic’.

theory intended to objectify and formalize. Furthermore, it has been shown that *GTTM* is based on a simplified view on music, that in some respects it is unnecessarily formalistic whereas in others it is not explicit enough. Finally, its claims of universality, presumptions about the listener, and preoccupation with global, hierarchical listening seem to disregard other cognitive theories and empirical findings.

Additionally, developments in contemporary cognition research pose certain limitations to the relevance and future applicability of *GTTM*'s rule-based approach. In cognitive modelling, rule-based models have largely been 'out-ruled' by models acquiring knowledge through unsupervised statistical learning. Rens Bod already challenged rule-based segmentation models by showing that listeners' grouping analysis of 1,000 songs from the Essen Folksong Collection corresponded to occurrence-frequencies of motives in the general repertoire even though some motives deviated strongly from the Gestalt principles of proximity, similarity, and parallelism.¹⁰⁹ Similarly, in the earlier mentioned study by Pearce, Müllensiefen and Wiggins, a computational model was presented that placed grouping boundaries before unexpected notes in a melody, once transitional probabilities had been internalized from a given training corpus.¹¹⁰ This unsupervised model performed remarkably well even though it integrated no predefined music-theoretical rules. Importantly, probabilistic models of music cognition allow researchers to account for cultural differences, which Lerdahl and Jackendoff were rather ambiguous about. Thus, the prominence of statistical learning in contemporary cognition research might ultimately make a dead-end of further attempts of quantifying *GTTM* for computational purposes.

Despite all this, from a historical perspective, Lerdahl and Jackendoff's *A Generative Theory of Tonal Music* did leave significant, though somewhat indirect, imprints on the discipline by playing an important role in the introduction of the cognitive paradigm assigning new meaning to the concept of rules in music theory and placing listening grammar (i.e. the 'esthetic level') in a hitherto unseen key position. Similarly, a closer – and certainly long-lasting – link was established between music theory and empirical psychology, which has encouraged empirical research with music-theoretical implications and all in all implies great potential for future research.

Interestingly, besides from two review replies and Lerdahl's *Tonal Pitch Space* theory, Lerdahl and Jackendoff never published in the traditional music theory journals again (*Journal of Music Theory*, *The Musical Quarterly*, *Perspectives of New Music*), although they had done so prior to 1983. Instead they turned towards the new-established *Contemporary Music Review*, the similarly new and empirically oriented *Music Perception* and dedicated themselves to writing book chapters. To the extent that *GTTM* is actually referred to in present-day theory, it is primarily used to justify simple claims about hierarchical organization of musical structure rather than unfolding its detailed rule system. Thus, although Lerdahl and Jackendoff had no monopoly on such ideas – neither in music theory nor in general – the cognitive

109 Rens Bod, 'Memory-Based Models of Melodic Analysis: Challenging the Gestalt Principles', *Journal of New Music Research*, 30/3 (2001), 27–37.

110 Pearce et al., 'A Comparison'.

paradigm was indeed promoted by the publication of *GTTM*, and this seems to have spurred a significant relocation of the academic ‘battleground’ for generative music theory away from traditional theory in the direction of music cognition, psychology, empirical research, computational modelling, and cognitive neuroscience. In these years where music cognition research is gaining an increasingly steady foothold within the musicological sphere – in Denmark as well as abroad – Fred Lerdahl and Ray Jackendoff’s *A Generative Theory of Tonal Music* is similarly likely to achieve a more pronounced position than hitherto within the Danish music theory canon.

SUMMARY

Fred Lerdahl and Ray Jackendoff’s *A Generative Theory of Tonal Music* (*GTTM*) has only received limited attention in Danish music theory. Yet, its influence is irrefutable in terms of introducing the ‘cognitive paradigm’, which changed analytical focus from musical structure to the listening process. Recently, music cognition research has gained territory in Denmark, thus warranting a re-assessment of *GTTM* and its legacy.

This paper provides an overview of *GTTM* outlining typical points of criticism. These include a simplified view on music, an unresolved conflict between global and local listening, an occasionally underspecified rule system, and unsubstantiated claims of universality and innateness based on intuition rather than cross-cultural research. *GTTM*’s reception and legacy is discussed in terms of 1) empirical testing, 2) theoretical refinement, 3) rule quantification, 4) computational implementation, and 5) application. Empirical findings have repeatedly emphasized the significance of surface structure and non-hierarchical, real-time listening, and models acquiring knowledge through unsupervised, statistical learning have largely replaced rule-based ones in cognitive modelling. This allows researchers to account for cultural differences, which Lerdahl and Jackendoff were strongly ambiguous about. Moreover, *GTTM* has not been widely acknowledged by analysts, is hardly included in the theory curriculum, and is primarily cited by present-day theorists to justify simple claims about hierarchical organization. Nevertheless, *GTTM* was instrumental in establishing a link between music theory and psychology, which has encouraged empirical research with music-theoretical implications within the fields of music cognition, experimental psychology, computational modelling, and cognitive neuroscience.

Verbale klask, klagen og klynk

Retoriske strategier mellem hardcore og 'klynke-rap'

MADS KROGH & BIRGITTE STOUGAARD PEDERSEN

Det er unægtelig interessant, når hårde hunde goes soft. Der er skruet ned for tempoet, det frække sprog og de fantasifulde fiktionsuniverser. Der er heller ingen slibrige sexdetaljer, som Suspekt ellers plejer at underholde os med. Til gengæld er vi tættere på end nogensinde, og en ny genre har set dagens lys: klynke-hiphop.¹

Hvad skete der? Er dansk raps hårdeste hunde blevet bløde i koderne? Er attitudefetichisme og konkurrencementalitet skiftet ud med inderlighed og oprigtighed som hiphoppens bærende værdier? Det kunne unægtelig se sådan ud, for så vidt angår nogle af dansk raps bedst sælgende navne, den århusianske rapper Liam O'Connor (alias L.O.C.) foruden Rune Rask, Emil Simonsen (Orgi-E) og Andreas Duelund (Bai-D) fra Albertslund-gruppen Suspekt.² Forenet i gruppen Selvmord udgav de den 16. november 2009 en plade af samme navn og afbrød tilsyneladende hermed et årtis virke som musikalske storleverandører af volds pornofilm samt oder til druk, stoffer og et liv i overhalingsbanen.³ *Selvmord* var i modsætning hertil helliget kærlighedslivets skyggesider: Et album præget af "kærlighedskvaler og hjertekvababbelser", som *Ekstra Bladets* Peter Albrechtsen formulerede det i en anmeldelse.⁴

Den kunstneriske nyorientering var om end markant ikke uden varsler. Således tog L.O.C. ved en koncert i Tivoli den 4. september 2009 afsked med sin hidtidige karriere. Han kunne efter eget udsagn ikke længere portrættere sig selv med sine tidlige tekster,⁵ og denne undsigelse antyder en tiltagende refleksion, som ikke fødes med Selvmords kærlighedshistorier, men som gennemløber L.O.C.s forudgående album – skønsomt blandet med nævnte oder til sex med videre. Samme forhold kendetegner Suspekts produktion, hvilket resulterede i en stigende begejstring blandt danske anmeldere, som bemærker sig de respektive artisters 'modning'.⁶ Albummet *Selvmord* udgør – set i det lys – blot en styrkelse af allerede eksisterende tendenser.

Det er spillet mellem forandring og kontinuitet hos L.O.C. og Suspekt på deres vej mod *Selvmord*, som er emnet for denne artikel. Det er i den forbindelse en

1 Ditte Giese, 'Klynke-rap fra hårde drenge', *Politiken*, 16.11.2009.

2 Suspekt tæller desuden Troels Nielsen (alias Troo.L.S.).

3 Gruppen Selvmord tæller foruden de nævnte artister producer og komponist Jonas Vestergaard (tidligere Lounge Lizzards).

4 Peter Albrechtsen, 'Forelsk dig og dø', *Ekstra Bladet*, 13.11.2009.

5 Astrid Højbjerg, 'L.O.C. begravet i Tivoli', *Ekstra Bladet*, 5.9.2009.

6 Se fx Peter Albrechtsen, 'Rap over fingrene', *Ekstra Bladet*, 29.9.2007 og Jaycob, 'Suspekt – "Prima Nocte" (Album)', *Rapspot* (2007), tilgængelig online på <http://rapspot.dk/2007/12/05/suspekt-prima-nocte-album/> (hentet 4.1.2011).

grundlæggende antagelse, at den tiltagende refleksivitet, som peger frem mod Selvmords fokusering på kærlighedslivets skyggesider, spejles i en kontinuitet for så vidt angår artisternes æstetiske udtryk og retoriske virkemidler. Selvmords kunstneriske nyorientering er i den forstand så tilstrækkelig markant, at det får en af dansk hip-hopkritiks insidere, Ditte Giese, til at indvarsle en ny genre – den såkaldte ‘klynke-hiphop’ (jf. citatet ovenfor). Men den er ikke fuldstændig, og man kan hævde, at ‘klynkerappen’ netop beror på det liv i overhalingsbanen, den hårdhed og brutalitet, som i øvrigt undsiges, når L.O.C. lægger afstand til sit tidlige repertoire. Denne påstand skal undersøges i det følgende via en kort raphistorisk indplacering af L.O.C. og Suspekt samt en karakteristik af forskelle og ligheder i disse artisters musikalske retorik før og efter dannelsen af Selvmord. I analysen fokuseres nærmere bestemt på en række semantiske og stilistiske forhold i lyset af relationen mellem autenticitet og patos, hvorigennem vi vil undersøge, om de nævnte brud egentlig er så radikale, som indikeret af fx Giese.

HISTORISK INDPLACERING: STODDERRAP OG HORRORCORE

Er udgivelsen af *Selvmord* interessant sammenlignet med de involverede artisters tidligere udgivelser, er den det ikke mindre set i relation til de tendenser, som præger dansk og international rapmusik overordnet.

Hiphop beskrives i sin oprindelige form som en konkurrencepræget gadekultur.⁷ Hiphopkulturens traditionelle elementer – graffiti, breakdance, rap og djing – var aktiviteter, som gennem 1970’erne fandt deres udtryk i rivaliserende unges kamp for anerkendelse og territorier i det urbane rum, nærmere bestemt newyorker-bydelen Bronx. Og den tidlige rapmusik var således ikke alene dansemusik (såkaldt *party rap*), rundet af diskoteker og udendørs fester (de såkaldte *block partys*) men tillige en konkurrencepræget leg på ord, hvor rim, ordspil og gensidige tilsvininger føg fra hoften – *freestyle*.

Dette sociolingvistiske udgangspunkt, hvor kravet om en klar attitude og et stærkt retorisk argument var afgørende, præger rapmusikkens udvikling – dens kommercialisering, mediering og globale udbredelse frem mod i dag. Således dominerer selvforherligende bravader om rappernes evner som rappere (deres *skills*) og som kvindebedårere foruden rutinemæssige nedgørelser af konkurrenter på scenen også den *reality rap*, som entrer den amerikanske scene i 1980’ernes sidste halvdel indvarslet af Grandmaster Flash and the Furious Fives ‘The Message’ fra 1982.⁸ Hermed får amerikansk rapmusik en eksplicit seriøs og i visse tilfælde politisk kant, som imidlertid ikke indebærer, at rappernes selvforherligelse og gensidige nedgørelse mindskes. Blot kobles pralerierne og de indbyrdes opgør hos artister som Ice-T, KRS-One/Boogie Down Productions, Public Enemy etc. med en hårdhed i det æstetiske og

7 Se fx Imani Perry, *Prophets of the Hood* (London: Duke University Press, 2004), 6; Murray Forman, *The Hood comes first: Race, space, and place in rap and hip-hop* (Middletown: Wesleyan University Press, 2002), 178; samt David Toop, *Rap Attack #3* (London: Serpent’s Tail, 2000), 15.

8 Se fx Adam Krims, *Rap Music and the Poetics of Identity* (Cambridge: Cambridge University Press, 2000).

verbale udtryk og en radikalitet i de scenerier som beskrives fx med hensyn til politivold eller sex.⁹ Det er forhold, som i en vis grad spejlede de bandemiljøer, mange artister kendte fra livet i amerikanske storbyghettoer, men som ikke desto mindre overgår den tidlige raps historier – trods tidligere artisters ikke mindre deprimerende baggrund i 1970'ernes Bronx. Den anførte hårdhed og radikalitet, som ofte kobles under betegnelsen *hardcore*, får ikke mindst sit gennembrud i amerikansk hiphop med den såkaldte *gangsta rap* som udbredes fra bl.a. L.A. gennem 1990'ernes første halvdel ved artister som NWA (Niggaz With Attitudes), Ice-Cube, Tupac Shakur og Snoop Doggy Dogg.

Amerikansk gangstarap introduceres herhjemme i en fordansket version af Den Gale Pose, som netop hjemvendt fra en producerkarriere i L.A. udgiver deres debutalbum, ep'en *Flere hos*, i 1996. Gruppen bryder med tidligere tendenser på den danske scene, ikke alene musikalsk, idet den såkaldte G-funk var ny blandt danske artister, men også ved en hårdere og mere brutal tone samt en højere grad af sexismen end man var vant til. Den 'nye stil' etableres på dansk under betegnelsen *stodderrap*¹⁰ og etableringen beror på en række hits – i særdeleshed Den Gale Poses 'Spændt op til Lir' fra 1999 – og endnu vigtigere en række artister, som inspireres til at føre stodderrappen videre. Blandt disse er L.O.C.

På midtalfvemsernes amerikanske scene udfordres gangstarappens dominans af en tendens, som deler genrens hårdhed i udtryk og budskaber, samtidig med at man lader sig inspirere af skrækfilm. Resultatet er den såkaldte *horrorcore*, som lanceres af New Yorker-grupper som The Gravediggaz og Flatlinerz, og som præges af dystre, stemningsmættede beats, filmiske lydkulisser og fortællinger om fx satanisme, kannibalisme, voldtægt, mord og selvmord. Umiddelbare pendanter til denne bevægelse i dansk rap findes hos MC Clemens og Suspekt.

Såvel L.O.C. som Suspekt får deres første album udgivet i 1999. For L.O.C. sker dette med white label ep'en *V.I.P.* som medlem af den Århus V-baserede gruppe B.A.N.G.E.R.S. Denne talte desuden U\$O, DJ Rescue samt N.I.S. (Niggeren i slæden; senere Johnson). L.O.C. havde dog tidligere som del af Alzheimer-Klinikken udgivet det selvfinansierede demobånd *Respekten Stinker* (1997) og den ligeledes selvfinansierede cd *Første Træk* (1998), hvor bl.a. Jokeren fra Den Gale Pose medvirker. Her illustreres helt direkte ovennævnte kobling til den såkaldte stodderrap, og dennes opgør med andre 'skoler' på den danske rapscene manifesteres da også på cd'en i nummeret 'Horeunger' – et *diss-track*, som nedgør den ligeledes Århus-baserede rapgruppe Kongehuset.

B.A.N.G.E.R.S. udgiver ikke flere plader end den nævnte, og L.O.C.s efterfølgende albumudspil sker således i eget navn, nemlig med *Dominologi* (2001), *Inkarneret* (2003), *Cassiopia* (2005) og *Melankolia/XxxCouture* (2008).¹¹ Betegnende for denne række af

9 Jf. Krims, *Rap Music and the Poetics of Identity*, 73 og 78.

10 Mads Krogh, 'Definitionen af en stodder', i Mads Krogh og Birgitte Stougaard Pedersen (eds.), *Hiphop i Skandinavien* (Århus: Aarhus Universitetsforlag, 2008), 127–53.

11 Den anførte udgivelsesrække er ikke udtømmende, idet L.O.C. herudover har udgivet en lang række singler, videoer, opsamlingsalbum og *mixtapes*. Hertil kommer endvidere gæstetraditioner på andre rappers udgivelser.

album er, at det stilistiske afsæt i stodderrappen langt hen ad vejen opretholdes, og at L.O.C. høster stigende anerkendelse i og udenfor hiphopmiljøet. Således fostrer allerede *Dominologi* en række radiohits ('Absinthe' og 'Drik din hjerne ud'), og det samme gør *Inkarneret* (bl.a. 'Pop Det Du Har', 'De Bitches', 'Undskyld') og *Cassiopeia* ('Frk. Escobar', 'Du Gør Mig' og 'Få Din Flask' På'), mens *Melankolia/XxxCouture* (med hitene 'XxxCouture' og 'Superbia', feat. Simon Kvamm fra rockgruppen Nephew) høster en pris som årets danske album ved Danish Music Awards 2009. Sideløbende hermed optræder L.O.C. i 2008, som den første danske rapper, på Orange Scene ved årets Roskilde Festival, for senere samme år at afholde en koncert i Operaen i København i forbindelse med uddelingen af Kronprinsparrets Kulturpris. Som følge af denne lange række af succeser kan bemærkningen om, at L.O.C. opretholder sit stilistiske afsæt i stodderrappen, præciseres, idet han fremstår som dén mest markante artist og dermed som normdannende inden for denne gren af dansk rapmusik gennem det seneste årti.

L.O.C.s karriere har været båret af en række samarbejder, også efter at han debuterede som soloartist i 2001. Således etableres L.O.C.s forbindelse til Suspekt i årene forud for solodebuten, hvor de i fællesskab og sammen med U\$O danner produktionskollektivet F.I.P. (Full Impact Productions), og Rune Rask og Troo.L.S. indgår herefter som producere på L.O.C.s efterfølgende udgivelsesrække. Samtidig producerer de Suspekts egne udgivelser, som L.O.C. til gengæld gæster. Her skal nævnes debutalbummet *Suspekt* (1999) samt de efterfølgende *Ingen Slukker The Stars* (2003) og *Prima Nocte* (2007). Sidstnævnte høstede i 2008 en pris ved Danish Music Awards for Årets Danske Hip-Hop Udgivelse, ligesom Suspekt kåres som Best Danish Act ved MTV Europe Music Awards samme år. Året før modtog Troo.L.S. og Rune Rask den danske kritikerpris, Steppeulven, som Årets Producere, mens 2009 bød på en kåring af Suspekt som Årets Gennembrud ved uddelingen af DRs P3 Guld.

Det kan som i tilfældet med L.O.C. diskuteres, om de fastholder, udvikler eller overskrider deres stilistiske udgangspunkt. Selv udtaler de i forbindelse med udgivelsen af *Ingen Slukker The Stars*: "Horrorcore det lavede vi på den første plade, den nye er meget mere".¹² Fire år senere konstaterer Ditte Giese imidlertid i en optakt til årets Roskilde festival: "Efter et par års pause er dansk raps hårdeste drenge, Suspekt, tilbage med dansk horrorcore – virkelig hårdtslående rim om vold og sex".¹³ Vi vender tilbage til dette forhold nedenfor. Her skal blot anføres, at Suspekt i lighed med L.O.C. må betragtes som toneangivende på deres område af den danske hiphopscene, dvs. at horrorcore i en dansk sammenhæng næppe kan tænkes uden skelen til deres stilistiske udvikling. Samtidig skal også bemærkes, at den genre-mæssige adskillelse, som er foretaget her, selvsagt handler om udgangspunkter og tendenser, mens fx det forhold, at Rune Rask og Troo.L.S. producerer store dele af L.O.C.s repertoire, antyder, at her sker en stilistisk sammensmeltning lang tid før fusionen af Suspekt og L.O.C. i Selvmord.

12 PTAS, 'Interview med Suspekt', *Rapspot* (2003), tilgængelig på <http://rapspot.dk/suspekt.html> (hentet 4.1.2011).

13 Ditte Giese, 'iBYEN på Roskilde Festival' (5.7.2007), tilgængelig online på www.politiken.dk (hentet 5.7.2007).

Så vidt den historiske redegørelse. Det er tid at få rapsange på det analytiske arbejdsbord. Her følger først en konkretisering af, hvordan Selvmords kærligheds-historier afviger fra de involverede artisters tidligere oder til sex, druk mv. på et semantisk niveau, inden vi fokuserer på deres retoriske stil.

SEMANTISKE KONTRASTER

Albummet *Selvmord* rummer ifølge Giese ni bitre sange samt én positiv.¹⁴ Bitterheden præger rappernes skildringer af kærlighedslivets skyggesider, som i øvrigt rummer en høj grad af melankoli og en vis inderlighed, det gælder numre som 'Lige begyndt', 'Hver gang du går', 'Ok' og 'Uden dig' – her et par citater¹⁵:

Du tog mit hjerte og knuste det, smed det på gulvet, var det alt, hvad det sku' bruges til? / Der var engang hvor du fandt alting jeg sagde interessant, / men det forsvandt i takt med gangene, det blev fortalt. / Jeg dør mere og mere for hvert et skridt jeg ka' ta'. / Har det skidt, føler mig mere og mere jaloux for hver dag, / du ik' vil ha mig tilbage. / Jeg ka' mærke at jeg bliver svag, det – det gør ondt for hvert et hjerteslag. ('Hver gang du går')

Hvis vi bare turde sige de ting vi mente, / ville en tung sten falde fra hjertets scene / Men det er der, vi begge falder i / Helt misforstået begrebet kæresteri / ... / Det der sku' være så enkelt / Og samtidig gør os bange for den anden side af sengen. ('Ok')

Bandt et bånd imellem os, i kærlighed de færreste ku' forstå / Men vi måtte gå hver til sit, elsker dig stadig. ('Uden dig')

I hovedparten af pladens numre vendes smerten indad – mest markant i åbnings- og titelnummerets romantiske og æstetiserede selvmord:

Se hvor smukt det er, svøbt i den røde farve / Forløsende ikk' længere at skulle gøre krav / ... / Jeg falder, falder ligesom tårerne på min kind / Ser blodet i årerne forstene, gå bort og forsvinde / Det' hårdt at miste, men det ubeskriveligt med dig. For du er hende, den eneste. ('Selvmord')

I enkelte tilfælde vendes smerten dog også mod forårsageren, fx på albummets afsluttende nummer, hvor artistens selvmord skildres som et hævnscenarie:

Håber du går så meget ned, din familie ka' se det / Kigger dig selv i spejlet og spiller den sidste scene / Med tårerne trillende i fortrydelse, for du er helt alene / Og så dør vi sammen, for du er i graven med det ene ben. ('Lad som om')

Her er dog, for så vidt den udadvendte vrede angår, langt til tidligere eksempler fra de tre artister, og *Selvmord* er i den henseende ualmindelig afdæmpet verbalt så

¹⁴ Giese, 'Klynke-rap fra hårde drenge'.

¹⁵ Alle citater fra raptekster optræder i forfatterens transskription med undtagelse af tekster fra Selvmords album *Selvmord*, som citeres fra albummets booklet. Nærmere oplysninger om de citerede albums er samlet i diskografien s. 73.

vel som musikalsk. Der er i sidste henseende tale om produktioner præget af blød, mørk og bastung elektrorock.

Som modpol hertil gengives i det følgende endnu en citatcollage fra de tre rappers øuvre – i en bevægelse fra opgør med kolleger på rapscenen over oder til det hårde liv til sexistiske og i visse tilfælde pornografiske indslag typisk med en høj grad af vold og dominans i forholdet mellem rapper og de ‘villige’ piger:

Ey yo jeg er som det projektil dit navn står på / Splatter din hjerne ud på det fortov,
hvor du går på / Skærer hovedet af dit torso / Efterlader scenen i et blodbad efter vores
show. (‘Tabu Kompaner’, *Suspekt*, 1999)

Med flad hånd smækket dum’ / Det er, hvad I fucking hos får, for at fucke rundt /
Mens vi holder det gangsta, og fuck hvad du vil sig’ / For jeg vil spank’ jer, det er det,
I bitches, I kan li’. (‘Kvalivare’, *Dominologi*, 2001)

Lige gyldig hvem, du tror, du er, og hva’ du kan præstere / Jeg serverer bare et vers
mere, parterer det, der resterer / af din ynkelige krop, til du ik’ kan rap mer / Til du slet
ik’ fatter, hvad der sker / Mens du falder til jorden med knuste knæskaller / Jeg klipper
din akillensene og hiver din skudsikre vest af dig / Skyder dig på tæt hold. Spiller kæphøj
med en hæs latter / En syg verden har gjort et bæst af mig / Så jeg skal vise dig den
værste måde at mærke smerte på / Er det svært at forstå, jeg lært’ at lave vers, inden jeg
lært’ at gå / Så sku’ jeg la’ dig gå / Fuck dig. (‘Fuck folk’, *Ingen Slukker The Stars*, 2003)

Yo, jeg vil egentlig gerne sige undskyld / Men den her absinthe / er ligeså stille begyndt
at sparke ind / Det’ min kvind’ / Giftiggrøn beklædt / Faldt pladask i den varme hun
har bredt, og hendes ben er spredt. (‘Absinthe’, *Dominologi*, 2001)

Jeg tømmer dit sprutbæger / plus dit sprutlager. / Jeg er ham, du mindst ønsker at
ende op med som bordherre. / Jeg pisser i din velkomstdrink med grøn vermouthe, /
er den første der råber salut, selv om jeg ikke er indbudt. / Sætter mit eget musik på
og danser rundt med pikken fremme, / bankelam og siger den chick er sikkert stram /
om din mormor, mens din far nikker tamt. / Så jeg pikslapper din mormor på kinden,
indtil hun beder mig om at forsvinde / kommer på hende mens jeg famler efter hendes
balloner i blinde. (‘En lang nat’, *Ingen Slukker The Stars*, 2003)

Please mama, du må ik ta dit slik fra mig / Lad mig, lad mig baseballbat din pinjata
/ Det går fra nul til hundrede og vulgær / Slik mig i mit gadekær med alt hvad det
indebærer. (‘SL!K – feat. Orgi-E’, *Melankolia/XxxCouture*, 2008)

Sut mig op fra slap kælling, jeg løber ik’ med sladder. / Vil pis’ på dig, når du bader
– gi’ dig skridt skader, / når jeg lader op til guirlande-show – i din fjæs, i kaskader /
Stik mig flade, fordi at du hader og mader dig selv med min pik, bitch. (‘Sut den op
fra slap’, *Prima Nocte*, 2007)

En fordeling af de tematikker, som er eksemplificeret her, ville formentlig vise at *Suspekt* har været mere optaget af volds- og sexorgier end L.O.C., som til gengæld har excelleret i fest, druk mv. Her er imidlertid tale om gennemgående tematikker for alle artister, ligesom citaterne illustrerer en gennemgående aggressiv og selvpro-

moverende attitude i måden at fremstille dem på – hvor den meget pågående måde at rappe på minder om en maskingeværssalve, der ofte er henvendt meget direkte til et du. Man føler sig således som lytter adresseret på en direkte og utvetydig måde. Modsætningen til *Selv mord* turde være åbenlys.

Rapteksternes aggression artikuleres typisk i en vrængende tone, som kan være drævende, raspende, (an)klagende og intim eller komprimeret, hård, råbende og stakåndet. Sidstnævnte er måske særligt typisk for Orgi-E, men alle rapperne excellerer i korte stødende sentenser – hvor fornærmelser, trusler osv. ophobes – og sætninger, hvor rim og tekstlige betoning er gået på tværs af de underliggende musikalske beats (se fx 'En lang nat' ovenfor).¹⁶ Herved etableres en metrisk spændingsopbygning og en polyrytmisk energi, som styrker indtrykket af aggression. Vi vender tilbage til rapperens udtryk nedenfor, her skal blot nævnes, at Jaycob i en anmeldelse af *Selv mord* – for den i hiphopkredse velanskrevne hjemmeside www.rapspot.dk – bemærker, hvordan Bai-Ds "nærmest grædende flow" passer den stemningsmæssige helhed på den nye plade, mens Orgi-E måske "føler sig ... lidt malplaceret i det mere syngende og klynkende koncept. Man venter på hans aggressive energi, men den kommer aldrig rigtig".¹⁷

Rapteksterne bakkes, for så vidt angår de samlede musikalske produktioner, op af reallyde, dvs. faktiske *soundscape*s eller 'hørespil', hvor eksempelvis villige piger stønner (fx 'Skudtæt', *Ingen Slukker the Stars*) eller rapperens modstandere og/eller kammerater kommenterer, holder fest, skyder, kører bil etc. (fx 'Fra min blok', *Dominologi*). Også i den henseende adskiller *Selv mord* sig imidlertid fra de tidligere album – kun 'Ok' indledes med en sådan effekt, nemlig lyden af en fest, et cafemiljø eller lignende.

