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## The Relationship Between Music and Multimodal Imagery in Music Therapy

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# ABSTRACTS

AAGAARD, ELLEN (NORWEGIAN ACADEMY OF MUSIC)

## Telling Non-existing Stories. Performer Identity and Dramaturgy in Non-narrative Vocal Expressions in Contemporary Music

The paper will address the following subjects:

### *Stories without words*

In parts of contemporary vocal music, there are few or no understandable words. It is my belief, however, that vocal music easily conveys abstract and/or imagined stories, and that the human voice has a hard time “saying nothing”.

- We associate vocal sounds with everyday communication, and expect the voice to communicate something to be understood.
- Contemporary vocal music often includes or consists of sounds with linguistic structure.
- The singer has no external instrument, only the body to deliver her message. This increases the personal and communicative qualities.

### *The Singer's identity*

The singer's identity on stage is deeply rooted in the text conveyed or the part played. When this text or part is missing, we might think that the singer gets the identity of any other instrumentalist, but given that my thoughts on what the voice might relate are appropriate, the singer's identity might stand *in between* the story-teller and the instrumentalist.

### *Performer – composer relationship*

Even though new classical music often requires a *reproducing* performer, i.e. the music is already written (by someone else) and the musician is expected to convey what is there in the score (as we know it from the traditional classical music), the performer of contemporary music also has the possibility of being a *co-composer* or even *the composer*. Composers have very different approaches to the degree of control they want over the performance of their pieces. Some scores are extremely detailed with all signs explained, whereas others are graphic with no explanations given. Being a creator of music and presenting a composer's written work demand very different approaches to both the process of work and performer identity.

**Ellen Aagaard** has performed at many of Europe's main contemporary music festivals such as Wien Modern, Dresdner Tage der Zeitgenössischen Musik, Musik der Jahrhunderte and Ultima. She has also appeared in concerts at Copenhagen, Hanover, Rome, Brugge and Düsseldorf. She has done a number of first performances and conducted master classes and workshops on new vocal techniques and repertoire. Aagard is now a fellow at the Norwegian Academy of Music under the National Programme for Research Fellowships in the Arts, with the project “Telling non-existing stories. Performer identity and dramaturgy in non-narrative vocal expressions in contemporary music”.

**ANDERSON, GILLIAN B. (COLONIAL SINGERS AND PLAYERS)  
"Häxan" (Christiansen, 1922): The Transformation of a Convention**

Among specialists in silent film music history, the cue sheet has a bad reputation. No matter what the form, whether an eight page list with three measure incipits, the names of composers, titles, and publishers and the outline of a film with the number of seconds for each musical composition or a naked, single page list of compositions, the cue sheet is regarded as an inferior type of musical accompaniment.

Therefore, in the case of *Häxan* the cue sheet published in Copenhagen at the Paladsteatret would seem to be an exception. It only permits a hypothetical reconstruction of the original musical accompaniment, as we do not know if the compositions were published in the order in which they were used, whether they were used more than once, whether the list of pieces was complete, what editions of the music were used nor with which part of the film the music was paired. However, the music in the order in which it was listed fits the film and adds immeasurably to it.

More significantly, it raises the possibility that cue sheets can be used to track the process by which musical conventions and clichés change or become attached to certain dramatic situations. Using the Criterion Films DVD of *Häxan*, we will examine the conclusions that can be drawn from the way Schubert's *Rosamunde Overture*, Horneman's *Aladdin Overture* and Bruch's *Kol Nidre* were used at the Paladsteatret in 1922.

**Gillian B. Anderson** is an orchestral conductor and musicologist. She has conducted throughout the United States as well as in Canada, Europe, and South America. Most recently she conducted her reconstruction of the original score for Robin Hood (Fairbanks, 1922) with the San Diego Symphony and a new score for Les Deux Timides (Clair, 1929) at the Tribeca Film Festival with the New York University Chamber Orchestra. Her reconstruction and performance of Nosferatu (Murnau, 1921) Carmen (DeMille, 1915, Haexan (Christensen, 1922) and Pandora's Box (Pabst, 1929) are available from BMG Classics, VAI, and Criterion Films. With painter Lidia Bagnoli she has made a short film Inganni which was commissioned by and shown at the National Gallery of Art in Washington, DC in conjunction with an exhibit on Trompe L'oeil. With Ronald Sadoff she recently has founded the journal, Music and the Moving Image, published by the University of Illinois Press. For more information go to [www.gillian!anderson.it](http://www.gillian!anderson.it).

**ANDERSSON, ANDERS-PETTER (UNIVERSITY OF GOTHENBURG)  
When the audience composes - Creating interactive music**

How does one create music where the audience composes the music?

With this question we would like to introduce a discussion on compositional techniques for interactive music. In order to develop our question we would like to demonstrate and make it possible for the conference delegates to try out a physical interactive music installation "TATI/ARVO" based on non-verbal onomatopoeic speech and music by Arvo Pärt and others. The installation is made by the group MusicalFieldsForever.

We see the real potential in the meeting between *traditional music* and technologies like *software* that can *change* and *memorise* music, light, graphics, depending on *user/audience* actions. We see the potential in the meeting between the recent findings in *interaction design* with focus on the *user/audience*, and musical knowledge that has been developed for centuries in musicology, music composition, music theory, and music therapy.

Our view on *interactive music* is that it is *compositional techniques* for situations when the *user's* actions stops the musical flow and where the user still finds it motivating to interact and create music. But not only that. We also explore compositional techniques in situations where *many* people with *different*

understandings and focus can *communicate with each other*. Here, we have found it to be motivating for the users to be able to change *roles* between *playing on* instruments like a musician, communicate and *play with others*, and experience the music as a background, *being in a soundscape*. To be able to offer many possible roles, we have found that the interface better has to be spread over a large area, as opposed to traditional instruments that are made to fit one person. We have also found that a *multimodal* interaction where music is combined with graphics, light, tactile and physical interaction is motivating, since some people prefer sound and some visuals, etc.

**Anders-Petter Andersson**, cooperates with Birgitta Cappelen School of Arts and Communication/Malmö University, Fredrik Olofsson, Musikproduktion/IAMAS, Japan. The framework for their research is the work by the group **MusicalFieldsForever** ([www.musicalfieldsforever.com](http://www.musicalfieldsforever.com)). The group has researched and created interactive music and interaction design in this field for the last ten years. MusicalFieldsForever consists of Anders-Petter Andersson, PhD Student, musicologist and composer (Göteborg University), Birgitta Cappelen interaction designer, industrial designer and PhD student (Malmö University, MFA AHO Oslo), and Fredrik Olofsson composer and programmer (MFA Royal College of Music, Stockholm). They have worked together since 2000 when they met at the Swedish Interactive Institute. The group has exhibited their artworks at ICA in London (Institute of Contemporary Art), Rooseum in Malmö, Sweden (Centre for Contemporary Art), New Music Festival at House of Culture in Stockholm, Museum of Contemporary Art in Roskilde, Denmark, House of Culture in Hässleholm, Sweden, Design Year H05 in Helsingborg, Sweden, Center for Design and Architecture (DogA) in Oslo, Museum of Modern Art in Stockholm, M12 in Berlin, Halfmachine in Copenhagen. For the last two years they have designed and researched experience environments for *families* with children with *disabilities* at Lund University. During the work they have expanded their network to include competences in *music therapy*, *musicology* and *interaction design* in Norway. The plan is to continue the project in collaboration with *Norwegian partners*.

**ANDERSSON, MAGNUS (NORWEGIAN ACADEMY OF MUSIC)**  
**Cage's Imitation of Nature in her Manner of Operation – Voicing Religion and Bringing Nature to Sound**

Through the structure of his music, Cage let music be a direct sounding analogue to nature as he conceived it. There was always a spiritual aspect to Cage's practice as a composer. At first this was solely voiced as an idea but gradually it was incorporated into the musical structures. In 1935, Oscar Fischinger told Cage that "Everything in the world has its own spirit, and this spirit becomes audible by setting it into vibration." This led Cage to a musical animism where nature was enlivened by striking it, most prominently through percussion music. In the mid forties Cage turned to Indian aesthetics and away from the idea of music as expressive. From Ananda K. Coomaraswamy he had the idea that "The function of Art is to imitate Nature in her manner of operation." This fuelled his idea of the activity of composing and performing as spiritual and it gave him an impetus to structure music analogous to the structure of nature in flux. The maxim is also valid for the music he wrote after he encountered Zen Buddhism, though his view of nature changed with that. In retrospect his career could be read through Coomaraswamy's maxim, and the changes that occurred in style and compositional techniques are due to new philosophical and spiritual insights that changed his way of conceiving nature. Furthermore, in his post-1952 works, that are his post-4'33'' works, he considered composition, performance and listening as spiritual activities in themselves. By chance

operations he created music that was not to understand or subordinate into any logical categories. Instead, relating to music was to “accept [the] uncertainties of change”, alter one’s mind and thus change “*beautifully*”. Cage’s oeuvre is too often understood fragmentarily. Spirituality is a narrative that binds his differing (non-)expressions into one sounding practice.

**Magnus Andersson**, formerly a concert pianist, is a research fellow at The Norwegian Academy of Music, where he works on a thesis on John Cage. He works as a critic for the Norwegian paper *Morgenbladet*, and has published extensively on John Cage and aesthetic issues. His latest piece of writing is a philosophical essay on listening, soon to be published by the Norwegian publisher *Vidarforlaget*.

**ARSSO-CWALINSKA, ELZBIETA (ICELAND)**

**Singing - Drama - Emotions**

In the light of the growing globalization and of the omnipresent consumption it seems necessary to ask about the condition of contemporary man and his spiritual state.

Today's civilization supports strengthening of schematic behaviours, routine gestures and activities resulting from habits which in the end constitute the basis of our daily existence.

It seems that the pressure of information all around us, influence us so effectively that we lose the ability to think differently. If passive, we will be immobilized. Without the awareness of the aim of our aspirations and searches we will become more susceptible to manipulation by society.

However, in the moment of creative disagreement with perceived reality, constructive anxiety appears, heightening desire for seeking something what will give us a chance of finding happiness and freedom, confirming in us the feeling that life has meaning and purpose. Desire for contact with nature then appears, as well as a desire to examine eternal processes and phenomena. It is impossible to resist the impression that a longing for different values lies at the heart of contemporary man.

Reflections about the present world and life, attempts to search for answers to tormenting questions, are fundamental to the author's performances. The artist in her theatre interpretations wants to present the inner world of conflicts of contemporary man, involved in the traps of civilization. Creating the individual, the author's model of the operatic theatre, she is in constant dialogue with conventional thinking about opera art.

A word is the material of drama and stage presentation: The spoken word, the word connected with an operatic voice, important for its sound and meanings, evoking admiration, immaterial, ambiguous and multidimensional. Admitting the importance of the word and heightening its meaning, we can use it for the exposure of our experiences and needs.

The sung word is able in excellent ways to express the personality of the performing person, while at the same time emphasizing aesthetic advantages of the stage work. The union of words and music becomes material for creating beautiful thoughts.

Seeking unconventional ways of presenting stage pieces that derive from the aesthetics of opera, the Theatre reaches out to avant-garde art. An analysis in the proposed lecture concentrates on theoretical problems concerning performances of 2007: *I, Elizabeth* and *The Sun in the City*.

**Elzbieta Arssso-Cwalińska**, soprano, graduated from the University of Poznan, Poland, where she obtained her MA in Literature and Linguistics. She completed her vocal and musical studies at the Frederic Chopin Music Conservatory in Poznan. Elzbieta Arssso-Cwalińska leads the Experimental Opera Theatre which was founded by the artist in 1986-87. Producer, stage director, performer, publisher, composer, author of scripts for her performances, happenings, concerts and recitals, she sets out to find different ways of presentation for diverse stage forms which derive from opera. She combines the values of the classical '*bel canto*' with varied avant-garde artistic means. Elzbieta Arssso-Cwalińska lives in Iceland, performs as an opera singer. She is also a singing teacher.

**ARVIDSSON, ALF (UNIVERSITY OF UMEÅ)**

### **Ritual Analysis and Intersectionality as Conceptual Tools in the Study of the Visualizing of Music**

"Visualizing music" is about establishing connections between music and external phenomena, thus loading music with meaning. The easy way is to use the associations already available in "common knowledge". But how is this process to be studied? In this paper I will propose the advantages of ritual analysis as a methodological tool in studying how meaning is associated with music, and eventually in the study of visualizing music. The study of secular rituals, or, the use of ritual perspectives on contemporary public events, has since the late seventies seen a considerable growth in cultural anthropology and folkloristics. The concept of ritual points at the totality of sight, sound and other sensory input being brought together with collective values and social roles, establishing interrelated meanings. Since TV shows, music videos, TV commercials etc. are public events, they can also be understood as "media rituals" and be read as such.

I will also highlight the concept of "intersectionality", which hitherto has been used mainly in social and cultural studies to point at questions of, for instance, how gender and ethnicity coincide. However, as a concept, it may also have the potential to clarify other entities than social categories, such as in the study of ""music-and-". I will draw upon a study on the intersection of sports and music, and a study on the use of music in computer games

**Alf Arvidsson** är professor i etnologi, Umeå universitet. Disputerade 1991 på avhandlingen *Sågarnas sång, om musiklivet i ett sågverkssamhälle 1850-1980*. En mängd undersökningar inom folkloristik, folkmusik, musik och samhälle, bland annat berättelser om musik, musik och idrott, regional jazzhistoria. Slutför f. n. projekt om det vänsterpolitiska uppsvingets påverkan av musiklivet i Sverige 1965-1980, samt arbetar med projekt om jazzmusikerns roll i Sverige 1935-1975, i samarbete med Svenskt Visarkiv.

**ASKERØI, EIRIK (UNIVERSITY OF OSLO)**

### **Reading Pop Production: Sonic Markers and Identity Formation**

This paper includes a presentation of current research undertaken at the University of Oslo, which involves investigations into how the interpretation of pop production can reveal much about the differences that underpin musical expression. By establishing a theoretical framework that elucidates the properties of pop production, I intend to explore how various contexts are integral to discourses around identity. At the same time, I am

curious to identify the audible details, which I refer to as *sonic markers*, that disclose musical identity.

In pop production, as I will argue, these markers often appear as subtle codes that connote narratives of authenticity through temporality in space and place. This paper will build on various methodologies of scholars of popular music, such as Tagg, Middleton, Kassabian, Moore, Kirms, Hawkins and Warner, in order to demonstrate how sonic markers inscribe musical meaning. In particular, I will consider how mannerisms in performance are the result of musical gestures that only function in specific constellations depending upon the listener's competence. To exemplify, I will provide an interpretation of Senor Coconut's rendition of Kraftwerk's song *Autobahn*, through which I will offer a reading of the sonic markers inherent in this production. This will entail identifying the socially coded features of performance alongside the musical elements. Above all, my paper will pose questions linked to how humour is disseminated through clichés, pastiche and stereotypes, and how this is linked to notions of identity that connote pleasure along several axes.

**Eirik Askerøi**, guitarist and producer, holds a MA degree in musicology from the University of Oslo, where he works as a research assistant. Specializing in interdisciplinary research, he has adopted a method of interpretation that extends beyond the purely structural. He has lectured and taught seminar classes at both BA and MA levels within the field of popular music. In November 2007, he attended "Analyzing Popular Music in Context" at the University of Liverpool.

**BAKKE, REIDAR (NTNU, TRONDHEIM)**  
**Nordisk sound – aspekter på Rautavaaras musikk**

Musikk kan på ulike måter betraktes i forhold til naturen. Noen verker kan ha et naturprogrammatisk innhold, andre verker kan være formet av naturens dimensjoner, og etter andre verker igjen kan på en eller annen måte være inspirert av naturen, uten at det nødvendigvis lar seg direkte registrere i det musikalske uttrykket. Den finske komponisten Einojuhani Rautavaara har i noen av sine verker søkt inspirasjon fra naturen. I enkelte verker kan inspirasjonen være ganske diffus, mens den i andre verker kan være tydeligere. Det sistnevnte gjelder ikke minst for et verk som *Cantus Arcticus* fra 1972. Verket er en konsert for fugler og orkester, der komponistens egne opptak av fuglelyder gjengis elektronisk ved siden av klangen fra orkesteret. Her er naturen ikke bare en inspirasjon. Klangen fra naturen trenger direkte inn i musikken ved fuglelydene som formidles via høytalere gjennom orkesterklangen. Verkets musikalske uttrykk skapes ved den akustiske orkesterklangen som kombineres med elektronisk frambrakte signaler.