Tidlige undtagelser fra den illustrerede kontrast er numre som 'Fuck'd Up og misforstået' (*Ingen Slukker The Stars*) med åbningssekvensen: "Jeg virkelighedsfjern, skammer mig, men pisser på det / Så jeg drikker noget mer' og skræmmer folk, der misforstår det"; 'I kender det' (*Dominologi*), hvor L.O.C. vandaliserer sin egen lejlighed i en brandert; samt 'Undskyld' (*Inkarneret*) hvor tabet af den kvinde, som han i øvrigt attrår, begrædes:

Undskyld so / Det var ikke sådan det skulle gå / Jeg var den forkerte at stole på / Bare rolig, jeg kan stadig nå, / at få det hele tilbage i hovedet igen / Dårlig karma, hvor du hen' / Ved godt du hader mig nu, men / her er min pik, kan du tilgive den.

På *Cassiopeia* findes en række numre, som markerer en reflekteret distance til det hårde liv – fx 'Frk. Escobar', 'Den Lukrative Rendesten', 'Klub 27' (feat. Bai-D), 'Ave Maria' – mens denne refleksion er selve grundlaget for første del af *Melankolia/XxxCouture* (2008). Også Suspekt indtager en gradvist mere reflekterende holdning – i numre som 'Proletar', 'Rådne minder' og 'Nulpunktet' (*Prima Nocte*, 2007). Det er selvsagt disse numre, som indvarsler *Selv mord* (jf. indledningens betragtninger), samtidig med at man imidlertid også i de nævnte artisters retorik og æstetik kan

16 Rapperens flow kan med den amerikanske hiphopforsker Adam Krims karakteriseres som en vekslen mellem perkussion- og tale-effusivt, jf. Krims, *Rap Music and the Poetics of Identity*, 50.

17 Jaycob, 'Selv mord – "Selv mord" (album)', *Rapspot* (2009), tilgængelig online på <http://rapspot.dk/2009/11/27/selv-mord-album> (hentet 4.2.2011).

se en kontinuitet, som binder Suspekts og L.O.C.s *hardcore* rapsange sammen med Selvmords 'klynkerap'. En nærmere indkredsning af denne kontinuitet skal foretages via begreberne autenticitet og patos.

AUTENTICITET OG AFSENDERPOSITIONER

Autenticitet udgør et centralt begreb i de værdimæssige diskurser, som omgiver rapmusik og hiphopkulturen bredt. Begrebet angår forholdet mellem rapperes ytringer, deres afsenderposition og deres status blandt kolleger og i den musikalske offentlighed, dvs. i pressen, hos fans etc.

I en amerikansk sammenhæng knyttes begrebet om autenticitet ofte til kulturens udgangspunkt på gadeplan, dvs. til en forestilling om *street credibility*, og hermed hvorvidt givne artister har haft et passende hårdt liv, gerne i ghettolignende miljøer og gerne i en marginaliseret racial position. I dansk sammenhæng har denne forestilling været et hyppigt emne for debat i hiphopmiljøet, idet danske artister måske ikke har samme indlysende muligheder for at præstere *street credibility*. Det er dog en udbredt forestilling, at man skal være tro over for sine egne, og at man skal tage afsæt i sit eget liv – om det så er mere eller mindre privilegeret.

Forestillingen illustrerer et krav om etos. Dvs. en fordring om, at rapperen skal kunne stå inde for sit udtryk, leve op til de udsagn, der leveres med oprigtighed, for herved at vinde publikums tillid – også selv om der typisk er en maske, et alias, en persona skudt ind imellem rapperen som privatpersonen og publikum. Brugen af kunstnerpersonaer resulterer i en *dobbeltydighed*, idet rapperens udtryk kan forbindes med både privatperson og persona. Dette forhold gælder alle performative kunstarter men kan i forbindelse med hiphop – og mere generelt indenfor en afroamerikansk tradition – tolkes som udtryk for *signifyin(g)*, hvorved impliceres nogle videre perspektiver for den musikalske retorik.

Signifyin(g) betegner ifølge den amerikanske litteraturforsker Henry Louis Gates en bevist traditionsbundet dobbeltydighed i udtrykket, en flerstemmig diskurs i en postkolonialistisk kontekst, hvor konventioner indenfor afroamerikansk sprogbrug, fortælletradition og litteratur forvaltes på stadigt nye måder.¹⁸ Hvis *signification* i standardengelsk (og strukturalistiske grundfigurer) fungerer ved horisontale henvisninger eller sammenhænge i sproget mellem det betegnende, altså ordenes lydskikkelse (ordet træ) og det, som betegnes, ideen eller det mentale billede af et træ; så repræsenterer signifyin(g) en samtidig, vertikal revision og retorisk leg, hvor ordenes lydskikkelse kan spille på flere betydninger samtidig og hvor nye signifikanter kontinuerligt artikuleres i en *repetition with a difference*. Her er tale om et spil på klicheer, etablerede figurer, imitation, pastiche og parodi,¹⁹ idet dobbeltydigheden dog ligeså vel kan bero på en flerstemmighed, hvor taleren indtager flere afsender-

18 Henry Louis Gates, *The Signifying Monkey – a theory of African-American literary criticism* (Oxford: Oxford University Press, 1988), 44 ff.

19 Dette gælder også musikalsk, jf. fx Samuel L. Floyd, *The Power of Black Music* (Oxford: Oxford University Press, 1995), 8.

positioner samtidig – fx som privatperson og kunstnerpersona – med nævnte betydningsskred til følge. Netop denne mulighed for dobbelttydighed synes særlig relevant for den tendens, vi fornemmer hos Suspekt og L.O.C. – nemlig at der samtidig med og måske netop i kraft af den meget pågående aggressivitet i de tidlige udgivelser, hele tiden klinger en melankolsk tone med, mens Selvmords ‘klynkerap’ autoriseres ved en underforstået hårdhed. Vi uddyber disse forhold i det følgende.

Signifyin(g) er ifølge Gates “the black trope of tropes, the figure for black rhetorical figures”,²⁰ og den anførte ambivalens omkring afsenderpositioner kan således også påpeges i en bred vifte af retoriske former, som i lighed med rap kendetegner afroamerikansk talekultur på gadeplan. Den amerikanske sociolinguist Roger D. Abrahams udfolder i et studie fra 1976 en række betegnelser for “conversation in the streets”, nemlig *signifying*, *talking smart*, *talking shit*, *putting down*, *putting on*, *playing*, *sounding* og *running it down*.²¹ Af disse tilskrives de første syv, hvad Abrahams beskriver som “performance talk”,²² mens kun den sidste betegnelse henfører til “informational, content focus[ed]”²³ samtale. Og den performance, som udfoldes i nævnte retoriske former, tager ikke mindst sit afsæt i de talende selv, dvs. at man kan tale om en *selvdramatisering* – her påpeget af den engelske musiksociolog Simon Frith med reference til Abrahams:

[T]here is not (as in European and European-American cultures) a clear distinction between ‘dramatic type performance’ and ‘other types of interactional behaviour’. Rather, workaday talk and conversation are constantly framed as performance, as the language used becomes formalized, as speakers ‘get into it’, as the street itself becomes the site of a ‘constant self-dramatization’.²⁴

Det er vigtigt at bemærke, at ‘scenen’ for nævnte selvdramatisering er “the street”, altså en hverdagslig sammenhæng præget af de sociale spil, magtkampe, konkurrencer osv., som gør sig gældende, når unge ‘hænger ud’, og i særdeleshed når de rotter sig sammen i rivaliserende ungdomsbander, kliker eller *posses*, som det var tilfældet i 1970’ernes Bronx, og som det har været normen i hiphopregi sidenhen.²⁵ Der er i den forstand ikke langt fra ‘sprogspil’ som *playing the dozens* til rappers rutinemæssige nedgørelse af hinanden, og den aggressivitet, som præger megen rapmusik kan forklares med reference til (bl.a.) denne sociolinguistiske baggrund. Samtidig strækkes med begrebet signifyin(g) og viften af performative, selvdramatiserende retoriske former i afroamerikansk gadekultur ovennævnte semantiske dobbelttydighed ud over spillet på klicheer, imitation, pastiche etc. Således anfægtes selve hiphopkulturens forestilling om *street credibility*. For hvis det at have den ‘rette’ baggrund vil sige at kunne begå sig i ghettomiljøer, som præges af de anførte retoriske former, så angår kravet om *street credibility* ikke alene, hvorvidt rapperen kan stå inde for sit

20 Gates, *The Signifying Monkey*, 51.

21 Roger D. Abrahams, *Talking Black* (Massachusetts: Newbury House Publishers Inc., 1976), 46.

22 Ibid.

23 Ibid.

24 Simon Frith, *Performing Rites – On the Value of Popular Music* (New York: Harvard University Press, 1996), 210.

25 Hos både Suspekt og L.O.C. ses således også talrige påkaldelser af F.I.P.-Kollektivet.

udtryk, og hvorvidt det oprigtigt afspejler hendes eller hans personlige og sociale baggrund, men tillige hvorledes hun eller han forvalter sine retoriske *skills*, dvs. sin evne til selvdramatisering eller (om man vil) sin evne til kreativ selvfremsstilling. Hermed åbnes for en selvbevidst ‘metaethos’, og det er i den forstand, at begrebet om signifi(n)g) omfatter forholdet mellem forskellige afsenderpositioner i en og samme ytring – som en art *self-repetition with a difference*.

I en dansk sammenhæng og i et historisk perspektiv bliver selvdramatisering og den sprogligt intenderede dobbelttydighed del af det udtryk, man tager til sig, idet hiphopkulturen introduceres. Disse forhold danner således baggrund for danske rappers gensidige opgør fx hos Den Gale Pose og senere hos L.O.C. og Suspekt – samtidig med at kolleger på scenen, presse, fans osv. ikke nødvendigvis anerkender eller accepterer denne baggrund. Ovennævnte opgør mellem Alzheimer-Klinikken og Kongehuset angik således, hvorvidt førstnævnte med troværdighed kunne have “aggressive og voldelige tekster”.²⁶ Og dansk presse har – i tråd med Friths karakteristik af ‘europæisk og euroamerikansk kultur’ (jf. citatet ovenfor) – altid efterspurgt en vis ansvarlighed hos rapperne, dvs. at man har foretaget en kobling af udtryk, budskaber og rapperne som privatpersoner og samfundsborgere.²⁷ Dette er særlig tydeligt i de offentlige polemikker, som har raset om genren – jf. fx forfatter og feminist Hanne-Vibeke Holsts opgør med Niarn i 2004.²⁸ Samtidig har rapperne, frem for at accentuere dobbelttydigheden, langt hen ad vejen offentligt accepteret fordringen om ansvarlighed eller afvist denne med en henvisning til deres kunstneriske ytringsfrihed og musikkens autonomi.

Hos L.O.C. og Suspekt findes begge disse strategier. De påberåber sig således en form for etos i kraft af deres liv på henholdsvis den københavnske vestegn, nærmere bestemt Albertslund, og Århus V. De fremhæver sig selv som dysfunktionelle på grund af fx druk og stoffer, men i samme åndedrag henvises til rapteksternes karakter af fiktion. Her en citat-række fra et tidligt interview med Suspekt:²⁹

[Bai-D:] De personlige oplevelser er baseret på grove op- og nedture, ‘En Lang Nat’ f.eks. Jeg har stået til et bryllup, stangstiv, som den eneste på dansegulvet og skreget på Bob Marley til live-bandet. Så det er brudstykker fra oplevelser vi selv har haft. ...

[Bai-D:] Det er fedt at bande, og det er den måde vi taler på. Det er ikke påtaget, hvis du tror det.

Tidligere dansk rap afvises således også, fordi det ‘bare var for sjov’:

26 L.O.C. i Rune Skyum-Nielsen, *Nr. 1 – Dansk hiphopkultur siden 1983* (København: Informations Forlag, 2006), 121.

27 Tidlige eksempler angår receptionen af Rockers by Choice, som netop fremhævedes som autentiske repræsentanter for det hårde miljø på slutfirsernes arbejdsløshedsramte Amager med ansvarlige politiske budskaber på hjerte. Tendensen præger den generelle musikpresse om end i mindre grad den deciderede musikkritik.

28 Jf. Krogh, ‘Definitionen af en Stodder’ og Marie Lund Klujeff, ‘Retoriske figurer og stil som argumentation’, *Rhetorica Scandinavia*, 45 (2008), 28–48.

29 Alle citaterne er fra PTAS, ‘Interview med Suspekt’.

[Bai-D:] På den første plade var målet [at] den skulle være 100% hardcore, som en fuck-finger til alt det sjove vi ikke kan li' i dansk rap. [Orgi-E:] Du ved selv hvordan dansk rap lød i '98, hvor alt skulle være festligt og klappe-kage agtigt, og man gik så meget op i hvordan folk rimede, historiefortælling. Hip-hopperne gik mere op i at være ægte hip-hoppere end at tage deres musik alvorligt og lave noget der gav mening.

Men samtidig – i samme interview – afvises en dybere mening med deres egen rapmusik, idet udtrykket og de hårde ord tilskrives en række fiktive personligheder:

[Orgi-E:] [D]et er ligesom at lave tegneserier, hvor man sidder og opfinder personligheder til folk, der ikke eksisterer. Man bruger sin fantasi på en fed måde, men det er ikke et alterego, eller noget fis.

De album, som interviewet angår, er Suspekts debut samt *Ingen Slukker The Stars*, og Bai-D henviser bl.a. til 'En Lang Nat', hvor han imidlertid ikke alene rapper om at stå 'stangstiv' til et bryllup men også om at 'pikslappe' lytterens mormor på kinden for efterfølgende at ejakulere ud over hende. Rappen udfoldes i et første-persons-perspektiv (i jeg-form) ligesom Bai-Ds stemme selvsagt identificerer ham som afsender. Og mens historien om at være beruset til bryllup måske binder an til Bai-D som privatperson, så forekommer det selvsagt ganske usandsynligt at lytterens mormor skulle være reelt truet. Her er i sidste henseende tale om en fiktion, som imidlertid lægger sig i forlængelse af privatpersonen, som netop den type af selv-dramatisering vi omtalte ovenfor. Bai-D fremstiller sig selv kreativt og på en ganske aggressiv måde, helt i tråd med den afroamerikanske tradition.

Netop derfor må interviewets skarpe skelnen mellem privatperson og persona også opfattes som et strategisk træk rettet mod hiphopmiljøet og den musikalske offentlighed. Idet dobbelttydigheden selvsagt også her impliceres i og med den simultane påberåbelse af oprigtig selv fremstilling og fiktion.

Det er i et mere generelt perspektiv rappernes personlige baggrund, som er det grundlag, der forsyner dem med evnen til at *agere* stoddere, voldsmande og pornogangstere. Det private, 'hårde liv' er på sin vis det fundament, de bygger deres kunstneriske personaer på, og disse personaer er forsynet med en form for patos. 'Vi har haft et hårdt liv, vi har prøvet lidt af hvert, det er derfor vi er hårde og derfor, at vi kan rappe om det'. Forestillingen om patos uddybes i det følgende.

Ser vi på Selvmord, så synes påberåbelsen af kunstnerisk frihed til formuleringen af mere eller mindre fantasifulde karakterer og scenarier stort set opgivet til fordel for en understregning af det autobiografiske. Dette fremgår af interviews,³⁰ ligesom det indikeres af pladens omslag, som slet og ret prydes af et stort fingeraftryk. Desuden ligger der i bookletten et 'rigtigt' sort/hvidt foto af gruppen, og det vedlagte ark med teksterne på er forsynet med overstregninger etc. for at mime, at det er en autentisk kladder – dvs. at vi får lov at være tæt på processen, hvor musikken bliver til. Alt sammen tegn på en autenticitetsfigur, som pointerer rappernes etos. For så vidt angår fingeraftrykket, så kan dette selvfølgelig give associationer i retning af tidligere albums skildringer af livet på kant med loven (idet aftrykket i så fald skulle symbolisere anholdelse og dermed

30 Se fx Emil Møller Svendsen, 'Vi hedder selvmord', *B.T.*, 12.11.2009.

artisternes identitet som kriminelle), men under alle omstændigheder er det en kraftig understregning af netop artisternes identifikation med pladens indhold.

Stadig reterer dog artiklens grundlæggende spørgsmål: Betegner *Selv mord* faktisk et opgør – et valg til fordel for ansvarlig oprigtighed – eller måske nærmere en accentforskydning fra persona til privatperson, som følger den tidligere indikerede bevægelse fra det aggressive, grove mod det 'klynkende' og selvmedlidende? I denne bevægelser ligger i så fald et øget mod til at fremvise en patos, som dog har ligget og luret hele tiden.

PATOS

Patos er en vanskelig størrelse, især i en nutidig diskurs. Man kan have patos eller være patetisk. Det første kan være en retorisk mulighed for via en følelsedemonstration at fremstå autentisk, dvs. en forstærkning af etos. At være patetisk er at være til grin. Som Jørn Erslev Andersen skriver om digtoplæsning:

Man taler gerne om at digterne skal være i autentisk kontakt med visse sanser, fx sanser for sprog, lyd, rytme, krop, verden. ... Er de det for meget, afvises de som værende patetiske. Der fordres autenticitet, men på en passende og veltempereret gerne distanceret måde. ... Den afkræves forstandig følsomhed eller følsom forstandighed også kaldet fx sprøhed, betydningsmæssigt flow, repræsentation, lethed, koncentration.³¹

Aristoteles anvender patos som led i overbevisningens kunst, bl.a. gennem et varieret register over de følelser, taleren kan spille på i sin appel, bl.a. aggressivitet, kapestrid, kærlighed, frygt og skam (Aristoteles anden bog af retorikken).³² Med begrebet *signifyin(g)* og den præsenterede dobbelttydighed i afsenderpositionen kan patos, ved at appellere til så forskelligartede følelser som vrede og lidelse, skabe en ramme for at forstå den kontinuitet, som måske i virkeligheden er på færde i rappernes udvikling. Patos rummer muligheden for at se rappernes musikalske produktion, deres udgivelsesrække, som et kontinuum frem for som en række brud.

Taleren kan bruge forskellige stiltyper for at fremkalde bestemte følelser – dette ser vi fx i det antikke stilbegreb 'karakter', som betyder prægning. En stilistisk prægning kan fx være defineret af ordvalg, figurbrug og syntaks, og der opereres med tre stiltyper, den jævne stil, den mellemste stil og den høje stil. Hos Cicero tilpasses de tre stiltyper talerens tre opgaver – at belære, behage og bevæge – hvor det væsentlige aspekt er, at taleren må vælge en passende stil, dvs. en stil, der passer til emnet.³³ Patos er i den forstand en mulighed for gennem en bestemt stilistisk prægning at fremkalde en særlig følelse hos lytteren, en prægning, der dog kan blive for meget, så lytteren i stedet for at føle sig berørt, bliver distanceret og herved opløses patos i ironi. Hvor etos skal vække publikums tillid, skal patos fremkalde følelser hos pub-

31 Jørn Erslev Andersen, 'Affekt og sandhed – om patos som lyrisk modus', i Birgit Eriksson og Niels Lehmann (eds.), *Patos? (Æstetikstudier, V; Århus: Aarhus University Press, 1998)*, 27–28.

32 Ibid.

33 Øjvind Andersen, *I retorikkens hage* (Oslo: Universitetsforlaget, 1995), 83–87.

likum. En sådan brug af patos i en hverdagslig, nutidig sammenhæng skal imidlertid passe på med ikke at fremkalde følelser, som er modsat det intenderede. Hvis noget er for intimiderende, patetisk, vækker det afsky eller bliver latterliggjort.

Ifølge Jørn Erslev Andersen bør brugen af patos være behæftet med *en vis tøven* eller forsigtighed – spørgsmålet er nu, om L.O.C. og Suspekt udviser en sådan tøven og hvorvidt deres brug af patos har forandret sig fra enkeltudspillene til deres fælles projekt i *Selv mord*? Her vil vi særligt fokusere på hvordan teksterne leveres, altså en sammenhæng af semantik (i forlængelse af den tidligere redegørelse), rappernes flow og stemmekvaliteter samt brugen af reallydseffekter.

Flow og stemmekvalitet

Vi har allerede berørt det ganske aggressive flow og den vrængende tone, som kendetegner L.O.C.s og Suspekts tidlige udgivelser, og samtidig indikeredes med Jaycobs anmeldelse af *Selv mord* en dobbelttydighed i opfattelsen af disse forhold. Jaycob beskrev Bai-Ds tone som “grædende” og peger hermed på en bestemt læsning af, hvad vi beskrev som en intim og (an)klagende klangeansats. Det er en læsning, som betoner det klagende over det anklagende (hvæsende, intimiderende), men som imidlertid i samme bevægelse illustrerer et fortolkningsrum i stemmekvaliteten. Bai-D kan høres på begge måder, og i begge tilfælde impliceres en høj grad af patos – en følelsesfuldhed, som imidlertid i første tilfælde kammer over i det patetiske. Et godt, tidligt eksempel på dette er det allerede citerede nummer ‘Fuck’d op og misforstået’ – her en længere passage:

Personlige tanker plager, kraniet knager, gør det svært at gå lige / Sværger nu altid til F.I.P. / Crewet der står for kaos og terror, trods de ikke altid er der, er de mit alibi / Fuck weekenden, det hverdag jeg falder i / Er efterhånden ligeglad med hvad jeg indtager / Tømmer mit sprutbæger, ligegyldigt hvad du hælder i / Skal efterhånden være fuck’d for at eksistere / Hoster blod og skider rødt – men pisser på det / Så jeg drikker noget mere og skræmmer folk, der misforstår det. (*Ingen slukker the Stars*, ‘Fuck’d op og misforstået’, 2003)

Nummeret er bygget op omkring et funkpræget arrangement og har reelt et melodisk omkvæd, hvor rapperne synger “Ved ikke rigtig hvad jeg går rundt og laver når jeg fuck’d up og ikke ser / når jeg fuck’d up / når jeg fuck’d up”. Hermed sætter Bai-Ds “nærmest grædende flow” sig endnu tydeligere igennem, og klangen forlenes med en sårbarhed, idet den omsættes i den tøvende, lidt usikre sang. Også nummeret ‘Dagen efter’ fra samme plade illustrerer denne brug af patos – fx i følgende passage:

Yo, jeg er gået i selvsving kan ikke længere skrive rim / Ey yo, jeg ved godt det en fucked tanke / men nogen gange får jeg lyst til at finde et reb og hænge mig i min loftslampe / siden jeg blev født har mit liv været en stor slåskamp.

Igen er det grædende flow til stede, særligt i andet vers og nummeret indledes af en lang melodisk sekvens, idet der dog ikke synges. Samtidig er teksten her præget af en selvrefleksivitet i relation til det ikke at kunne levere som kunstner.

De to eksempler markerer et skifte i forhold til Suspekts første album, hvor stilen er ganske aggressiv, både i semantisk stilistisk forstand. I lyd billedet råbes lige så meget, som der rappes, der flowes hårdt, lige på beatet og stilen frembringer en indædt aggressivitet i udtrykket. Råbene fungerer i det producerede rum som en art dubefekt, fx på det første nummer på cd'en, dvs. at råbene skaber et rum, en slags kulisse af aggressivitet og vrede. Det vrimler med damer, der selv beder om at få den i 'i alle ender', og de stønner højlydt, mens de får pisk og smæk. På Suspekts første album er der således ikke mange sprækker af sårbarhed i rappernes persona. Orgi-Es "aggressive energi"³⁴ kommer klart til udtryk der, som den i øvrigt gør det på *Ingen Slukker The Stars*, samtidig med at den altså på dette album tydeligt suppleres af Bai-Ds noget mere følelsesfulde flow – lang tid før *Selv mord*. *Ingen Slukker The Stars* rummer flere numre, der decideret stikker af fra hardcore rappen, både stilistisk og semantisk, og i de to citerede numre er vi tæt på den senere 'klynkerap'. Stadig findes imidlertid også en del numre på pladen, der helt uantastet fortsætter horrorcore-stilen, fx nummeret 'Fuck folk', hvor rapperne med maskingeværssalver fortsat sviner folk til.

Også L.O.C. lader følelserne finde stemme i sine tidlige produktioner. L.O.C. har sin helt egen stil. Der er ingen andre rappere i Danmark, der lyder som Liam O'Connor. Han har en malmfuld stemme, og hans måde at rappe på nærmest støder ordene ud, så der kommer klang på. Denne klang er malmfuld, og den efterlader et tydeligt melankolsk mærke på al L.O.C.s musik, også selv om han i ord og attituder tilstræber et hardcore udtryk. Stemmen kan tilskrives en grædende eller lidende kvalitet, om end dette manifesteres på en anden måde end tilfældet var med Bai-D. Det grædende ved stemmekvaliteten trænger igennem selv de værste smædekampaner. Igen kan vi vise tilbage til et af de allerede anførte eksempler, som ved et første øjekast og på et semantisk niveau synes ganske hårdt (eller *hardcore*) i sit udtryk, mens det ved nærmere eftersyn rummer en sårbarhed, som understøttes af stemmens melankoli. Sangen er en fortælling om en af gadens hårde hunde, der sin ufølsomhed til trods vil sige undskyld til en kvinde, han har behandlet dårligt, men altså søger tilgivelse hos: "Holdt så meget af dig som jeg nu kunne / du ved hvordan det går med misvedligholdte hunde"; "Havde brug for omsorg, men jeg kunne ikke give slip, / på min logik, når den sagde du var en bitch", og slutteligt: "Jeg hader alle de fucking mennesker / så tilgiv hvis du vil en synders bekendelser." ('Undskyld', *Inkarneret*, 2003). Udtrykket i disse passager synes at være både inderligt og aggressivt i semantisk forstand – og følger vi den lidende stemmekvalitet til, bliver resultatet patosfyldt.

L.O.C. synger generelt mere på sine udgivelser end de fleste rappere, ikke mindst i rapsangenes omkvæd – og de sungne passager har i lighed med Suspekts en sårbarhed, som bidrager til det patosfyldte udtryk. I modsætning til Suspekt ligger de sungne passager imidlertid ikke altid langt fra det udtryk, som kendetegner L.O.C.s klangfulde måde at rappe på i det hele taget. Herved åbnes for et bredt spekter af udtryksmuligheder, et meget særpræget og meget velfungerende vokalt materiale, der tilføjer det musikalske en umiskendelig signatur.

34 Jaycob, 'Selv mord – "Selv mord" (album)?

Reallydseffekter og teatralitet

En fokusering på stemmekvalitet og flow afslører altså en ‘ikke særlig tøvende’ brug af patos tidligt i de respektive rappers karrierer. Men hvad så med den musikalske produktion, som indkapsler de illustrerede rap-performances? Her er ikke mindst brugen af reallyde og *soundscape*s et interessant moment. Vi belyser dette med fokus på Suspekts tredje album, *Prima Nocte*, hvor forholdet er særlig udtalt.