Innlegget vil belyse ulike sider ved Rautavaara og hans forhold til naturen, slik dette estetiseres og kommer til uttrykk i hans musikk. Til en viss grad medvirker det til at vi kan oppleve en slags nordisk identitet i Rautavaaras musikk. Komponistens forhold til fysikk, matematikk, arkitektur og ortodoks mystikk vil i denne sammenheng være av interesse, idet det påvirker hans verker. Paperet vil gjennom Rautavaaras musikk søke å belyse forholdet mellom musikk og natur som et uttrykk for en nordisk identitet og en nordisk estetiseringsspraksis.

**Reidar Bakke** er førsteamanuensis ved NTNU – Institutt for musikk, har publisert artikler og bøker om Grieg og Sibelius, nordiske vokaltradisjoner m.m.

**BERGHEIM, IRENE (NTNU, TRONDHEIM)**

**Salmesangens klang, stemme og visuelle uttrykk. Særtrekk ved den kollektive og individuelle sangen sett i forhold til kontekstuell sammenheng og kristen mystikk.**

«Salmen» som et av de i tid minste «kunstverk» brukes i forskjellige situasjoner og med forskjellig hensikt. Det er stor avstand mellom det kollektive uttrykket som skapes når en menighet synger salmer under gudstjenesten, og det individuelle uttrykket når salmen brukes i hjemmet eller i en engere krets til personlig oppbyggelse. Både musikalsk utforming, klang, stemmebruk, rytmе, tempo og visuell framføringen er avhengig av tid, sted, sammenheng og formål.

Salmens kontekst er et viktig grunnlag for forståelsen av salme og salmesang, og jeg vil belyse salmen som sanglig/musikalsk og religiøst uttrykk i kultisk og privat sammenheng. De såkalte «religiøse folketoner» vil bli vektlagt. Folketonenes mange varianter og forskjellige melodisk-rytmiske særtrekk – ofte kalt «utbroderinger», «kruller», «forsiringer» osv. – vil bli sett i sammenheng med kjernen i den kristne mystikken og i forhold til idelet om unison samstemt sang.

En annen side ved fenomenet salme oppstår når salmen tas ut av en kultisk religiøs sammenheng og brukes i konsertsalen, på landskappleiker, ved konkuranser og CD-innspillinger, og når den presenteres i nye former med uvante klanger, instrumenter og «moderne» arrangementer. Da kan både framføringsmåten og resepsjonshistorien ta nye former, og bli aktuell for nye grupper av tilhørere og sjanger-dyrkere med behov og sanglige hensikter som tidligere var fremmed.

**Irene Bergheim** er førsteamanuensis i musikkvitenskap ved Institutt for musikk, NTNU Trondheim. Hennes forskning innen norsk salmesang, religiøse folketoner og tradisjonelle tidebønner har i tillegg til mange populærvitenskapelige foredrag resultert i utgivelser av artikler og bøker i Norge og andre land, som f.eks. «Singing Prayers – Prayed Songs» (Bulletin, Internationale Arbeitsgemeinschaft für Hymnologie 2005), «Hymn Tunes and Folk Song tradition in a Rural District of Norway» (Forlaget Kragen Danmark 2006), *Tidebønner fra Nidaros. Kirkeåret. Olsok.* (Verbum Oslo 2007), og boka *Vokal folkemusikk verden rundt / Studies in Global Vocal Traditions* (Tapir akademisk forlag 2007) der hun var redaktør.

**BONDE, ANDERS (UNIVERSITY OF AALBORG)**

**Synthesis or Aporia? Analyzing Multimodal Interaction from a Musicological Perspective**

Since the publication of Kress and van Leeuwen's (2001) *Multimodal Discourse*, the term 'multimodality' has become established as an academic field within the discourse of analytic and social semiotic communities. Multimodality, meaning communication through two or more semiotic resources (e.g. text, images, sounds and gestures), or the perception via the senses (e.g. sight and hearing) – has gained terrain in musicology too – particularly regarding studies of music videos, films and television commercials, where the shortcomings of an aesthetic concept of 'music alone' is evident (cf. Cook, 1998, 91). Accordingly, one main issue is to examine how different semiotic resources blend to form new meanings. The deviations of multimodal forms are numerous, and so are the approaches to categorizing the forms methodologically. However, there seem to be at least two different logical frameworks for the classification of inter-semiotic layering; i.e. they refer to either the degree of similarity and difference between the interacting

resources, or the degree of separability and self-sufficiency of the resources. While the former accentuates a relational aspect, the latter measures the level of overlapping. In this paper I will delve into the two classificational frameworks with a focus on music's attributional potential, and I will discuss the overall question whether multimodality must be characterized by an aporetic or synthetic relation between interacting semiotic resources.

**Anders Bonde**, Ph.D., er ansat ved Institut for Kommunikation (Department of Communication and Psychology), Aalborg Universitet. Medlem af forskningsgruppen MÆRKK, som integrerer markedskommunikation med æstetik, reception, kognition og kultur. Hans forskning tager udgangspunkt i musikanalyse i forskellige afskygninger (inkl. computerunderstøttet musikanalyse), navnlig analysemetodikker og deres videnskabsteoretiske forankring. Senest er han begyndt at fokusere på musiks betydningspotentiale i audiovisuelle tekster med eller uden strategisk kommunikativt sigte (spille- og dokumentarfilm, tv-reklamer, musikvideo, digital storytelling etc.) med henblik på adækvate analysestrategier. Udvalgte publikationer '*Layers of Textual and Intertextual Meaning of Music. Shostakovich's "Waltz No. 2" as a Case Study*', *in press* (2008), '*Algoritmisk mønsteridentifikation. Nogle betragtninger omkring computer-anvendelse i musikanalytisk øjemed*', Danish Yearbook of Musicology 33 (2006): 77-103. '*Ambiguity as an Essential Aesthetic Principle in Musical Listening. An aporetic relation between discontinuity and coherence in Stravinsky's Symphonies of Wind Instruments*', *in Proceedings of the Second International Conference on Music and Gesture. Manchester: Royal Northern College of Music* (2006), pp. 36-44.

**BONDE, LARS OLE (UNIVERSITY OF AARHUS)**

### **The Relationship Between Music and Multimodal Imagery in Music Therapy**

Music and image do not only interact in opera, music video and computer games. Most listeners are likely to experience imagery when listening to music, be it classical concert music or pop, rock and folk. There are neurological reasons for this, and even if synaesthesia is an apparently rare phenomenon, it is a well-known and prominent example of multi- or cross-modal sensation which is perfectly normal in young children, but unlearnt as a thinking mode in most adults.

In listening-based, receptive music therapy, especially the *Bonny Method of Guided Imagery and Music* (BMGIM) this natural, inborn capacity of experiencing imagery in all modalities (visual, auditory, sensory-kinaesthetic, olfactory, gustatory, emotional) is used to explore the inner realities and psychological/existential needs of clients. Based on examples from empirical research in BMGIM with cancer survivors, this paper will demonstrate how the interrelationship between musical phenomenology and multi-modal imagery can be studied, and how the results can be understood in a broader context of 'health musicing'.

**Lars Ole Bonde** er cand.mag. i musikvidenskab og nordisk litteratur fra Aarhus Universitet (1979), Ph.D. i musikterapi fra Aalborg Universitet (2005). Uddannet musikterapeut (MTL, FAMI). Lektor i musikvidenskab AAU 1981-86. Musikproducer i Danmarks Radio 1986-93. Freelance opera- og koncertproducent 1993-95. Lektor i musikterapi AAU fra 1995. I perioden 1995-2007 skiftevis leder af Forskerskolen i musikterapi, Studieleder (musikterapi), Institutleder (Institut for musik og musikterapi). Forskningsområder: Musikdramatik, Musikpædagogik, Musikterapi (somatiske områder).

BREIVIK, MAGNAR (NTNU, TRONDHEIM)

**”Operas without Singing”: Erich Wolfgang Korngold, Hollywood, and the Art of Swashbuckling**

Erich Wolfgang Korngold (1897–1957), once hailed as a second Mozart, was among the composers who left Europe due to the political situation in the 1930s. Initially, Max Reinhardt brought him to Hollywood to arrange Mendelssohn’s music for a film version of *A Midsummer Night’s Dream* in 1935. This became the starting point of Korngold’s new and extensive career as a film composer. The first film Korngold scored with his own original music was Michael Curtiz’s *Captain Blood* (1935), in which the actor Errol Flynn starred for the first time. Overnight, Flynn became celebrated as Hollywood’s swashbuckler number one. The enlisting of Korngold as Hollywood’s most prominent composer thus coincided with the making of Errol Flynn as one of Warner Brothers’ leading stars. Korngold’s film music is lush and creatively elaborated. His application of Romantic-music idioms and the use of sophisticated leitmotifs give emphasis to his view of films as “operas without singing”. This paper deals with Korngold as a film composer and the way in which his music carries the visualization of not only the swashbuckling protagonists of *Captain Blood*, *The Adventures of Robin Hood* (1938), and *The Sea Hawk* (1940), but also how it supports Errol Flynn’s image as a radiant star of the silver screen.

**Magnar Breivik** is an associate professor at the Norwegian University of Science and Technology, Department of Music, Trondheim. Breivik’s research has been especially devoted to early 20<sup>th</sup>-century music, and he has published articles on the music and thoughts of composers such as Mahler, Schoenberg, Berg, Hindemith, Krenek, and Weill.

BROMAN, PER F. (BOWLING GREEN STATE UNIVERSITY, USA)

**Musical Function in the Gesamtkunstwerk: Chopin and Werle in Bergman’s *Persona* and *Autumn Sonata***

When asked in 2005 if he believed in God, Ingmar Bergman replied, “I believe in other worlds, other realities. But my prophets are Bach and Beethoven; they definitely show another world.” A post-rationalization, perhaps, but with the addition of Chopin and Mozart, nothing in his oeuvre contradicts the statement. Bergman has been seen as the ultimate inventor of breathtaking images and deformed mirrors of human anxiety on screen, rather than, say, as a creator of *Gesamtkunstwerken*.

Departing from archival resources and interviews with pianist Käbi Laretei, Bergman’s fourth wife, I will analyze the role music plays in a few key scenes of two of Bergman’s films from the 60s and 70s (*Persona* and *Autumn Sonata*). The two films present the complete opposite uses of music: *Autumn Sonata*’s emotional height is initiated by the performance of Chopin’s A-Major Prelude. Bergman’s archival “behind the camera” film from the shootings shows the importance of the scene: how Ingrid Bergman and Liv Ullman were coached by Laretei, and how important it was for Bergman to maintain the monologue during the performance to emphasize his nonconforming, severe understanding of Chopin, representing the relationship between mother and daughter. In *Persona*, Lars Johan Werle’s score underlines the beyond-words meta-cinematic nature of the film. In both films music is essential, but in neither does it

have this redemptive power suggested by Bergman.

My analysis diverges from Hollywood-derived scholarship of film music, deemphasizing functional categories “underscoring” and diegesis. In Bergman’s mature films, music is rarely “under” and provides the same function regardless of diegetic source. In my examples, music’s specific narrative functions differ, including how the characters interpret and interact with the music, but in all, music is placed in the aesthetic and formal center challenging the perception of Bergman as a camera-centered film creator.

**Per F. Broman**, Associate Professor at Bowling Green State University, studied violin and music theory at Ingesund College of Music, Sweden, music theory at the Royal College of Music in Stockholm, and music theory and musicology at McGill University in Montreal (M.A. Musicology). He received his Ph.D. from the University of Gothenburg. His research interests include twentieth-century analytical techniques, Nordic music, aesthetics, pedagogy of music theory, and film music.

He is the founding editor of *SMT-Online*, was editor-in-chief of *Crosscurrents and Counterpoints: Offerings in Honor of Bengt Hamraeus at 70* (Gothenburg: University of Gothenburg, 1998), wrote the chapter “New Music of Sweden” for *New Music in the Nordic Countries* (Pendragon Press, 2002), and contributed to *Woody Allen and Philosophy* (Open Court, 2004), and *South Park and Philosophy* (Blackwell, 2007).

**DAHL, PER (UNIVERSITY OF STAVANGER)**

### **Noen endringer i syngemåten av en Grieg-sang som følge av den opptakstekniske utvikling**

Lydfestningsteknikken representerte en stor utfordring for det etablerte konsertlivet. Plutselig kunne lytteren selv bestemme hvor og når musikk skulle klinge, uavhengig av musikere og de tradisjonelle konsertarenaene. Den dårlige lydkvaliteten som var på de akustiske opptakene, gjorde at det innen klassisk musikk kun var de mest kjente sangene og småstykkene som ble festet til rillene. Dette endret seg ved innføring av elektriske opptak fra 1925 av. Med bedre lydkvalitet og ikke minst gjennom bruken av mikrofon, ble det mulig å fange opp andre lydkvaliteter fra utøveren enn de som var utviklet i forhold til konsertsal og operahus. En ny type artister, grammofonartistene, etablerte seg på den internasjonale musikkarenaen og disse fikk en tilslutning av et publikum som i liten grad gikk på konserter, men som gjerne kjøpte grammofonplater. Dette resulterte i en viss todeling av markedet.

Med tanke på det performatives innflytelse i dagens musikkvitenskap er det viktig å huske at grammofonindustrien alltid har foretatt en rekke tilpassinger av den musikk som den har lydfestet. De mulighetene som studioopptaket representerte (særlig etter innføring av spolebåndopptaker og stereomikrofon i overgangen til 1950-tallet), åpnet for et sterkere fokus på detaljer i en fremføring. Denne tendensen ble ytterligere forsterket gjennom den digitale revolusjonen på 1980-tallet.

Min presentasjon vil basere seg på en analyse av 214 forskjellige grammofoninnspillinger av Griegs ”Jeg elsker Dig!” fra 1899-2005 som viser hvordan den opptakstekniske utvikling har påvirket både konsertsaltradisjonen og den mer kommersielt rettede grammofonartistens bruk av stemmen i utformingen av denne sangen. Jeg vil også vise eksempler på hvordan stilkarakteristika innen en sjanger blir tatt

opp i en annen, og hvordan stemmens styrke som identifikator åpner for at utøveren overskygger/overkjører så vel komponist og forfatter som hele vår forestilling om verket.

**Per Dahl** er førsteamanuensis ved Institutt for musikk og dans ved Universitetet i Stavanger. Han har vært fagkonsulent for Norsk Lydinstittut siden starten i 1985. Han disputerte til dr.philos.-graden ved UiS i november 2006 med avhandlingen "Jeg elsker Dig! Lytterens argument. Grammofoninnspillinger av Edvard Griegs opus 5 nr.3."

**DERKERT, JACOB (UNIVERSITY OF STOCKHOLM)**  
**Hearing, Vision, and Mathematics in Music Theory**

Antique geometry was bound to the sense of vision. In a parallel way, and closely related to this, in antique music theory regarding harmony, vision had a dominant function in relation to hearing. The Aristoxenian critique had this as one of its main themes. In propagating hearing as the primary sense for scientifically apprehending music, Aristoxenus also rejected mathematics as the foundation for the science of music, replacing it with an Aristotelian framework. In contrast to this, mathematization in modern music theory is not committed to vision. In this paper, the early history of this de-visualization - which seems to have taken place on the margin in writings of Descartes, Mersenne, and others - and the extent to which it was based in a "phenomenology of hearing" (or not), will be critically discussed. One can note that even in the middle of the nineteenth century a programme for harmonic theory pretending to be based purely on the phenomenon of sound could be formulated not just in an a-mathematical, but an anti-mathematical fashion.

**Jacob Derkert** is Associate Professor and Head of the Department of Musicology and Performance Studies, Stockholm University. He has specialized in Music Theory, in particular meta-theory, along with Art Music of the Twentieth Century, Experimental Music & Sound Art. He is a board member of the Swedish Musicological Society and a member of the editorial board of the *Swedish Journal of Musicology*.

**DINSLAGE, PATRICK (UNIVERSITÄT DER KÜNSTE, BERLIN)**  
**Griegs „Altnorwegische Romanze“ op. 51 - ein vergessenes Meisterwerk**

Die „Altnorwegische Romanze“ für zwei Klaviere von Edvard Grieg ist in der zum damaligen Grieg-Jubiläum 1993 herausgegebenen Gesamteinspielung der Werke Griegs - eine 24 CD's umfassende Box „The Grieg Edition“ beim Label Victoria - buchstäblich vergessen worden. In seiner als Variationszyklus konzipierten Anlage hat dieses Werk formal und dramaturgisch große Ähnlichkeit mit der Ballade in g-moll op. 24. Beide Variationswerke bestehen aus vierzehn Variationen und fußen thematisch auf norwegischen Volksmelodien. In der „Altnorwegischen Romanze“ greift Grieg in den Variationen den Tonfall und Charakter verschiedener Komponisten der Romantik auf. Deutliche Anspielungen macht er auf Schumann, Mendelssohn, Liszt, Mussorgski und Brahms.

Grieg komponierte seine „Altnorwegische Romanze“ 1890. Er hat sie häufig mit seinem niederländischen Freund und Musiker-Kollegen Julius Röntgen in Konzerten gespielt. Im Jahre 1900 begann Grieg, die Variationen zu orchestrieren. Wie wichtige ihm das Werk war, zeigt seine fachliche Korrespondenz über diese Arbeit mit Julius

Röntgen, Johan Halvorsen und Johan Svendsen. Auch seine Verhandlungen mit dem Verlag Peters über die Drucklegung dokumentieren, welche Bedeutung Grieg dieser Komposition beimaß. Ende des Jahres 1906 übersendet Grieg die gerade erschienene Orchesterpartitur seiner „Altnorwegischen Romanze“ dem russischen Geiger Adolf Brodsky; im dazugehörenden Brief schreibt Grieg, er glaube, daß sie zu seinen besten Werken gehöre.

**Patrick Dinslage** ist promovierter Musikwissenschaftler und Professor für Musiktheorie. Die Musik Nordeuropas und speziell die Musik Edvard Griegs sind seit vielen Jahren sein Forschungsschwerpunkt. 1998 war Patrick Dinslage auf Einladung der Norwegischen Akademie der Wissenschaften zu einem halbjährigen Forschungsaufenthalt in Oslo. Er arbeitete während dieser Zeit in einer internationalen Forschungsgruppe zum Thema „Edvard Grieg in National and International Culture“. 2000 war er zwei Monate lang Gastforscher am musikwissenschaftlichen Institut der Universität Oslo. 2001 bis 2007 war er Vizepräsident der Universität der Künste Berlin und Dekan der Fakultät Musik; darüber hinaus von 2002 bis 2006 Vorsitzender der Rektorenkonferenz der deutschen Musikhochschulen. Er wurde 2004 zum Vizepräsidenten und 2007 zum Präsidenten der Internationalen Edvard-Grieg-Gesellschaft gewählt und übernahm 2005 die Leitung der 1995 an der Universität Münster gegründeten und 2005 an die Universität der Künste Berlin verlegten Edvard-Grieg-Forschungsstelle.

**EDIN, MARTIN (ROYAL COLLEGE OF MUSIC, STOCKHOLM)**

**1800-talspianistens röst: Czernys och Liszts pianoimprovisationspraxis – exempel, analys och praktiska slutsatser**

Under det tidiga 1800-talet framfördes pianomusik på ett sätt som avviker från det som varit gängse under 1900-talet. En av skillnaderna är de improvisationer som fortfarande var vanliga bland pianister vid den tid då Carl Czerny och Franz Liszt växte upp.

Eniktig form av improvisation var preludiering. Min presentation tar sin utgångspunkt i Czernys improvisationsundervisning, och berättar kortfattat hur pianister lärde sig preludiera under början av 1800-talet. Bland annat visas hur Czerny konstruerade pedagogiska preludier utifrån en komposition av Mozart. Därefter presenteras vittnesbörd om på vilket sätt pianister uppvuxna i denna 1800-talstradition kunde koppla ihop sina egna preludier med kompositioner av andra tonsättare.

Liszts musikaliska kreativitet präglades i hög grad av improvisation i olika former. Jag kommer att visa att Liszts sätt att använda den tematiska transformationstekniken i sina kompositioner sannolikt har sitt ursprung i Czernys improvisationsundervisning, och jag kommer vidare att beröra Czernys och Liszts bruk av kadenser i kompositioner för solopiano.

**Martin Edin** är anställd som föreläsare vid Kungliga Musikhögskolan i Stockholm i ämnet uppförandepraxis, och har hållit seminarier om pianoimprovisation och musiklivet under det tidiga 1800-talet vid musikhögskolorna i Stockholm, Malmö och Örebro, samt de musikvetenskapliga institutionerna i Lund och Uppsala. Martin Edin satt under 2005 med i tidskriften *Artes* redaktionskommitté.

Han har skrivit en D-uppsats i *Musikvetenskap med konstnärlig inriktning* vid Musikhögskolan i Örebro/Örebro Universitet med titeln: *Preludiering och fantasier, 1800-talets pianoimprovisationspraxis och fallet Liszt – analys och exempel.* (Handledare: Christer Bouij. Uppsatsen är under korrekturrevidering, och titeln kommer eventuellt att förändras.)

Martin Edin har musikerexamen (Master of Fine Arts) från Musikhögskolan i Malmö, där han studerade klassiskt pianospel för professor Hans Pålsson. Sedan 1997 har han varit verksam som frilansmusiker med verksamhet inom improvisationsmusik, jazz, klassisk musik och teatermusik. För mer information se [www.martinedin.com](http://www.martinedin.com). Från höstterminen 2004 till och med vårterminen 2006 undervisade Martin i klassiskt piano vid Kävsta folkhögskola.

ENGE, HÅVARD (UNIVERSITY OF OSLO)

### **Close Reading/ Close Singing: Poetry and Music in the Art Song**

A musical setting of a poem in an art song, for instance a *Lied*, is traditionally understood as a composer's interpretation of a poet's work of art. Most analyses of musical settings imply that the composer has aspired to *imitate* the poem as precisely and empathically as possible, and thereby to create an artistic synthesis of poetry and music, an intensified performance of the lyric text. The traditional approach to word-and-music analysis has been to demonstrate how the *unity* of word and music is attained in vocal masterworks, much in the same way as the traditional analysis of instrumental masterworks has tried to demonstrate how unity is attained through thematic and rhythmic elaboration and formal coherence.

But the idea of a symbiotic unity of word and tone in the art song presupposes that both the poem and the music have a definable and finite meaning. When we judge a composer's musical setting of a poem to be a perfect realization of it, we imply that there is one meaning in the text, and that the chosen music has a meaning which in some way is similar to the textual meaning. But the “meaning” of music is notoriously hard to pinpoint, and the lyric poem is maybe the literary genre where “content” is most difficult to extract from the artistic form. The combination of poetry and music in the art song is bound to be intangible, since both art forms in themselves escape definite meaning. But this does not exclude the *play* of meaning as such. Post-structuralist literary theory has the potential to trace the production of meanings that the combination of words and music can initiate. My first perspective is, then, to regard musical settings of poetry as productive, infinite and interchangeable *close readings*, instead of symbioses of words and music.

However, this perspective has its shortcomings in the context of music appreciation. The experience of the musical work is dependent on performance. Musicological performance theory defines how the musician's interpretation of the work shapes the listener's experience profoundly. But as the musicians perform the work, they also perform *themselves*. More than any other instrument, the human voice is inseparably connected to the body of the performer, which opaquely comes in between the work of poetry-and-music and the listener's experience. My second perspective, therefore, calls for a concept of *close singing* – an account of the special relation between the singer and the listener in a performance of a song – as a supplement to the concept of musical close reading.

In what ways do the practices of “close reading” and “close singing” generate meaning in the art song, for the composer, the performer, the listener, or the analyst? In my search for a fuller understanding of the art song and its reception, I will discuss the work of Lawrence Kramer, Edward T. Cone, Steven Paul Scher, Richard Kurth and others.

**Håvard Enge.** Ph.D. Research Fellow, Department of Musicology, University of Oslo, currently working on a doctoral thesis on musical settings of Hölderlin's poems. Master thesis on the analytical reception of Pierre Boulez' *Structures 1a*. Has published articles on the relationship of poetry and music in the works of Rolf Wallin, Luciano Berio and Geirr Tveitt.

**ENGEBRETSEN, NORA (BOWLING GREEN STATE UNIVERSITY, USA)**  
**Visualizing Alteration: Spatial Schemas and Chromatic Chords in Nineteenth-Century Harmonic Theory**

Relationships between music and image not only shape our immediate experiences of performances in various genres and media, they are also shape more abstract, historical accounts of musical experience. The history of music theory reveals a long-standing tradition of the visualization of potential harmonic relationships, often bolstered by other (proportional, physiological, or psychological) concerns. The role visual schemas played in the defining of triadic relationships in nineteenth-century German harmonic theory has, for example, received considerable attention of late among North American theorists, departing primarily from work presented in Brian Hyer's 1995 article "Reimag(in)ing Riemann."

My paper approaches the theme of music and image's interaction from this historical perspective, considering ways in which nineteenth- and early twentieth-century authors' reliance on or rejection of spatial imagery affected their understandings of the intelligibility—and therefore admissibility—of chromatically altered chords. My presentation draws upon the writings of A.B. Marx, Hauptmann, Oettingen, Hostinsky, Riemann, and Louis and Thuille, but rather than presenting a survey of their approaches to alteration, with rosters of accepted chords, focuses on three questions: 1) What role did a shared visual model play in articulating a standard approach to alteration in the latter half of the nineteenth century? (The answer relates to the spatialized conception of minor as major's mirror image, evident in Hauptmann's theory and developed in Oettingen's and Riemann's dualized theories—leading to Riemann's celebration of Grieg's "true" understanding of minor.); 2) What limitations and benefits accompanied the adoption of this visual scheme? (This will be addressed by comparing the views of roughly contemporaneous "visualizers" and "non-visualizers"—Hauptmann versus Marx at mid-century and later Riemann versus Louis and Thuille.); and 3) How could advocates of essentially identical visual schemas arrive at different conclusions about potential harmonic intelligibility? (This issue arises in conjunction with the *Tonnetz* models advocated by Oettingen, Hostinsky, and Riemann.)

**Nora Engebretsen**, currently an Associate Professor of Music Theory at Bowling Green State University (Ohio, USA), holds a Ph.D. in music theory from the University at Buffalo (SUNY). Her research interests include chromatic harmony, transformational theory and the history of theory. Her work has appeared in *Music Theory Spectrum*, *Theoria*, and *The Journal of Music Theory Pedagogy*, and she has articles forthcoming in collections to be published by Oxford University Press, the University of Rochester Press, and Stockholm University Press. She has presented papers at meetings of the Society for Music Theory, the College Music Society, the American Mathematical Society, Music Theory Midwest, the Music Theory Society of New York State, the International Musicological Society, and the European Society for the Cognition of Music, and at colloquia at Indiana University and the University of Iowa. She has served as a member of the Society for Music Theory's Networking Committee and as a member of the

program committees for the 2006 meeting of the Society of Music Theory and the 2007 meeting of Music Theory Midwest; she currently serves as a member of the editorial board for Music Theory Online and a member of The Society for Music Theory's Publications committee.

**ENGSTRÖM, ANDREAS (UNIVERSITY OF STOCKHOLM)**  
**Sound Art or Klangkunst. Different Languages, Different Arts**

Sound art is one of the art forms most difficult to define. The fact that it derives and takes its material and aesthetics from very different artistic, theoretical and philosophical traditions makes it hard to grasp its width. Sometimes it seems as if the art named "Sound Art" or its translations is even not related to each other. The paper will discuss the term Sound Art in comparison to the German "Klangkunst" and also to the Swedish "ljudkonst". In the (academic) literature these terms seems to designate rather different approaches to the genre. To a certain extent, in the different languages, different genealogies, traditions and philosophies are discussed. In the end the different terms also denotes different arts. The Anglo-American Sound Art is mainly referring to experimental music although the term is used very open, while the German Klangkunst deals with installation in which sound is integrated into an expanded visual arts discourse. Sound art is concerned with time-based art, and Klangkunst with space. In addition to this the Swedish Ljudkonst is leaning towards the Anglo-American discourse, partly a consequence of the language, since most of the rather extensive German research on Klangkunst is not translated into Swedish.

**Andreas Engström** writes his Ph.D. on Swedish experimental music theatre in the 1960s. He lectures on contemporary music and sound art and is a freelance writer and editor. He is editing the Swedish journal on contemporary music *Nutida Musik*. He is presently preparing a book together with Åsa Stjerna on Sound Art on a Swedish publication house.

**ERIKSEN, ASBJØRN (UNIVERSITY OF OSLO)**  
**Sergej Rachmaninovs «transkripsjon» av Fritz Kreislers *Liebesfreud* – et essay i musikalsk gjøgleri**

I løpet av den perioden Rachmaninov var bosatt i USA (1918-1943) lagde han i alt 12 klaverversjoner av andre komponisters verker, som han framførte på sine egne konserter. De fleste av disse bærer preg av å være transkripsjoner, dvs. klavertilpasninger med få nykomponerte elementer. Rachmaninovs versjoner av Fritz Kreislers *Liebesleid* og *Liebesfreud*, i notene beskjedent angitt som «transcribed by Sergei Rachmaninoff», skiller seg fra de øvrige ved mer å være parafraser i tradisjonen fra Liszt. Her omformer han Kreislers upretensiøse stykker for fiolin og klaver til virtuose klaverstykker med en umiskjennelig rachmaninovsk stemme som helt overskygger Kreislers.

I *Liebesfreud* (1925) følger Rachmaninov formdelene i Kreislers stykke, men han komponerer bl.a. en innledning og en lang kadensliknende coda, slik at hans versjon blir omtrent dobbelt så lang som utgangspunktet. I mitt innlegg vil jeg studere nærmere Rachmaninovs omforming av stykket, med særlig vekt på *humorelementet*. Arthur Koestler har påpekt at det underliggende mønsteret i mye humor er «the perceiving of a situation or idea [...] in two self-consistent but habitually incompatible frames of

reference». Dette har relevans for Rachmaninovs versjon, hvor Kreislers enkle melodi(er) er plassert i en langt mer komplisert stilistisk kontekst, ikke minst mht. harmonikk. Særlig vil lytteren kunne oppleve en komisk diskrepans mellom den bombastisk-monumentale innledningen og det påfølgende Kreisler-temaet (forutsatt at man kjenner originalen på forhånd).

I innlegget vil jeg benytte Rachmaninovs egen innspilling fra 1926 på pianorull (Ampico).

**Asbjørn Eriksen** er førsteamanuensis ved Institutt for musikkvitenskap, Universitetet i Oslo. Forsker og underviser innenfor områdene musikkhistorie og analyse/fortolkning, med hovedvekt på 1800-tallet og tidlig 1900-tall. Publikasjoner: Artikler om bl.a. Liszt, Svendsen, Grieg, Delius, Rachmaninov, Medtner, humor i instrumentalmusikk; en lærebok i musikkhistorie rettet mot musikklinjer i Den videregående skolen; oversettelse av Boris Asafjevs bok om Grieg fra russisk til norsk. Nylig fullført avhandling for dr. philos.-graden: *Sergej Rachmaninovs tre symfonier. En studie i struktur, plot og intertekstualitet*.

**ETHNERSSON, JOHANNA (UNIVERSITY OF OSLO)**  
**Music as Mimetic Representation and as Performative Act**

This paper deals with the question of in what way music can be interpreted as a means of representation (and as such as a bearer of meaning) in the art form opera, not only through they way it “interacts” with other media in signifying something, but also through the way it does not interact and instead appears as “pure sound/vocalization”, viz. where there is a discrepancy between music and other forms of expression. The main question to be posed is how the diversity between different media – expressing different things – important in the baroque opera as well as in contemporary multimedial phenomena, can be said to contribute to construction of identity, for example when it comes to construction of sex and gender. Through the history of opera not only the voice has been an important marker of identity but also this kind of interplay, respectively “lack of-interplay” between music and other media. The point of departure for the treatment of this perspective is the Italian opera of the early 18<sup>th</sup> century, a kind of opera where the music functioned not only as mimetic representation, but also as what a modern scholar would label “performativity”, that is to say that the music appeared as a “material” influencing the audience *directly*.

**Johanna Ethnérsson** is Associate professor in musicology at the Department of music and theatre, Stockholm university. Her doctor's thesis was on opera seria in Sweden during the 18<sup>th</sup> century and after that her research has been focused on baroque opera in relation to gender studies and performance theory.