På dette album har tidligere temaer som porno og vold fået en ny indpakning, idet Suspekt har føjet et lag af okkultisme (tematiseringer af kristendom vs. hedenske traditioner og djævledyrkelse iklædt samplet munkekor, hestevrinsken, kirkeklokker etc.) til deres attituder. Således åbner albummet med et sample af en religiøs, næsten inkvisitorisk samtale fra Carl Th. Dreyers *Vredens Dag* (1943), som foregår i et præstemiljø i 1620’erne. Præsten udspørger en ung kvinde, som svarer febrilsk og forknyt, mens marcherende paukeslag og hviskende stemmer fades ind:

Hvor mødte du første gang djæveln ... var det på galgebakken? / Ja. / Du måtte trampe på korsset? / Ja. / Han forbød dig at gå til alters? / Ja. / Du måtte afsværge Gud og Kristus? / Ja. / Og forskrive din sjæl til djæveln for tid og evighed? / Ja. / Har du mere at bekende? / Nej.

Efter præstens afsluttende spørgsmål sætter Bai-D ind med et vers om Suspekts brutale ‘genkomme’:

Fucking messias tilbage fra de døde. / Vi vil se blod i gaden og se uskyldige mennesker døde / denne her gang er intensiteten skruet helt i vejret / trommerne lyder, det derfra min sjæl bliver ernæret. (‘Numero Uno’, *Prima Nocte*, 2007)

Rappernes fascination af det okkulte fremgår selvsagt også af albummets titel. *Prima Nocte* refererer til den rettighed, som middelalderens adel havde visse steder til at tilbringe ægteskabets første nat med de lokale, nygifte jomfruer. Den okkulte fascination er helt på linje med gruppens afsæt i horrorcore-stilen, men det virker, som om attitudefeticismen hermed forstærkes og tager til. Hele udtrykket bliver mere *teatralt* og tydeligt knyttet til at bære masker – hvilket de tre medlemmer også gør på forsiden af coveret. Hvor de på det første pladecover havde trukket en strømpe over hovedet, har de på *Prima Nocte* iklædt sig en grotesk fuglemaske. Det bliver i den forstand i forhold til de foregående udgivelser tydeligere, at rapperen bruger en form for persona, en følelsemæssigt højstemt selvdramatisering grænsende til det patetiske.

Også i albummets titelnummer er det okkulte og teatrale manifesteret – her dog på et semantisk niveau:

Det her er lyden af svinehunden, der er sluppet løs / Som at få skudt hovedet af i en åben øse / Med blodstænk spredt bag røgen fra en trukket gøb / Som et projektil der farer igennem et åbent løb / Som at elske djæveln inderligt mens han hugger løs / Benhårdt og nådesløst, med pikken i den våde tøs / Vi ejer retten med din ungmø / Racen er genopstået, selvom du så den dø / Genfødt på ny, maskeraden har været gennem din by / Lyssky kutteklædte mænd gav min kælling et ly. (‘Prima Nocte’, *Prima Nocte*, 2007).

Her er flowet igen *hardcore* og lige på beatet, mens der er føjet et samplet munkekor til, der gør at dette ikke bare fremstår aggressivt, men også som en teatral kulisse, hvilket tilføjer en fornemmelse af skuespil, dvs. et tydeligt arbejde med rapperens maske eller persona.

AFRUNDING

Der synes undervejs hos såvel Suspekt som hos L.O.C. at være tegn på den markering af sårbarhed, følelsesfuld inderlighed og oprigtighed, som kommer til sin fulde udfoldelse på *Selvmord*, og som får Ditte Giese til at proklamere en ny genre: 'Klynke-hiphop'. *Selvmord* præges af den semantiske tendens, at de fleste sange handler om ulykkelig kærlighed, men tillige af Bai-Ds grædende flow og af den melankoli som L.O.C. hele tiden har båret med sig via sin stemmekvalitet og sit stødende flow – mens Orgi-Es mere 'aggressive energi' nu synes hjemløs. I samme retning peger albummets coverart, der som anført indikerer en nærhed med rapperne som privatpersoner og processen, hvor musikken bliver til. Alt sammen betoning af en autenticitetsfigur og en pointering af rappernes etos, som imidlertid indvarsles på de respektive rapperes tidligere udgivelser.

Som vi har forsøgt at vise, dækker den forandring, som bl.a. Giese hæfter sig ved i forbindelse med *Selvmord*, således over en kontinuerlig bevægelse, hvor man kan pege på, at de 'klynkende' kendetegn hele tiden har været præsent, men at der er foregået en løbende accentforskydning mod et øget fokus på patos. Der er altså sket en accentuering af det sårbare og følelsesfulde i takt med en nedtoning af tidligere udgivers pågående brutale og aggressive udtryk. Man kunne også beskrive det således, at patos har været et anvendt virkemiddel igennem hele rappernes oeuvre, men at den vrede stemme er blevet delvist afløst af en mere følelsesappellerende sårbarhed, som om figur og grund har skiftet plads.

At udviklingen må ses som en accentforskydning beror måske i særlig grad på de matricer i hiphopkulturens repertoire af rapgenrer, som rapperne begår sig i, hvor spørgsmål om autenticitet og attitude følges af dybbelttydighed, som vi har påpeget via Gates' begreb signifyin(g). Brugen af patos som retorisk virkemiddel illustrerer netop denne dobbelttydighed. Patos findes som et kontinuerligt træk i forholdet mellem rappernes flow, tone, rapteksternes semantik og produktionernes teatrale brug af reallyde. Et forhold, hvor aggression og attitudefetichisme kan smelte sammen med sårbar inderlig- og oprigtighed, og hvor man altså godt kan være aggressiv, sexistisk og voldsforherligende, samtidig med – eller netop fordi – man er lidende. Denne følelsesmæssige sammensathed træder tydeligere og tydeligere frem som rappernes karriere skrider frem. Det kan godt være de 'klynker', men det er ikke nødvendigvis udtryk for et skift i stil eller autenticitetsforestillinger, for det er ikke hvem som helst, der klynker. Snarere får vrangsidens – sårbarheden i vreden i rappernes persona – gradvist lov at træde tydeligere frem.

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SUMMARY

The article investigates the work of a row of Danish rap artists, i.e. Liam O'Connor (alias L.O.C.) and Suspekt (Rune Rask, Emil Simonsen aka Orgi-E, and Andreas Duelund aka Bai-D). These artists have taken up dominant positions within the Danish rap scene and popular music culture throughout the recent decade. In 2009, however, they released a joint project entitled *Selv mord* (Suicide), whereby they surprisingly shifted their artistic expression from hardcore rap (inspired by American gangsta and horrorcore) to so-called 'whimper'-rap – a term, coined by the Danish hip hop journalist, Ditte Giese.

It is the rhetorical strategies concerning this shift, which is at stake in this article. We follow the artists' path from celebrations of sex, drugs, and violence towards a growing self-reflexivity and vulnerability in their artistic expression. This development is investigated in the light of a duality between sincere, personal self exposure, on one side, and persona or alias on the other. This duality seems at work throughout the entire *oeuvre* of the rappers as ever present rhetorical strategies whose balance is, however, dislocated. Central to this dislocation is an interplay of authenticity and pathos framed within the rhetorical concept of signifyin(g) derived from discourses related to Afro-American storytelling (Gates).

Reports

Research Projects

RAP, RIGHTS AND RESPECT! – A MUSICAL ANTHROPOLOGY OF HIP HOP, RAP MUSIC, VIOLENCE AND FREEDOM OF EXPRESSION IN PRIMARILY MIDDLE EASTERN MIGRANT COMMUNITIES IN COPENHAGEN

In Denmark generalizing public narratives of people with migrant background have been increasing during the past few years. These predominantly negative stories stigmatize migrants as ‘strangers’ unwilling to let themselves integrate in the Danish society, sometimes even associating especially Middle Eastern migrants with radical terrorism or Islamic extremism. Such discriminating stories of migrants in general can be understood as an outcome of a Danish nationalist discourse, which at the moment has obtained more political influence than ever.

Based on ethnographic field research among primarily Middle Eastern migrant rappers living in socially deprived areas of Copenhagen this Ph.D. project (2010–2013, Section of Musicology, Department of Arts and Cultural Studies, University of Copenhagen) addresses how young migrants use rap music in striking up against this Danish nationalist discourse, demanding rights, respect, and recognition in the Danish society. Among other things it discusses how some migrant rappers re-appropriate the migrant stigma of being *perker* in mobilizing an identity contrasting the national Danish identity.

On a theoretical level the project wishes to conceptualize the ongoing processes of identity construction involving participation in the local migrant rap communities. For that reason it will also investigate, which role different locally placed community-based rap projects play in these rap communities and for the youths participating. Understanding music as an important means in individual and collective identity processes and as an embodying and semantically structuring tool in communication, the project moreover discusses how we can conceptualize musical agencies of rap expressing alternative cultural and political identities.

In addition, the project wishes to elucidate whether – and if so how – the stigmatizing public narratives of migrants as well as the general association between rap and violence affect the rappers’ opportunities to express themselves freely.

Kristine Ringsager

SILENCE/NOISE OF THE WORK

– DISSONANT PASSAGES IN 20TH-CENTURY ARTS AND AESTHETICS

If one looks back on the history of arts and aesthetics of the 20th century, the phenomena and concepts of silence and noise occur as something which have occupied a number of composers, artists, and writers. For instance, Luigi Russolo’s Futurist Manifesto ‘The Art of Noises’ constituted noise as the music and symbol of a new world order while denouncing silence as belonging to the obsolete past. Correspondingly the idea of silence has been connected to artistic practice since Antiquity, as a way of deliberately not expressing oneself directly but instead negating or suspending any form of actual utterance. Silence – thus signifying the wilful resistance to music, images, speech, and text – became an aesthetic strategy for approaching the ineffable and inexpressible, and has been of pivotal interest to several artists of the 20th century as well.

Concentrating on the key concepts of silence and noise and their emergence in dissimilar forms of art, this Ph.D. project (2008–12, Section for Aesthetics and Culture, Department of Aesthetic Studies, Aarhus University) is concerned with the reciprocal relations and interchanges of sound art, music, visual arts, and literature. An overall objective of the project will be to establish a transmedial and interdisciplinary understanding of how the sonic and auditory traverse and impinge various forms of art. This involves a variety of reflections on the nature of sound and its changing meanings, related to the ways in which silence and noise are transposed from an inherent connection with the musical and the auditory to that of the visual and textual. The analytical effort also comprises an investigation of the alternating cultural perception of those same key concepts. Part of the project thus seeks to trace silence and noise as constitutive concepts which, in themselves, imply a specific historicity.

Following this at a broader discursive level, the project intends to challenge the idea of a current ‘auditory turn’ (compared to similar linguistic and pictorial ‘turns’ of the past decades) and the emergence of a particular ‘auditory culture’. When looking further into such subjects as ‘sonification’ and ‘audification’, prevalent in contemporary sound studies and sound art practice, one finds a striking similarity within the aesthetic strategies of, for instance, the Bauhaus School, the international Futurist and Dadaist movements, the Russian Constructivists, etc. Thus, in order to clarify the actual course of transmedial artistic exchanges taking place continuously throughout the 20th century, the question will therefore be asked whether sound aesthetics and ‘auditory awareness’ is in fact more present and predominant in art and culture today, as it has been claimed, than it was almost a century ago. The project is funded by The Doctoral School in Arts and Aesthetics – Arts, Literature and Cultural Studies, Aarhus University.

Thomas Bjørnsten Kristensen

THE HISTORIOGRAPHY OF MUSICAL LISTENING

The Ph.D. project (2009–12, Section of Musicology, Department of Arts and Cultural Studies, University of Copenhagen) focuses on the different ways in which musicologists for the past 150 years have approached and interpreted the subject of the historical listener.

During the past 20 years concerns with the historical listener have resulted in a number of journal issues, individual articles, and books. The historiography of listening is often seen as one of the novel and innovative musicological enterprises of the past decades. Nevertheless, a closer look at the history of musicology will reveal scholarly undercurrents engaged with the subject throughout the history of the discipline. Listening and its history seem to be recurring themes of musicological scholarship.

Systematic engagement with the history of listening can be traced back to the mid-nineteenth century. The German multi-scientist and philosopher Hermann von Helmholtz entered the field when he merged his studies on the physiological basis of the elements of music with the history of music. The listener provided Helmholtz with the link between the physiological facts of nature and the historical evolution of, and aesthetic justifications for, the different styles of composition, the listener being identified with the synthetic powers of logical spirit as opposed to the mechanical principles of nature.

New ways of handling the subject were developed during the first half of the 20th century. In the 1920s the young German musicologist Heinrich Bessler announced a new approach to the problem of listening and its history. Renouncing the split between mechanical nature and logical spirit as a suitable starting point, Bessler’s purely theoretical text

seeks to overthrow the old conceptions of listening in ways parallel to his teacher Martin Heidegger's renouncement of neo-Kantian metaphysics.

The following decades saw a steady, although not extensive, stream of publications on the history of musical listening. In large, this intermediary tradition, spanning from the interwar period to the 1970s, was characterized by attempts at developing typologies of listening to account for the emergence, subsistence and decline of the different period-styles of music. By the mid 1970s, a few secondary sources attest to the fact that an awareness of a German language research tradition spanning back to the 1920s had emerged.

When the new historiography of listening appeared on the musicological scene in the 1990s, the field had laid relatively dormant for a couple of decades. This fact, combined with the English language orientation of the new school, may account for its lack of engagement with the older traditions of research.

I approach the subject from a historiographical perspective. My object of research is thus not the historical listener, but rather the different ways the history of listening has been approached and interpreted by the various research traditions occupied with it. I aim to highlight the heterogeneity of the field, and to show how the fundamental nature of the questions and concerns characterizing the engagement with the history of listening, changes as the subject pass through different research traditions during a span of 150 years.

Jan Andreas Wessel

AUDIOVISUAL CULTURE AND THE GOOD SOUND

This joint research project (2009–12) is financed by the Danish Council for Independent Research | Humanities (FKK) and is based at the Department of Aesthetic Studies, Aarhus University. The research group consists of 11 members, of whom five (one Ph.D. student, four associate professors) are directly financed by the grant.

We, as human beings, experience sound as one of the most overwhelming and overall interfering elements in modern life in addition to being very volatile and transient. Each individual can – with mobile media such as mp3 players and iPods – be accompanied by her own individual soundtrack and use sound as ‘score music’, staging everyday experience. We live in an audio-visual culture, where multi-sensuous reality, which appeals to all the senses, is being reduced to audio-visual culture in an electronic, mediated version. Considering the massive amount of audio-visuality today, research into audiovisual culture and the whole field of sound and sound discourse is still in its infancy when it comes to the qualitative exploration of aesthetics, reception, and theory of knowledge. We are still hesitant and insecure in our knowledge how an audio-visual work of art or phenomenon may influence or do to us, how we experience and act with it, and what kind of knowledge and understanding audio-visual and multi-sensuous culture is staging and what it demands from and gives to the modern human being. Notions about and relations between ‘the good sound’ and ‘the good experience’ remain to be explored.

The research project works historically with the genealogy of sound and listening, theoretically with sound and listening as integrated phenomena, and methodologically with the connection between sound, listening, hearing, and other sensuous and experience modalities. As the intention of the project is to create knowledge and communication about sound and listening, we have established an interactive weblog (www.AVlyt.dk) where we regularly write about current topics and phenomena within the field of audiovisual culture and with a strict focus on listening. We wish to deliver a research-qualified basis for the urgent and

continuous tackling and negotiation of the triad, sound – culture – sound experience, in a general societal perspective. The following sub-projects are part of the collective research project: *Sound in the museum – sound and contemporary art*; *The reality of sound – in film*; *Emergent forms in audiovisual television bank commercials*; *Sound, lust and delicacy in food commercials and television-programmes*; *Mobilizing sound in the urban space*. More sub-projects and a full description of all of them may be found on the website <http://ak.au.dk/en/subprojects/>.

Besides the work on the individual sub-projects the activities has been centered on taking part in the National Research Network on Auditive Culture (<http://auditiveculture.ku.dk/>), e.g. the participation in and contribution to four seminars. In collaboration with this network, the research group *Urban Sound Institute* (Chalmers University of Technology, Gothenburg), and the Réseau International Ambiances (Grenoble), we arranged and hosted the international conference *SoundActs* at Aarhus University, 23–25 September 2010 (www.soundacts.au.dk), with more than 100 participants from around 15 countries, including sound researchers as well as sound artists.

Other activities in 2010 have been two internal group workshops on theoretical methodological matters, and a workshop entitled ‘Empirical approaches to sound and music in audiovisual contexts’ featuring Annabel J. Cohen (University of Prince Edward Island) as supervisor and keynote speaker.

On 26–28 May 2011 we will host the international conference *Audio-visibility* (www.audio-visibility.au.dk) on audio-visual art, artefacts, and media texts. The four strands of the conference will be as follows. 1) Sound Styling in Film and Television Genres; 2) Strategic Communication; 3) The Audiovisual Exhibited – Sound in the (Fine) Arts; 4) Mobile Mediated *Audio*visibility, with an international keynote speaker opening each strand. These four themes we might consider as a kind of summing up or ‘state of the interests’ in the research project as an entity. It seems that we may be able to share, transgress, and develop rather specific and different research questions when combining disciplines like film, media, communication, and information studies; musicology, aesthetics, literature, and culture studies. Only the final publication(s), however, will show how great the outcome of our interdisciplinary but audio-focused research in the compound audio-visual field will turn out to be. The establishment of an international audio-visual research network – also in collaboration with the National Research Network on Auditive Culture – is planned to be another and very central outcome, when the project ends in 2012.

The research project group consists of the following members: Anette Vandsø Aremark, Anders Bonde, Nina Gram, Iben Have, Thomas Bjørnsten Kristensen, Mads Krogh, Birger Langkjær, Charlotte Rordam Larsen, Ansa Lønstrup (head of project), Steen Kaargaard Nielsen, and Birgitte Stougaard Pedersen.

Ansa Lønstrup

Conferences

SOUNDACTS, AARHUS UNIVERSITY, 23–25 SEPTEMBER 2010

After a successful series of national seminars *The National Research Network on Auditive Culture* concluded its two year research activities by organizing an international three-day conference and workshop in collaboration with the Swedish *Urban Sound Institute* (USIT) and the Aarhus based research project group *Audiovisual Culture*, who hosted the event at Aarhus University on 23–25 September 2010. Three years on from the first major Danish conference on sound studies, the 2007 *Sound, Art, Auditory Culture*, this conference only confirmed that what might best be viewed as a still emerging interdisciplinary field of studies has now taken root in Danish soil as part of a growing international network of research dialogues.

In their call for papers, the organizers cast the net as wide as possible by mapping out a very broad and open field with a string of questions instead of focusing on specific themes or debates. As a result *SoundActs* was populated by a ‘multi-cultural’ mix of artists and researchers, some both, offering and participating in a wide range of activities from workshops, sound installations and exhibitions to paper presentations, panel discussions and plenary debates. In short, a myriad of sound acts. Locating all activities and sound worlds at the Institute of Aesthetic Studies, itself housed in renovated 19th century military barracks, made it easy for the more than one hundred delegates to skip between parallel sessions and visit the various sound art projects during breaks.

The three keynote speakers and their topics provide an ample illustration of the polyphonic character of this sound forum and the very diverse subjects aired and discussed: In ‘Urban Musical Creativity, Complexity, and the Affective Function’ Adam Krims (University of Nottingham) addressed and contributed to recent debates about the dynamic interrelationships of specific urban environments and musical creativity and affect. Raised as a question in the keynote title ‘A Sonic Paradigm of Urban Ambiances?’, Jean-Paul Thibaud (Laboratoire Cresson, Ecole d’architecture de Grenoble) argued that sound is a particularly efficient medium for investigating our experiences of urban environments and therefore advocated a sonic paradigm and approach to the study of urban ambiances. And under the heading ‘Music and the Emergence of Experimental Science in Early Modern Europe’ Penelope Gouk (University of Manchester) uncovered the overlooked role of acoustic technologies in early modern natural philosophy, demonstrating the important part played by musical instruments used as scientific instruments to generate new scientific knowledge.

The perhaps most ambitious and prospective item of the conference programme was a panel discussion entitled ‘The Field of Sound Studies: Perspectives and Objectives’ with short presentations by Tellef Kvifte (University of Oslo), Rolf Grossman (Leuphana University of Lüneburg), and Jacob Kreutzfeldt (University of Copenhagen). One key question that generated much discussion drawing many contributions *ex auditorium* was whether the disparate field of often interdisciplinary sound studies should work towards conceptualizing and establishing a new integrated discipline, not least given the restrictive institutional boundaries that some researchers were faced with e.g. within musicology, or whether the way forward is that of dialogues across a network of sound researchers working within established disciplines and sub-disciplines. The last more pragmatic option seemed to win the day, but the challenge of establishing enough common ground or a workable paradigmatic framing for the present wealth of sound-related ontologies, epistemologies, and methodologies to facilitate productive collaborations remains and seems quite daunting. Georgina Born’s stimulating recent discus-

sion of and call for a relational musicology¹ addresses parallel challenges within music studies, where an abundance of various sub- and interdisciplinary research activities in the last 25 years has spiraled into some kind of a musical Tower of Babel with only sporadic mediating dialogue. If sound studies as a much needed field of research is to bloom beyond its initial 'trendy' flourishing, unceasing dialogues within strong international networks have to be maintained to secure a long-term drive towards substantial institutional anchoring and integration.

To that end channels of online publishing is one useful tool, and the launch of no less than three different e-journals dedicated to sound were announced at a special conference reception: *The Journal of Sonic Studies* (www.sonicstudies.org), *Sound Effects* (www.soundeffects.dk) and *Interference: A Journal of Audio Culture* (www.interferencejournal.com).

Proceedings of *SoundActs* are planned for publication in 2011. And the national network is now in the process of regrouping to strengthen international relations and collaborations.

Steen Kaargaard Nielsen

INTERNATIONAL MARCUS MEIBOM SYMPOSIUM, STOCKHOLM, 12–13 JANUARY 2010

The seventeenth-century polyhistor Marcus Meibom was without doubt one of the most important scholars in the early modern reception of the music theory from classical antiquity. His annotated editions of a number of Greek authors (with parallel translation into Latin), published by Elzevir in Amsterdam in 1652, remained the standard text used for these treatises throughout the seventeenth, eighteenth, and nineteenth centuries (in fact, some of the texts are in twentieth-century editions still presented according to Meibom's pagination). Yet, the particulars of Meibom's pervasive scholarship on musical, mathematical, historical, and philological topics are surprisingly little known in relation to their impact on later music theory and musicology. The same holds true also for bio-bibliographical information concerning his long life and his less disseminated writings. A symposium hosted by the Swedish National Library in Stockholm in January 2010, with financial support from the Sven and Dagmar Salén foundation, sought ways to rectify this state of affairs. Ten researchers from six different scholarly disciplines scrutinized different aspects of the life and works of the eccentric Schleswigian man of letters.

In an inaugural address, Janis Kreslins (Stockholm) proposed future outlines of Meibom research in relation to modern methodology and theory, placing the task firmly in a number of interconnected topical contexts: the mobility of scholars in the extended Baltic region (including the low countries and the British isles); distinct spheres, circles, and types of scholars within the *respublica literaria*; and the interplay between intellectual and pecuniary patronage. Peter Sjökvist (Uppsala) and Walter Kreyszig (Saskatchewan) then addressed the latter topic from two different perspectives, both taking Meibom's first major patronage, that with Queen Christina, as the prime object of their studies. Two papers on the first day of the symposium focused on historiographical matters: that of the present author (co-organizer of the conference, Uppsala) concerning Meibom's activities in Sweden 1652–53, and that of Peter Hauge (Copenhagen) pertaining to Meibom's ensuing period in Denmark in the 1650s and 1660s.

Meibom's scholarship and confrontational approach typically resulted in a number of polemical disagreements, one of which came to the forefront in Christian Troelsgaard's (Copenhagen) presentation of Meibom's and Athanasius Kircher's differing understanding of Greek music theory. The paper proved a very interesting study in conflicting methodol-

1 Georgina Born, 'For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn', in *Journal of the Royal Musical Association*, 135/2 (2010), 205–43.

ogy and philological ideals. Other schisms of learning were addressed in the paper given by Benjamin Wardhaugh (Oxford), concerning Meibom's peculiar *De proportionibus dialogus* (Martzanus: Copenhagen, 1655), a treatise in the form of a dialogue between pseudo-Archimedes, pseudo-Euclides, and other authors, later provoking counter-treatises by John Wallis and other mathematicians. The paper of Louis Theodorus Lehmann (Amsterdam) was read in his absence, since he was unfortunately unable to attend the symposium in person. It is a valuable learned examination of *De fabrica trirremium liber* (Amsterdam, 1671), a work very much characteristic of Meibom's optimism in putting the fruits of philological study unswervingly into contemporary practice on one field after another (in this case, Meibom's stubborn claim was that the potentate first to embrace his detailed and learned design for ancient multi-storey rowed battleships would rule the seas, just as described in classical sources).

Eleonora Rocconi (Pavia) dealt with Meibom's interpretation of the *Elementa harmonica* by Aristoxenos, traced from his 1652 commentary and Latin translation, both investigated in the light of previous and later understanding of the same text. In the final session Otfried Czaika (Stockholm) approached the mystery of Meibom's private library, which according to auction catalogues appears to have exceeded 7,000 items, probing how such a collection could possibly have been compiled, and offering informed hypotheses as to its unusual scarcity of prints issued after *c.* 1650.

The conference benefitted from the generous and stimulating milieu at the National Library (with Janis Kreslins and Otfried Czaika as admirable *convivatores*). The attendees had the opportunity to study fine specimens of Meibom prints in the collections, and a specially held evening recital featured a Guédron song mentioned in one of the infamous later anecdotes shrouding Meibom's and Pierre Bourdelot's supposed debacle at the Swedish court. We will certainly be able to hear and read more on Meibom and the seventeenth-century reception of Greek music theory in the near future, both from the network involved here, and from other scholars. Thanks to all participators, this symposium proved a successful starting point for future scholarship and collaboration within a long-neglected topic of study.

Mattias Lundberg

Danish Musicological Society, 2010

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The Society's annual general assembly took place on 17 March 2010 at the Department of Musicology, University of Copenhagen. Elective were Bjarke Moe, Kirsten Flensburg Petersen, and Anne Ørbæk Jensen – all were ready for re-election. At the first board meeting, Ingeborg Okkels announced her resignation, and deputy Peter E. Nissen entered the board in her place.

The annual one-day symposium on 24 April 2010 had the title *Music, Sound, and Digitization* and was held at the Department of Musicology, University of Copenhagen. In 3 x 2 parallel sessions and a final plenum a number of papers were presented, focusing on online presentations, digital music editions, and themes connected to digitization of old music recordings. The symposium gathered around 30 participants and the programme as well as abstracts and some of the papers can be seen at www.musikforskning.dk.

In 2009 the website www.dym.dk was launched featuring *Danish Yearbook of Musicology*. Besides general information about the yearbook the main asset has been an online access to the volumes since 1995, except the last published volume. In 2010 it became possible to make the rest of the volumes (1 (1961) – 22 (1994)) accessible online, and we want to thank The Danish Council for Independent Research for supporting this digitization financially. It is possible to get pdf-files of all the articles, reports, reviews, and bibliographies, and the articles are searchable in full text from Google and other search engines.

The Society has been part of an editorial group launching a new Danish online periodical, *Danish Musicology Online* (www.danishmusicologyonline.dk), with its first volume from December 2010. Finally, discussions about the type of the Society's future activities have been a major topic at the board meeting.

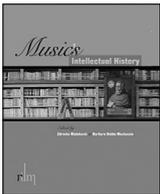
General information on the Society can be found on p. 140 and www.musikforskning.dk.