**FRAILE, TERESA (UNIVERSITY OF EXTREMADURA)**  
**Audio-visual Couples in Contemporary Spanish Cinema**

It is in the nineties when a new generation of filmmakers and film music composers appears in Spain, arising from the refreshing spirit of post-democracy. Spanish cinema experiences a process of regeneration in which music composers play a crucial role in the creation of a new audiovisual language. For these authors, the awareness of cinema as an audiovisual language springs from the notion of interaction between music and image.

This paper presents the core of the PhD. thesis *Music in Contemporary Spanish Cinema (1990-2004)*, and it deals with the binomial present in several film-music constructions, which are made up of composers and filmmakers. Therefore, this research applies some of the main key concepts of film music theory to the analysis of a few audio-visual “couples”, such as the composer Alberto Iglesias in the films of Pedro Almodóvar and in those of Julio Medem, or Roque Baños’ compositions in the films of Carlos Saura. The lasting cooperation between these musicians and these specific directors gives rise to a distinctive audio-visual conception, that both consolidates several theoretical ideas and refuses others in the course of studying the interrelationships between music and cinema.

**Teresa Fraile** has got her degree in Music Sciences at the University of Salamanca (Spain) in 2001, and her M.A. (2004) and Ph.D. (2008), both at the University of Salamanca. She has presented papers in several national and international conferences on music and media, among them SEdeM (Oviedo, 2004), IASPM International (Roma, 2005), ECREA (Amsterdam, 2005), SibE (Mallorca, 2006), IX International Congress of Musical Signification (Roma, 2006), Popular Music of the Hispanic and Lusophone Worlds (Newcastle, 2006), IASPM International (México, 2007). She takes part in the research project *Music and Cinema in Spain*. She has also published several articles on music and cinema. She currently teaches Music at the University of Extremadura.

**GEISLER, URSULA (UNIVERSITY OF LUND)**

### **Voicing Communities. Northern European and Continental Choirs in Comparison**

By focusing on “voicing”, “sounding” and “visualizing” the music conference invites to present inter- if not transmedial research topics. When looking at choir movements in Europe these terms might fit well as describing concepts. Not only have choirs always been representations of “sounding humans” but have also been used as musical symbols in political and religious rituals. At the same time, choirs have been interpreted in collectivistic terms. When focusing on “voicing” and “sounding” instead of on “singing”, choir research might deal with more general perspectives than that of choral music sheets. At the same time, it is not inevitable that “voicing” and “sounding” are more useful terms than “singing”. Therefore, the paper deals also with questions of musicological definitions beyond more specifically questions of comparative choir research in Europe. Since several decades ago, the Swedish choir movement seems to be able to canalize different kinds of people’s desires for stable communities. In this sense, choirs represent individuals need for a positively connotated form of culturally constructed collectivism instead of e.g. “nation” or “political party”. To look at the functionality and the ritual impact of choirs is therefore an interesting starting point for transnational choir research. Even if there are some common frames for how choirs do act and in which kind the repertoire is structured and interpreted, there are differences in reception and functionalisation.

**Ursula Geisler**, Dr. phil. har utbildats vid Freie Universität och Humboldt Universität i Berlin där hon år 2000 lade av doktorsexamen med avhandlingen *Gesang und nationale Gemeinschaft. Zur kulturellen Konstruktion von schwedischem “folksång” und deutscher “Nationalhymne”* inom forskningsprojektet ”Den kulturella konstruktionen av gemenskaper i moderniseringssprocessen: Sverige och Tyskland”. Sedan år 2002 är hon verksam vid Lunds universitet. Hon har bl a gett ut *Fruktan, fascination, frändskap. Det svenska musiklivet och*

*nazismen* (2006) tillsammans med Prof. Greger Andersson och *Musik, makt och "helig därskap"*. *Dmitrij Sjostakovitj i tvärvetenskaplig belysning* (2007) tillsammans med Henrik Rosengren.

**GJERTSEN, INGRID (UNIVERSITY OF BERGEN)**  
**Dialogen musikk-tale i tradisjonell sang**

I tradisjonell sang er utsagn som ”synge som du snakker” og ”sang er tekstdeklamasjon” kjent. Forholdet mellom tekst og melodi karakteriseres som nært og intimt. I studiet av tradisjonell sang er dette et aktuelt tema som byr på interessante utfordringer.

Tradisjonssangen, spesielt den religiøse, er bl.a. blitt karakterisert som meditativ. Utøverne mener at sangen skal tolke teksten, tydeliggjøre ordene. For dem er det viktig at sanguttrykk og synsemåte gjøre det mulig å dvele ved ord og setninger og legge seg på sinnet teksts innhold og mening.

Dialogen mellom tale og sang foregår på flere plan. Det dreier seg både om forbindelsen mellom sanguttrykk og uttalen av ord og stavelser og sanguttrykk og ordenes meningsinnhold. Videre har det å gjøre med kontekstuelle forhold, om utøvingssituasjon, sangens miljø, om forholdet mellom bruk, funksjon og sanguttrykk, og om forholdet til en tradisjon.

I innlegget ønsker jeg å belyse noe av denne problematikken på bakgrunn av mitt prosjektet om sang og mystikk i haugiansk fromhet. Prosjektet bygger på feltarbeidsopptak med tradisjonelle utøvere i perioden 1970 til 2000. Haugebevegelsen er en fromhetstradisjon som særlig har bidratt til å gjenskape og fornye folkesangen i Norge. Det er mye takket være den at utøvere i dag har et så stort repertoar å velge i. Mitt prosjekt handler om dagliglivets utøving og ikke om konsertutøving. Gjennom å trekke linjer fra utøvingssituasjonen og sangens funksjon til haugebevegelsen og dens forbindelse til felleskirkelig mystikk, ønsker jeg der å komme til større forståelse av sanguttrykk. Dialogen musikk - tale er et av temaene i prosjektet. Mitt konferansebidrag vil være en presentasjon av dette tema ut fra boka *kom du min Sulamit - sang og mystikk i haugiansk fromhet* (2007)

**Ingrid Gjertsen** er amanuensis i folkemusikk og leder ved Arne Bjørndals samling, Griegakademiet – Institutt for musikk, Universitetet i Bergen. Hennes forskningsfelt er tradisjonsmusikk, der hun har koncentrert seg mest om vokaltradisjon og hatt religiøs sang som spesielt forskningsfelt. Hun har publisert en rekke fagartikler i Norge og internasjonalt og boken *Kom du min Sulamith - sang og mystikk i haugiansk fromhet*, Oslo 2007

**GODØY, ROLF INGE (UNIVERSITY OF OSLO)**  
**Goal-points and Trajectories in Music-related Movement**

In our research on music-related movement (<http://musicalgestures.uio.no>), we have seen that listeners with very different levels of musical training all seem to be able to imitate sound-producing gestures suggested by the music, evident in various kinds of 'air instrument' performance such as air guitar, air drums, air piano, etc. We understand this in the framework of 'embodied cognition', meaning that perception is closely linked with incessant mental simulations of body movements (Gallese and Metzinger 2003). This means that we make sense of what we see, hear, feel, etc., by mentally simulating (and sometimes also overtly carrying out) various body movements, both our own and those of others, associated with whatever we perceive and think.

Also, the various 'air performance' gestures and other sound-related gestures we have studied seem centered on certain salient points in the music such as various accents (downbeats or other kinds of accents) or melodic or textural peaks. We understand this rendering of salient points as goal-directed behavior, meaning robust perception and rendering of the goals of movements and more variability or 'inaccuracies' in the movement trajectories between these goals (Wohlschläger et al. 2003). We use the expression 'goal-points' to denote this phenomenon, meaning the shape or posture and the positions of the effectors (e.g. shape and position of the hands on the keyboard, angle and position of hands and arms in relation to the drums, etc.) at certain points in time. Between these goal-points, we have more or less continuous movement trajectories, however these trajectories are subordinate to the goal-points. We thus see music-related movements (both sound-producing and sound-accompanying movements) as organized around such a succession of goal-points, and this may have significant consequences not only for how we interpret music-related movement, but also for how we segment or chunk musical sound in general.

**Rolf Inge Godøy:** Professor at the Department of Musicology, University of Oslo. Training and professional background in music theory, composition and research on epistemological issues in music theory. Main area of research is phenomenological and cognitive approaches to music theory, presently with focus on the links between images of human movement and the experience of musical sound.

**GUTSCHE-MILLER, SARAH (McGILL UNIVERSITY, CANADA)**

**Music as Storyteller: Conventions of Late Nineteenth-Century Parisian Music-Hall Ballet**

Nineteenth-century French ballet music was functional and closely connected to the gestures it accompanied. Written by specialists to complement a particular libretto and choreography, ballet music was intended to set the scene, delineate characterisation, elucidate the scenario, and act as a support for mime and dance. Although this was true of all ballets of the period, a little-known late nineteenth-century popular form, music-hall ballet, offers a particularly good opportunity for discussing the relationship between music and choreography. While composers of ballet music at the Paris Opéra grew increasingly concerned with internal musical structure and harmonic complexity, often to the detriment of musical-visual cohesion, ballets in the popular theatres maintained the tradition of conveying danced dramatic works with the help of closely correlated musical scores. Also, because music halls did not provide librettos before performances as did the Opéra, musical stereotypes needed to be all the more distinct to be comprehensible for music hall's diverse, sometimes inattentive audiences.

Most composers of Parisian music-hall ballets relied on a composite of musical conventions familiar to their audiences from earlier ballets, operettas, operas, and pantomimes. Drawing on the nearly twenty scores that I have discovered in Paris, I will describe the musical characteristics of these ballet scores with particular attention to the ways in which music-hall ballets drew on recognisable musical "topics" to enhance the meaning of ballet's silent narratives: stereotypical gestures such as drones or dotted triple rhythms were, for example, cues for peasant scenes or royal processions, while high-pitched lyrical lines over tremolos denoted fairies and nymphs, sweeping lyrical lines over held chords accompanied pas-de-deux love duets, frenzied chromatic scales and

tremolos were a sign of impending danger, or if combined with *sforzando* chords, a storm, and sinuous pentatonically-inflected musical arabesques indicated the presence of an exotic, usually sensuous, dancer.

**Sarah Gutsche-Miller** turned to musicology, completing a master's thesis on Carl Nielsen's music, having obtained a post-graduate diploma in flute performance at the Royal Northern College of Music in England. She is currently working on her Ph.D. thesis, titled *Pantomime-Ballet on the Music-Hall Stage: The Popularisation of Classical Ballet in Fin-de-Siècle Paris*, at McGill University with a grant from the Canadian Social Sciences and Humanities Research Council. She has presented papers on Nielsen and on ballet at several conferences including the Canadian University Music Society, where she won the prize for the best graduate paper, Music and Gesture, England, and the Nordic Musicological Congress.

**HAMBRO, CAMILLA (UNIVERSITY OF GOTHENBURG)**

**Agathe Backer Grøndahls (1847-1907) kantate *Nytaarsgry* (1901) – En hyllest til “en fæl dame i Kristiania som gaar omkring med ridepisk og slaar herrerne!”**

Mitt paper beskjeftiger seg med hvorledes *sound* og forventninger til ”kvinnelighet”, ”norskhet”, ”sjanger” og annet overlappende meningsinnhold i nettverket av materiale og i diskurser relatert til kantaten trives sammen og påvirker hverandre. Det beveger seg i skjæringspunktet mellom kantatens verbale dimensjon, preget av kvinnebevegelsens identitetsmarkører og ideologisk fargeide retorikk og dens musikalske dimensjon som for kritikere ble til ”en brusende seiershymne” for dem som kjempet for kvinners stemmerettigheter og sosiale reformer i overgangen til ”kvinnenes århundre”. Med Backer Grøndahl som dirigent fra klaveret og sang Den Kvindelige Handelsstands Sangforeninges kor *Nytaarsgry* ved uroppførelsen i Universitetets Festsal under åpningen av det Nordiske Kvinnesaksmøtet i Kristiania 1902. Kvinnesakspionéren Gina Krogs tekst (1895) hyller kvinnesakspionéren Aasta Hansteen, samtidig som hun uttrykker kvinnebevegelsens semiotiske koder, tegn og assosiasjoner. Musikalsk anvender Backer Grøndahl blant annet sitater fra Jean Sibelius’ ”Stjernesang” i *Finlandia* som ”stemmen” som skal uttrykke et kollektiv som kjemper seg fra ”brøde og nød” til seier. *Nylænde* ”Norsk tidsskrift for kvindernes dag” beskriver en utsagnssituasjon for kantatens verbale og musikalske dimensjoner som fikk de tilstede værende til å si: ”Vi vil frem! [...] og ikke bare Norges Kvinder, men de som staar ved vor Side, saa nær os, saa kjære, med forskjellige og dog samme maal, - ja alverdens Kvindekraft bryder sig frem, det ble tilsist Spaadommen, Drømmen som hvælved sig”. I *Nylænde* uttrykte Aasta Hansteen sine subjektive reaksjoner på kantaten preget av hennes kvinnesakscredo. (Hun slo til mest åndelig men også bokstavelig, med ridepisk eller paraply.) Sentralt for i hennes og kritikernes opplevelse var den *sound* de opplevde at Backer Grøndahl ga til et kollektiv ”som famler i mørket,” men reddes av kvinneligheten og kjemper ”Messiaskampen” i overgangen til et nytt århundre.

**Camilla Hambro** er fil.dr i musikvetenskap fra Institutionen för Kultur, Estetik och Medier ved Göteborgs Universitet med avhandlingen *Det ulmer under overflaten. Agathe Backer Grøndahl (1847-1907), genus, sjanger og ”norskhet”*. For øvrig har hun publisert artikler om Hildegard for Bingen (1098-1179), som var tema for hovedoppgaven, samt kvinner i musikhistorien generelt og Backer Grøndahl spesielt.

**HAWKINS, STAN (UNIVERSITY OF OSLO)**  
**Making Sense of the Recorded Voice**

This paper aims to take up a number of issues that concern the analysis of popular music by means of a consideration of the significance of 'sound'. Questions will be addressed concerning listening competence, with the intention to come up with new ways for considering the parameters that impinge on the musical text. In particular, attention will be paid to the recording itself, and the processes involved in the technological encoding of a musical performance. By drawing on a range of examples, I intend to demonstrate how experiencing popular music involves intricate processes of interpretation, whereby the recording denotes the 'real thing'. The idea of reality is synonymous with the authenticity trope, and, as I will argue, the recorded voice provides recourse for reflecting on the technical principles of singing and vocal recording techniques: the listener's immersion, the performers presence, and the processual conditions governed by the producer, all of which determine the end result.

Techniques in recording have contributed to the constructions of pop voices, which mark a special moment in mimetic expression, and this paper will explore how the recorded voice becomes the site for interiorising notions of identification that offer the listener access into a fantasy world. The recorded song slips in through our listening experience allowing us access to pleasures that are otherwise unattainable. Implied here is the constructedness of the voice and its idyllic representation of self-image through the recorded form. So, how do we go about interpreting the voice in its recorded form, and what are the methodological approaches we need to be mindful of as musicologists?

**Stan Hawkins** is Professor of Musicology at the University of Oslo. He is author of *Settling the Pop Score: pop texts and identity politics* (Ashgate, 2002) and co-editor of *Music, Space and Place* with Sheila Whiteley and Andy Bennett (Ashgate, 2004), and co-editor of *Essays on Sound & Vision* with John Richardson (University of Helsinki, 2007). Hawkins has also contributed to major anthologies in the field of popular music, such as *Queering the Popular Pitch* (Routledge, 2006), *Madonna's Drowned Worlds* (Ashgate, 2004), *Analyzing Popular Music* (Cambridge 2003), *Reading Pop* (Oxford 2000), and *Sexing the Groove* (Routledge, 1997). He is chief editor of the international musicological journal, *Popular Musicology Online*, and was editor of the Norwegian musicology journal, *Studia Musicologica Norvegica* from 2004 to 2006.

**HEINONEN, YRJÖ (UNIVERSITY OF JYVÄSKULÄ)**  
**Critical Discourse Analysis of Music: Bridging the Gap between Textual and Cultural Analysis**

The late 20<sup>th</sup> century witnessed a series of paradigmatic 'turns', which questioned prevailing research interests, theories and methods and legitimated new ones across a wide range of disciplines. The series began with the 'linguistic turn', and was followed by the 'qualitative turn', the 'cultural turn', the 'discursive turn', and so on. All these 'turns' shared a paradigmatic shift from essentialism to relativism, from objectivism to constructivism.

Recent rethinking of musicology has been heavily influenced by these 'turns'. Yet there is nothing new in applying linguistic or discursive concepts to music. Over the centuries music has been understood in relation to rhetoric and narrative and has even been called the universal language of emotions. There have been attempts to present a

vocabulary for (tonal) music (Deryck Cooke) and to apply strictly linguistic models to the study of musical ‘grammar’ or ‘syntax’ (Fred Lerdahl & Ray Jackendoff). Some researchers (John Sloboda, Kofi Agawu) have made systematic attempts to compare the similarities and differences between music and language.

Taking the ‘discursive turn’ as my main point of departure, I suggest a shift from the linguistic analogue (“music as language”) to a discursive one (“music as discourse”). According to Critical Discourse Analysis (Norman Fairclough) various kinds of texts can be studied on three levels: text (syntactic organization, semantic content), discourse practice (genre, intertextuality), and sociocultural practice (immediate situations, institutional practices, wider socio-cultural context).

Within the methodological framework of CDA one can give special emphasis on one or more of the above-mentioned aspects and yet point out how this aspect relates to the overall context. In this sense the application of CDA to music will prove fruitful in bridging the gap between the textual and cultural analysis of music.

**Yrjö Heinonen**, Ph.D., is a Docent in Contemporary Culture at the University of Jyväskylä. His doctoral dissertation (1995) examined the songwriting and recording process of the Beatles. Much of his recent work has dealt with the Finnish tango (with a special emphasis on the Seinäjoki Tango Festival) and the Finnish world music group Värttinä, both of which he has explored from the viewpoint of national and regional identity.

#### **HOVLAND, ERELND (NORWEGIAN ACADEMY OF MUSIC)** **The Concept of ‘Musical Hearing’ and the Romantic Paradigm**

In his article “Heinrich Schenker. Ein zeitgemäßes Problem” from 1947, Wilhelm Furtwängler presents an interesting view on Schenker. The essential notion in all Schenker’s thinking was according to Furtwängler ‘Fernhören’. This consisted of a wide span hearing that comprehended the internal relation and the direction (cf. ‘Agogik’) of the music, also when the relation was stretched out over many pages in the score. It was this kind of wide span ordering that was characteristic for the German music and which revealed its organic character. The organic construction of a musical work could not be revealed by an analysis of form (which was a practice that both Schenker and Furtwängler judged highly deficient).

But Furtwängler and Schenker were not alone in their emphasis on hearing. During the first decennials of the twentieth century, the concept of ‘musical hearing’ (‘musikalische Hören’) should become an important term in the writings of many prominent musicians and musicologists (i.e. Mersmann, Schering, Kurth and Riemann) when dealing with the romantic music and its interpretation. Its conceptual background was the nineteenth century’s music psychology, aesthetics, performance practice and music theory. As ‘hearing’ it involved the musical trained ear, and further, a co-constructive competence of the performer as well as the listener (cf. congeniality). But this kind of hearing was also an integral part in the compositional act. Of this reason, it was differentiated from the pure acoustical listening; it involved an inner and imaginative ear.

In my paper I would like to present some of the founding principles engaged in the concept of ‘musical hearing’. My claim is that this concept could still have a pivotal function in the interpretation of romantic music.

**Erlend Hovland** has studied conducting and composition in Trondheim, Oslo, Paris, Basel and Salzburg. He began his graduate studies in 1990 at IRCAM, Paris, and has continued his research at Paul Sacher Stiftung in Basel, at Staatliche Bibliothek in Berlin, and at the University of Oslo where he defended his thesis on the orchestration of Gustav Mahler. In his post doc. period (2003-2006) he worked on a project on contemporary opera (his contribution was “Literatuoper and genre”). He has also been working since 2002 at the Norwegian Academy of Music as teacher, tutor (on ph.d. degree in performance practice), and as research councillor. Last year he was visiting researcher at the University of Oxford where he continued his work on performance studies, in particular related to the Romantic performance practice. He is also member of PML, a research group that are actively and internationally working with questions related to the performativity in music and literature.

**HUMIECKA-JAKUBOWSKA, JUSTYNA (ADAM MICKIEWICZ UNIVERSITY, POLAND)**  
**The Physical Properties of Sounds and the Perceptual Qualities that We Experience in the 20<sup>th</sup> Century Music**

A sound is created when things of various types happen. An acoustic information, therefore, tells us about physical “happenings”. Many happenings go on at the same time in the world, each one as a distinct event. If we are to react to them as distinct, there has to be a level of mental description in which there are separate representations of the individual ones. It is necessary to consider the relations between the physical world and our mental representations of it. The job of perception is to take the sensory input and to derive a useful representation of reality from it.

An important part of building a representation is to decide which parts of the sensory stimulation are telling us about the same environmental object or event. Unless we put the right combination of sensory evidence together, we will not be able to recognize what is going on.

But the 20<sup>th</sup> century music cannot always fall back on traditional principles. In such music is possible, that the progression of sounds may have a sequential structure in the mind of the composer, a written score may also show a sequential structure, but there may be no such coherence in the mind of the listener. The total mass of sound may separate itself into layers that are distinct from others and persist for varying lengths of time. There can also be moments in the sound at which the different components fuse into a single global impression. Although these organizations can arise as a result of a particular musical style, they are based on general principles of auditory organization. The sonic objects of music derive in very indirect way from the real instruments that are playing. When the physical properties of a sounds enter into a higher-order organization, new perceptual qualities of music are formed.

**Justyna Humiecka-Jakubowska**, Ph.D., lectures at the Chair of Musicology at the Adam Mickiewicz University of Poznań. She graduated of the University of Technology in Poznań, where she studied electrotechnics. Her doctoral thesis at the Faculty of History of the Adam Mickiewicz University is: *The determinants of the timbre of sounds in composers's techniques of the 20<sup>th</sup> in the light of Bregman's conception*. She specializes in the areas of history, theory and the aesthetics of twentieth-century music and also music perception, cognition, music acoustics and physiology of hearing. She has authored 'Scena słuchowa muzyki dwudziestowiecznej' ['The Auditory Scene of 20<sup>th</sup> music'] (Poznań 2006) and some papers.

**HYTTEN, AGNETA (DENMARK)**  
**Opera for Television**

Since the first years of television, already existing operas as well as operatic works created especially for the tv medium have been broadcast.

Operas composed with scenic performance in view, when transferred to television, are generally only modified with regard to visualization and sound reproduction. On the other hand, operas intended for televising are most often adapted beforehand to the demands and possibilities of the medium, which opens for experiments with vocal expression, text, narration, and musical form, eventually leading to changes of the concept of the opera genre as such, changes influenced as well by the confrontation with a public not accustomed to opera.

Reflections on these matters have been published, but not in the form of empirically based examinations and comparisons of a greater number of tv operas, thereby distinguishing between adaptation to the medium and proper aesthetic innovation.

A repertoire suitable for such examination consists of the 126 original tv operas shown from 1959 to 1989 at the *Salzburg Opera Prize*, arranged every three years by the Unesco Affiliated Media Association International Music Centre, besides a lesser number presented at the similar prize contest *Golden Prague*, taking place in the years between and connected to the East European broadcasting union OIRT; both competitions were open to all radio organizations. .

To start with, a less demanding research material might consist of the opera commissions made by the Nordic tv organizations, works that became subject, some of them even the outcome, of discussion at joint seminars and other exchanges of views and ideas.

To exemplify the influence of television on the forms of expression of opera, a survey will be given of the original tv opera productions of Danmarks Radio between 1950 and 1990.

**Agneta Mei Hytten:** 2006 project and research leader of historical tv documentation of the Danish National Symphony Orchestra, supported by DR Executive Board, foundations and cultural networks in Denmark. 2001 lecturer at the Department of Musicology, Danish University Extension, Copenhagen. 1999 research assistant of the project New Music in Danish Radio and Television 1950-90, supported by The Research Council for the Humanities, the Ministry of Education a.o. 1990 B.A. in musicology, nordic languages and literature from the University of Copenhagen

**HØGÅASEN-HALLESBY, HEDDA (UNIVERSITY OF OSLO)**  
**Veiling the Exotic: Strauss's *Salome* in Crossfire**

By composing *Salome* Richard Strauss wanted to create a true “Orient- und Judenoper”, which is perhaps most evident in the “Dance of the seven veils”. Salome’s dance has become one of the standard tropes of orientalism in Western art. As a piece of domesticated exotica, creating and supporting connected stereotypes regarding “the Orient” and “women”, it may be interpreted as a culmination of operatic representations of the Orient, flourishing in the latter part of the nineteenth century. Based on this understanding of Salome’s dance, my paper will discuss the consequences of opera as

compound expression, consisting of visual and audible elements. Two different productions of *Salome* will be used in a consideration of how the dancing body as visual expression can equally sustain and subvert power structures and discourses as orientalism. The friction arises from opera as straddled between staged bodies and bodies on stage, and as a fusion of audible and visible forms of expression. My hypothesis is that the visual body on stage may undermine representational frames, such as the music, and that the visuality of opera then carries a subversive potential, realized differently in various productions of the opera.

**Hedda Høgåsen-Hallesby** is a Ph.D. research fellow at the Centre for Gender, University of Oslo, where she is a part of the umbrella project “Gender and Canonical Texts”. Høgåsen-Hallesby received her MA in musicology in 2006 on opera and orientalism in the late nineteenth century. Her PhD project, titled *Embodying the Biblical Text: Construction and Subversion of Power in Strauss’s Salome*, discusses the hypothesis that the relation between the staged body and the physical body on stage makes opera especially dynamic and equivocal regarding negotiations of power.

**IITTI, SANNA (FINLAND)**

### **Iconographical Methods and “Dionysian” Musicianship in Greek Antiquity**

I shall discuss my current research interests that revolve around the cult of Dionysus in Greek Antiquity. I shall consider the role of iconographical methodology in studying the phenomenon, with a focus on music-making with aerophones, and I hope to outline some important visual sources, such as vase illustrations. I shall also consider descriptions of the Dionysian music-making in some classical philosophical texts.

**Sanna Katrina Iitti** received her Ph.D. from New York University in 2003. She has published on musical semiotics, aesthetics and gender studies.

**JENSENIUS, ALEXANDER (UNIVERSITY OF OSLO)**

### **Visualizing Action-sound Couplings: Developing Methods and Tools to Study Embodied Music Cognition**

This paper will present some of the main findings of my dissertation on relationships between music-related body movement and musical sound. Based on theories of *embodied music cognition*, I argue that *action-sound couplings* are essential for the way we produce and perceive music. Through our experience of living in the world we have gained an understanding of natural action-sound couplings based on the mechanical and acoustical properties of our bodies, and the objects with which we interact. I suggest that the psychomechanical and psychoacoustical counterparts of such interactions are the basis for our perception and cognition of music. A key challenge for further developments in musicology is to find suitable ways of representing such *multimodal* data, and develop new methods and tools that can be used in analysis and synthesis. I will present three visualization methods I have developed: *motion history images*, *motiongrams* and *videograms*, and discuss how these help in representing the unfolding of music-related body movement over time. Future work on synchronisation of multimodal data will also be presented and discussed.

**Alexander Refsum Jensenius** is a music researcher and research musician working in the fields of embodied music cognition and new interfaces for musical expression. He is currently a postdoctoral research fellow in the Musical Gestures Group, University of Oslo, where he recently finished the dissertation *Action - Sound: Developing Methods and Tools to Study Music-related Body Movement*. Jensenius holds a BA in music and mathematics and an MA in musicology from the University of Oslo, and an MSc in Art & Technology from Chalmers University of Technology. He has been a visiting researcher at UC Berkeley and McGill University. He is active in the international computer music community through a number of collaborative projects, and as the initiator of the Gesture Description Interchange Format (GDIF).

**JOHANSEN, LARS (NORWEGIAN ACADEMY OF MUSIC)**

**Silence and Meaning – the Ornamented Declamation of French 17<sup>th</sup> Century *airs du cour***

The French late 17<sup>th</sup> century courtly *airs* were formed by the idea of being a union of poetry and music: melody was shaped by the accents, the phrases, and the emotions of the poem; and the rhythm by the metric structures. Since the structures of language were defined semantically (i.e. that the period was defined as a complete thought or idea, the comma as the very atom of a thought, and so on), the musical gestures of these songs were also shaped by the structure of the idea they were thought to embody. But more than that, these airs were meant as a *declamation* of the text, following the rules of how to convey the static idea into a living representation.

As physical objects are defined by space, ideas in declamation are defined by silence: hence, the punctuation in texts not only gives the measure of silence, but also tells the listener (and the reader) what is to be understood, and the objects to be understood are *affects*. These are defined as physical states, and thus the physical structure of the music is analogous to, and thereby an embodiment of, an affect – not only referring to it.

A particularly interesting issue is the ornamentation and the *doubles* of these airs. This is where the song reaches something for which there are no words, and seems conflicting with the idea of unity between poetry and music. The strange thing is that even these ornamental elements can hardly be said to contradict the rules of declamation. This duality of the natural and the controlled seems to be the very core of the idea of the *gentilhomme*.

**Lars Henrik Johansen** studies harpsichord (The Norwegian Academy of Music) and early music (The Royal Danish Academy of Music). He focuses on repertoire and playing techniques from the 16th to the 18th century, and works to find new perspectives to understand this music. Johansen has collaborated with orchestras such as The Norwegian Radio Orchestra, The Norwegian Chamber Orchestra, Oslo Symphony Orchestra, Kristiansand Symphony Orchestra, TrondheimSolistene, choirs such as The Norwegian Soloists' Choir, and baroque ensembles such as Helsingør Barokkorkester, Barokkanerne and Mormorio. He has toured the Scandinavian and Baltic countries, France, the Czech republic, Spain and USA.

Johansen is presently working on his masters thesis on rhetorical performance of Charpentier's *Leçons de Ténèbres*

JOHANSSON, MATS (UNIVERSITY OF OSLO)

**The Shifting Realities of Michael Jackson – On the Illusionary Technology of the Singing Voice**

This paper explores the multifaceted expressive elements of Michael Jackson's vocal performance and relates this to questions of style, identity and representation of the human body in popular music. As much as his dancing appears to defy gravity, MJ's vocal expression challenges the principles of the male voice as an instrument. Most notably, the high-pitched voice, at times seemingly belonging to a woman, combined with intricate timbral variations and rapid shifts between falsetto and normal voice create an almost illusory soundscape. Adding to this is the alternation between soft, childlike whispers and soulful growls, which makes MJ's singing style one of extreme contrasts. Finally, considering the turbulent story of his reception, and the obvious fact that there are several perspectives from which the "unrealness" of MJ's appearance might be discussed, it seems inevitable to extend the scope of inquiry to include the cultural and socio-psychological dimensions of his artistic and private life. The artificially induced physical metamorphosis of MJ's face is perhaps the most spectacular example of him being "out of this world". Of more immediate interest in this paper, however, is the remarkable difference between his off-stage (private) and on-stage (artistic) personas. Off-stage, he seems to put aside all his vocal prowess and artistic presence, whispering in a shy, child-like manner, leaving few traces of the energetic on-stage performer. At the same time, as hinted at above, his recorded and live performances are filled with contradictions which in a sense reinforce this discrepancy between different personas. This reading raises several questions, some of which I will explore by analyzing selected tracks from the album *Invincible* and by drawing on interdisciplinary theoretical sources that inform scholarly discussions of the expressive force of the voice in popular music.

**Mats Johansson** är för närvarande genomföringsstipendiat vid Institutt for Musikkvitenskap, UiO. Hans avhandlingsprojekt är förankrat i empirisk rytmforskning och representerar en kritisk granskning och nyskapande omarbetsning av dominerande teorier om "expressive timing." Under sin period som doktorand har han bl.a. deltagit aktivt i projekten *Rhythm in the Age of Digital Reproduction* och *Bonds and Boundaries - Musical dynamics and strategies in the new Norway*.

KIRKEGAARD, ANNEMETTE (UNIVERSITY OF COPENHAGEN)

**Creating the world: The 'Sound' of Otherness in Contemporary Popular Musics**

Popular musics blending so called world music sounds with contemporary mainstream styles have become quite common. The cooperation between Björk and Toumani Diabaté on "Hope" from Volta (2007) is just one recent example.

'World musics', because they are believed to represent a particular place, a people or a culture, are generally expected to hold some kind of authenticity, at the same time they are totally relying on a digitalised and producer controlled mastering. In other words, a characteristic of 'world musics' is a particular sound in which existing musical and cultural practices are transformed through technological means and soundscape agency. In the merger with global popular musics this tendency is further enhanced, creating what Veit Erlmann has called 'flavours'.