Anne Ørbæk Jensen

Book Reviews



Zdravko Blažeković and James R. Cowdery (eds.)
Liber Amicorum. Festschriften for Music Scholars and Nonmusicians 1840–1966
RILM Retrospective Series, 5; New York: RILM, 2009
xxxii + 599 pp.
ISBN 978-1-932765-04-5, ISSN 1547-9390
USD 145



Zdravko Blažeković and Barbara Dobbs Mackenzie (eds.)
Music's Intellectual History
RILM Perspectives Series, 1; New York: RILM, 2009
xiii + 938 pp., illus., music exx.
ISBN 978-1-932765-05-2
USD 155

A Festschrift is a book ‘presenting articles by students and colleagues on topics of interest to the dedicatee on the occasion of some milestone – most often a birthday or some other anniversary’ (p. xi), and *Liber Amicorum. Festschriften for Music Scholars and Nonmusicians 1840–1966*, edited by Zdravko Blažeković and James R. Cowdery, indexes this particular kind of music-related publications up to the crucial point of 1967 when *RILM Abstracts of Music Literature* was initiated.

Cowdery boldly opens his preface (p. xi) by quoting Nicolas Slonimsky’s extraordinary characterization of Festschriften as ‘grab bags, if not indeed garbage containers, of discarded Ph.D. theses on jejune subjects, aborted parerga, fetid paralipomena, and fulsome fecundities’ (*Lectionary of music*, 1989). In doing so, he hints at a not uncommon opinion that the contents of these publications are the texts that did not make it to the ‘real’ qualified venues of publication and/or were written on subjects no one otherwise would ever care to write or read about. Cowdery totally disagrees with this, of course – expressing ‘the belief that a tribute in the form of a book is a high honor, comparable to a statue or a named institution’ (p. xi). In that connection it is worth noting that the *Liber Amicorum* is rounded off by an index of ‘Compositions included in Festschriften’ (p. 599), and Cowdery draws an interesting parallel between the age-old tradition of dedicating pieces of music to prominent people (composer colleagues, for example) and ‘[t]he impulse to celebrate such people with books’ (p. xiv). Likewise, in the major part of her introduction, Barbara Dobbs Mackenzie without hesitation points to the ‘special value of scholarly articles published in Festschriften’ (p. xv) and refers to a number of pertinent examples, for instance within the field of ethnomusicology. Having found numerous valuable – but often hard to get – articles in Festschriften over the years, the present reviewer certainly approves of the basic idea and purpose of *Liber Amicorum*. So, although a discussion of the ‘legitimacy’ of Festschriften could turn out both relevant and interesting – and heated – this question will not be dealt with in the following.

Liber Amicorum is the fifth volume of the so-called *RILM Retrospective Series*, and according to an accompanying advertising sheet, it ‘completes a dyad with RILM’s *Speaking of Music: Music conferences, 1835–1966*’ (2004), the fourth volume of the series, in that ‘[t]hese

two unique book genres – Festschriften and conference proceedings – comprise uncommonly important collections of scholarly essays in the histories of academic disciplines?

The term ‘Nonmusicians’ in the subtitle, however, might seem a bit puzzling, and the explanation for this – that it covers music scholarship in the context of non-music disciplines such as philosophy, theology, and other fields – is given in light of the scope of the Festschriften project as a whole. Facing a total of more than 11,500 records the editors have decided on a three-volume publication, *Liber Amicorum* being the first. The forthcoming second volume will incorporate ‘Composers and performers, 1647–1966’, while ‘institutions ... and other nonpersonal entities such as cities and countries’ (p. xiii) eventually will be dealt with in a third volume.

The relationship of *Speaking of Music* with *Liber Amicorum* is prominent: the size, the structure, the lay-out, the directions for use, etc. are (nearly) identical. In fact, one of the only real differences compared to *Speaking of Music* is the inclusion of a ‘non editorial’ text of some size, namely a full length English translation of Imogen Fellinger’s article on ‘Fest- und Gelegenheitschriften’ for the *MGG Sachteil* (1995), naturally dense. These more technical aspects are summarized in my previously published review of *Speaking of Music* and will not be repeated here.¹ However, before turning to a more critical assessment I feel obliged to give a few of the ‘quantitatives’ of the book (in the following references to entry numbers are preceded by the abbreviation *LA* for *Liber Amicorum*).

The total of 4,596 bibliographical entries (pp. 1–474) are divided into the ones related to the actual Festschriften and – to some extent – their reviews (*LA*, nos. 1–715), and the ones documenting the items published in the Festschriften, mostly articles (nos. 716–4,596). The arrangement, classifications, information, abstracts, and so on are by ‘classical’ RILM standards, that is, solid and thorough. This abstract section is followed by a comprehensive index on authors and subjects that rounds off the volume (pp. 475–597), only followed by the above-mentioned small index of Festschriften-compositions.

The consistent use of different typographies for authors, subjects, and titles makes the index clear and easy to use. As to authors, the ‘dinosaurs’ of the first-half of twentieth-century musicology stick out their heads as expected: Otto Andersson, Higin Anglès, Friedrich Blume, Alfred Einstein, Karl Gustav Fellerer, Jaques Handschin, Hans Joachim Moser, and Charles van den Borren, to name but a few of the most frequent contributors to Festschriften. As to subjects it comes as no surprise that the entries on ‘manuscripts and prints’ occupy most space by far (pp. 537–42); perhaps a bit more surprising is the fact that the ‘instruments’-entries come in second place (pp. 521–24). The geographic designations among the subject headings include countries, and within this category ‘Germany’ clearly takes the lead (pp. 512–13), thus confirming Cowdery’s statement that not only does the term ‘Festschrift’ point in the direction of Germany but also regarding its quantitiveness, ‘the genre remains a primarily Teutonic phenomenon’ (p. xii). Taking into consideration that nearly all music conferences in the period 1835–c. 1900 were held in France and, that France and Belgium joined together for the entire period of 1835–1966 outnumbered Germany as to the number of conferences this is quite interesting.

In the preface it is noted that – contrary to the *Speaking of Music* volume ‘which was based on substantial preliminary work done in the 1970s’ – the present volume was undertaken in 2006–8 involving ‘creative database and Internet searching’ (p. xii) in addition to the quantities of information obtained from existing bibliographies, in particular Walter Gerboth’s *An*

1 Thomas Holme Hansen, review of James R. Cowdery, Zdravko Blažeković, and Barry S. Brook (eds.), *Speaking of Music: Music Conferences, 1835–1966* (RILM, 2004), *Danish Yearbook of Musicology*, 32 (2004), 99–102, at 99.

index to musical Festschriften and similar publications (1969). For that reason the present reviewer had reason to believe that the lacunae and problems regarding coverage and reliability observed in *Speaking of Music*² probably would be reduced to a minimum in *Liber Amicorum*. Fortunately, this actually seems to be the case. And then again, not quite.

The publication – and the introductory pages – of a book of this kind is often garnished with lots of figures. In this respect, *Liber Amicorum* is not an exception as already indicated above. But what are the most interesting figures to the target readership? The total number of bibliographical entries? Not likely, unless you are involved with similar tasks yourself. The number of Festschriften? Perhaps. According to Barbara Dobbs Mackenzie's Introduction, 574 Festschriften are included (p. xvii; thus correcting the misleading figure '715' given in the advertising material), although no explanation is given as to which items among the 715 opening entries actually count as a Festschrift and which ones do not.

What about the number of dedicatees, i.e. the persons that this all revolves around? Considering that some of them were honoured more than once – and a few of them (e.g. Béla Bartók, Karl Gustav Fellerer, Zoltán Kodály, Zdeněk Nejedlý) three or even more times – this figure is, oddly enough, not stated anywhere. A browse through the 118 pages long section listing the Festschriften reveals that for the 126 year period in question, 477 persons were honoured with some sort of publication. This – not insignificant – information could much more easily have been conveyed in a short alphabetical overview of the dedicatees.

More problematic, however, is the unfortunate lack of a chronological overview of the Festschriften, an overview that likewise easily could have formed another index of the volume. The many figures handed over in such a context will make real sense only if compared to a chronological course of events. A Gutenberg Festschrift of 1840 (*LA*, no. 217) sets the chronological starting point of the volume because it – according to a Fellingner-quote – 'represents the earliest use of the term "Festschrift" in a publication related to music' (p. 38). But, all in all, it would have been highly relevant to have the opportunity to see the development, the wheres, whens and whos of this phenomenon, at what speed and where did it spread to?, when did it peak?, and so on.

The coverage and inclusiveness of *Liber Amicorum* appear to be quite convincing. Hence, regarding the Danish elements of the catalogue the above-mentioned browse of the Festschriften section yields the following list of six Danish dedicatees (including the year of publication of the Festschrift): Vilhelm Andersen (author and literary historian, 1939; *LA*, no. 17), Hans Peter Hansen (cultural historian and folklore collector, 1949; no. 227), Knud Jeppesen (1962; no. 276), Evald Tang Kristensen (folklorist, 1917; no. 322), Hugo Matthiessen (cultural historian, 1941; no. 378), and Vilhelm L.P. Thomsen (linguist and philologist, 1912; no. 666). As indicated in the accompanying comments each of these publications includes at least one 'music-related contribution' which is 'cited separately'. The following three entries – that complete the list – have not resulted in separately cited contributions but have nevertheless been included: 1. Ernst von der Recke's five-page greeting of J.P.E. Hartmann on his 90th birthday (1895; no. 230); 2. Jacob Paulli's speech (in verse, actually) at Hartmann's funeral (1900; no. 229); and 3. 'a program for performances in Copenhagen of works by Weyse on the 100th anniversary of his death' (1942; no. 691) (p. 114).

Whether the first part of the list could or should be enlarged with yet some names is a task for trained librarians. Two items, however, most likely should have been incorporated. First, the Festschrift for Gustav Albeck (literary historian and theatre critic) (Henning Høirup, Aage Jørgensen, and Peter Skautrup (eds.), *Guldalder studier. Festskrift til Gustav Albeck den 5. juni 1966* (Aarhus: Universitetsforlaget, 1966)) to which Søren Sørensen contri-

2 Ibid. 100–2.

buted with the article ‘En dansk guldalder-opera. Den musikalske karakteristik i Hartmanns “Liden Kirsten”’ (A Danish golden-age opera. The musical character of Hartmann’s ‘Liden Kirsten’, pp. 219–33). Second, the Festschrift for H.F. Feilberg (author and folklorist) (*Festschrift til H.F. Feilberg fra nordiske sprog- og folkeminddeforskere på 80-årsdagen den 6. august 1911*, publ. by Svenska Landsmålen, etc. (Universitets-Jubilæets Danske Samfund, 206; København: Gyldendalske Boghandel, 1911)), in which several articles are related to music, especially Georg Christensen’s contribution ‘Hans Christensen Sthens salmer og “Folkeviserne”’ (The Psalms of Hans Christensen Sthen and the ‘Folk-Ballads’, pp. 101–12).

Regarding the last three entries, however, it is questionable whether it is a good idea to include this segment of short laudatory texts published separately. My instant hunch is that a number of similar texts most likely exist and hence ought to be included.

The list reveals, not surprisingly, that the only ‘real’ Danish musicologist to have been given a Festschrift prior to 1967 is Knud Jeppesen. *Liber Amicorum* registers all of Jeppesen’s contributions to Festschriften, 12 in all for the period 1926–66 (*LA*, nos. 1588–95, 3378, 3402, 3469 and 3691), including full bibliographical data, translation of the titles into English, and abstracts. So, in this respect the *Liber Amicorum* is complete and reliable. Nevertheless and not surprisingly either, it is indeed possible to detect minor faults as well as shortcomings and insufficiencies. Two examples will be given.

According to the preface ‘[e]very effort was made to consult the original sources’, hence ‘[i]n the great majority of cases, RILM editors held the books and periodicals documented here ... in their hands’ (p. xiii). Regarding the above-mentioned Weyse programme (*LA*, no. 691) this cannot have been the case (which is quite understandable, given the very special nature of this source). If indeed the small volume had been available, the RILM editor would most likely have noticed that it was edited by Torben Krogh, published by the University of Copenhagen (in collaboration with other institutions), and that it contains a preface on Weyse written by Knud Jeppesen. None of this information is included in the entry.

The entry on ‘Denmark’ in the index appears reliable at first sight. The original, Danish spelling of e.g. ‘Færøerne’, ‘Grønland’, ‘København’ and ‘Samsø’ command some knowledge in advance. Nevertheless, it is quickly revealed that regrettably a number of articles involving Danish matters of some sort are not listed under this entry. This goes for several articles dealing with sources located in Danish libraries, for instance Henrik Glahn’s contribution to the 1962-Jeppesen Festschrift, ‘Ein Kopenhagener Fragment aus dem 15. Jahrhundert’ (*LA*, no. 1277), and articles on other subjects (nos. 1329, 1575, 2116, 3048, 3098, 3263, 4078). In the department for bits and bobs, it is noted that Jens Peter Jacobsen’s valuable bibliography of Knud Jeppesen’s works, likewise in the Jeppesen Festschrift, apparently should be in Norwegian (no. 811); it is of course in Danish.

As already mentioned, it appears that some of the pretty severe problems observed in *Speaking of Music* are not found to the same extent in *Liber Amicorum*. So, it is possible – and in no lesser degree – to conclude positively on this comprehensive bibliographic tool: very useful, very valuable, and unique.

While *Liber Amicorum* is a reference book in the proper sense of the word, that is, with almost no running text, the second RILM publication under review here, *Music’s Intellectual History*, represents 950 pages of almost solely running text, printed on the thinnest paper possible (the volume is approximately of the same thickness as *Liber Amicorum*’s 630 pages), and presenting footnotes of an undue minuscule size. Had the contents of the book been printed with more readable footnotes on more average paper it would surely have comprised several hefty volumes.

Music's Intellectual History, edited by Zdravko Blažeković and Barbara Dobbs Mackenzie, forms the inaugural volume of a new *RILM Perspectives Series*. This series, devoted to conference proceedings sponsored by RILM, was inspired by the first conference organized by RILM, *Music's Intellectual History: Founders, Followers and Fads*, that took place at the Graduate Center of The City University of New York, on 16–19 March 2005. This conference, in its place, was inspired by the work on and the publication of the previously mentioned publication, *Speaking of Music* (2004), and almost one third of the – already not that lengthy – Preface (pp. xi–xiii) is devoted to a description of the *Speaking of Music* volume (regrettably reiterating that it covers ‘nearly 500 conferences’, a downright fault since the correct figure is *c.* 410³). *Music's Intellectual History* is rounded off by short ‘Author biographies’ (pp. 885–91), and an ‘Index’ on authors and subjects (pp. 893–938), leaving the core matter at *c.* 875 pages. What is the core matter, then?

The *only* information in this respect is that the book contains ‘66 articles that started as presentations at the 2005 conference’ (p. xii). The statement as such may come as no surprise but it leaves a number of important questions unanswered.

First of all, if this shall count as conference proceedings – and, according to RILM, it certainly shall – why not give some information as to the programme of the conference, the organization of individual sessions, keynote papers, etc.? *Music's Intellectual History* is grouped into six large sections – ‘Personalities: Music scholars’ (20 articles); ‘Personalities: Composers’ (7 articles); ‘National studies’ (21 articles); ‘Encyclopedias’ (4 articles); ‘Periodicals’ (6 articles); and ‘Historiography & its directions’ (8 articles) – but does this organization correspond to the one(s) at the conference? Did the conference encompass more than 66 papers, and if so how many were not included in the proceedings, and why? On p. 581, for instance, one finds a two-page text by Michael B. Beckerman that is a ‘comment ... presented as a response’ to a particular session at the conference.

Secondly, what editorial policy – if any – was in use regarding the reworking of the individual articles for the volume? The great majority of the individual contributions include 6–12 pages, each thus corresponding to a ‘normal’ conference paper supplied with an appropriate number of footnotes and in some instances a few figures, music examples, etc. About 10 of the articles are slightly longer, and a handful are 20–30 pages each. In some of these cases this is due to rather extensive – and indeed commendable – documentary supplements such as the ‘Full programs of ADMV Tonkünstlerversammlungen, 1859–71’ (James Deaville, ‘The Allgemeine Deutsche Musikverein: Forging German national identity through new music’, pp. 481–93), excerpts (with translations) from *Muzykal'naja enciklopedija* (‘Russia's *New Grove*: Priceless resource or propagandistic rubbish?’, by Philip Ewell, pp. 659–70), and chronological/subject listings of articles from volumes 1 to 8 of the *Allgemeine musikalische Zeitung* (1798–1806) (Robin Wallace, ‘The *Allgemeine musikalische Zeitung*: Cradle of modern musicology’, pp. 685–705), and of nos. 1–10 of *Gudalo* (1886–87), ‘the first true professional music periodical in the Serbian language’ (p. 725) (Tatjana Marković, ‘Intertextual relations between the Serbian and Viennese concepts of 19th-century music journals’, pp. 719–42). In a few other cases, the original papers clearly have been expanded successfully. This goes for two of the longest articles, namely Zdravko Blažeković's extensive survey on ‘Franjo Ksaver Kuhač and the beginnings of music scholarship in Croatia’ (pp. 203–34), and Anne Maria Busse Berger's ‘The origins of the agenda of medieval musicology: Friedrich Ludwig and Jacques Handschin’ (pp. 261–89), the latter especially being an illustrious example of a thorough, insightful, and readable academic presentation.

One article, however, stands out in every respect. In the run of one hundred and fourteen (!) pages, Walter Kurt Kreyszig pours out a monstrous exposition on “‘Leopold Mozart

... a man of much ... sagacity”: The revival of humanist scholarship in his *Gründliche Violinschule* (Augsburg, 1789) (pp. 43–156). The body text of the article stretches to ‘a mere’ 30 pages (approx.) – and thus, in itself exceeds every other contribution – while the reference apparatus is of gigantic proportions, amounting to 689 footnotes containing purely bibliographic references followed by a 23 page appendix containing ... purely bibliographic references! The number and especially the magnitude of the notes clearly cause a sheer technical breakdown in several instances during the course of the article (e.g. pp. 52, 83), reaching a pinnacle on p. 84 that consists of one single line of body text and three footnotes occupying 61 lines of bibliophile megalomania. My deepest sympathy to the proofreaders involved. The potential qualities of the paper notwithstanding this is – even in a ‘bibliomaniac’ RILM context – beyond all reason. For generations of music students to come this article will not stand as the academic tour de force Kreyszig perhaps thinks he has contributed but as an unprecedented example of how *not* to use reference systems. And – the obvious qualities of the majority of the other articles notwithstanding – it may be concluded that this sole article undermines any notion of a consistent editorial policy on behalf of the editors. And again, why not make a small comment on this very conspicuous ‘item’ in the preface?

Apart from what can and should be criticised, *Music’s Intellectual History* resembles many other conference reports as to its contents: extremely varied, although the six above-mentioned, sections draw a line-up of some of the thematic fields. Besides what has already been mentioned, the ‘Personalities’ double heading comprises interesting contributions on e.g. Seybald Heyden, Burney and Hawkins, Anton Schindler, Camille Saint-Saëns, Curt Sachs, Dragan Plamenac, Schönberg, and Stravinsky. In the ‘National studies’ section the overarching subject comprising musicology, music history, and historiography, etc. are traced in various ways in Germany, France, Italy, Croatia, USA, India, Hungary, Romania, Brazil, Denmark, New Zealand, and Africa. Among the ‘Periodicals’ articles two address the *Allgemeine musikalische Zeitung*, and no less than three articles concern *La revue musicale*, each with an interesting angle on this significant journal (*La revue musicale* (1920–40) and the founding of a modern music’, by Michel Duchesneau; ‘Towards a topology of aesthetic discussion contained in *La revue musicale* of the 1920s’, by Danick Trottier; and ‘Dance in Henry Prunières’s *La revue musicale* (1920–40): Between the early and the modern’, by Marie-Noëlle Lavoie). Under the final heading, ‘Historiography & its directions’, two contributions on performance matters are placed (Nicholas Cook’s ‘Changing the musical object: Approaches to performance analysis’; and Daniel Leech-Wilkinson’s ‘Musicology and performance’), among a handful on other subjects. It may be added that all articles in the volume are in English except for three in French.

To conclude: a brief mentioning of two articles related to Danish topics. In the first, ‘Music history as reflected in the works of Hans Christian Andersen’ (pp. 183–93), Anna Harwell Celenza interestingly ‘explores an important facet of Andersen’s musical activities: his interest in music history and his use of it in his writing’, thus presenting ‘new interpretations of two of his lesser-known works: ... *Vandring gjennem Opera-Galleriet* ... and ... *Lykke Peer*’ (pp. 183–84). In the second, ‘*Den europæiske musikkulturs historie* (1982–84) and its ideological and academic background’ (pp. 615–24), Niels Krabbe makes a timely and pertinent account of the ‘history’ of *Gyldendals musikhistorie* (*GMH*), well-known to any Danish musicologist, but nevertheless relevant in this particular international context. Although Krabbe’s ‘aim is solely to give an account of the background and perspectives associated with the work’ (p. 616), the advantage of more than 20 years of hindsight presumably has sharpened some of the conclusions drawn towards the end of the article. Thus, it is enjoyable to read that ‘*GMH* represented a showdown between the authors and their own educational background, a kind of “revolt against the father”’ (p. 623), and thus ‘was *our* generation’s crack at an account of

the history of Western musical culture in Danish. It was not *objective*, it was not *value-free*, and it was not *definitive* – may we be delivered from musical histories of which one can use these three predicates! (p. 624).

Music's Intellectual History contains many interesting and valuable contributions to music history, music historiography, and related fields. Although an overgrown limb should have been amputated at birth, it comprises a wealth of relevant information – in a great many different directions – that in some respects otherwise would be hard to get. And herein lies its strength and usability. Along with *Liber Amicorum* – and *Speaking of Music* – it forms milestones in the output of RILM.

Thomas Holme Hansen

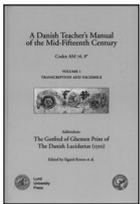


The Offices and Masses of St. Knud Lavard († 1131) (Kiel, Univ. Lib. MS S.H. 8 A.8°) reproduced in facsimile, transcribed and edited by John Bergsagel.

Copenhagen: The Royal Library / Ottawa: Institute of Medieval Music, 2010
Vol. 1: *Facsimile*, v + 145 pp.; vol. 2: *Edition*, xlv + 72 pp., illus., facs., music exx.

ISBN 978-87-7023-036-0 / 978-1-926664-02-6

DKK 625 (bound), 375 (paperback)



A Danish Teacher's Manual of the Mid-Fifteenth Century (Codex AM 76 8°)

Skrifter utgivna av Vetenskaps societeten i Lund, 85 and 96

Lund, Lund University Press, 1993 and 2008

Vol. 1: *Transcription and Facsimile*, ed. Sigurd Kroon et al., xxvi + 569 pp.

Vol. 2: *Commentary and Essays*, ed. Britta Olrik Frederiksen, John Bergsagel, and Inge Skog, 228 pp., illus., music exx.; ISSN 0347-1772, ISBN 91-7966-221-8 (vol. 1), 978-91-633-3693-5 (vol. 2); SEK 800

These editions reproduce the two most important musical documents of Danish origin from the Middle Ages. The first is a complete liturgy for a Danish saint, and the other contains the earliest polyphony in Danish we know of. Musicology has certainly – along with other fields of medieval studies – been aware of the sources for more than a hundred years, but they have been quite difficult to access and as regards their musical contents, we have been waiting for a thorough scholarly study.

For decades the two manuscripts have been focal points in the research areas cultivated by John D. Bergsagel who was professor of musicology at the University of Copenhagen until his retirement in 1998. The first results began to appear in print in the 1970s,¹ and now the efforts are crowned with separate volumes of colour facsimiles accompanied by extensive commentaries, and the musical repertoires are made available in modern editions. As expected, it is quite impossible to point out faults or inconsistencies in John Bergsagel's new editions of the music, which have been prepared with care and attention to detail. These editions will probably stand as definitive and form the basis for future research.

It was an article by Bergsagel and Niels Martin Jensen in *Festskrift Henrik Glahm* from 1979 that gave the impetus for renewed research in Codex AM 76, 8° in the Arnemagnæan Collection of the University of Copenhagen.² On the initiative of Sigurd Kroon a group of

¹ See further the bibliography of writings by Bergsagel in Ole Kongsted, Niels Krabbe, Michael Kube, and Morten Michelsen (eds.), *A due. Musical Essays in Honour of John D. Bergsagel & Heinrich W. Schwab* (Danish Humanist Texts and Studies, 37; Copenhagen, 2008), 701–9.

experts from Denmark, Norway, and Sweden was convened in order to reassess the manuscript's codicological and linguistic aspects and to review the contextual placement of the manuscript's didactic, liturgical, musical, and poetic items. The first result was a beautiful colour facsimile, which appeared in 1993. Here the slightly enlarged pictures are accompanied by a diplomatic transcription of everything seen on the pages, including the musical items, and the main fare of the manuscript, the translation into Old Danish of the widely distributed elementary book of instruction, the *Lucidarius*, is for the sake of comparison supplemented by a transcription of the text of the printed Danish *Lucidarius* (Gottfred of Ghemen, 1510).

Regrettably, the volume of commentary and essays planned to complement the facsimile only appeared in 2008. In the meantime several of its contributors had passed away, and the responsibility for the final editing of the volume fell to Britta Olrik Frederiksen, John Bergsagel, and Inge Skog, and in some respects the commentary had to remain a torso in comparison with the original plans. The volume contains the much needed running commentary to the mixed and quite bewildering contents of the manuscript, which in addition to the *Lucidarius* includes snippets in Danish and Latin of useful knowledge, mnemonic verses, quotations, definitions, liturgical song, masses, poems and sermons etc. In his article 'Kodikologische Beschreibung der Handschrift AM 76, 8°. Ergebnis der Lagenuntersuchung und Datierung mit Hilfe der Papierzeichen' (pp. 73–105), Per Ekström investigates the physical appearance of the manuscript, and based on the paper types he is able to conclude that the main body of the manuscript, the *Lucidarius*, was copied in the years 1464–65, that the gatherings surrounding it seem to have had an independent existence as small booklets and may be slightly older, but also that the whole manuscript was unified by the appearance of the same writing hand in all sections. 'The relative chronology of entries in AM 76, 8°' by Jørgen Raasted (pp. 106–15) traces and indexes the many sessions or writing situations during which items were copied into the manuscript. Raasted concludes that it is possible that the oldest layer consisted of items in Danish, while Latin pieces were added later in blank spaces and pages. This chronology is highly interesting and orders the Danish entries convincingly. However, the essay breaks off just before the discussion of the Latin items. Dialectal characteristics in the Danish of the main copyist points to Southern Zealand as his linguistic homeland, but the translation itself of the *Lucidarius*, which probably was more than hundreds years old when this copy was made, was most likely done in Northern Jutland. Bertil Ejder proposes Aalborg or Børglum as alternatives to Vestervig in 'An attempt to localize the language in the Old Danish *Lucidarius*' (pp. 152–81).