In my paper I wish to examine how the exchange between technology and music cultures is organised and what choices musicians and producers make when fusing

foreign sounds with mainstream musics. In this way my discussion of sound will contribute to new ways of interpreting the phenomenon of musical encounters in both performances and recordings.

Examples from contemporary Danish musicians like *Afenginn*, *Sorten Muld*, *Mik Aidt*, *Outlandish* and *Natasja* will be used as a basis for discussion, and my work will draw on interviews and conversation with producers and musicians in the Danish music business. This includes the participants of WOMEX, Danish Radio journalists working on representation and sound in popular and folk musics, members of the board of the Danish World Music Organisation and producers and agents of ambient world musics. For my discussion I will also make use of the relevant theories put forward by Veit Erlmann, Steven Feld and Martin Stokes.

**Annemette Kirkegaard** is Associate Professor of Musicology at the University of Copenhagen. She is working as an ethnomusicologist specialising in African music, Muslim cultures and world music. Her research includes globalisation, post-colonialism, third world identities, Muslim social cultures, censorship in music, and popular music studies, as well as history, theory and method in musicology in general. Her writing is on music cultures in East Africa, Denmark and in global perspectives, and she has done fieldwork in Zanzibar, Tanzania, Andalusia and Denmark. She has taught courses in ethnomusicology on various subjects as well as introductory courses in music history and theory and method in Musicology. Annemette Kirkegaard has a long time experience in administrative issues relating to education and research and is currently deputy head of the multi-disciplined Department of Arts and Cultural Studies at the University of Copenhagen, where she is the head of the Section of Musicology.

#### **KJØLBERG, KRISTIN (NORWEGIAN ACADEMY OF MUSIC) Sangeres formidling av romanser**

Musikkformidling tar for seg helheten i en fremføring og bygger på innsikt om at en konsert er en musikalsk hendelse som ikke bare handler om selve musikkstykket som fremføres, men en helhet av musikalske, kunstneriske, kommunikative, dramaturgiske, retoriske og relasjonelle handlinger.

Viktigst for sangeren i konserten er selvfølgelig det vokale, fordi det er gjennom utøverens stemme at musikken oppstår som klingende musikk. Men i tillegg vil hun kommunisere, slik som i en samtale, gjennom gestikk, mimikk, øyeåferd, positurer og bevegelse. Konserten vil også, avhengig av det konseptet sangeren utvikler, gi et mulighetsrom for å skape en større helhet rundt musikkverkene, avhengig av sangerens kunstneriske intensjoner, verkenes karakter, konsertsituasjonen, hvilken anledning det dreier seg om og avhengig av det publikum hun skal formidle musikk til.

Mitt doktorgradsarbeid er et aksjonsforskningsprosjekt hvor empirien består av prosessen rundt og gjennomføringen av tre romansekonsert. Jeg har i prosessen beveget meg fram og tilbake mellom rollen som forsker og rollen som sanger. Kommunikasjonsteori og tekster om retorikk, dramaturgi, mikrososiologi og hermeneutikk danner det teoretiske grunnlaget for denne studien.

Både prosessene forut, selve konsertene og refleksjoner i ettertid har dannet grunnlag for analysen. Kunstverket, sett på som en tekst befinner seg, i følge Dag Solhjell, i relasjon til andre typer tekster, både paratekster og kontekster. Jeg har i mitt arbeid videreutviklet Solhjells teori til et relevant analyseredskap, tilpasset musikkformidling.

Målet med et paper på *Nordic Musicological Congress* er å presentere resultater fra mitt doktorgradsarbeid. Jeg ønsker å legge fram teorier jeg har utviklet og vil vise hvordan man som sanger må reflektere rundt og arbeide med både vokale virkemidler, kroppspråk, selvrepresentasjon, iscenesettelse og dramaturgi i den hensikt å legge tilrette for lytterens musikkopplevelse.

**Kristin Kjølberg** er stipendiat ved Norges musikkhøgskole der hun er i ferd med å avslutte sin doktoravhandling om sangeres formidling i romansekonserten. Hun underviser samme sted i sang, vokalidaktikk og musikkformidling. Hun er sanger og har i forbindelse med avhandlingsarbeidet gjennomført tre konserterproduksjoner med musikk fra Wiens "Fin de siècle", 2. Wienerskole og tyske, franske og amerikanske kabaretsanger.

Kjølberg har utgitt artikkelen "Performance Communication: Skills and Insight for Classical Singers", *Dutch Journal of Music Theory* nr. 1, 2007. I 2006 deltok hun på The Midas Conference in Tallinn med paperet: "Performance Communication Skills for Classical Singer"

**KNAKKERGAARD, MARTIN (UNIVERSITY OF AALBORG)**

### **Ready-made: On the Ontology of Music and Musical Structures in Film**

This paper discusses to what sense it is advisable to talk of music in audiovisual contexts. Primarily focusing on film music it questions the relevance of applying concepts of musical and musicological understandings towards sound in film and television commercials at all.

In the light of a discussion of various musicological approaches and conceptualisations the author suggests, that the use of musical means of expression in relation to any kind of moving pictures is generally to be considered as part of the sound space of the movie and not as genuine musical expressions no matter if the music is diegetically motivated or not. Music is in a phenomenological sense present as a sort of *objet trouvé* or Ready-made and has to be dealt with as such if we are to understand its significance.

In far the most cases music accompanying moving pictures appear as a means not as purpose. Even when considering movies made to picturize music this paper suggests that the expression of the music is forced to the back by the tendency of synaestheticism to emphasise the narrative and quite simply also by the predominance of vision: the preferred sensorial supplement to the struggle of gaining access to the story or the myth: a domain outside the reach of music.

In order to distinguish between various formats of musical presence in audiovisual contexts the paper introduces a distinction between 'functionalisation' and 'musicalisation'.

**Martin Knakkergaard**, Ph.D., is Associate Professor at the Department of Communication and Psychology, Aalborg Universitet, Aalborg, Denmark. He is editor of the Danish dictionary of music, *Gads Musikleksikon*. Besides a number of studies on the music of Frank Zappa and general studies on musical analysis Knakkergaards research has primarily been within the field of music technology and music and media. In later years his research has turned towards musicological questions of a more fundamental nature, recently in the article "Klingende Tidsrum, Om vilkår for opnåelse af indsigt i forhold mellem musik og tid" (The Sounding Timespace. Premises for developing an understanding of the relationship between music and time). *Musik og psykologi*. Psyke & Logos. 2007.

KROGH, MADS (UNIVERSITY OF AARHUS)

### Action Speax – Hip hop Culture as Musical Practice

Analysing popular music as culture requires consideration of the ways in which cultural expressions relate to different mediations or what may be termed ontologies of music (e.g. music as sound, item, sociality, discourse). This request is perhaps especially obvious when analysing rap and hip hop music, given the way these genres have traditionally been understood in relation to a wide range of cultural expressions within hip hop culture – apart from rap and dj'ing, e.g. graffiti, break dance, slang, fashion, hand signs etc. I attempt in this presentation to discuss, how a certain notion of *musical practice* may qualify an analytical understanding of the relation between this range of cultural expressions within hip hop culture in specific situations. I take as the outset for my understanding of practice a combination of discourse theory and cultural sociology, considering how musical practice may be seen as an articulation (or mediation) of certain personal, social, discursive and material (e.g. sonic) conditions constituting given situations. I concentrate on examples derived from the production and performance of rap music in studio and live at concerts and clubs, while trying to show how these situations and these kinds of activity imply broader notions of hip hop culture in accordance with a wider range of cultural expressions.

**Mads Krogh** is employed as postdoc at Dept. of Musicology, Inst. of Aesthetic Studies, University of Aarhus, and currently working on a project on hip hop culture as musical practise. He received his Ph.D. with the dissertation "*Fair enough. Let's call it hip hop and justify it with a review.*" – *The discursive constitution of hip hop as a generic term in Danish popular music criticism* (2006) and is currently editing an anthology on hip hop in Scandinavia.

KUHN, HANS (AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA)

### The Lure of 'Folksong': Recke, Lange and the Composers

Two Danish poets now largely ignored by literary historians, Ernst von der Recke (1848-1933) and Thor Lange (1851-1915), attracted great interest, mostly in the 1880s and 1890s, among contemporary composers not only in Denmark (Heise, Lange-Müller, Fr. Rung, Bechgaard) but also in Sweden (Peterson-Berger, Sjögren, Svedbom) and Norway (A. Backer-Grøndahl, J. Backer-Lunde). Folksong adaptations and folksong pastiches were the texts most popular with the musicians. While Recke, who became an expert on the old Danish ballads, continued the native tradition, Lange, who spent most of his life in Russia, was a superb translator and adapter of Slavonic and ancient West European poetry. Without claiming completeness, I have found 215 compositions of Recke texts and 328 compositions of Lange texts. Concentrating on the poems that attracted the greatest number of composers, I will try to define their features and connect the phenomenon to the interest in folksong evidenced by popular song-books of the time.

**Hans Kuhn** graduated from Zurich University with a doctorate in German Language and Literature, Comparative Germanic Languages and Indo-European Languages. Journalism and work for an art museum. 1957-59 taught German and Spanish at Northland College, Ashland,

Wis., USA. 1960-62 Director of the Central Office of Swiss Universities, 1963-64 Lecturer in German at the University of New England, Armidale, NSW, Australia, 1965-1990 Professor of Germanic Languages at the Australian National University in Canberra, from 1991 Visiting Fellow. Major book publications: *Verbale l- nd r-Bildungen im Schweizer-deutschen*, Frauenfeld 1961; *Defining a Nation in Song*, Copenhagen 1990. Numerous articles in the borderline area of text and music.

**LAMBERTH, MARION (UNIVERSITY OF LUND)**

### **Voicing What? – Some Reflections on Arnold Schoenberg’s Second String Quartet**

The Second String Quartet by Arnold Schoenberg, written in 1907 and 1908, is breaking musical traditions at least twice – (1) by leaving tonality, (2) by breaking the genre of string quartet, adding a voice who is interpreting two poems by the German symbolist Stefan George in its third and fourth movements. In this paper, I want to raise the question about the reasons why Schoenberg might have added the voice: were they merely aesthetical, aiming to renew musical traditions, or were they intrinsic and thus essential for the understanding of this quartet?

As a matter of fact, we have quite a few evidences for the latter, for instance in his note on the third movement of the quartet, *Litanei*: “Ich fürchtete, die grosse dramatische Gefühlsstärke des Gedichts könnte mich veranlassen, die Grenze dessen, was in der Kammermusik zulässig ist, zu überschreiten. Ich erwartete, dass die bei Variationen erforderliche Strenge mich davon abhalten würde, zu dramatisch zu werden.“ (*Stil und Gedanke* 1976, S. 419) This indicates that he never queried the aptness of the poem, but possibly the one of musical form! So if we can agree on the fact that the poems were intrinsic to his Second String Quartet we have all reasons to ask *why* and *in which way*.

In my paper, I want to suggest that Schoenberg added the poems in order to clearly articulate features in his music that otherwise wouldn’t have been evident. A closer look on other text references within the quartet and its neighbourhood, direct our attention to features in Schoenberg’s private life. Seen in a diachronic and interdisciplinary perspective, we realize that Schoenberg used his music, his writings and paintings as a means of voicing his own feelings and beliefs.

**Marion Lamberth**, born in Germany, took her first academic degrees at the Staatliche Hochschule für Musik in Karlsruhe. She resumed her studies in 1997 at the University of Lund, Sweden, and became a doctoral candidate at the Department of Art History and Musicology in 2000. Her thesis, which is a contribution to the understanding of the life and work of Arnold Schoenberg as well as to musical hermeneutics, will be published at international Peter Lang Verlag in 2008.

**LANGDALEN, JØRGEN (UNIVERSITY OF OSLO)**

### **The Dramaturgy of Origins: Gluck and Rousseau**

This paper addresses the topics of voicing and visualizing as they were explored in some influential 18th century theories of art. These theories discussed the relationship between the visual and the audible, between music/poetry and visual art – or between ‘Poesie und Mahlerey’ to use Lessing’s words. The aim of the paper is to demonstrate the vital importance of these discussions for the understanding of Gluck’s late operas. The philosophers of German classicism and early romanticism—from Winckelmann to Schiller and Hoffmann—laid the ground for an image of Gluck as the great neoclassical

opera composer. This image has been preserved in most Gluck studies up till today, studies that are pervaded with neoclassicist jargon and frequent references to Winckelmann's enthusiastic praise of the art of the ancients. However, late 18th century neoclassical aesthetics was based on a conception of form which is derived from the study of the visual arts, and which poorly accounts for the temporal nature of musical expression and operatic dramaturgy. Other 18th century authors seem to represent more viable approaches, such as Lessing, in his critical response to Winckelmann's neoclassicism, and above all Rousseau, whose *Essay on the origin of languages* is discussed in the present paper. In this essay, Rousseau describes the "first human language" as the source of all authentic human expression, and points out a series of vocal phenomena in history in which this originary expression is still audible. In this historical exposition, the concept of "voice" can be seen to generate a "dramaturgy of origins", which would challenge the neoclassical "dramaturgy of transcendence" so often invoked in readings of the arias of Gluck's heros and heroines.

**Jørgen Langdalen** studied germanistics, philosophy and musicology at the University of Oslo. He specializes in opera studies and has made several contributions to the study of 17th- and 18th-century opera. His 'magistergrad' thesis (1992) offered a rhetorical reading of the aria style in operas by Cesti and Cavalli; his Ph.D dissertation (2006) discussed the dramaturgy of Gluck's late operas. Langdalen is currently a post doctoral fellow at the Department of musicology, University of Oslo.

**LARCHIKOV, VADIM (NATIONAL MUSIC ACADEMY OF UKRAINE/ODESSA MUSIC ACADEMY)  
Vocabulary of the 21-st Century Violoncello: Grounds and Sources of Recent and  
Further Innovations.**

The topics to be covered in the present paper are:

- a) how could we define the concept of today's violoncello sound?
- b) what are the essential inner and outer grounds of that explosive development of the cello vocabulary which is observed during the last third of the 20-th – beginning of 21-st centuries?
- c) what are the primary aesthetic, acoustic and technological sources on which recent innovations in the cello means of musical expression are based?
- d) how could we prognose further development of the violoncello vocabulary and expressive means palette in the course of 21-st century?

**Vadim Larchikov**, cellist and composer, is a resident of Odessa, Ukraine, where he teaches music theory and conducting. He has recorded and performed extensively throughout Europe, and is a co-author of *The Contemporary Cello: Aesthetics, Theory and Practice* (soon to be published).

**LARSEN, CHARLOTTE RØRDAM (UNIVERSITY OF AARHUS)  
The Sound of Cooking**

That different cultures consider different sounds appropriate for the meal is well known. We also know that sounds seem an important part of food advertising. But how does one capture the synergies between tasting and smelling (which is obvious in connection with

food from a physiological perspective) in sound? One way of approaching an answer to this question is to look at cooking programmes on TV. Such programmes are becoming more and more widespread. *BBC Food*, for instance, presents different chefs and types of programmes, which mix oral narratives, recipes, demonstrations and instructions with aspects strongly connected to lifestyle, regions and ethnicity. The aim of the paper is to discuss the role of sound in these programmes — how are their sonic ingredients mediated and what do we (actually) hear? But also to discuss how the food programmes produce the ‘absent’ experience of taste and smell? The television screen obviously addresses the eye. My thesis is however, that the transmission of tasting and smelling is communicated to the viewer by sound on television. It is the *sounds* of approval that convinces us that something actually tastes and smells good as they the sounds carries embodied transmissions of senses. The paper relates to a larger collective research project about sound and acoustemology.

**Charlotte Rørdam Larsen** is associate professor at the Institute of Aesthetics, Dept. of Musicology, University of Aarhus. Her main research field is (Danish) popular music history as well as questions of music and identity. She is involved in a larger research project *Danish Rock Culture from the 50's to the 80's*, as well as a collective research project at the Institute of Aesthetics about sound: both the uses of sounds in public domains as a mediator of mood and — in the private domain—how the sounds carries embodied transmissions of senses.

**LILJA, ESA (UNIVERSITY OF HELSINKI)**

### **The Third Era of Orientalism**

Western music has frequently exploited elements of Eastern music cultures that are considered exotic or mystical. This kind of orientalism may be divided into three distinct eras. The first period includes oriental elements derived mainly from the Eastern Europe and the Middle East for the opera and instrumental music starting from the Viennese classics. The second period is formed by composers around the turn of the 20<sup>th</sup> century, in the time when European colonialism brought more influences from East Asia. The third era of orientalism is positioned in the late 1960s and is associated with the hippie movement and ideologies; apart from free love and mind expanding substances, a distinct feature was the appreciation of Eastern cultures paralleled with New Age religions. Many bands and musicians exploited oriental references in extra-musical and musical contexts, in a rather similar way that was done in the two preceding eras. Heavy metal is a successor in this stylistic continuum in many ways; this is shown in, for example, appropriations of mystical elements. Furthermore, there are examples of direct musical references to the orient. This paper concentrates on exploring the ways oriental influences occur in the music, sounds, and visual aesthetics of heavy metal. The main conclusion is that whether it is the so-called art music or heavy metal in question, oriental references act in similar function. They serve to create an illusion of something distant, mythical, and mystical.

**Esa Lilja** has studied musicology at the University of Helsinki, and classical and jazz music theory at the Conservatory of Helsinki and Helsinki Pop & Jazz Conservatory. His compositional work includes music ranging from orchestral styles to heavy metal. Lilja is currently positioned as a researcher at the Department of Musicology, University of Helsinki, and is finishing his PhD study, entitled *Theory and Analysis of Classic Heavy Metal Harmony*.

**LIND, TORE (UNIVERSITY OF COPENHAGEN)**  
**Voice as Sacred Sound – Byzantine Chant**

In this paper I focus on the sound of Byzantine chant in the Greek Orthodox Monastic community at Mount Athos in addressing issues of 'right sound', 'authentic sound' and 'voice as prayer'. Authority to claims made for authentic and historically correct chanting and interpretation of early musical notation are, at the monastery of Vatopedi, based in oral tradition and not in writing. Yet, the monks search in musical manuscripts for historical evidence to support their ideas of correct chanting and performance practice. Chant is understood in its ritual context as a vocal means to address God (as prayer) which is why the performer must chant beautifully and with sincerity: 'to chant with the heart'. The paper seeks to explore possible (in)consistencies between beauty, authenticity and power and how these are not only shaping sacred voice but also produced by the voice as bodily (and spiritual) practice.

**Tore Tvarnø Lind** is assistant professor, Ph.D. (ethnomusicology), at the Department of Arts and Cultural Studies, University of Copenhagen. PhD from University of Copenhagen (2003), Studies at the University of Chicago (2002), University of California (2007); fieldwork at Mount Athos, Greece (1997-2001) and in Copenhagen (2004). PhD-dissertation on the Byzantine musical, other research areas include music and medicine/healing and sounds of motorcycles and masculinity.

**LINDBERG, BOEL (UNIVERSITY OF VÄXJÖ)**  
**Muntlig och skriftlig traderingen av medeltida ballader**

Lundquists Musikhandel i Stockholm utgav 1864 sångboken *108 en- och två-stämmiga choraler, folkvisor m.m ...[för] elementar-läroverk och folkskolor*. Den innehåller bla texter och melodier till 14 medeltida ballader. Vad innebär det att visor som tidigare främst varit kända i muntlig tradition spreds i massform på detta sätt? Tidigare balladforskningen har främst intresserat sig för den fixering som skedde då medeltida ballader från 1600-talet började spridas genom skillingstryck. Att även skolsångböcker tidigt innehöll ballader har sällan uppmärksammats. Många upptecknare var omedvetna om den konservering av texter och melodier som redan hade skett genom skillingstryck och skolsångböcker. Informanternas balladframföranden, som föreföll ske direkt ur minnet, togs som bevis för att det rörde sig om en muntlig tradition. I mitt inlägg prövar jag om resultaten i den nyaste forskningen kring musik och minneshantering i medeltidens västerländska musikpraxis, som utvecklats av bl a Ann-Marie Busse Berger (*Medieval Music and the Art of Memory*, 2005), är relevant för balladforskningen. Berger visar övertygande att spridningen av läs- och skrivkunnighet under medeltiden inte innebar att den muntliga kulturen försvann. Nästan alla framföranden av musik skedde långt in i modern tid utan stöd av noter. Minneskonsten hölls istället levande med hjälp av nya tekniker som kunde utvecklas därför att skrivna källor fanns bevarade. Dessa gjorde det möjligt att kontrollera att man mindes rätt. Resultatet blev en minneskonst som memorerade texter och musik exakt. I den muntliga balladkulturen kan det antas att traditionsbärarna hanterade stoffet relativt fritt. Förmågan att omskapa handlingen och lägga till aktörer och scener uppskattades. Genom att studera alla kända varianter av ett antal ballader utifrån vetskapsen om hur en genuin muntlig tradition utvecklas och

förändras bör det vara möjligt att säga något om den påverkan som skriftlig dokumentation haft på ballader som tecknats upp under de senaste århundradena.

**Boel Lindberg** är Professor i musikvetenskap vid Växjö universitet, Pedagogiska institutionen, Avd. för musik, sedan februari 2004. Deltar sedan 2006 aktivt i forskningsmiljön *Intermedialitet och den medeltida balladen* vid Växjö universitet i vilken forskare från disciplinerna litteraturvetenskap, musikvetenskap och nordiska språk ingår. Forskargruppen ger i februari 2008 ut en antologi med texter som speglar de två första årens forskning kring problemområdet. Från januari 2007 är Lindberg dessutom ledare för ett delprojektet *Digitalisering och nätpublicering av medeltida ballader* som stöds av Riksbankens Jubileumsfond i Sverige.

Lindberg ingår från 2007 i en forskargrupp som studerar den musikpedagogik som utvecklades inom företaget Hagströms musik (*Pedagogik för det populära: Hagström, undervisningen och det musikpedagogiska fältet*) som stöds av det svenska Vetenskapsrådet. Under 2008 kommer hon att göra en slutredovisning av det VR-stödda projektet *Bildande symfonimusik. Svenska orkesterinstitutioners folkbildningsambitioner 1940–2000*.

**LOPATOWSKA-ROMSVIK, DAGMARA (POLAND)**  
**The Sound of Norway? Reflections on Lasse Thoresen's *Yr***

A lot of Norwegian compositions contain traces of folk music. The main interest of the presentation will be a part of the country's folk tradition – music for hardanger fiddle on one side and Norwegian classical music on the other side. I will concentrate on sounding, precisely: how professional artists try to get closer to sound of folk music, hardanger fiddle music, in their original compositions without using the folk instrument and music performed on it itself. I will consider what elements of their compositions are borrowed from the tradition and what shape they gain. I would like to base the professional music part of the presentation on *Yr* - a work by Lasse Thoresen for violin solo - which constitutes an interesting example of inspiration of hardanger fiddle slatter but does not want to be their imitation.

**Dagmara Łopatowska-Romsvik**, born in 1975 in Poland, studied musicology at the Jagiellonian University in Krakow. In 1998 she received a Norwegian Government Scholarship and studied one semester at the Oslo University. She obtained her master degree in the year 2000. In 2007 she accomplished doctoral studies in musicology writing a dissertation on Norwegian compositions inspired by folk music. She has also worked as a musical journalist in Polish newspapers.

**LUNDBERG, MATTIAS (SWEDISH NATIONAL COLLECTIONS OF MUSIC)**  
**Music as a Narrower Definition of Sound – Is a Relativist View Empirically Tenable in Musicological Analysis?**

The eclecticism of approach and method in musicology of our age has tended to stress deviances before commonalities. This is ironic in the light of the music studied, which outwardly appears evermore uniform, at least as far as structure is concerned. Is it possible that some musical parameters are universal, that is: common to all sounds experienced as music? This was a line of thought generally accepted in antique and medieval music theory, but one empathically discarded by most musicologists today. Yet there are some strong indications that humans answer to musical stimuli in ways which manifestly support the notion of universalism.

Modern studies have established that four-month old infants react affirmatively to melodic fragments previously unknown to them when presented in consonant consecutive movement while showing marked apprehension for the same fragments presented in consecutive dissonances. This corroborates theories proposed by Aristoxenus, Plato and St. Augustine. Other experiments have confirmed a preference for consonance in laboratory rats with nearly 2:1 (a very strong positive congruity) and that both java sparrows and starlings (the latter species utilising a rather sophisticated signal system based on melodic structure in addition to being good imitators) not only can discriminate between consonance and dissonance, but even connect previously unheard consonances with those already experienced.

On the whole, perceptions of infants and animals suggest, in addition to mere *discrimination* between different musical units, also a clear *preference* for some over others, which in turn may possibly explain why musical experience appears so similar in widely different human cultures. This paper will compare the results of modern empirical studies with theories proposed in musical thought of classical antiquity and the middle ages, with some reference also to the now little practiced discipline of comparative musicology. Hopefully this will invite to a fruitful discussion concerning the respects in which musical parameters are relative and absolute, respectively, and to which degree modern musicology needs to re-examine pre-modern notions of sound in relation to music.

**Mattias Lundberg** finished his Ph.D. with the thesis *The Tonus Peregrinus in the Polyphony of the Western Church* at the University of Liverpool in 2007. He has previously published articles in different international journals and anthologies, mainly on matters of Gregorian psalmody, fifteenth-century counterpoint pedagogy, *cantus firmus* composition principles and the history of music theory. Since 2006 he works at the Swedish National Collections of Music and for the Swedish working group of *Répertoire international des sources musicales*.

**LØNSTRUP, ANSA (UNIVERSITY OF AARHUS)**  
**Sounding Art – Sound in the Museum – Acoustemology as Politics**

Since John Cage and R. Murray Schafer in different ways described the relations between the sound of the world and the aesthetics of contemporary western music, we have witnessed a growth of sound in the public space and the use of sound as material in the production of contemporary, multimedial artworks. Today young artists in the academies examine sound aesthetics and sound as material in art production as one of the most obvious and urgent means to understand and express their time, perhaps also as a means to change society. In this paper I will draw a line from the presence of sound in art and our interacting with it in the museums and galleries of modern art, to our perception of sound in general.

I understand *sound* as the entirety of music, singing/speech/vocalization and noise – and what lies there between. So I define *sound* as a continuum of those, as much as they often are mixed and difficult to delimit. As music – a distinctive subset of *sound* – since the years around 1950 has been still more relating to sound and noise, and because exactly the electronically mediated music as a part of sound and soundscape is increasing in the public space and in society as a whole, it is obvious to examine sound and its function from an aesthetic perspective.

While the politicians try to stop the increasing societal problems of noise and hearing damages, I will examine the coping of unlimited sound as a question of extending the limits of sound aesthetics, which is also an extension of the boundaries of musical discourse. Inspired by Steven Feld, I will understand this development of sound “strategy” as a coherent *acoustemology*.

This paper relates to a larger collective research project about sound and acoustemology.

**Ansa Lønstrup** is associate professor at the Department of Aesthetics and Culture, University of Aarhus. Her research deals with sound and music in different contexts and relations: with texts, pictures/visuals, media and multimedia, drama and film. She has written about the voice and audio culture, the reception of music and film, of music, sound, and television. In her current research she tries to establish a kind of “acoustemology” as an alternative to “epistemology” by studying sound aesthetics and sound culture as an entity.

**MADRY, ALINA (ADAM MICKIEWICZ UNIVERSITY, POLAND)**

### **Die Stilistik der Musik für Tasteninstrumente in der zweiten Hälfte des 18. Jahrhunderts – das Schaffen von Carl Philipp Emanuel Bach.**

Das 18. Jahrhundert ging in die Geschichte der europäischen Zivilisation als eine Phase der beschleunigten wirtschaftlichen und kulturellen Entwicklung ein. Bezüglich der Musikgeschichte kann dieses Jahrhundert in zwei Stufen eingeteilt werden: in dessen erste und zweite Hälfte. Es waren insbesondere die Geschehnisse in der zweiten Hälfte des 18. Jahrhunderts, die das Bild der musikalischen Kultur Europas gänzlich veränderten, welche neuen Kunstprinzipien schuf und das bis dahin Geltende verwarf.

Der musikalische Stil Carl Philipp Emanuel Bachs machte diese Veränderungen mit. Sie waren von solchem Gewicht wie der Übergang von dem “alten”, barocken Stil der ersten Hälfte des 18. Jahrhunderts zum klassischen, der die zweite Jahrhundertshälfte umfasst. Dieser epochale und qualitative Wandel erklärt die Tatsache, dass sich die zeitgenössischen Forscher mit immer grösserer Aufmerksamkeit diesem musikalischen Umbruch zuwenden, wodurch auch das Schaffen von C.P.E. Bach sich eines immer grösseren Interesses erfreut. Seine über 50 Jahre dauernde Komponistenlaufbahn (1734-1788) beinhaltet alles, was wir jetzt als jenen grundlegenden Wandel in der Geschichte der europäischen Musik, der sich im 18. Jahrhundert und insbesondere in dessen zweiter Hälfte vollzogen hatte, anerkennen.

Einen besonderen Schwerpunkt legte man vor allem auf den in dieser Zeit stattfindenen gesellschaftlichen, ästhetischen und musikalischen Umbruch, wobei die Werke C.P.E. Bach zu seiner Veranschaulichung dienen.

So scheinen die wichtigsten Begriffskategorien der zweiten Hälfte des 18. Jahrhunderts Ausdruck (Ausdrucksästhetik), Gefühl, Proportion, Galanterie und Natürlichkeit zu sein. Die ganze musikalische Ästhetik dieser Zeit strebt danach, einen Code zu schaffen, welcher die konkreten musikalischen Verkörperungen bestimmt, die für den Komponisten, Ausführenden und Empfänger eindeutig verständlich sind.

C.P.E. Bach hat unablässig das Ideal einer verstärkten Emotionalität in seiner Musik angestrebt, indem er das Medium des Tasteninstruments über alles schätzte. Für die Musikgeschichte war das ein besonderer Augenblick – die klassische Musik

versuchte als erste eine universale internationale Sprache zu erarbeiten, die in ganz Europa gebraucht wurde und für alle Menschen verständlich war.

**Alina Mądry**, Ph.D., lectures at the Chair of Musicology at the Adam Mickiewicz University of Poznań. Her doctoral thesis at the Faculty of History of the Adam Mickiewicz University is: *The keyboard works of Carl Philipp Emanuel Bach in the context of German musical aesthetic in the second half of 18<sup>th</sup> century*. She specializes in the areas of history, theory and the aesthetics of 18th-century music in Europe and Poland. She has authored *Carl Philipp Emanuel Bach. Aesthetic – Stylistics - Work* (Poznań 200). She is presently preparing a book in the series “History of Polish Music” (vol. III, part two) edited by Stefan Sutkowski (Sutkowski Edition Warsaw).

**MAIMETS-VOLT, KAIRE (ESTONIAN ACADEMY OF MUSIC AND THEATRE)**  
**Arvo Pärt's *tintinnabuli* Music in Contemporary Film**

More than 20 (pre-existing) compositions of Arvo Pärt, one of the best-known contemporary Estonian composers, have been used as background music in films (by Jean-Luc Godard, Michael Moore, Gus van Sant, Tom Tykwer and others). Most of these are instrumental pieces in Pärt's “*tintinnabuli*” style – a type of stringent diatonic polyphony, created from tonal material outside the paradigm of functional harmony.

On the example of the use of early “*tintinnabuli*” works *Für Alina* (1976) and *Spiegel im Spiegel* (1978) on film soundtracks this paper aims to show that 1) Pärt's music occurs in narrative situations where it is necessary to express one single unambiguous idea or emotional content, or emphasise it over something else; 2) this content tends to be very similar in films otherwise extremely diverse in terms of plot or genre, and it tends to be so regardless of which works of Pärt are used.

Analyses of “*tintinnabuli*” music have usually been focused on the score, not the experience of sound, apparently because it seems safer to explicate Pärt's original method of composition than listeners' aesthetic perception of sounding music. (The latter we would rather find in CD-booklets or concert programmes.) Still, it is assumed here that filmmakers have chosen Pärt's music exactly for its acoustical properties (i.e. specific sound). Furthermore, filmmakers tend to perceive and interpret this music in a similar manner, and use on similar occasions. In researching how Pärt's music is set to interact with other means of expression (image, speech, non-musical sound) in the context of film narrative, we acquire valuable information on this music's effect on listeners. In short, film contexts reveal such aspects of Pärt's music that canonical musicological discourse tends to ignore.