For musicologists the most interesting section of the volume is John Bergsagel's complete edition of and comments on 'The musical content of the manuscript 76, 8°' (pp. 116–51). This consists of at least 19 musical items: some poems without music, which can be found with melodies in other sources, in several instances in the printed *Pie Cantiones* (1582) – and many more among the Danish and Latin poems were probably intended for singing; there are a couple of mnemonics on music theory and examples of Psalm tones; a troped Alleluia and a sequence with music; two monophonic songs in Danish and macaronic Danish-Latin; and six two-part songs – five are in Latin and one mixes Danish and Latin. The greatest part of this repertory is unique, while some pieces are related to Central-European sources or to the repertory later preserved in the *Pie Cantiones*. The two-part songs are examples of the simple polyphony that still in the 15th century and later adorned singing in churches, monasteries, and confraternities all over Europe, in institutions outside the musical centres. Such expansions in sound of chant and melodies were normally improvised, but in some cases we find

2 John Bergsagel and Niels Martin Jensen, 'A Reconsideration of the Manuscript Copenhagen A. M. 76, 8. Its Significance for Danish Cultural History in the 15th Century', in Mette Müller (ed.), *Festskrift Henrik Glahn* (Copenhagen, 1979), 19–33.

realizations notated in sources like this manuscript, where the notation may serve as models for singers without improvisational skills, to learn from or to learn by rote. ‘Gaudē mater letare’ is quite a demonstration piece, unusually regular in its succession of fifths and octaves. The music sounds extremely old-fashioned for the 15th century, but it is contemporary and important to our understanding of the ‘sound-scape’ of the period.

John Bergsagel’s modern editions generously appear in two versions in the cases where it is convenient. One is an unmeasured interpretation in stemless notes, as the manuscript does not include clear indications of mensuration and rhythm, and he corrects the many obvious scribal errors according to common rules for simple polyphony. The alternative versions are measured in triple time taking its clues from the metric properties of the poems and from the rhythmical signs added to notation, which are impossible to interpret in any systematic way. However, they clearly indicate that the scribe (or a later user) had a perception of measured music even if he was unable to notate it. Bergsagel’s double interpretations are valuable both as an underscoring of the versatility of the music and because they make the music accessible for performance. If one disagrees in the rhythmic interpretation, it is easy to make one’s own based on the facsimile and on the unmeasured versions.

Its fragmentary character notwithstanding, volume two activates the treasure buried in the facsimile volume, it opens up an exciting source for further research. The only thing I am not completely happy with is its title, *A Danish Teacher’s Manual ...*, which is even more unambiguous than the title of Marius Kristensen’s edition from 1936, *En Klosterbog ...* (A monastic book). Connotations to the tasks of a modern schoolteacher are unavoidable – and absolutely misleading. Obviously, great parts of the manuscript’s contents are didactic in nature, but other bits of knowledge and the liturgical items do not easily fit into this picture. Probably, the person(s) who could use the manuscript’s materials, had functions more wide-ranging than the role of a ‘teacher’. The symbiosis between monastic life and the lay community, for example, would be interesting to consider in more detail. It is therefore with good reason that Bergsagel at the end of his introduction to volume two maintains that his original assessment of the manuscript, ‘which would associate the book with a house of Poor Clares, cannot be entirely ignored’ (p. 11).

The Kiel manuscript (Univ. Lib. MS S.H. 8 A.8°) is another small-format manuscript (like AM 76 the format is c. 14 x 10 cm) whose original function it is difficult to determine. The mixed manuscript contains the offices and masses of St Knud Lavard, the earliest copy of the ‘Roskilde Chronicle’, and a fable about the bird and the monk, all copied by the same hand. There is no need here to go into the questions concerning the interpretation of the Kiel MS and its relation to the Knud Lavard liturgy, as John Bergsagel in this yearbook has explained his views in a detailed review of Michael Chesnutt’s edition of the liturgy.³ His conclusions are, then as now, ‘that the Kiel manuscript was not itself prepared with a view to liturgical use, but rather, perhaps, as a library reference copy’. That it most probable was copied in the early 13th century, and that its liturgical material has ‘the character of a “composer’s score” of the words and music needed to celebrate St. Knud Lavard, whose translation took place on 25 June 1170 – not merely what was needed by the officiant, or the precentor, or the choir, or the celebrant, but everything. Here all the unfamiliar material, in particular the newly-composed or -adapted chants and the readings specific to the new saint, is written out in full, whereas the standard elements, being already known, are merely cued by the usual *incipits* and abbreviations’ (p. xxxii).

The ideological and political context for the murder of Knud Lavard in 1131 and his later canonization for dynastic reasons through the efforts of especially his son, Valdemar

3 John Bergsagel, review of Michael Chesnutt, *The Medieval Danish Liturgy of St Knud Lavard* (Copenhagen, 2003), *Danish Yearbook of Musicology*, 32 (2004), 103–7.

I, is drawn up in the essay by Thomas Riis, ‘The Historical Background of the Liturgy of St. Knud Lavard’, which opens volume two (pp. xiii–xxx). In his introduction John Bergsagel describes the manuscript, discusses its nature and traces the composition of the Office. Not surprisingly he finds that important inspirations for the new liturgy came from English rites for martyred kings, and that the mixture of borrowed and new elements has been merged into a carefully organized new liturgy. Much information about this is found in the running commentary to the edition of the Offices and Masses at the end of volume two (pp. 59–72). Here is also documented where the editor has found the items of the liturgy only referred to in the Kiel MS. These completions really add to practical value of the edition. Likewise, as additional examples of the unfolding of liturgical standard items, Appendix 2 shows how a few lines of the Invitatorium in the MS (ff. 2v–3, nos. 11–12) become an impressive musical structure in performance, and Appendix 3 demonstrates a responsory with trope/prosa written out in full. The hymn ‘Gaudet mater ecclesia’ has a prominent position in the Offices and its stanzas can be performed as *rondelli* for two voices – two different settings are given that may have been alternated. Bergsagel interprets them in Appendix 1 in two versions according to the same principles as was used for the songs in the AM 76 MS.

The facsimile volume has extraordinarily wide margins as the pages of the Kiel MS are reproduced at their original size (14 x 10 cm) – they seem a bit lost on the big A4 pages. Of course, this format was chosen in consideration of the modern edition in the other volume. I had to reach for my reading glass several times when studying the facsimile, some details are quite diminutive, so it would have been of assistance, if some of the empty space could have been used for an enlargement of the pictures. The typesetting of the music edition in stemless notation is adequate, but not as nice to look at as the original square notation. The typesetter obviously had some problems concerning the spacing of syllables, and the choice of slurs to indicate ligatures is not visually the most attractive. But that is just minor points which do not distract from the usefulness of this long expected edition.

Peter Woetmann Christoffersen



Jette Barnholdt Hansen

Den klingende tale: Studier i de første hofoperaer på baggrund af senrenæssancens retorik

Copenhagen: Museum Tusulanum, 2010

254 pp., illus., music exx.

ISBN 978-87-635-2593-0

DKK 246, EUR 34

Since the middle of the twentieth century, a schematized and overly straightforward understanding of the historical relation between music and rhetoric has thrived in European conservatoire culture, manifestly within some cabals of the so-called ‘early music movement’. In her recent book *Den klingende tale* (‘Resounding Speech’), Jette Barnholdt Hansen cautiously steers clear of conclusions from this interpretative tradition, offering instead a much more profound investigation of early court opera based on first-hand study of a considerable number of sixteenth- and seventeenth-century prints and manuscripts pertaining to rhetorico-practical aspects of music, poetry, and drama. The book is a revised version of Barnholdt Hansen’s doctoral thesis from the University of Aarhus, which may account for the absence of some very recent publications on topics covered, notably contributions by Heinrich Plett and Gregory Butler.

The author argues, in her introduction and first chapter, for philosophical foundations of rhetoric that are Ciceronian rather than Quintilian. She borrows interpretative strategies from a number of modern scholars, but also, perhaps more unexpectedly, from Nietzsche, especially as regards the relationship of the rhetorical to language. As one could rightly expect, given the topic, Italian treatises take pride of place. Francesco Sansovino, Giovanni de Bardi, Giulio Caccini, Angelo Ingegneri are all related to the central concerns and hypotheses of the book. Discourses from central and northern Europe are naturally of lesser importance in the matters discussed. Yet, one could perhaps have expected the extensive modern literature pertaining to north-European *musica poetica* to be considered and compared to the predominantly Anglo- and Italo-phonetic scholarship covered in Barnholdt Hansen's book. It is purported in the second chapter that Italian treatises offer a more 'holistic' understanding of music and rhetoric than the treatises from German lands. This interpretation is reflected also in what Barnholdt Hansen calls a 'broad concept of music in the late renaissance' and 'the holistic universe of the late renaissance' (p. 233). What she points to explicitly is nonetheless equally true of north-European scholarly traditions: *Figuren-* and *Affektenlehre* and simple elocution exercises is not all one finds in Dressler, Burmeister, Herbst, and others. Barnholdt Hansen here seems to somewhat overstate her case for the Italian treatises and their cultural contexts as exclusively idiosyncratic. Her main point that rhetorical concepts could not be readily separated from their concrete manifestations (music and poetry) is perceptive, insightful, and well-argued throughout.

Barnholdt Hansen intermittently quotes early-modern prints – for example Giovanni Andrea dell'Anguillara's Italian *ottava rima* translation of Ovid's *Metamorphoses* (Venice, 1581 and 1587) – from secondary literature, where references from the widely available original editions (now in many cases also online) could have been useful. Ample passages are presented in quotation with very brief comments. While this is of value as a source-book on the matters at hand, one could have wished in some instances for more glosses by the author herself, all the more so since the brief comments demonstrate deep insight and familiarity with the contexts of the texts.

One of the most complicated concepts when applying virtues of style in classical rhetoric to musical poetics is that of 'perspicuitas'. For what is it really that is expressed in music, is there a meaning prior to *poiesis* distinct from that of the lyrics to which the music is subservient? Does not the very musical realization of a text in some ways in itself compromise exactly the *perspicuitas* deemed desirable by Caccini, Mei, and Galilei? This ontological matter with roots in the music theory of antiquity and the Middle Ages would have been a useful background to the discussion. The concept of perspicuity is also related to Barnholdt Hansen's stress on deep connections between meaning and expression, sometimes seemingly making rough weather of etymology – on p. 28, we find: 'I en udbredt antik topos, som fremtræder på forskellige måder i den klassiske retorik, er taleren – beherskeren af *logos* – således grundlægger af den civiliserede kultur' (In a widely diffused topos which appears in various ways in classical rhetoric, the speaker – the master of *logos* – is hence the founder of the civilized culture), and in the following footnote: 'dette fremgår bl.a. af betegnelsen "oratio" ('tale') der iboende rummer ordet "ratio" ('forstand' eller 'fornuft')' (this is clear, for instance, from the term 'oratio' which implicitly includes the term 'ratio' ('intellect' or 'reason')). This Isidoric connection was made early on in the West, but that is not mentioned by Barnholdt Hansen, who instead seems to suggest that it is no mere morphological coincidence that the words (derived from 'orare' and 'reor', respectively) have taken on similar forms.

One hypothesis put forward in this book is that printed music (one must assume that the author intends a broader meaning of the word 'partitur' (i.e. score), signifying both parts and score, since scores in print or manuscript were rare in the context covered). Barnholdt

Hansen purports that the early seventeenth century marked a rise of printed and copied music, but that oral traditions of the sixteenth century were implicit (p. 230). It could have been worth stressing that as far as musical structure is concerned, the sixteenth century relied much more heavily on notation than did early seventeenth-century monody. The contrapuntal textures even in the most simplistic mainstream of Italian music at the end of the sixteenth century are simply inconceivable without a logocentric (or, rather ‘graphocentric’) compositional point of departure.

Barnholdt Hansen demonstrates in the book to what extent there was broad understanding of metrical, prosodic, and rhetorical matters among aristocratic *nobili* of the early seventeenth century, an aesthetico-practical universe that is, in her view, shut off by a ‘barrier’ from the mind frame of most listeners today. This position, not uncommon among scholars of what is presently termed ‘frühe Neuzeit’ is potentially problematic. Just as one should observe tremendous caution in order to avoid ‘false cognate’ understanding of a historical current of ideas (a modern musical reaction does not automatically mirror a seemingly similar Florentine one c. 1600), one must take equal care to avoid exoticizing historical reception (a modern musical reaction does not automatically depart from a similar Florentine one c. 1600). In order to justify use of metaphors like ‘barrier’ at all, we must first identify distinctly idiosyncratic general aesthetico-practical universa of both contexts in question separately. In the case of early-modern Italian nobility, this is admirably done to a considerable degree in the book at hand. In order to conceive the nature of the ‘barrier’, however, one ought to identify also its equivalent with what is here called ‘modern listeners’ and ‘a modern audience’ (‘moderne lyttere’, ‘et moderne publikum’). This is not attempted in Barnholdt Hansen’s book. If it had been, one may venture at least two possible outcomes – firstly that the ‘modern audience’ is internally even more diversified than what seems to have been the case with nobilities of the Italian city states and, secondly, that a typical ‘modern listener’ of Peri’s or da Gagliano’s music would be considerably more saturated in Quintilianus and Cicero than Barnholdt Hansen tacitly seems to assume, both directly and indirectly.

The two last chapters include some analytical approaches to the repertoire figuring in the first half of the book. It is always difficult to expound the theory behind concrete representations of classical oratory in music, but Barnholdt Hansen makes a number of good points here. *Den klingende tale* is an interesting and well-written contribution to the growing literature on rhetorical aspects of early opera. Its attempts to re-amalgamate what is today regarded as separate disciplines (music, poetry and rhetoric) produces thought-provoking conclusions, increases scholarly comprehension and suggests directions for further research.

Mattias Lundberg



Arne Spohr

“How chances it they travel?” *Englische Musiker in Dänemark und Norddeutschland 1579–1630*

Wolfenbütteler Arbeiten zur Barockforschung, 45

Wiesbaden: Herzog August Bibliothek / Harrassowitz Verlag, 2009

435 pp., illus., music exx.

ISBN 978-3-447-06058-5, ISSN 0724-472X; EUR 98

‘How chances it they travel?’: With this question, originally posed by Hamlet as he was wondering why actors were on their way to visit his castle, Arne Spohr frames his astonishing study on *Englische Musiker in Dänemark und Norddeutschland 1579–1630*. Having this question

in mind, the reader is guided through an exhaustive investigation of motives of travelling musicians, and so the book becomes a lifelike journey in their footsteps and their many different travel companions. Spohr's book contributes to the existing literature on the English influence on continental music in the sixteenth and seventeenth centuries, but by focusing on the travelling Englishmen, the study reminds us of a group of musicians that till now lived 'in einem musikgeschichtlichen "Niemandland"' (p. 15).

Being an interesting account of cultural exchange between England and the Continent in the decades around 1600, the study also contributes to our understanding of late Renaissance music culture. This is the first book in extensive length to uncover how English music influenced continental music by involving Danish and North German sources. The Danish court was among the first to employ English musicians, and so Spohr's research focus on the role of the Danish court as well as the city of Hamburg as stepping stones for English musicians and for the development of Anglo-Danish/Anglo-German repertoires. In this respect, Spohr's investigations are ventures into uncharted waters.

Throughout the book, Spohr is concerned with providing the reader with the historical and contextual background to his topics. As an example, the second chapter outlines the preconditions of the music transfer between England and Germany in terms of social, institutional, and economical factors. The author demonstrates how the English 'vagrancy laws' limited the mobility of musicians in England in the second half of the sixteenth century. This increased the competition between musicians that wanted to obtain permanent appointments in England, and as a result of this, many musicians travelled to Germany where the possibilities of getting permanent positions were better.

Chapter three follows the life and doings of the English musician William Brade (as well as his sons Christian and Steffen), who during his stay on the Continent was an important mediator of English music in Germany. Besides bringing new information on Brade's activities on the Continent from 1594 till his death in 1630, the chapter convincingly depicts how this musician travelled between courts; how he adapted to the institutional conditions of his different employments; and how he grew in social esteem so that he at the end of his life was remembered as a musician 'who princes fought for'. Indeed, that music was a means of political power is further substantiated in the fourth chapter where the political connections between England and Denmark are outlined in order to show how music was transferred to Denmark through political channels, for example following travelling diplomats. One of the main concerns of the book is to emphasize that Danish connections to England during the reign of Frederik II (1559–88) and Christian IV (1588–1648) had 'weitreichende Konsequenzen nicht nur für die dänische Hofmusik selbst, sondern auch für die Verbreitung und Rezeption englischer Musik bei seinen südlichen Nachbarn in Nord- und Mitteldeutschland' (p. 91). Spohr's research reveals how the diplomatic contacts between England and Denmark were reasons why English music in the first place got to be known in Denmark. With the example of the English merchant John Stokes, who on behalf of Christian IV in 1599 recruited an English violist, the author argues that the King in this period '[sich] besonders für englische Spieler von Streichinstrumenten interessierte' (p. 131). It is not until the fifth chapter, however, that the reader is presented the fact that the King in these years was seeking out musicians through many other channels and that non-English musicians dominated the chapel (p. 202ff.).¹

1 The King had personal contact with other agents that are not mentioned in the book, like Alessandro Orologio (1599–1600), Nicolaus Zangius (1599), and Antonio Tarroni (from 1603), for the purpose of recruiting new musicians, cf. Bjarke Moe, *Musikkulturel trafik i København og Rostock. Musikerrekruttering og repertoirefornyelse i første halvdel af 1600-tallet* (Ph.D. diss.; University of Copenhagen, 2010), vol. 1, pp. 67–92.

The main concern of the fifth chapter is to show how an Anglo-Danish repertoire developed in relation to how English stringed instruments and ensemble constellations were introduced at the continent. A group of English musicians at the Bückeburg court worked as a mixed consort with string as well as wind instruments. This 'English Music' differed from the usual ensembles at court by 'eine eigene Klangqualität' (p. 167). The second half of the chapter is devoted to an investigation of English ensembles at the Danish court during Frederik II and Christian IV until 1606. Spohr shows that Frederik II organized an Italian-German string ensemble in the 1570s, and that it was replaced by an English ensemble in 1579. The author argues that this ensemble – like the one in Bückeburg – was a mixed consort independent from the rest of the chapel. These English musicians left their Danish employment and travelled to the Saxon court, and so Spohr argues that 'Friedrich II. [sich] mit Hilfe seiner englischen Musiker auf der internationalen Bühne als kultureller Mäzen präsentieren konnte' (p. 188).

Christian IV is known to have been personally interested in music, and his early efforts in arranging his chapel is summed up in the fifth chapter. Moreover, Spohr turns to further investigations of how the King used English musicians as 'akustisches Machtinstrument' in order to show 'bestimmter ästhetischer Vorlieben und politischer Intentionen' (p. 193). With the example of Christian's journey in Northern Germany 1595 – the year before his coronation – Spohr reveals new information from Danish sources on contacts with foreign musicians. Moreover, the author argues that the King even in his early reign had an instrumental ensemble at his disposal that 'auch klangästhetisch auf neuestem Stand [war]' (p. 198). The author argues furthermore that the activities of the King in establishing the chapel acted as 'ein fürstlicher Sammler von Kunstwerken oder Bücher' (p. 201), and compares the chapel with the royal 'Kunstkammer'. The chapel 'stellte damit eine repräsentative, internationale "Sammlung" von Musikern dar', and in that way Christian IV had 'ein größeres und internationaleres Spektrum an Klangfarben und -qualitäten' (p. 205) at his disposal than any other ruler of his time. The Danish King is a key figure in Spohr's interpretations: his role in recruiting musicians is highlighted as well as his strategies of using his musical staff for promoting himself and to show off his power. One could have wished for a more balanced interpretation which took the daily musical practices at court into consideration. The Kapellmeister is hardly mentioned in the chapter, and so the reader misses an analysis of his role in these matters. As a comment on how the musicians took turns in attending to daily musical duties, Spohr concludes that '[d]er König nutzt alle ihm zu Verfügung stehenden Klangfarben und Affektpotentiale' (p. 210). However, it is unlikely that the King himself acted as musical leader of the chapel, and so the question is if he on a daily basis cared about 'Klangfarben'.

In chapter six, the author turns to Hamburg as an example of one of the major German centres for publication of English instrumental music. The point of departure is that Hamburg was an important stepping stone for the dissemination of English music in North Germany as well as other regions of Western and Central Europe. The author argues that William Brade and others were responsible for transferring English instrumental music to Hamburg and for the repertoire of the Hamburger Ratsmusiker. Brade's music was originally composed for the Danish court and the court in Gottorf before being included in publications in Hamburg. Again, Spohr competently guides the reader through the historical preconditions by depicting how this lively city attracted travelling English musicians. As Duke of Holstein, Christian IV regarded the free Hansestadt Hamburg as 'his city', and the musical connections between Hamburg and the Danish court are demonstrated with the example of the 'Huldigung' of the King in Hamburg in 1603. This event is described as '[e]in wichtiger Kristallisationspunkt im politischen und kulturellen Verhältnis Hamburgs zu Dänemark' (p. 250). It is likely that English musicians from the Danish court participated in the event. Spohr suggests

that the 'Huldigung' caused English music publications to be issued in Hamburg. However, the author does not relate this to the fact that successful publishers in Hamburg at this time made the city a centre of music publication even with non-local music.²

The seventh chapter deals with how the cultural exchanges between English and continental musicians influenced the new instrumental repertoire. By describing 'die stilistische Eigenart der Musik', Spohr examines the differences between music by English and continental composers in order to pinpoint how the music of one group was perceived by the other. The author demonstrates that the rise of the *pavan* in Germany around 1600 was linked to the activities of English musicians on the Continent, and through an interesting analysis of Valentin Haußmann's so-called 'englischen Anhang' from his *Neue Intrade* (Nuremberg, 1604), the author argues that these pieces reflect the German reception of the English *pavan*. The main focus of the chapter is the Hamburg anthologies, which consisted of music by English musicians active on the Continent as well as music by non-English composers. Music by English composers that – so far as is known – were never active outside England was incorporated in the prints, too; Spohr defines these pieces as 'authentisches Material' (p. 305), and sees it as reference material with which he may compare continental pieces. Since these authentic pieces are only 'fast identisch' (p. 306) in English sources, it would have been interesting to see in what ways the material was changed through these German prints and how they were adapted to continental practices. An interesting account is made of Brade as composer. The author argues that Brade's music is situated in a 'Zwischenposition' between musical traditions of England and of the Continent. Moreover, Spohr argues that Brade's compositional innovations resulted in a musical mannerism through the transformation of English traditions.

The period covered is from 1579, when the English ensemble was hired by the Danish court, till 1630, when William Brade died. Since several English musicians were active at the Danish court in the decades to follow,³ this time limit cuts off a part of the history that has not previously received much attention. It would have been interesting to get 'the end' of the story. Why did the number of English musicians on the Continent decline and for what possible reasons did their influence on continental music come to an end?

Had the author considered the 1630s, the activities of the Danish prince-elect Christian co-operating with English musicians would have deserved further investigation. The viol player Walter Rowe, whom Spohr assigns a significant role as an influential English musician on the Continent, was in touch with the prince 1631–34. His five letters addressed to the prince (kept at the Danish National Archives, Copenhagen) tell us about their relations, but regrettably the author did not take the opportunity of investigating these further. In addition, that the prince-elect had contacts in England and sent off three musicians there in 1635–37 is left unnoticed.⁴

The book focuses mainly on musicians, and consequently English singers (they were rare on the Continent) are omitted. Thus instrumental music is the main concern even though instrumentalists by no means were banned from participating in performances of vocal music

2 See Esther Victoria Criscuola de Laix, *Cultures of Music Print in Hamburg, ca. 1550–1630* (Ph.D. diss.; University of California, Berkeley, 2009), 132–40.

3 These were Darby Scott (1621–34), Magnus Maxi(?) (1627–33), James Roberts (1634), John Price (1634), John David (1636–37), Edward Adam (1641–43), and Alexander Leverentz (Lawrence) (1636–71); see Angul Hammerich, *Musiken ved Christian den Fjerdes Hof* (Copenhagen: Wilhelm Hansen, 1892), 214–16.

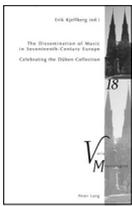
4 The three musicians were Alexander Leverentz (an English musician according to Spohr (p. 202)), Herman Hoge, and Joachim Zoëga. We know about their journeys from E. Marquard (ed.), *Prins Christian (V)s Breve*, 2 vols. (Copenhagen: Selskabet for Udgivelse af Kilder til Dansk Historie, 1952–56), vol. 1, 230, 239, 374.

for instance at the Danish court. In the wake of Spohr's interesting study, a further study on how English instrumentalists performed, say, church music as part of their employments at continental courts is needed. According to Spohr, sources from the courts in Halle and Güstrow tell us that Brade was involved in vocal music.

The author examines a large amount of Danish sources that so far have been neglected. For readers unfamiliar with them, the rather complex source situation should have been introduced. Many sources, especially musical ones, have gone missing over the years. Spohr states '[d]ass Musik der englischen Staatskirche nach Dänemark exportiert wurde, ist nicht belegt' (p. 118). This is probably due to the lack of sources – not because it did not happen, as he later suggests. Church music by English composers could easily have been adapted by musicians working in Northern Europe. John Bergsagel has pointed to the existence of the motet *In resurrectione tua* by William Byrd in the so-called Herlufsholm Collection.⁵ Based on their investigations of the Clausholm music fragments, Henrik Glahn and Søren Sørensen even assumed that English liturgical music could have influenced how music was performed at the main church of Copenhagen.⁶ Neither of these significant Danish collections of music sources is mentioned in the book.

All in all, it is a pleasure reading the book. One is carefully guided through the author's thoughts and plans of the coming text. Spohr brings his motivations into light and argues convincingly for his decisions. The book is based on a large variety of literature, and throughout the book the reader is offered excellent suggestions for further reading. The achievements of the book are that it is both based on thorough source investigations and frames the history of the travelling English musicians from an international (and even supra-national) perspective. Thus it brings forward new contributions to our understanding of cultural exchange in Northern Europe in the early modern days, and so it is highly recommendable for all music scholars – also those who are not engaged in early music.

Bjarke Moe



Erik Kjellberg (ed.)

The Dissemination of Music in Seventeenth-Century Europe. Celebrating the Düben Collection. Proceedings from the International Conference at Uppsala University 2006

Varia Musicologica, 18; Bern: Peter Lang Verlag, 2010

361 pp., illus., music exx.

ISBN 978-3-0343-0057-5; SFR 85, EUR 54,80

In 1991, a giant project was initiated by the universities in Uppsala and Rochester, lead by Erik Kjellberg and Kerala Snyder. The scope was to make a computer-based catalogue containing information on each manuscript of the collection along with digital scans. In 2006, the Düben Collection Database Catalogue (DCDC) was launched, and to celebrate this event a conference took place in Uppsala in September the same year. The catalogue is available online at www.musik.uu.se/duben/Duben.php. The sixteen papers from the conference make up the present anthology.

- 5 John Bergsagel, 'Foreign Music and Musicians in Denmark During the Reign of Christian IV', Anne Ørbæk Jensen and Ole Kongsted (eds.), *Heinrich Schütz und die Musik in Dänemark zur Zeit Christian IV* (Copenhagen: Engstrøm & Sødring, 1989), 19–24, at 24.
- 6 Henrik Glahn and Søren Sørensen, *The Clausholm Music Fragment. Reconstructed and edited by Henrik Glahn and Søren Sørensen* (Copenhagen: Wilhelm Hansen Musik-Forlag, 1974), 54–56.

To any scholar researching North European music of the seventeenth century, the Düben Collection kept at the University Library in Uppsala is known as a valuable source collection. Consisting of several thousand manuscripts of music, the collection has for more than a century been studied in order to understand the music history of the seventeenth century. It contains unique copies of music by composers such as Dietrich Buxtehude, Kaspar Förster (the younger), Matthias Weckmann, Christian Geist, August Pflieger, and other North European composers. The collection was gathered by the Swedish Royal Kapellmeister Gustav Düben over a period of several decades from around the 1650s onwards, and its holdings give us therefore an impression of how music disseminated in the seventeenth century. The present publication has been missing for decades, joining together international researchers in catching up on the exciting story of the Düben Collection. The sixteen articles of the anthology present a mixture of old and new aspects on dissemination of music in the seventeenth century focusing mainly on this specific collection. As such, the anthology works as an introduction to the extensive, already existing literature on the collection and in many ways as inspiration for further research. Moreover, combined with the online catalogue of the actual source collection, the reader has several new opportunities of exploring the source material.

For readers unfamiliar with the Düben Collection, the first article by Erik Kjellberg is a useful introduction that uncovers its background (pp. 11–32). By gathering information from unpublished works, for instance the ground breaking research done by Folke Lindberg in 1946, Kjellberg uses the opportunity to re-present this enormous source complex for the first time in many years. However, the origin of the collection remains unclear, and Kjellberg discusses several possibilities of how this collection of mostly musical manuscripts – a ‘transitory material’ (p. 17) – was carefully handed over by the son of the main collector Gustav Düben to the Uppsala Academy (now Uppsala University) in the 1730s. The collection was rediscovered at the university library in the 1880s and soon became an object of pioneering bibliographical studies. Several different studies were carried out through the twentieth century, but none of them systematically investigated the whole collection (even if the boundaries of the collection are not clear, as Kjellberg emphasizes (p. 24)). Thus, the DCDC ‘represents the first full-scale, in-depth inventory of the Düben Collection in its entirety’ (p. 11). The background of the database project is uncovered in two short papers, ‘The Düben Database Project’ (Erik Kjellberg, pp. 325–28), and ‘The Düben Database Structure’ (Carl Johan Bergsten, pp. 329–34), which provide the reader with a glimpse of how many man-hours were put into the this astonishing project. In her article, Kerala Snyder reflects on the design of the DCDC and highlights some difficulties in classifying sources and constituting works in the Düben Collection. This leads to an interesting discussion on the relationship between ‘source’ and ‘work’. Snyder presents some new perspectives on our understanding of Buxtehude’s music by using theories on the musical work-concept put forward by Lydia Goehr. But Snyder also emphasizes in which ways Buxtehude’s music contradicts Goehr’s theories. Buxtehude, Snyder argues, chose (more or less) freely what to compose, and ‘[i]n presenting the Lübeck Abendmusiken he [Buxtehude] was acting as an emancipated composer, one of the first musical entrepreneurs’ (p. 316).

A significant part of the research on the Düben Collection that has been undertaken has been concerned with dating the manuscripts, searching for the provenance of groups of manuscripts, and finding out how the collection grew. This anthology is clearly a ‘celebration of the Düben Collection’, since twelve of the articles contribute directly to these ongoing discussions. Kia Hedell (pp. 33–47) focuses on the oldest manuscript of the collection, a mass by the Slovene composer Jacob Gallus (Handl), and argues that it might have ended up in the Düben Collection as a result of the collaboration between court musicians and musicians at

the German Church in Stockholm. Based on his astonishing detective work, Peter Wollny (pp. 173–91) argues that a group of manuscripts (around 50 pieces) most likely stem from four Saxon courts. By investigating how music of minor and lesser known composers became a part of this group, Wollny traces the dissemination of the manuscripts through Heinrich Schütz among others. Yet, how the manuscripts ended up in Sweden is unclear. Juliane Peetz (pp. 49–72) investigates a part of the collection that so far has been generally neglected, namely the seven large tablature books, which were mostly prepared by the Kapellmeister Gustav Düben. Peetz describes the books as ‘the heart of the Düben collection’ (p. 49) and argues that the tablature books reflect the development of Düben’s professional career. She gives an informative account of every single book discussing the dates of their origin, and she demonstrates the several different musical activities for which they probably were used. Konrad Küster asks the question: ‘whom did Düben know in the Baltic area?’ (pp. 149–71). Küster’s motivation for doing so is to understand what non-musical factors influenced the building of the collection and hence under which circumstances music disseminated. Thus Küster is able to point to some aspects that have been overlooked in the previous research on the Düben Collection. Taking the point of departure from six composers that are especially represented in the collection, Küster convincingly reveals how Düben gathered music based on personal contacts. Here, he also re-evaluates the contacts with Kaspar Förster during his employment as leader of the chapel at the Danish court. Unfortunately, this topic has not been fully researched yet (for example by involving Danish sources), and the question of whom Düben knew in Copenhagen is left unanswered. The article by Küster reminds us how crucial personal contacts were in order to obtain music in the seventeenth century, and using the Düben Collection as example Küster makes a warning that its content does not mirror general tendencies in dissemination of music, but rather shows how Düben made use of his own personal contacts. Lars Berglund (pp. 193–217) seeks out the connections to Italy, through which a visiting ensemble of Italian musicians was recruited at the Swedish court (staying there 1652–54). By tracing the background of some of the musicians, Berglund portrays virtuoso musicians coming from the most dominating musical circles in Rome at that time – the Collegium Germanicum, the Seminarium Romana, the churches of Il Gesù and Chiesa nuova. Also the important Barberini family supported musicians who later came to Stockholm. Berglund demonstrates that ‘the Hofkapelle in Stockholm was something of a strong-hold of Roman musical traditions’ (p. 195) and thus challenges the common suggestion that the import of Roman music happened through the strong cultural connections with the French court.

Two articles in the anthology use the Düben Collection to comment on the differences between dissemination of music through print or manuscript. Barbara Wiermann (pp. 73–106) describes the parallel transmission of music through these two media in vocal-instrumental music based on the content of the Düben Collection. The article investigates three cases: 1) the Italian repertoire of the collection; 2) music from prints by German composers; and 3) the repertoire of the tablature book ‘Libro rubro’. On the basis of these cases, Wiermann offers an interesting view of the reception of music and music performance at the Swedish court and as already mentioned, she gives an account of dissemination of music in general. Taking examples from the first case, one fifth of the Düben Collection consists of Italian music of either Italian or German provenance. Wiermann points to the fact that a significant part of the Italian music present in manuscripts in the collection was not transmitted in manuscript form, but through prints. She makes a comparison between the types of Italian music transmitted from Italian and German prints respectively, and demonstrates several differences between these two forms of transmission. One of the findings that Wiermann emphasizes is that the Italian prints which Düben and his musicians had at hand were used as performing material; Wiermann argues, however, that

mixed vocal-instrumental Italian music in German prints were performed from manuscript copies even though the prints were at hand. Whether this practice was common elsewhere besides Stockholm is not mentioned. Based on studies of the tablature book *'Libro rubro'*, Wiermann argues that the scribe (when copying the music from prints) followed a certain standardization in terms of ensemble size, instrumentation, and texture of the music. She links this to the development of the music print in the seventeenth century and hence points to the *'Wechselwirkung zwischen gedruckten und nur handschriftlich überlieferten Werken'* (p. 92).

The article by Friedhelm Krummacher (pp. 107–48) also focuses on the transmission of vocal music either in print or manuscript. He outlines some possible connections, through which manuscripts were disseminated, through personal contacts between author and copyist, or through copies of printed music; but more importantly, he traces some of the different aspects of how music disseminated in relation to the social status of the composer/copyist and to the texts of the vocal music. Thanks to Krummacher we get a picture of the Düben Collection in a broader European view. Based on his extensive experience with similar collections in Germany, he outlines some of the characteristics of the Swedish collection. The second half of the article is not directly linked to the first in terms of the theme *'dissemination of music'*: it contains short studies of the music by Baltasar Erben, a composer represented in the collection.

Steven Rose's article gives an account of how music disseminated through printed media and through book marketing (pp. 239–60). The topic of his article is the role of the self-publishing composers in the seventeenth century, and through this topic he manages to create a counterweight to most of the other contributions mostly concerning music in manuscript. Rose emphasizes the different reasons why composers would self-publish their music. On one hand, Johann Hermann Schein did it *'in order to gain the entire profit from his printed music'*. This is substantiated by the fact that Schein obtained Saxon printing privileges in 1617 and 1628, and hence *'he was the only person legally entitled to print his music, preventing any other Saxon publisher from profiting from it'* (p. 243). On the other hand, composers were forced to self-publish because they were not able to find commercial publishers. Pointing to the discussion of differences between dissemination through manuscript or print, Rose suggests that keyboard composers (like Johann Kuhnau and later in the eighteenth century J.S. Bach) were forced to self-publish since *'the market for engraved keyboard music was limited by the competition with scribal copies'* (p. 249). The article also gives an insight into the financial costs that self-publishing composers had. Rose suggests that expenses of a single part book collection by the Thomaskantor Schein were equivalent to three fourths of his annual salary. It is unclear how he covered the expenses, but it must have been through rewards from town councils and fees from weddings and funerals. Court composers such as Schütz and Michael Praetorius, on the other hand, received money for publication from their employers. For such composers, *'self-publication was not so much an entrepreneurial venture as a subsidized operation to boost the court's prestige'* (p. 253). The dissemination of music through prints seems to be a neglected topic regarding the literature related specifically to the Düben Collection, and since Rose's article does not relate to the Düben Collection, the reader is left with several questions unanswered: What printed music was part of the collection? How did Düben obtain prints? Which music prints did the Stockholm bookkeepers sell?

The anthology contains other articles that do not reflect on the Düben Collection either, but have their points of departure from other sources. Aleksandra Patalas' article (pp. 219–38) provides new information to the well known dispute between the Warsaw royal chapel master Marco Scacchi and the Gdansk organist Paul Siefert. However, presenting the correspondence between Scacchi and the Roman musician Romano Micheli, the article only peripherally touches upon the main theme of *'dissemination of music'*. This is also the case with Werner

Braun's article (pp. 261–78). He argues that the opera *Die beständige Argenia* (1680) by Johann Valentin Meder was written on the theme of the Scanian war between Denmark and Sweden 1675–79. Werner shows that the opera originally was written as a school opera, and he describes the performance of the opera in Reval 1680 and Meder's connections with the Swedish court. The article by Jan Olof Rudén (pp. 279–303), on the other hand, describes a manuscript from Växjö City Library (Mus Ms 6), examining its context, showing that the collector of the manuscript, a Swedish clergyman Nils Tiliander, gathered the 145 pieces (mainly dance music) on his one-year study trip to the university cities Greifswald, Rostock, and Wittenberg in 1698–99.

The conference had two scopes which the papers reflect: on one hand to provide 'important additions to knowledge of the Düben Collection in particular' and on the other to address 'the problems of music dissemination in Europe during the 17th century in general' (p. 7). The anthology does give space to extensive source descriptions on parts of the collection that has been more or less neglected, for example by looking at manuscripts by 'minor and lesser known composers' (Peter Wollny, p. 179). However, with many detailed case studies, the reader is left without an overview of the dissemination of music in the seventeenth century in general. When reading through the articles, one often misses references to literature on other similar collections or on music dissemination in general. It would have been fruitful to have an introduction to 'dissemination of music' (since it is part of the title) that would have outlined some of the general concepts and drawn on existing studies on this topic.¹

Nevertheless, while reading a book on early music manuscripts, it is an invaluable quality to be able to browse through most of the sources on the Internet. While being presented to arguments on, say, identical handwritings in more manuscripts, you can simultaneously judge by yourself and compare facsimiles of the sources online. What a joy! Now, in order to integrate the online catalogue and this present book, an up-to-date bibliography online is needed (see www2.musik.uu.se/duben/bibl.php) – one, that also includes the new contributions from this anthology to the ongoing research of the Düben Collection.

Bjarke Moe



Axel Teich Geertinger

Die italienische Opernsinfonia 1680-1710. Vol. 1: Komposition zwischen Funktion und Selbständigkeit; Vol. 2: 100 Opernsinfonien

Marburg: Tectum Verlag, 2009.

212, 388 pp., illus., music exx.

ISBN 978-3-8288-9989-6 (vol. 1), 978-3-8288-9990-2 (vol. 2)

EUR 29,90 (vol. 1), 34,90 (vol. 2)

Diese im Jahre 2009 an der Universität Kopenhagen approbierte Dissertation untersucht auf einer sehr breiten Quellenbasis die Gestaltung der instrumentalen Einleitungen zu italienischen Opern in der durch Vielfalt und Experimentierfreude gekennzeichneten Zeit um 1700. Der Autor hat dazu 13 bedeutende Komponisten ausgewählt, deren Opern für Bologna, Neapel, Rom, Venedig und Wien geschrieben wurden.

1 The theme in general is recently dealt with in Rudolf Rasch (ed.), *Music Publishing in Europe 1600–1900. Concepts and Issues. Bibliography* (Musical Life in Europe 1600–1900. Circulation, Institutions, Representation. The Circulation of Music, 1; Berliner Wissenschafts-Verlag: Berlin, 2005); Rudolf Rasch (ed.), *The Circulation of Music in Europe 1600–1900. A Collection of Essays and Case Studies* (Musical Life in Europe 1600–1900. Circulation, Institutions, Representation. The Circulation of Music, 2; Berliner Wissenschafts-Verlag: Berlin, 2008).

Zunächst werden der Gattungsbegriff und der vom Autor gewählte systemtheoretische Ansatz ausführlich diskutiert, wobei man über dessen Nützlichkeit auch anderer Meinung sein kann. Das zentrale Ergebnis der systematischen Untersuchung ist, dass die sich seit der Mitte der 1690er Jahre durchsetzende dreiteilige Anlage der Sinfonia zunächst in Norditalien herausgebildet und vor allem von Alessandro Scarlatti konsequent aufgegriffen wurde. Sie ist nicht nur – wie immer vereinfachend behauptet wurde – durch die Tempofolge schnell-langsam-schnell, sondern besonders durch ihre Satzcharaktere bestimmt: gestischer, brillanter Beginn – dissonanter, modulierender, akkordischer Mittelteil – eingängiges, beschwingtes Finale. Bekanntlich hat diese Satzfolge dann über zwei Jahrhunderte lang in den meisten Gattungen der Instrumentalmusik Bestand gehabt; sie ist wohl auch durch den Generationenwechsel in ihrer Entstehungszeit zu erklären. Geertinger versucht auch funktionale Begründungen, vor allem mit dem Begriff der Geste, z. B. ein „Akkordvorhang“ als Anfangsgeste oder eine Kadenz- oder Akkordwiederholung als Schlussvorhang. Motivische Beziehungen zur Handlung oder zur Musik der Oper konnte er nur in wenigen Fällen feststellen.

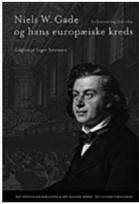
Für seine tabellarische Übersicht über die untersuchten und vorgelegten Sinfonien hat der Autor ein sinnreiches grafisches System gewählt, mit dem er nicht nur Tempi, sondern auch Satztypen unterscheidbar macht. Ein kleiner Schönheitsfehler ist dabei, dass das Tempo oft nicht vorgegeben, sondern von Geertinger eingeschätzt ist, was nicht immer überzeugt, etwa wenn unbezeichnete 3/4-Sätze als langsam angesehen werden.

Der in einem gesonderten Band vorgelegte Notenteil mit den 100 Sinfonien, die der Untersuchung zugrunde liegen, ist aus vielen Bibliotheken zusammengetragen und mit kritischem Bericht gut ediert. Der Nutzen dieser Edition für weitere Forschungen und Vergleiche, auch für Aufführungen, ist nicht hoch genug einzuschätzen. Ungünstig und inkonsequent ist nur, dass ergänzte dynamische Vorschriften nicht durch Klammern oder typografisch gekennzeichnet, sondern erst im Revisionsbericht genannt werden, im Gegensatz zu den kursiv gesetzten ergänzten Instrumentenangaben.

Einige Kritikpunkte sollen nicht verschwiegen werden: Trotz gewisser Vorbehalte gegen die in der älteren musikhistorischen Literatur seit Charles Burney vorherrschende regional-zeitliche Gliederung in eine Venezianische und eine Neapolitanische Schule hängt ihr Geertinger weiter grundsätzlich an und kennt offenbar nicht die schon alten Bedenken vor allem von Hellmuth Christian Wolff, am pointiertesten niedergelegt in dessen Studie *Das Märchen von der Neapolitanischen Oper und Metastasio* (in: Studien zur italienisch-deutschen Musikgeschichte 8, Köln 1970). Dabei ist die, wenn auch in Anführungszeichen, beibehaltene Unterscheidung zwischen „venezianischer“ und „neapolitanischer“ Sinfonie ebenso überkommen – man findet die genannte, angeblich „neapolitanische“ dreiteilige Anlage erstmals 1695 bei Pollarolo, also in Venedig – wie die Deutung des Instruments Violone als „ein dem Violoncello sehr ähnliches Instrument“ (S. XX, nach Bonta 1978). Allgemein muss das Vertrauen auf Uralt-Literatur (wie etwa Botstiber 1913) und Lexikonartikel (MGG2) kritisiert werden, da jene auf zu schmalen Werkkenntnis und diese auf oft zweifelhafter Literatur-Kompilation basieren. Eine Äußerung zu Scarlatti wie „wenn seine Sinfonien stilistisch auch noch nicht das ‚reife‘ Stadium der neapolitanischen Opernsinfonia verkörpern, das von z. B. Pergolesi und Jommelli vertreten wird“ (S. XX), zeigt ein fragwürdiges evolutionäres Geschichtsbild, das sich eher auf alte Literatur als auf Werkuntersuchung stützt; liegen doch die hier konfrontierten Werke ein halbes Jahrhundert auseinander.

Trotz einiger Einwände im Detail sind diese beiden Bände wegen des breiten Vergleichsmaterials, der auch auf personalstilistische und regionalspezifische Eigenheiten eingehenden Untersuchung und nicht zuletzt wegen der Noteneditionen allen an Oper und Instrumentalmusik dieser Übergangszeit Interessierten zu empfehlen.

Herbert Seifert



Inger Sørensen (ed.)

Niels W. Gade og hans europæiske kreds. En brevveksling 1836-1891

Niels W. Gade und sein europäischer Kreis. Ein Briefwechsel 1836-1891

Danish Humanist Texts and Studies, 36

Copenhagen: Det Kongelige Bibliotek & Det Danske Sprog- og Litteraturselskab, Museum Tusulanum Press, 2008; 3 vols., 1660 pp., illus.

ISBN 978-87-635-2577-0; DKK 750, EUR 100

In den letzten Jahren war im Fach schon so manche Stimme zu vernehmen, die das Ende der Ära der großen Musiker-Gesamtausgaben propagiert hat. Gleiches gilt auch für die Edition repräsentativer Repertoire-Querschnitte (von denen die Denkmäler-Ausgaben nur eine Sorte darstellen). Die Abhängigkeit von nationalen Perspektiven und vom "emphatischen" Kunstbegriff sowie der globale Aufbruch ins digitale Zeitalter wurden dafür als Begründung angeführt. Im Gegenzug dazu galten Ausgaben von Musikerbriefen als Zeichen eines tief greifenden Wandels der Disziplin von der Kunstwissenschaft zur Kulturwissenschaft. Richtig ist aber, dass in den letzten Jahren auf beiden philologischen Feldern imponierende Entwicklungen zu beobachten waren. Wie in Dänemark die Gründung des *Dansk Center for Musikudgivelse* mit seinen Editionsprojekten oder die noch laufenden Ausgaben musikalischer Werke von Niels W. Gade und J. P. E. Hartmann zeigen, war der einzigartige Kraftakt der *Carl-Nielsen-Ausgabe* nicht der große Abgesang auf eine musikphilologische Epoche in dänischen Landen. Im südlichen Nachbarland sind in den letzten vier Jahren die *Max-Regger-Ausgabe* (28 Bände, Laufzeit 15 Jahre), die *Richard-Strauss-Werkausgabe* (ca. 50 Bände, 25 Jahre), die Auswahlausgabe *OPERA* (24 Bände, 15 Jahre) und das *Corpus Monodicum* (25 Bände, 16 Jahre) etabliert worden. Nachdem in den 1990er Jahren die musikalische Briefedition methodologisch grundlegend neu bedacht worden ist, entstand eine stattliche Reihe von editorischen Projekten. Zuletzt gegründet wurden u. a. die Leipziger Mendelssohn-Briefausgabe und die Ausgabe der Korrespondenz Clara und Robert Schumanns (Dresden und Zwickau). Eine Ausgabe des über 10.000 Briefe umfassenden Brahms-Briefwechsels ist in der Planung. Sämtliche Projekte kombinieren die Publikation in Buchform mit digitalen Formaten. Weder von einer Stagnation der Musikedition insgesamt noch von einer maßgeblichen Verschiebung der Aktivitäten hin zum Feld der Komponistenbriefe kann demnach die Rede sein.

Dass in Dänemark trotz bescheidenerer Möglichkeiten die Edition von Musikerbriefen über die seit 2002 laufende Ausgabe der Briefe Carl Niensens hinaus einen enormen Aufschwung genommen hat, liegt im wesentlichen am imponierenden Engagement einer Person: Inger Sørensen. Bereits 1999–2002 hat die Dozentin an Danmarks Pædagogiske Bibliotek den Briefwechsel der Musikerfamilie Hartmann in vier Bänden herausgegeben. Und seit 2008 liegt nun der Briefwechsel Niels W. Gades in drei stattlichen Bänden vor. Den institutionellen Rahmen dieser Ausgabe bilden die Königliche Bibliothek und die Gesellschaft für Dänische Sprache und Literatur. Nach Sven Lunns und Erik Reitzel-Nielsens Edition der Weyse-Briefe und der von Inger Sørensen besorgten Hartmann-Edition stellt der Gade-Briefwechsel die dritte kommentierte Gesamtausgabe der Briefe eines dänischen Komponisten dar.

Der weitaus größte Bestand der Gade-Korrespondenz befindet sich im Besitz der Königlichen Bibliothek in Kopenhagen. Darüber hinaus haben sich Gade-Briefe in Norwegen, Schweden, Deutschland, England, den Niederlanden und in den USA erhalten. Das an der Kgl. Bibliothek angesiedelte und von Anne Ørbæk Jensen geleitete Niels W. Gade-Archiv hat seit den 1990er Jahren noch über 250 bis dahin unbekannte Briefe in ausländischem Besitz nachweisen können. Zu den weiteren Voraussetzungen für die Veröffentlichung

der insgesamt 1480 Briefe und Gegenbriefe rechneten Dagmar Gades *Breve og Optegnelser* (1892), William Behrends Edition der Jugendbriefe (1922/23) und Johannes W. Gades Ausgabe von Familienbriefen (1967). Außerdem standen neben Sørensens eigener Hartmann-Ausgabe Briefeditionen der Komponisten Peter Heise, Ferdinand Hiller, Joseph Joachim und Franz Liszt zur Verfügung.

Mehr als 80 Prozent der nun vorgelegten Korrespondenz Gades war bislang unveröffentlicht. Da der größte Teil der bereits publizierten Briefe an die Familie gerichtet ist, rückt nun die Kommunikation mit Musikern, Dichtern und Verlegern und damit Gades künstlerische Existenz ungleich stärker ins Blickfeld. Aber auch die Familienbriefe sind zum einen deutlich vermehrt, zum anderen werden nun bei den bereits edierten die nicht unerheblichen Auslassungen sichtbar, die besonders die Tochter Dagmar Gade 1892, zwei Jahre nach Gades Tod, vorgenommen hat und die auch von musikhistorischer Relevanz sind (wie etwa die bislang verborgene Information, dass Gade seine Kopenhagener Karriere bereits in Leipzig, Jahre vor dem Ausbruch des deutsch-dänischen Krieges 1848, geplant hat). Bekannt waren zwar auch die Briefe Mendelssohns aus Gades ruhmreicher Leipziger Zeit, Teile des Briefwechsels mit dem lange in Köln wirkenden Komponisten und Dirigenten Ferdinand Hiller, dazu auch ein Teil der Korrespondenz Gades mit seinem dänischen Freundeskreis (darunter die Musiker Carl und Edvard Helsted oder der Schauspieler Michael Wiehe). Von Lücken oder Totalausfällen betroffen waren aber Namen wie Hans Matthison-Hansen, August Winding, Henrik Hertz, Carl Andersen, Asger Hamerik oder eben auch Hans Christian Andersen. Überraschenderweise fällt darunter der Großteil der durchaus nicht marginalen Korrespondenz Gades mit dem dänischen Dichter. Blickt man nach Norden, dann tauchen unter den nun erstmals gedruckt zugänglichen Briefen Schreiber bzw. Empfänger auf wie August Frederik Lindblad, Jenny Lind, Jacob Axel Josephson, Halfdan Kjerulf oder Ludvig Norman. Von den deutschen Freunden und Kollegen anzuführen wären wenigstens Clara Schumann, Ignaz und Charlotte Moscheles, Ferdinand David, Robert Franz oder Joseph Joachim (als dessen "Freund und Bruder" Gade sich 1856 bezeichnet) – nicht zu vergessen die Nachfolger Gades in der Position des Chefdirigenten am Leipziger Gewandhaus, Julius Rietz und Carl Reinecke. In den Archiven schlummerte bislang auch nahezu der gesamte Briefwechsel mit den deutschen Verlegern, der reichliche Aufschlüsse über das kompositorische Schaffen Gades bietet. Verdienstvoll ist auch, dass Inger Sørensen zum ersten Mal alle Briefe abdruckt, die Sophie Gade, geb. Hartmann, vom Leipzigaufenthalt während Gades Gastdirigat in der Saison 1852/32 an ihre Familie schrieb. Sie stellen nicht nur für die sächsische Metropole kulturhistorisch wichtige Dokumente dar.

Angesichts des weit verzweigten Netzes aus Kontakten und Beziehungen, das Gade mit Deutschland verband, ist die Entscheidung nur konsequent, eine zweisprachige Ausgabe vorzulegen (das betrifft Titel, Inhaltsverzeichnis, Vorwort, Einleitung und einen knappen Passus zu den Editionsprinzipien). Die Kommentare zu den einzelnen Briefen sind freilich nur in dänischer Sprache verfasst, und dass die Briefe in ihrer Originalsprache publiziert werden, versteht sich von selbst. Der Begriff "Originalsprache" besitzt im Hinblick auf Gades Deutsch indessen eine durchaus radikale Bedeutung; denn dass Grenzen nicht nur Scheidelinien auf Landkarten sind, sondern mental bewohnte Räume darstellen können, zeigen Gades ureigene linguale Kreationen, wie sie z. B. in einem Brief an den Verleger Hermann Härtel begegnen: "Wie ich jetzt mein Brief durchlese schaudere ich schon der Gedanke wie der Dr. mein Deutschschreiben belachen werde. Ach Jammer!" Unsicherheiten und Neckereien haben ihn zum Glück nicht vom Denken und Schreiben über Grenzen hinweg abgehalten, und auch nicht immer wird die Grammatik so souverän missachtet. Zwar reichen die deutschen Übersetzungen von Vorwort und Einleitung nicht im Entferntesten an Gades 'Danddeutsch' heran,

doch wäre es nicht unbedingt von Nachteil gewesen, wenn hier eine muttersprachliche Feile ihr Werk hätte verrichten dürfen.

Nach einer knappen Einleitung, die über die narrativ geprägte Ausbreitung vor allem der historischen Standards zum jungen Gade wenig hinauskommt und damit noch reichlich Raum für eine musik- und kulturhistorische Würdigung der Korrespondenz offen lässt, folgen die Briefe in chronologischer Anordnung. Die nur indirekt datierbaren Dokumente werden darin einsortiert, nur 21 von 1480 Briefen verbleiben ohne zeitliche Bestimmung und bilden deshalb den Beschluss des dritten Bandes. Lebhaft zu begrüßen ist die Entscheidung, die Kommentare jeweils nach dem Brieftext zu bringen und nicht benutzerfeindlich als Endnoten abzulegen. Dadurch konnte man auf die Vergabe von optisch wenig attraktiven Zeilennummern verzichten, ließen sich doch lokale Fußnoten gleich im Kommentar auflösen. Gades Briefe enthalten lange nicht so viele Detailinformationen und Anspielungen wie etwa Mendelssohns Briefwechsel mit der Familie. Deshalb hält sich der Aufwand an Anmerkungszißern in den Briefen selbst in vertretbaren Grenzen. Bei ihrem ersten Auftauchen als Adressat oder als Empfänger werden die wichtigeren Namen mit einer Kurzbiographie bedacht. Das Problem, diese Texte lesenswert zu verfassen, steigt naturgemäß mit der historischen Bedeutung der jeweiligen Person.

Insgesamt steckt eine enorme Arbeitsleistung hinter den Kommentaren. Manchmal fallen sie freilich etwas knapp aus. Dazu nur ein paar Beispiele aus dem ersten Band: In Brief Nr. 32 an den Verleger Kistner etwa fehlt im Zusammenhang der I. Symphonie der Hinweis darauf, dass die brieflichen Angaben Gades zu Satzbezeichnungen und Metronomziffern von den gedruckten abweichen. Dies zu signalisieren hätte zumindest dem Leser verdeutlicht, dass die Differenz nicht bei der Übertragung des Briefes entstanden ist. In Nr. 33 wüßte man gerne, ob H. C. Andersen Gades Bitte um einen Kantatentext nachgekommen ist. Zu Schumanns Aufführung der *Comala* in Düsseldorf 1848 (Brief Nr. 148) fehlen jegliche Informationen. Bei dem bislang unbekanntem Brief Felix Mendelssohns an Gade (Nr. 83 vom 8.12.1844) stolpert man über den zweiten Teil der Quellenangabe "KB, Palsbo Dc". Ein wenig zu geizig kommentiert sind auch die urheberrechtlichen Streitereien um A. P. Berggreens *Melodier til de af Selskabet for Trykkefrihedens rette Brug udgivne fedrelandshistoriske Digte*, steuerte doch Gade dafür die Melodie zu Ingemanns "Kong Valdemars Jagt" bei, die er später für seine I. Symphonie verwendete (auf dem Vorsatz aller Bände ist Gades Autograph des Liedes wiedergegeben). Explosionsartig wachsen zwar die Möglichkeiten für den Leser, sich im Internet Informationen zu Namen etc. zu besorgen. Fachlich legitimiertes Wissen bleibt aber trotzdem eine relativ kostbare Ware.

Das Register im letzten Band besteht aus drei Teilen. Zunächst werden die im Text genannten oder angesprochenen Werke Gades verzeichnet, dann folgen ein Orts- und ein Personenregister. Sehr effizient ist hier die Markierung eines Briefes mittels Kursive, wenn die betreffende Person Schreiber oder Empfänger ist, weil dadurch auch der Ort einer möglichen Kurzbiographie ermittelt werden kann. Zahlreiche ganzseitige, in den Text eingestreute Porträts aus dem reichen Bestand der Kgl. Bibliothek illustrieren die Bände – ein Gewinn, der sich durch ein Verzeichnis der Abbildungen noch hätte steigern lassen. Wie überhaupt die großzügige äußere Aufmachung, Papierqualität und Satzbild einen sehr guten Eindruck machen (allenfalls ließe sich über die Abstufung der Grundfarbe Grün für die drei Einbände diskutieren, weil sie wiederum so schwach ausfällt, dass der Eindruck entstehen kann, die Bücher hätten unterschiedlich lange in der Sonne gelegen).

Vielleicht hätte man doch wichtige Drittbrieße, etwa an Mathilde Gade, in das Korpus mit aufnehmen können. Dazu rechnet ein ausführliches Schreiben von H. C. Andersen vom "23. März 1873" (Kgl. Bibliothek, NKS 1716 fol.), in dem der Dichter in rührender Weise von

den Erfolgen des gerade in Holland weilenden Gade berichtet, den er mit großem Stolz als „dansk Componist“ rühmt. Nach Gades Tod stand Mathilde noch im Briefwechsel mit Nina und Edvard Grieg; von Interesse ist auch das Schreiben des Brauers und Mäzens Carl Jacobsen vom 6.4.1894, in dem er mitteilt, dass nun gegen Gades letzten Willen doch eine Statue von ihm aufgestellt worden sei. Für den Kommentar der Erwähnung wert wäre auch, dass es zu dem früheren der beiden erhaltenen Briefe Schumanns an Gade (Nr. 85 vom 28.12.1844) einen Entwurf in der Sammlung des Gade-Museums in Humlebæk gab, den Clara Schumann an Dagmar Gade für deren Briefausgabe von 1892 gesandt hat. Das Aussehen der Kladde dürfte Folgen des Nervenzusammenbruchs, den Schumann im August 1844 erlitten hatte, graphisch widerspiegeln. Vielleicht ist das Dokument auch seit der Schließung des Museums 1983 verschollen. Nicht auffindbar scheint derzeit auch ein kurzer Brief von F. Hendriksen an Gade vom 2.8.1889 zu sein (Kgl. Bibliothek, NKS 4659, I 2, 4°). Diese Petitesse ist jedoch so leicht zu verschmerzen wie die Entscheidung der Herausgeberin zu respektieren ist, die Ausgabe streng auf den Zeitraum bis zu Gades Tod zu begrenzen.

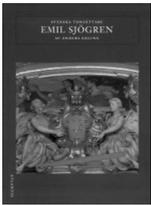
Im Unterschied zur Hartmann-Familie, die die dänische Musikgeschichte seit dem späten 18. Jahrhundert maßgeblich geprägt hat, steht Niels W. Gade als eine national herausragende und international weithin sichtbare Einzelpersönlichkeit da (auch wenn der Vater Instrumentenbauer war und der Sohn Axel als Geiger großes Ansehen genoss). Der Titel *Niels W. Gade und sein europäischer Kreis* stellt denn auch für diese Edition, die spätestens seit der Gründung der Gade-Werkausgabe 1990 ein schmerzvoll empfundenes Desideratum war, eine höchst passende Wahl dar. Die europäische Dimension der künstlerischen Existenz Gades wird nun auch von der Seite sprachlicher Dokumente her eindrucksvoll untermauert. Die Ausgabe macht deutlich, dass der europäische Horizont eben nicht nur die frühen Leipziger Jahre umfasst, sondern auch noch die Zeit der zahlreichen späten Reisen nach Deutschland, Holland und England. Für Gades Stellung gab es im musikalischen Dänemark des 19. Jahrhunderts nicht einmal den Ansatz einer Parallele. Hartmanns Wirkungskreis war letztlich auf Dänemark beschränkt geblieben, allenfalls geöffnet durch eine insgesamt freilich bescheidene innerskandinavische Rezeption. Gades Erfolge, sein sich ausbreitender Ruhm auch als Dirigent und das dichte Netz seiner Kontakte weisen ihn als dänischen Europäer aus. Dieser spezielle Status und besonders die Anerkennung von ausländischer Seite haben ihm im musikkulturellen und später im musikgeschichtlichen Diskurs in Dänemark zwar Respekt, aber nicht immer auch Zuneigung eingebracht.

Gade, der im Gegensatz zu Hartmann kein Akademiker war und auch keinem bürgerlichen Brotberuf nachging, hat seine gesamte ökonomische und gesellschaftliche Existenz seinen musikalischen Verdiensten als Komponist, Dirigent, Lehrer und Organisator zu verdanken. Die so geformte persönliche Autonomie spricht auch aus den Briefen, die freilich über den Zeitraum von über 50 Jahren hinweg entstanden sind und darin auch Gades Entwicklung von hochromantischer Schumann-Begeisterung hin zu konservativem Altersdenken und der routinierten Wahrnehmung seiner dominierenden Stellung im Kopenhagener Musikleben dokumentieren. Bezeichnend für den älteren Gade mag der schriftliche Glückwunsch zu Hartmanns 80. Geburtstag 1885 sein (Nr. 1246). Er beginnt mit dem Zitat des Ramund-Themas vom Beginn der *Ossian-Ouvertüre* op. 1. Diese Takte hatten vor fast einem halben Jahrhundert (1840) als eine Art orchestrale Initiationsfanfare des „nordischen Tons“ für das musikalische Europa gewirkt. Gerade mit dieser Melodie den ungleich stärker auf die Sphäre des Nordischen hin ausgerichteten Kollegen und Freund zu grüßen, verrät Selbstbewusstsein, Liebenswürdigkeit und Sinn für das, was heute Label-Bildung („labelling“) heißen würde (der Glückwunsch wurde in einer Hartmann gewidmeten Sondernummer von *Musikbladet* gedruckt). Nicht jeder Zeitgenosse hat diese Mischung immer gut vertragen – auch nicht

Hartmann selvst, wie sein Brief von 1891 an Angul Hammerich zeigt (Nr. 1326 in Inger Sørensens Edition der Hartmann-Korrespondenz). Bei aller Machtfülle, die Gade für seine Ziele einzusetzen wusste (andernfalls hätte er kaum das Kopenhagener Musikleben auf ein internationales Niveau heben können), fehlt aber in den Briefen jeglicher Hauch maliziöser Aussagen gegen oder über Kollegen, Freunde oder Bekannte. Auch in seiner Integrität war der klein gewachsene Gade eine herausragende Persönlichkeit.

Inger Sørensens höchst verdienstvolle, vom Kieler Literaturwissenschaftler Dieter Lohmeier betreute Ausgabe der Korrespondenz Niels W. Gades bietet endlich der Wissenschaft wie einem musikhistorisch breiter interessierten Publikum die dauerhafte Gelegenheit, biographisches, schaffensgeschichtliches und musikkulturelles Wissen zu vermehren und in die Formung der Bilder vom dänischen, deutschen und europäischen Musikleben der Jahre 1836–1891 einzubeziehen.

Siegfried Oechsle



Anders Edling

Emil Sjögren

Kungl. Musikaliska Akademiens skriftserie, 116

Stockholm: Atlantis, 2009

227 pp., illus.

ISBN 978-91-7353-327-0

SEK 185

Kaster man et blik på de seneste to eller tre årtiers danske musikforskning, fremgår det, at antallet af biografier af danske 1900-tals komponister er yderst begrænset. Carl Nielsen er selvfølgelig en eklatant undtagelse, men derudover venter talrige danske komponister på at blive taget under behandling; man kan nævne betydelige navne i flæng: Fini Henriques, Louis Glass, Hakon Børresen, Peder Gram, Ebbe Hamerik, Svend Erik Tarp, Vagn Holmboe, Niels Viggo Bentzon, Leif Kayser. Incitamentet til at gøre noget ved sagen synes ikke i særlig høj grad at være til stede, og derfor er det tankevækkende at kaste blikket over på den anden side af Øresund. I Sverige har man nemlig draget konsekvensen af, at der mangler et stort antal moderne biografier over svenske komponister fra samme periode.

På initiativ af Ständige Sekretären i Kungl. Musikaliska Akademien, Åke Holmquist, påbegyndte akademiet i 2006 udgivelsen af en serie biografier om svenske 1900-talskomponister. Der er foreløbig udkommet bind om Hilding Rosenberg, Lars Johan Werle, Ingvar Lidholm, Lars-Erik Larsson, Emil Sjögren og Bo Nilsson; de skal modvirke billedet af, at Sverige savner musikalske personligheder med "sjælvstændig lyskraft", som det udtrykkes i forordet til seriens enkelte bind. Her skal der fokuseres på et af de nyeste bind, Anders Edlings biografi om Emil Sjögren.

Edling, der er leder af Håndskriftssamlingen på Uppsalas Universitetsbibliotek, udgav i 1982 sin disputats *Franskt i svensk musik 1880-1920. Stilpåverkan hos paristuderande tonsättare och särskilt hos Emil Sjögren*. Behandlingen af Sjögrens musikalske stil støtter sig her til et righoldigt materiale af nodeeksempler, som gør bogen til en guldgrube for enhver, der søger dokumentation af fransk indflydelse i periodens svenske musik.

Herlighedsværdien i den nye bog er selvsagt fremlæggelsen af en detaljeret biografi. Ud fra et dansk synspunkt er det interessant at læse om Sjögrens nære venskab med P.E. Lange-Müller. Edling støtter sig her bl.a. til sidstnævntes upublicerede dagbøger i Det Kongelige Bibliotek. Det er ikke mindst som vokalkomponist, Sjögren huskes, og blandt hans sange

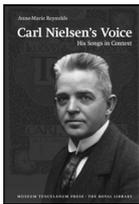
findes en række med tekster af J.P. Jacobsen og Holger Drachmann. I det hele taget havde Sjøgren stærke forbindelser til København, hvor han fik mange af sine kompositioner udgivet hos Henrik Hennings.

Efter læsningen af Edlings bog forstår man, hvor centralt Emil Sjøgren var placeret i sin samtids svenske musik. Han skrev en lang række klaverværker, megen kammermusik, hvoriblandt de fem violinsonater er hovedværker, nogle få og til gengæld vægtige orgelværker, men stort set ingen orkesterværker. Ligesom for Lange-Müller gælder det for Sjøgren, at sangene (romancerne) formodentlig var hans egentlige domæne.

Det har været hensigten, at komponistseriens biografier “inte kræver några avancerade förkunskaper”, som det hedder i forordet. Denne beslutning har to følger; for det første har forfatteren måttet give afkald på fodnoter, men har i stedet efter hvert kapitel en kort tekst, hvor anvendte kilder og litteratur bliver oplyst. For det andet har forfatteren ikke haft mulighed for at benytte nodeeksempler. Til gengæld leverer Edling klare og instruktive beskrivelser af de enkelte værker, og han forsyner løbende læseren med titler på indspilninger, hvor man kan få klingende eksempler på Sjøgrens kunst. Men dels vil sådanne indspilninger ofte være svære at opdrive, dels er Sjøgrens musik i en vis forstand klangkunst, hvorfor man oprigtig savner nodeeksempler til at støtte læsningen på.

Når dette er sagt, er det en fornøjelse at sidde med den smukt layoutede og trykte bog, og efter læsningen føler man sig grundigt informeret om en af Sveriges betydeligste komponister og hans musik. Og tilmed kaster bogen lys ind over relativt ubeskrevne områder af dansk musikhistorie.

Claus Røllum-Larsen



Anne-Marie Reynolds

Carl Nielsen's Voice. His Songs in Context

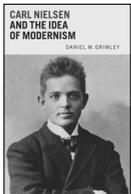
Danish Humanist Texts and Studies, 38

Copenhagen: Museum Tusulanum Press / The Royal Library, 2010

371 pp., illus., music exx.

ISBN 978-87-635-2598-5

DKK 340, EUR 46



Daniel M. Grimley

Carl Nielsen and the Idea of Modernism

Woodbridge: The Boydell Press, 2010

xix + 314 pp., illus., music exx.

ISBN 978-1-84383-581-3

GBP 50, USD 80

Two important books on Nielsen were published in 2010. Quite remarkably both these books are written by native English speakers who learned Danish in order to study Nielsen. They confirm the trend that Nielsen scholarship has moved beyond the point where Nielsen has to be introduced outside Denmark as a fairly unknown, exotic composer of the Northern outskirts of Europe. These contributions consider Nielsen an established composer quite well-known, at least as a symphonist, on equal range with contemporaries like Sibelius. International Nielsen scholarship goes back to Robert Simpson's *Carl Nielsen. Symphonist* (1952, 2nd edn. 1979), but until the 1990s publications in English were more often than not based on Danish scholarship. Mina Miller's *The Nielsen Companion* (1994) was a major contribu-

tion to an international view on Nielsen, and lately mostly British scholars have published on Nielsen; the journal, *Carl Nielsen Studies*, has become quite an important source of international Nielsen research in English.

Internationalization is not just a matter of language or recognition beyond national borders; it is as much a matter of approach. Danish scholarship on Nielsen at least were – and to some degree still is – situated within a national(istic) framework, where the task of providing the history of music of the nation-state of Denmark inescapably were part of the job. And Nielsen being the great Dane and ‘our’ ‘national composer’ tends to give him credit for inventing everything himself, his inventions being ‘personal style’ and his style expressing some kind of ‘Danishness’. Outside views help recognizing Nielsen as a figure in European musical life, one among others, taking part in different trends within the development of modern music. This is the challenge facing all Nielsen scholars today, were they to be Danish or not.

Anne-Marie Reynolds’ *Carl Nielsen’s Voice. His Songs in Context* starts out, after an Introduction, with a chapter on Nielsen’s art song style in his settings of poems of J.P. Jacobsen and Ludvig Holstein, and a further chapter with analyses of these songs. Another pair of chapters discusses the ‘folkelige’ or folk-like song style and provides analyses of that repertoire. Chapter six investigates connections between song and symphony, comparing the findings in the songs with Nielsen’s First Symphony, and before a short Conclusion she relates the songs to the opera *Maskarade*. Besides abundant music examples in the text, four songs are related in full length in the appendices. And it should be mentioned that the music examples are carefully edited and instructively woven into the text. At all times they appear of relevance, and one never gets the feeling that there are too many – or too few.

What is astonishing is that Reynolds’ study is not just the first book-length study of Nielsen’s songs in English; it is the first scholarly monograph on Nielsen’s songs at all. Except for a short essay in the 1965 *Centenary Essays* and a chapter (of her own) in *The Nielsen Companion*, only a single major text on the songs has been published in English recently, i.e. the valuable 146 pp. bilingual introduction to the four volumes of songs in the Carl Nielsen Edition, which is available online on http://img.kb.dk/ma/cn/forord/CNU_III_07_pr.pdf. Thus, it is also the first study, which considers such a broad scope of features concerning his song compositions. This implies that not only melody, form, and text-music relationship, which are common features of Nielsen analysis, but also modal mixture, harmony, and contrapuntal procedures are thoroughly analysed. In the art song chapter, this approach reveals to which extent Nielsen relied on late nineteenth-century procedures of chromaticism, flux of minor-major mode and in a wider sense employing flats rather than naturals in thirds, sixths, and sevenths, avoidance of simple V-I-relations for weighty excursions into the plagal domain, thus reaching a state of ‘pervasive harmonic ambiguity’ (p. 90). Further, Reynolds demonstrates how Nielsen’s chromaticism ‘is not just a surface phenomenon invoked for coloristic or intensifying purposes, but rather is an indispensable player in the unfolding of the harmonic scheme and poetic plan, with associative as well as unifying powers’ (p. 100). Foreground features are integrated in middleground structures.

As ‘art songs’ Reynolds considers the early collections of songs on texts by J.P. Jacobsen (op. 4 and 6) and Ludvig Holstein (op. 10). She could as well say *Lieder*, as that is clearly what Nielsen aims at in the 1890s. He is not yet opposing a Danish tradition of ‘romances’, he is probably not even suggesting that these art songs are specific ‘Danish songs’; he is merely following the example of Schubert and his successors into the realm of song composition. One should notice that the choice of Jacobsen’s texts is not an early warning of Nielsen becoming a Danish national composer: this is actually pointing to him as an up-to-date European artist, sharing the immense interest in the ‘modern’ lyrics of Jacobsen that flourished in Central

Europe in the 1890s and early 1900s. Neither should one forget that Nielsen published six of the Jacobsen songs in German and that op. 10 as well as the Strophic Songs op. 21 were originally published in German-Danish bilingual editions. (It puzzles me that the Carl Nielsen Edition omitted the German text in these settings and relegated them to an appendix without music, as they might be considered ‘original compositions’ along with the Danish versions).

Reynolds’ analyses of the ‘folkelige’ songs are centred on Nielsen’s contribution to the 1915/17 edition, *En Snes danske Viser*, in two volumes. Without diminishing the rest of the book, this might be the most convincing pair of chapters, as the author demonstrates to which extend these ‘folkelige’ songs are perfectly constructed art songs on a minor scale than the earlier ‘art songs’. Truly, Reynolds relates to the reader such a profound understanding of these songs that one gets an even deeper appreciation of them and a better understanding of why one is used to finding them so naturally and convincing. There are reasons for that, and she explains them meticulously. She points out how the concept of ‘folkelige’ songs is to be understood as a conscious heritage from Enlightenment composer J.A.P. Schulz that is simple and comprehensible songs composed in a style *reminiscent* of folk and popular song. And she adds that Nielsen in particular composes in a way where every phrase is carefully preparing the listener of what might come next, which makes a single performance a singing lesson. This makes the melody easy to grasp. Thus, the familiarity of the music is not just referring to a well-known style, but to the melody in itself during unfolding. In these strophic songs, the rhyme scheme and structure of the poems are of great significance to Nielsen. His approach combines the logic of step-wise melodic motion, traditional counterpoint procedures, and a fairly advanced use of harmonic progressions, key relations, involving uncertainties, evasions, ‘thwarted expectations’ (p. 163), and surprising conclusions.

In the last two chapters Reynolds sets out to ‘assess the precise nature of the correspondence between Nielsen’s songs and other genres, from surface similarities to underlying musical processes common to both mature styles’ (that is ‘folkelige’ songs and complex large scale writing; p. 217). Concerning the First Symphony (completed 1894) she succeeds. It is shown how this symphony uses the same kind of structural development as in the art songs in particular, not just as a surface phenomenon but also in contrapuntal and harmonic features of the middleground. It has always been claimed – by Nielsen and by subsequent scholars – that this was a fact, but Reynolds shows that there is truth to the tale. And she is able to suggest that Nielsen’s specific way of doing this – combining contradictive features of centuries old contrapuntal techniques with recent harmonic developments – gives way to an understanding of his manner of being a ‘modern’ composer (p. 256f.). It would be interesting, however, to expand this test to the late(r) symphonies of Nielsen.

The chapter on *Maskarade* shows a large-scale complex of relations of stylistic features (‘folkelig’ song, nineteenth-century art song, and eighteenth-century dance music), key associations, and themes in the story line (such as modernity, youth, pleasure vs. tradition, authority, and duty). Even if this analysis is conclusive on its own terms, I am less convinced that these relations are of the same kind as those demonstrated between the songs and the symphony. Surely an opposition of ‘folkelig’ song and art music style is of importance, but it seems to me that the large scale Mozart-like planning of related spheres of the opera has more of a theatrical flavour to it. The association of Enlightenment philosophy, Henrik speaking for Holberg, eighteenth-century dance music, the masquerade, equality, modernity, and the A major key is clearly stated, but how is the opposition to be understood? It connects ‘folkelig sang’, the figure of Jeronimus, outdated tradition, and paternal authority. One way is simply to state that Nielsen needs these contrasts and key relations for theatrical purposes. Otherwise, this would suggest that Nielsen *at this point* of his life did not (yet) embrace the ideal of

the 'folkelige sang' as the goal of his striving, along with the development of complex forms of modern instrumental music. If so, *Maskarade* is not that 'strategic work containing the key to Nielsen's future artistic growth' (p. 260) that Reynolds wants it to be.

A few errors might have been omitted in the proofs. It seems that an earlier Appendix 1 has been removed at a late stage, as almost all references to the four songs in the appendices should have been one number below the actual number in the text. That the ongoing edition of Nielsen's letters has proceeded during the preparation of this book, is reflected in a quite strange sentence on p. 28, referring to 'To date four volumes' of the letters covering the years until '1910' (as in vol. 3), while the footnote refers to vols. 1–5. And it is odd that Reynolds considers the singing officers approaching the masquerade being police officers, as they clearly sing of themselves as soldiers (and their speaking German points to the fact that German was the language used in the Danish army in the eighteenth century; p. 312).

Daniel M. Grimley's *Carl Nielsen and the Idea of Modernism* has an even wider scope. His approach is to relate a thematic and still chronological view on the Nielsen *oeuvre* in total. Between an introduction called 'Carl Nielsen at the Edge' and a Conclusion, Chapters 2 through 7 are named 'Thresholds', 'Hellenics', 'Energetics', 'Funen Dreams', 'Counterpoints', and 'Cosmic Variations'. In Grimley's own words, the purpose of the book is fourfold: firstly, 'to offer a broad critical summary of Nielsen's work through detailed analytical exegesis of his musical language'; secondly, 'to provide analytical readings of selected excerpts from major works'; thirdly, it 'attempts to outline a critique of the notion of Danish identity in Nielsen's work'; and, finally, 'to articulate and negotiate Nielsen's shifting sense of musical *place*' as it 'offers broader reflections on Nielsen's relationship with a European modernist musical practice' (p. xi), not just adding to our understanding of Nielsen but contributing to the discussion of the concept(s) of early twentieth-century modernism.

In brief, the result is highly recommendable. Grimley is extremely well read in cultural, literary, and art history, in music theory and music aesthetics of Nielsen's and later times as well as in music history, be it of Scandinavia, United Kingdom, Germany, or France. Thus his readings are very convincing, in analytical detail as well as in the contexts of Danish and European cultural life. A Danish translation should be mandatory.

In chapter one, Grimley discusses Nielsen as a figure 'at the edge' between notions of Danishness and modernism. Both concepts are questioned, the first stated as a 'highly contested category' (p. 2), and concerning modernism he aims at 'a more anxious reading' (p. 4) of Nielsen's modernism, one that remains aware of its ambiguity. In accessing this question, he points rightly to Gunnar Heerup's article, 'The way to the new music' of 1929, as it is in fact a kind of 'programme' for the young generation of Danish composers and music critics born around 1900. But I would like to add that this is not a narrow nationalistic programme, an impression one might get on p. 12f. Even if Heerup does give full credit to Nielsen as a composer with a firm sense of authentic music heritage from the Danish 'folk', it should be noticed that Heerup aims at an alternative reading of what is modern, challenging the story of the Wagner-*Tristan*-Schönberg-inevitability towards atonality with a different story, where nineteenth-century recovery of folk music after the breakdown of late-romanticism gives way to a reviving force able to renew musical invention along other lines starting with Mussorgsky and Debussy – and that Heerup's real hero in this respect is Béla Bartók. In the last paragraph of his article, Heerup refers to his three-part follow-up on how a modern composer translates this programme into action, i.e. Gunnar Heerup, 'Béla Bartók', *Dansk Musiktidsskrift* 4 (1929), pp. 49–55, 71–75, 90–95.

The second chapter is interesting as it deals with some of same works as Reynolds, the J.P. Jacobsen songs and the First Symphony. Grimley's approach is embedded in a discussion of

symbolism and the category of *gennembrud* and *Durchbruch*, referring to Georg Brandes' *Det moderne Gjennembruds Mænd* (1883) and to Adorno's Mahler-exegesis. He reveals the magnificent significance of Brandes for the Danish cultural sphere of the 1880s and 1890s and points to the crucial fact that Brandes with his book on modern Scandinavian writers is the first to mark the period as modern 'in the sense that it is consciously and deliberately aware of its own modernism' (p. 25f.). This consciousness of being 'modern' anticipates the Vienna 'modern' age, which dates back to E. Bahrs essay 'Die Moderne' of 1890, by six years, thus pointing to the fact that this Nordic vogue of modernism was not just received as such by Central Europeans, it was actually already perceived as such in Scandinavia. Even if Nielsen clearly exhibits symbolist features, especially in some of his Jacobsen settings, Grimley is inclined to see the First Symphony more as a pre-designation of vitalism by its vigorous gesture. He delivers a very interesting reading, challenging both Simpson's reading and the well-known Danish reading as a Johan Svendsen-repercussion. Instead he considers it a *Durchbruch*-symphony in a Mahlerian (that is Adornoan) sense – five years prior to Mahler's First Symphony. The crucial difference to Mahler he sees in the fact that Nielsen 'shifted the balance of structural weight away from the symphony's conclusion towards its initial gesture' (p. 59f.). One of the very few errors occurs on p. 57, as the 'bass Db in b. 205' seems to be the one in b. 208.

In the chapter, 'Hellenics', a vitalist reception of Classic Greek art and philosophy (as in *Helios*) is combined with the Neo-Classical approach (as in *Maskarade*). Considering *Helios* as a powerful vision of the force of Nature, combining strength and organicity, Grimley suggests that this represents the anti-decadent trend of the modern breakthrough. Nielsen denies as usual that he should have such a programme in mind (p. 65), but one should keep in mind that Nielsen always denies belonging to whatever trend he is at the moment undeniably occupied with (cf. p. 48, where he complains of 'this symbolist nonsense'). *Maskarade*, on the other hand, is interpreted as a multi-layer 'carnival' with references to topical issues of democracy, eighteenth-century Enlightenment, and ancient bacchanals.

The chapter 'Energetics' delivers a thorough reading of Nielsen's *Espansiva* embedded in a large account of early-twentieth-century German music theory, and in the following chapter further considerations on the second and fourth movement of this symphony are found along with readings of *Springtime on Funen* and some of Nielsen's simple song settings. This is where the concepts of landscape and *place* are evoked in order to discuss the notion of Danishness or specific 'Funen dreams'. This landscape, along with the Limfjord landscape of Northern Jutland, delivered an alternative to the national-romantic notion of how the Danish landscape (that of Northern Seeland) was supposed to look. This 'competition' seems to go on, as at the moment a national park named North Seeland of the Kings is probable to be established. In the last two chapters, Nielsen's use of counterpoint in strict and figurative sense is discussed. His way of adopting 'archaic' or 'anachronistic' techniques as a mean to revitalize the musical language is linked to readings of his *Chaconne* and *Theme and Variations* for piano, followed by an immensely rich (re)interpretation of Nielsen's Sixth Symphony in the spirit of a Bakhtinian comic novel.

Both of these new contributions to Nielsen-scholarship help us understand, not just that Nielsen *was* a modern composer of the turn-of-the-century but also in what way he was such a figure and how his music testifies to that. Both are books on Nielsen's *music* in the context of cultural and music history of his times. Thus, to my great relief, one is not able to find such common-place naiveties abundantly present in Nielsen literature: that his music is expressing certain moods *because of* features of his personal life. That would of course diminish his status as a great composer if such nonsense were to be true. Reynolds points to the fact that Nielsen, composing 'Genrebilleder', gives *Jacobsen's* modern-day struggle to find his artistic voice an

adequate musical setting which at the same time is an interpretation of Jacobsen's poem. And to these two voices, Jacobsen's words and Nielsen's musical interpretation, we are as listeners invited to relate our own experiences of, for example, frustration. This is what makes these songs – and Nielsen's music at large – quasi-universal and thus of relevance to later generations.

Michael Fjeldsøe



Erling Kullberg

Sange for kor – Dansk kormusik i det 20. århundrede

København: Edition Wilhelm Hansen, 2009

239 pp., illus.

ISBN 978-87-598-1848-0

DKK 249

Som aktiv kor- og ensembleleder og underviser i korledelse vil jeg med det samme understrege, at Erling Kullbergs bog *Sange for kor* er en længe ønsket og savnet udgivelse. Endelig tages der, så at sige, hul på bylden. Erling Kullberg skriver i indledningen, at det danske korliv i dag tæller mere end 50.000 aktive korsangere. Dette tal sammenlagt med cirka tre generationer bagud i tiden giver et meget godt billede af det antal korsangere, der er og har været i berøring med bogens genstandsfelt: "originalkomponerede værker for kor a cappella", som det formuleres i indledningen. Det skal understreges, at det udelukkende drejer sig om originalkomponerede *klassiske* værker for kor a cappella, og det burde måske have stået allerede i bogens sekundære titel, da genstandsfeltet faktisk omtales sådan på s. 27. Det er til gengæld helt på sin plads at begrænse genstandsfeltet, som Kullberg har valgt at gøre det, således at rytmiske korværker, rytmiske og klassiske korarrangementer, værker for lige stemmer, samt korværker med instrumentaledsagelse udelades.

Bogen er at betragte som et opslagsværk, der primært består af en række kapitler, der hver omhandler en komponist. Kapitlerne er ordnet kronologisk efter komponisternes fødselsår og indeholder et kort komponistportræt, en omtale af vedkommendes produktion samt et signalement af kompositionsstil hovedsagligt med udgangspunkt i vedkommendes kormusik. Hvert kapitel afsluttes med en gennemgang af pågældende komponists korværker, især med henblik på en beskrivelse af værkernes tekst, karakter og kompositionsstil.

I bogens indledende kapitler berøres et par emner med indførende hensigt. Først en kort skitsering af udviklingen indenfor dansk korliv. Det er et emne, der bestemt indeholder nok stof til endnu en bog, som der kun kan opfordres til bliver skrevet en dag. Ligeledes har Kullberg valgt helt kort at redegøre for den store sangskat af enkle, homofone korsange. Mængden af disse korsange gør, at en gennemgang, ikke mindst en tekstlig, karaktermæssig og stemningsmæssig gennemgang, ville få et omfang svarende til en ny udgivelse.

Sange for kor er en kærkommen bog til korfolket fra en rigtig kormand, hvor Kullberg deler ud af sin store opsamlede viden efter mange år som korleder og musikforsker. Han har skrevet bogen med en ægte begejstring for det 20. århundredes klassiske kormusik – den musik som han gennem årene selv har dirigeret en hel del af. Dette skinner klart igennem i værkbeskrivelserne, som emmer af rytmisk, harmonisk og litterær indsigt i langt de fleste værker. Det er tydeligt, at disse beskrivelser kommer fra en person, som har haft materialet i hænderne, analyseret det og musiceret med det, med andre ord: 'haft musikken helt inde under huden'.

I bogens sidste kapitel skitseres kort, hvad det 21. århundrede allerede har budt på af klassiske korværker. Kullberg er ikke i tvivl om, at der en fremtid for denne genre, og det skal

blive interessant at se, om han har ret i, at komediet også i det 21. århundrede vil formå at inspirere og udfordre nutidens og fremtidens komponister til at komponere idiomatisk for kor og berige de mange korsangere med ny musik. Erling Kullberg har med *Sange for kor* gjort sit til at gøre et stort repertoire af dansk musik mere synligt, og bogen har allerede fået en fast plads tæt ved mit skrivebord.

Kasper Beck Hemmingsen



Erik Moseholm

Da den moderne dansemusik kom til Danmark

København: Erik Moseholm Forlag, 2010

247 pp., illus., incl. 2 CDs

ISBN 978-87-993793-0-9

DKK 269

Erik Moseholm lægger hårdt ud med følgende statement: "... den moderne dansemusiks kulturhistorie er ikke blevet nedskrevet Her er den så" (s. 7). Det kan bogen nu ikke helt leve op til. Men det er velgørende og tiltrængt, at der sættes fokus på det bredere begreb 'moderne dansemusik' i modsætning til blot at afskrive denne genre som den uinteressante del af det populærkulturelle felt, hvoraf jazzorkestrene og deres musik udsprang. Her mærkes også en respekt for det gode håndværk, hvor en gennemgående kvalitetsmarkør er 'korrekt dansetempo', og hvor det tages alvorligt, at dansemusik er brugsmusik, der skal fungere i situationen. I 1920'erne er jazz og moderne dansemusik stadig to sider af samme sag, idet jazz er musik til 'jazzdanse'. I løbet af 1930'erne udskiller jazzmusik sig som en særlig kunstform, hvor det ikke altid er det afgørende, hvor danseegnet den bliver spillet.

Bogens indhold er struktureret i fire næsten lige lange dele. Første del omfatter tiden frem til 1919 og behandler den række af nye modedanse, der kom til Europa fra et bredt defineret Amerika i årtierne frem til slutningen af første verdenskrig. Under kapiteloverskriften ragtime møder vi danse som cake-walk, onestep, twostep, rag, boston, tango, apachedans og foxtrot. Anden del udgøres af kapitlet 'Jazz 1919-29' og behandler dansemusik og den tidlige jazz med fokus på jazzdanse og musikformer som blues, shimmy, charleston, black bottom og novelty. Den næste del indledes med en omtale af Statsradiofonien og præsenterer derefter 'danske dansediregenter', kapelmestrene og deres orkestre. Bogens sidste del indeholder en danseoversigt hentet fra en danselærerbog fra 1945, erindringsmateriale om jazzsamleren Allan Rasmussen samt registre og oversigt over indholdet af de medfølgende cd'er med musikeksempler.

For at starte bagfra: Allan Rasmussens saga, som den betegnes, er med, fordi hans samlinger har leveret en stor del af materialet til bogen. Disse samlinger var også basis for en lang række udsendelser om moderne dansemusik, som han og Erik Moseholm producerede for Danmarks Radio i 1960'erne, og både udsendelsesmanuskripterne og en række deraf af-fødte artikler i *Dansk Musiker Tidende* indgår i grundlaget for denne bog. Det forklarer også, hvorfor dele af bogen – og ikke de mindst spændende – får karakter af radioprogrammer, når man parallelt lytter til de musikeksempler, der henvises til i teksten. Muligheden for at sammenholde lyden af 1920'ernes og 1930'ernes danse- og jazzmusik med den diskursive fremstilling er et af de virkelig værdifulde træk ved denne udgivelse.

Det gælder ikke mindst den del, der handler om dansekapelmestrene og deres ensembler. Det er et karakteristisk træk ved jazzens historiefortællinger, at det i tiden fra midten af 1920'erne til sidst i 1930'erne netop bliver kapelmestrene, der er centralfigurer. Dette svarer til svenske forhold, ligesom iagttagelsen af, som Alf Arvidsson udtrykker det, at kapelmestrenes

og musikernes synsvinkel i samme periode flytter sig fra 'at betragte jazz som yderligere en populærkulturel ytring som enhver dygtig musiker kunne klare at håndtere' til at argumentere for, både verbalt og gennem performativ praksis, at jazz 'har både selvstændighed og en høj kulturel værdi'.¹ Det vanskelige ved at skrive dansemusikkens historie er således at skrive sig uden om den stærke fortælling om jazzens selvstændige værdi som kunstform, som sætter sig igennem i midten af 1930'erne, og som retrospektivt lægges ned over den tidligere dansemusik i et forsøg på at udskille de elementer, der peger frem mod den egentlige jazz. Selv om Moseholm eksplicit gør op med den synsvinkel i forordet (s. 9), så sætter den dog stadig sit afgørende præg på især afsnittet om 1920'erne. Her finder man lange passager, der understreger, at det, der blev spillet, ikke var jazz, uanset om det blev kaldt sådan. Her lever afsnittet om dansekapel Mestre langt bedre op til målsætningen, fordi det tager udgangspunkt i de enkelte orkestres praksis. En seriøs behandling af Teddy Petersens orkester over 12 sider (s. 139–50) må betragtes som en rehabilitering i forhold til de gængse historiefortællinger.

Bogen prætenderer ikke at være en videnskabelig bog, men en formidling af stoffet til en bred, interesseret læserskare. Alligevel kan man ikke undlade at tage stilling til dens måde at skrive populærkulturhistorie på, idet den fortsætter en tradition for, at jazz- og populærmusik behandles dokumentarisk og i en fortællende form, hvor anekdotisk stof blandes med fakta på en måde, der formidler ganske bestemte synsvinkler bundet op på forfatterens normative holdninger. Det kommer fx frem, hvor Moseholm skriver, at han "begrænser emnet yderligere ved kun at beskæftige [sig] med det bedste og mest typiske inden for genrens forskellige udviklingsstadier. Så snart musikken til en dans stivner i en bestemt form, bliver skåret over samme læst, forlades den" (s. 10). Der er således stadig en afgrænsning bygget ind som værn mod den musik, der er populær dansemusik uden at være genrefornyende.

Den kraftige understregning af det bredt formidlende har en snært af en nærmest anti-akademisk holdning. Det ville ikke have tynget fremstillingen, hvis der var slutnoter bag i bogen, som dokumenterede præcist, hvad der citeres undervejs. Det ville have styrket muligheden for, at man kan arbejde videre med historieskrivningen med denne bog som grundlag. Det ville også have været oplagt at drøfte nogle af de nyere tilgange til populærmusikforskning, der er kommet til siden 1960'erne. Moseholms tilgang er fonogrammet og den tilhørende dokumentation som i den traditionelle jazzforskning. Men det bliver samtidig klart ved læsningen, at dansemusik typisk blev distribueret i nodeform, og at en central faktor for, hvilken stil, de forskellige orkestre spillede i, var deres arrangør. Det var omkring 1930 typisk trykte forlagsarrangementer, der var udgangspunktet, når man i praksis spillede jazz: man tog udgangspunkt i den udgivne node og arrangerede eller varierede på den rigtige måde. Her kunne det være interessant at inddrage den type undersøgelser af udbredelsen af dansemusik via trykte noder og arrangementer og versioneringer, som Henrik Smith-Sivertsen har lavet på efterkrigstidens slagerrepertoire (*Kylling med soft ice og pølser*, ph.d.-afhandling, Københavns Universitet, 2008). Det ville åbne for nye interessante spørgsmål, som fx på hvilke måder ejerskabet til rettighederne til det nye repertoire påvirkede dansemusikkens udbredelse.

En dansemusikkens kulturhistorie har vi endnu til gode. Dette betyder dog ikke, at det ikke er en interessant bog at læse. Det er først og fremmest vigtig dokumentation, og betydningen heraf skal ikke undervurderes. Jeg havde adskillige aha-oplevelser i kombinationen med de ledsagende musikeksempler. Og ikke mindst finder jeg bogen vigtig som en åbning mod en bredere tilgang til at skrive populærmusikhistorie, der anerkender dansekapel Mestre som ligeværdige aktører i musiklivet.

Michael Fjeldsøe

1 Alf Arvidsson, 'Att skriva jazzen. Orkester Journalen 1933–1939, jazzens självständighet och en svensk jazzelit', *Svensk tidskrift för musikforskning*, 91 (2009), 11–32, spec. 12–14.



Tore Mortensen
Fortællinger om jazz. Dens vej gennem Statsradiofonien, Danmarks Radio og DR
 Aalborg: Aalborg Universitetsforlag, 2010
 210 pp., illus.
 ISBN 978-87-7307-983-6
 DKK 295

The book's stories begin in the 1920s when jazz was regarded as a cultural form too low for national radio and end in the 2000s as jazz had become a cultural form too high for national radio! In between, Tore Mortensen describes what went right and then what went wrong thus making this an account of the rise and fall of jazz in the Danish National Radio. Eleven authors contribute to the account, among them Erik Moseholm, Ole Izard Høyer, and Thomas A. Jakobsen. Høyer and Jakobsen are employed at the Centre for Danish Jazz History which is led by the main author, and the book is a result of the Centre's work and a research network grant from FKK (the Danish Council for Independent Research | Humanities).

Generically, the book is a historical account of 90 years of interaction between music and media. Mortensen divides the history into, at first, three periods (1925–59, 1959–96, and 1996 to the present) coinciding with the years the National Radio changed names from Statsradiofonien (the state broadcasting corporation) to Danmarks Radio (Danish National Radio) to DR. Then the history is divided into six periods (1925–50, 1950–60, 1960–75, 1975–91, 1991–2001, 2001–9). This is complemented by two chapters on television (1959–75, 1975–2009). It is not explained why the general and the more specific divisions are not quite compatible. The author sensibly distinguishes between five different kinds of programmes: (musical) entertaining, historical, critically informative, creative, and news.

This account of jazz and jazz culture in relation to the national broadcasting corporation in Denmark is mainly informed by Danish traditions for jazz history and less by Danish traditions for media history. Internationally, modern jazz historiography superseded old school jazz history with a vengeance in the early 1990s but there are not many traces of that here. The historiographic tools used are those of the anecdote, the concept of a golden age, and the doings of great Danish men. One might argue that it is oral history, but at no point is the writer separated from the narrator, which one would expect from an oral history. What is – among other things – a history of mediatisation of a musical genre is not present in the narrative. The influence of changing media policies through the years are used to structure the narrative, but information about and analysis of how media policies, technologies, programme production restrictions, etc. influenced the genre in general and programme production specifically is scarce. In this way media historiography does not seem to be part of the theoretical horizon.

It is indeed stories about men. A few women are mentioned, but even if it is true that most of the people involved were men at least one of the 20–25 'portraits' ought to include a woman (Grete Hemmeshøj for example) or a reflection on the 'missing' women. In these global times it is also surprising that there is no mention of jazz and media in other countries and no references whatsoever to international research – not even on music and radio (e.g. Alf Björnberg and Stephen Barnard). Apparently, the book was written for and by the local jazz aficionados, a relatively small group of male connoisseurs and collectors, whose habitus equals 'good music' with 'serious' music (p. 54) and whose tastes prefer the 'non-commercial' Radio Jazz Group, an ensemble that the audience ignored despite its artistic qualities (p. 119). There is nothing wrong about liking such exceptional music, but it is not a very scholarly approach to place such a taste as an implicit premise for a historical account. Last but not least, the

eternal bickering of ‘the jazz people’ about the merits of one musician or another, which seems to be the lifeblood of the journalistic part of the milieu, is strangely missing from the account.

When all this is said, it must be mentioned that the book does contain a lot of valuable information: the mentioning of a host of jazz programmes throughout the whole period, the list of programmes in the Radio Jazz Club series 1947–53 (pp. 42–45), the list of contributors to Jazz News (p. 93), the overview of the radio big band’s activities (pp. 164–65), and the numerous portraits of radio people broadcasting on jazz. All this will probably prove important to further studies on music and radio. Also, more than 90 per cent of the spreads contain pictures, most of them musicians’ pictures taken by Jan Persson, but the programme hosts are well documented as well. In several places the details of the everyday life of the radio staff is illuminated and the accounts of changing policies and power structures are a useful background to this. So even though *Fortællinger om jazz* is methodological and theoretical old school and lacks a number of important perspectives it delivers useful information for future jazz and media studies.

Morten Michelsen



Michael Hauser

Traditional Inuit Songs from the Thule Area

Copenhagen: Museum Tusulanum Press, 2010

2 vols., 1556 pp., illus., music exx.

ISBN 978-87-635-2589-3

DKK 998, USD 173, EUR 134

Michael Hauser’s two-volume publication offers an immensely rich study of the traditional drum-song of the Inuit, primarily the Inughuit from the Thule area, and from other arctic areas, e.g. Baffin Island. The nucleus of the work consists of Hauser’s ‘transcriptions and scientific processing’ (p. 19) of professor Erik Holtved’s collection of 134 traditional Inuit songs, mostly drum-songs, recorded in 1937 in the pre-World War II Thule area (Uummanaq, today called Pituffik). The analyses of this early material is supplemented by Hauser’s own substantial collections of approx. 340 songs (recorded in 1962 with Bent Jensen) and 240 songs (recorded in 1984 with Pauline M. Lumholt) from Qaanaaq, where the former Thule population settled after being forcibly removed in 1953 when the Thule Air Base was built. The book, dedicated to Holtved (1899–1981), is as much an accomplishment of a life’s work of his predecessor as of his own.

Traditional Inuit Songs from the Thule Area is a monumental piece of work in more than one sense: by its sheer physical proportions, by the huge number of transcriptions and analyses, by the effort put into it – Hauser has worked on more than 800 hours of recordings – and by the meticulous and thorough processing of the data. It is a veritable must-have for future researchers in the field of Inuit songs as well as for those who care to know what to listen for, or is looking for something specific, when venturing into the recording collections.

The first section provides an overview of the main sources of knowledge of traditional Inuit music originating from expeditions, collections, and studies relating to Inuit musical culture in the Thule area, on the Eastern and Western coasts of Greenland, and in Canada. In the second section, Hauser relates his deliberations on the analyses, the pentatonic tone material, and the adjusted notational system, according to which he transcribed Holtved’s, as well as his own collections, in order to facilitate comparisons. His accounts of the applied phonetic system, notational symbols, and abbreviations (pp. 137–39) are inserted in this sec-

tion as well and not, as one might expect, as appendices. This section serves as introduction to Volume II, which consists almost entirely of musical transcriptions (sections 12–15), the majority of which are ‘complete’ and ‘analysed’ transcriptions of Holtved’s collection.

Through more than 200 pages, the third section in Volume I presents meticulously the many informants and the form and melody types used by the Inughuit. The reader is told, for example, that one of Holtved’s main female informants, Amaunalik (1907–89), was the daughter of Canadian immigrants on her mother’s side and that she was an excellent storyteller and married to K’avigak (1901–71), who was a singer. Section 4 sums up the description of musical parameters of the transcribed melodies, their form and type. Addressing the song tradition in section 5, Hauser considers himself dealing with the ‘much more “intangible” and subjective aspects of the song performances’, as opposed to the transcriptions which ‘cover objective and measurable aspects’ (p. 425). This section is structured around verbal statements from informants addressing questions of performance, continuity, individuality, etc. Valuable information about the frame drum and playing technique is also found here.

Sections 6, 7A, and 7B trace areas of origin in Greenland and Canada (Baffin Island and the Copper Inuit Areas) respectively. The procedure of tracing areas of origin through the study of melodic type formulas is based on a firm reliance upon the stability and inalterability of the Inuit songs in question, which indeed can be questioned. Yet, the interpretational move from minute details in the transcription and analysis to macro-issues of migration is both fascinating and convincing. Hauser’s observations that, for example, immigrants to the Thule area originated from southern Baffin Island (and not the northern) have been confirmed by linguistic and genealogical studies and has thus contributed to the study of Inuit and Greenlandic migration, quite an achievement for a transcriber and musical ‘theorist’ as Hauser calls himself.

Conclusions are found in section 8; terminology for traditional Greenlandic songs in section 9; and section 10 presents a survey of publicly accessible sound recordings and films beginning with Knud Rasmussen’s Greenland film (1934) which uses William Thalbizer’s sound recordings from East Greenland (from 1906). References are shown in section 11. A useful index of Inuit groups, academic researchers, and informants are included in Volume II.

The contribution of Hauser’s work to the study of Inuit and Inughuit traditional music is beyond dispute. But exactly how the work is meant to contribute to the ethnomusicology of the twenty-first century is not so obvious: Hauser’s book is not an ethnography of traditional Inuit music. So, what kind of book is this? Based on valuable and unique collections of recordings of traditional music in the Arctic area – kept at the Danish Folklore Archives in Copenhagen and the Greenland National Museum and Archives in Nuuk – this publication might therefore be understood as a meta-text, which shows a way ‘into the music’: what is going on in the recordings? Who is performing? What instruments are being played? As a comprehensive introduction to the collections and their musical content, the book is most welcome.

Hauser’s book belongs in the category of collecting-oriented studies preoccupied with collecting ‘facts’ and employing formalist analytical approaches to field data. For example, Hauser focuses on the technicalities of pentatonics, melodic structure and formulae, rhythmic patterns, and so on; information of this kind is offered generously. Yet, when it comes to methodological reflections and theoretical ambition (i.e. theory of the humanities, not music theory), the publication has much less to offer. It is written as if the ‘linguistic turn’ or ‘reflective turn’, which profoundly influenced musicology and ethnomusicology in the 1980s and 1990s, never happened. An example will illustrate this point.

Although section 5 contains rich information on the song tradition, Hauser’s observations might have been qualified further by relating them to theoretical definitions and discussions of the key concepts used. It remains, for example, unclear how the troublesome term ‘tradition’ is

supposed to be understood. Hauser observes a very interesting change in attitude among insiders towards drum-singing between 1962 and 1984, influenced at first by religious (Christian) tendencies to demonize pagan heritage, then turned into an increased awareness of the cultural value of this tradition. Still, one finds no discussion of revival and cultural heritage preservation, of post-colonialism in Greenland, or of the new concern for modern Inuit identity.

As this section is meant to say something about the meaning of the Inuit tradition in their life, and although Hauser does address insiders' and outsiders' reactions – some of the latter are wisely characterized as 'derogatory' (p. 785) – it remains an open question exactly whose understanding is represented: Hauser's understanding, or that of a group of Inuit? The desire to create order and structure in the songs – the heavy focus on pentatonics seems to confine the musical material as much as it opens it up – overshadows important issues of cultural *understanding* and production of *meaning* to the Inuit in relation to the musical practices under scrutiny. It would have enriched the cultural representation had Inuit understanding(s) of music and musical life been discussed and Inuit terms been allowed a greater impact on the prose, terms such as 'flakes' referring to song motifs, and '*taanera*' which refers to the nucleus of a song and is related to the Greenlandic word for soul, *tarneq* (p. 441).

Hauser is an experienced transcriber, who seeks perfection in the craft and art of transcribing. The consistency of the transcriptions is flawless and the simple design and Hauser's steady handwriting facilitates the reading. Yet, the technical saturation of the transcriptions and the analyses seem to address readers with advanced knowledge, rather than communicating to a broader audience. For a book based on transcriptions, the lack of methodological reflection on the problems involved in transcription is striking – only practical matters facing the transcriber are dealt with. For more than four decades ideas of transcription as an 'objective' strategy have been challenged which Hauser chooses to ignore. For example, certain intervals are described throughout as 'derivations', a term that hardly qualifies as being objective: what if the intervals performed have precisely the sizes they are meant to have?

Hauser has dedicated his work to the survival of Inuit drum dance and music by making the analyses and transcriptions publicly available. A CD with 59 music examples inserted in Volume II provides examples of the analysed material supplemented by other unique recordings by Jean-Jacques Nattiez (1976), Claude Desgoffe (1954), and others. One should also notice that the newly released CDs presenting a selection of Holtved's and Hauser's recordings in the series entitled *Traditional Greenlandic Music* include some of the earliest recordings from the Thule area made by Christian Leden in 1909.¹ The CD booklets contain detailed commentaries and are illustrated with photographs of performers and of the fieldworkers themselves. Some of the photographs are also included in Hauser's book with which these CDs are closely related. This is excellent for those who want to study the music, but one question remains: why publish more than 700 pages of transcriptions today? The transcriptions could as well have been placed in an open world-wide accessible database and thus bring traditional Inuit song and analyses into the digital realm, inviting students to interactively engage in the material.

The photographs presented in the book are illustrative of how fieldworkers and collectors often take part in the transmission and renewal of tradition: some of the illustrations are rare and fascinating portraits of Inuit performers dating back to the early twentieth century, and quite a few also portray the scholars who went to Greenland and Canada to make the collections. Thus, the story of traditional Inuit song is as much a story about researchers and the academic tradition of collecting. Also included are photos displaying Greenlandic nature and

1 Michael Hauser and Karsten Sommer (eds.), *Traditional Greenlandic Music, vol. 1: Thule 1906–1962, vol. 2: Thule 1962–1984*, Atlantic Music, ULOCD 165–166 (2010).

Inuit everyday life, such as floating icebergs, a woman repairing a seal hide, kayak frames, and so on, drawing an image of a serious scholar who cares about those who participated and made the collections possible. As they are not mentioned in the text, what do the photographs reveal? In their own poetic way they create a meta-narrative of their own as they seem to emphasize important connections between the stories, the music, the cold climate, and the ice-covered landscape, which arguably play a central role in defining the life conditions that collectors such as Hauser himself have shared with the Inuit. We know because Hauser tells us that the arctic cold is a major threat to recording equipment, but there is much more to this story, and I would love to hear Hauser tell it one day.

Tore Tvarnø Lind

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ANNE ØRBÆK JENSEN

The bibliography is primarily based on questionnaires. It has a dual purpose: to register on the one hand the scholarly work of Danish musicologists, and on the other the publications of music researchers from abroad dealing with Danish music. It includes only titles published in the year with which the bibliography is concerned, as well as addenda to the bibliography for the preceding year. As a rule the following types of work are not included: unprinted university theses, newspaper articles, reviews, CD booklets, and encyclopedia entries.

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The deadline for proposals or contributions for Vol. 39 (2012) is 1 November 2011.

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ISBN 978-87-88328-29-5

ISSN 1604-9896

ISBN 978-87-88328-29-5



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