**Kaire Maimets-Volt** is doctoral student and research fellow at the Department of Musicology, Estonian Academy of Music and Theatre. She has a background in cultural semiotics and musicology; her current focus is on film music studies and film analysis. Her publications have concentrated on the topic of musical multimedia (opera, film), i.e. the interaction of different means of expression (image, music, sound, speech etc) in the integrated artistic work. Her current interest and the topic of her PhD dissertation is Arvo Pärt's art music (pre-existing works) on contemporary film soundtracks. Maimets-Volt has thrice earned the yearly award of the national journal “Teater. Muusika. Kino” [Theatre. Music. Cinema]. She is co-editor of “Mõeldes muusikast. Sissevaateid muusikateadusesse” [Thinking Music. Glances at musicology] (Tallinn, 2004), advisory board member of Journal of Interdisciplinary Music Studies, and guest editor of

its Spring 2008 issue. Since 2005, Maimets-Volt is vice chairman of Estonian Musicological Society.

**MATTES, ARNULF**

**Tekst, timbre og timing: Om Rudolf Kolischs interpretasjoner av Beethoven og Schönberg**

Rudolf Kolisch gjelder i dag som en av de fremste utøvere i den 20. århundrets framføringshistorie. Tidlig på 1920-tallet ble Kolisch involvert i Schönbergskolens forsøk på å reformere den romantiske oppføringstradisjonen ved å danne "Foreningen for musikalske privatframføringer". Foreningens mål var *werkstreue* oppføringer av nye komposisjoner, med utgangspunkt i en analytisk forståelse av verkenes idé, form og struktur og med ambisjon om en teknisk perfekt gjengivelse av noteteksten.

Kolischs praksis som utøver er dokumentert ved en lang rekke plate- og radioopptak fra slutten av 1920-tallet til slutten av 1960-tallet. Kolischs interpretasjoner av verk fra den klassisk-romantiske kanon og modernistiske nøkkelverk av Bartók, Schönberg og Nono regnes som viktige dokumenter av en modernistisk inspirert oppføringspraksis i det 20. århundre.

I dette foredraget skal konkrete analyser av historiske opptak skape grunnlag for en diskusjon av de bakenforliggende oppføringsidealer som de ble artikulert av Kolisch, Schönberg, og Adorno i sine respektive oppføringsteorier. Målet er å gi en differensiert og utdypet forståelse av begrepet *Werkstreue* som en modernistisk oppføringspraktisk kategori.

Komparative analyser av Kolisch med Schönbergs *Fantasi for fiolin og klaver* og Beethovens *Kreuzersonate* skal vise, på hvilken måte variasjoner i forholdet mellom notetekst, klangfarge og timing bekrefter eller underminerer *Werkstreue*, forstått som et konsistent og normativt begrep i modernistisk oppføringspraksis.

**Arnulf Mattes** has his Ph.D. from the Department of musicology at the University of Oslo. In 2007 he defended his dissertation *Reflected Colours – Reflected Forms. On the Interpretation of Arnold Schoenberg's Late Chamber Works*. Mattes has published articles on Schoenberg in the *Journal of the Arnold Schoenberg Center* and *Twentieth-century music*. Since 2005 he has been board member of the Norwegian Society of Musicology.

**MICHELSEN, MORTEN (UNIVERSITY OF COPENHAGEN)**

**Aspects of Continuity and Change in Danish Popular Music in the 1950s**

In this paper I will comment upon a few aspects of continuity and change in Danish popular music in the 1950s. I will focus on the negotiations which took place within the local musical culture concerning North-American rock'n'roll and how musically and discursively articulated notions of rock'n'roll both became part of and stood in contrast to the local culture. I will also focus on a historiographical aspect, namely that it is hardly meaningful to speak about the 'birth' of Danish rock as it was part of a very slow development which may have gained momentum between the two world wars and that, on the other hand, it is just as meaningless to view Danish 1950s experiments with rock'n'roll as a sort of 'pre-history' to 1960s' beat and rock.

**Morten Michelsen** is associate professor in the musicology section at the University of Copenhagen. In 1998 he defended his Ph.D. thesis dealing with analytical questions in popular music. Since then he has been involved in research projects about rock criticism (Rock Criticism from the Beginning, New York 2005) and about rock cultures in Denmark (Rock, rul og rap, forthcoming). In articles he has taken up theoretical issues concerning popular music history writing.

**MOSSBERG, FRANS (UNIVERSITY OF LUND)**  
**Vocal Timbre in Words, Music and Performance**

This study offers some principal and methodological issues on studies of timbre in words, music and vocal performance. Timbral relationships between word and music are here conceptualized as a continuum following an fictive axis running from meaning and timbre of words, through melody and music to performance. Sometimes the order might be different, but the ingredients will always be there. To get a grip on the totality of timbre and meaning involved in the songs and performances of one single artist, Swedish balladeer Olle Adolphson, a study was conducted along this research design. The interplay between the inherent timbres in vowel sounds and melody were firstly studied in the songs themselves and relationships were noted that showed signs of systematic appearance. Perspectives from these observations were intergrated with analyzes of timbral bearings on meaning and signification in words and musical settings of a number of songs.

Following the axis to performance, aspects of timbre were studied with aid of visual representations of the signal as waveforms, melograms and spectrograms, verifying observations and as tools for identification and discussion. The study points further towards the importance of timbre as emotional cues in vocal performances as signs of individual/environment interactions.

**Frans Mossberg**, Ph.D., musicology, Lund university. Dissertation 2002 *Visans kontinuum - ord, röst och musik* -(*Studier i Olle Adolphsons musik och framförandekonst*). Teacher and researcher at Department of art history and musicology, Lund, manager of Lund University Sound Environment Centre (Ljudmiljöcentrum vid Lunds universitet) and HEX (Humanistic Experimental Group at the faculty of humanities, Lund University. Composer and performing artist).

**NIELSEN, STEEN KARGAARD (UNIVERSITY OF AARHUS)**  
**That Sound of Music! Acoustemological Reflections on Cultural Managing of Music as Sound**

The aim of the present paper is to discuss, within an overall audio-theoretical framework, various examples of how the Western concept of music is constituted and negotiated as a more or less distinct audio-cultural phenomenon. Drawing on historical and contemporary examples from the production of phonographic music I wish to illustrate how music-as-sound (and sound-as-music) is managed through discursive and practical processes of meaning production and distinction, whether we wish to maintain or challenge dominant musico-sonic conventions.

**Steen Kaargaard Nielsen** is Associate Professor at the Department of Music, part of the Institute of Aesthetic Studies at Aarhus University, Denmark. He specializes in various areas of 20th and 21th century music ranging from European and American post-minimalism over film music to forays into popular music. Most subjects are linked by an ever more prominent interest in phonographic music, both historical and contemporary. He is also part of a recent acoustemological research group based at Aarhus University.

**NILSSON, ANN-MARIE (UNIVERSITY OF UPPSALA)**

### **The Making of an Apostle – 13<sup>th</sup> Century Texts, Melodies and Image(s) of St. Sigfrid**

The character of St. Sigfrid is believed to have been a British missionary bishop active around the year 1000, who baptized the Swedish king Olof Skötkonung. In art, his attributes are the mitre and crosier of a bishop, and the heads of his murdered assistants Unaman, Sunaman and Vinaman in a barrel. His cult seems to have been intensified around 1165, and he came to be called “the apostle of Värendia” (Småland), but he is not called an apostle in his legend or in his chant texts.

In my paper, I will show how this epithet of apostle seems to have originated solely from chant melodies used in his cult. Examples of the relation text – melody in medieval chant will be presented, for example in the dramatic responsory about the finding of the three heads mentioned.

**Ann-Marie Nilsson.** Musicological research on medieval chant in Sweden (liturgical hymns, saints' offices) and on the music of professional wind octets in Sweden (1860-1920); 2006-2008 working on her project: “Medieval chant for saints in Sweden, studied in its context”. 1988-2005: papers read at several international conferences in the USA, Hungary, Germany, Poland, Austria, Slovakia, Finland and Denmark. Earlier employments: as teacher of music history and other branches of musicology, research assistant and researcher (Luleå University: School of Music (Piteå), Royal Swedish Academy of Music, Uppsala University); temporary employments as professor of musicology at Åbo Akademi University and as producer at the Swedish Radio, Music department. Active musician in her own ensemble, the Octet *Ehnstedt's Successors*.

**PARLY, NILA (UNIVERSITY OF COPENHAGEN)**

### **Death on Stage. Performative Studies of Death in Works by Wagner**

Performance studies are getting a more and more firm foothold in as different research fields as anthropology, philology, and the arts, and the breakthrough is now approaching the musicological field too. This paper is a reflection of that development. The theme is death as it is performed in operas by Wagner. The object of examination is the bodily production of meaning by the singers, and the exchange of meaning between singer and audience during the performance. The analytical method is inspired by performance studies as practised by the German professor of theatre studies, Erika Fischer-Lichte, combined with musicological studies of voices by the American professor Carolyn Abbate. The common attitude to death has changed markedly since Wagner wrote his operas; we find it very hard to contemplate death as a thing of redemption, and quite often directors allow the female protagonists in particular to survive on stage, despite the fact that the composers have prescribed their death. But other attempts at redefining death on stage are found. The idea of death as definite destruction is largely based on a reading of the textual action in the scores, which implicitly ignores the fact that the opera singer achieves a vocal triumph in the live performance itself; this is where the singer asserts

herself through her overwhelming vocal capacity, so that the character on stage in a way escapes the doom which the plot decrees for her. The German director Peter Konwitschny emphasizes precisely this vocal potential by showing that the person we experience on stage is both a semiotic person (the character) and a phenomenological person (the singer). In the end, he underscores this double capacity by letting the character die, while the singer lives on – and sings on – in front of the set.

**Nila Parly** is a research fellow in music and theatre at the University of Copenhagen, currently working at a study of death and death wish in operas by Wagner and Richard Strauss from a performative angle. She was trained as a soprano singer at the music academy Santa Cecilia in Rome before taking up the study of musicology, literature, and modern culture at the Universities of Copenhagen and Princeton. Her doctoral dissertation on *Women Characters in Wagner's Works* (2006) was supervised by Jens Brincker, Live Hov and Carolyn Abbate, and will soon be published in English as 'Vocal Victories'. Beside her studies she works as an opera dramaturg in Denmark, among other places at the Danish Royal Opera.

**PETERSEN, NILS HOLGER (UNIVERSITY OF COPENHAGEN)**

### **Ducal Processions for Good Friday and Easter Sunday in the Venetian Republic**

Ducal processions in Venice as an expression of the religious and political mythology connected to *La serenissima* have been discussed – among others – by Edward Muir. Recently, Susan Rankin has contributed substantially to the knowledge of the use of the *Quem queritis* at San Marco from c. 1300 to the end of the republic. In this paper I propose to discuss performative and musical features of the ducal Good Friday and Easter morning processions focusing on the changes which seem to have taken place during the sixteenth century: the *Quem queritis* was re-contextualized in the ducal Easter procession featuring a special role for the *doge*. Also the burial of the host on Good Friday was re-arranged in a corresponding way. The ceremonial re-contextualization of traditional liturgical ceremonies added new meanings to old complexes of text and music through which ideas of politico-religious hierarchy and theologico-devotional tradition merged. These changes are highlighted in ways which involve all three main topics of the present congress. Visual means in terms of representational artefacts and processions; sounding in terms of processional use of instruments and special effects connected to the ritual; and voicing by way of particular effects connected to the high point of the Easter morning ritual.

In this paper I propose to discuss the balance between historical continuity and change for these rituals and the particular means used for the changes in the perspective of recent theoretical approaches concerning cultural memory (Jan and Aleida Assmann) and performativity (Erika Fischer-Lichte).

**Nils Holger Petersen** is Associate Professor of Church History and Centre Leader for the *Centre for the Study of the Cultural Heritage of Medieval Rituals* (under the Danish National Research Foundation) at the Theological Faculty, University of Copenhagen, also responsible for the series *Ritus et Artes: Traditions and Transformations* at Brepols Publishers, Belgium. His main publications concern medieval liturgy and music drama in a perspective of cultural history. Together with Dr. Eyolf Oestrem, he is co-authoring the monograph *Medieval Ritual and Early*

*Modern Music: The Devotional Practice of Lauda Singing in Late-Renaissance Italy* to appear in the *Ritus et Artes* series in the spring 2008.

**PODLIPNIAK, PIOTR (ADAM MICKIEWICZ UNIVERSITY, POLAND)**

### **Are There Universal Features of Emotional Communication in Human Voicing?**

One of the most remarkable human ability is that to communicate emotions by means of voice. This ability is particularly evident in two quite interesting forms of human sound expression, namely, singing and speaking. Although music tends to be regarded as universal emotional language, research in field of music psychology and ethnomusicology has proved that the same musical expression can evoke various types of emotional assessments, depending on both cultural background and individual experience. Similarly, the coding of emotional content in speech prosody differs from one language to another. On the other hand, the observations of contemporary living primates and other mammals indicate that some kinds of sound communication are shared by several biological species, including *Homo sapiens*, which enables them to communicate between one another. This suggests that these shared sound cues should be also present to some extent in human speech and singing. The same conclusion can be drawn from the observations of similarities between speech prosody and music melody as well as from the contemporary knowledge of music processing by the nervous system. Therefore the author of the current paper asserts that there are a few features of voicing present in speech and singing which communicate emotions constantly and independently of individual cultural experience. For example, features such as changes of the rate and intensity of sound are used in similar emotional contexts in human's voice expression and show little cultural diversity. It is proposed in the present paper that the understanding of the emotional expression in human voicing allows two valuable insights. First, it may be helpful in musical didactics, i.e. in teaching methods of the use of emotion coding in voicing. Second, it may serve as an objective evaluative tool in the analysis of music.

**Piotr Podlipniak** received his M.A. at Adam Mickiewicz University in Poznań. In 2005 he obtained a Ph.D. diploma. This Ph.D. dissertation was devoted to the problem of universals in the light of contemporary achievements of natural sciences and their implications for musicology. At present he is an assistant professor at the Department of Musicology at Adam Mickiewicz University in Poznań. He is also a member and one of the founder, of Polish early music ensemble *Accademia dell' Arcadia* whose main interest is Polish music of the 17<sup>th</sup> and 18<sup>th</sup> century. His research interest is related to music communication, biological sources of human musicality, music cognition as well as relations between music notation and music performance.

**PONTARA, TOBIAS (UNIVERSITY OF STOCKHOLM)**

### **Rösten, språket och det splittrade subjektet: behandlingen av identitetsproblematiker i Karin Rehnqvists *Sötskolan***

Karin Rehnqvists *Sötskolan* från 1999 beskrivs i undertiteln som "en operarysare för barn från 10 år". Handlingen kretsar kring den elvaåriga Bella som dras in i en mardrömsliknande värld där skräckan för ensamhet och otillräcklighet bekämpas genom en skoningslös strävan efter skönhet, perfektion och glättig ytligitet. Huvudkarakterernas kretsande kring sina kroppsliga och mentala tillkortakommanden och deras upplevelse av ständigt otillräcklighet innebär samtidigt en stark kritik av ett samhälle där den totala

förnekelsen av det avvikande, misslyckade och frånstötande genomsyrar det offentliga livet såväl som de mest intima personliga relationer. I den musikaliska gestaltningen av denna mörka miljö och av karaktärerna använder sig Rehnqvist av en rad stilistiska resurser, alltifrån allusioner på traditionella form- och ariatyper till utpräglat repetitiva mönster i nästan minimalistisk anda. Mest framträdande, och mycket karaktäristiskt för Rehnqvists sätt att komponera, är emellertid behandlingen av den mänskliga rösten där flera av karaktärerna pendlar mellan en bitvis nästan obehaglig behärskning av det vokala uttrycket och en total brist på kontroll över både språket (uttal såväl som syntax) och den egna rösten. Utgångspunkten för detta paper är att Rehnqvists mångperspektiverade behandling av den mänskliga rösten i *Sötskolan* kan läsas som en musikalisk representation av en modern identitet präglad av fragmentisering, förnekelse och alienering; en identitet som tvångsmässigt söker konstituera sig själv genom en binär opposition mellan det vackra/perfekta och det fula/misslyckade. Samtidigt kan operan på ett övergripande plan förstås som en berättelse om människors strävan efter närhet, självacceptans och gemenskap i en värld där ouppnärliga ideal om skönhet, själv tillräcklighet och perfektion tillskrivs ett absolut värde. Den konkreta fråga som ställs och söks besvaras är hur röstbehandling (diktion, artikulation, rösläge, tonfall, timbre, etc.), text och vokalstämma – betraktat som tre olika parametrar – interagerar, förstärker och emellanåt ”motarbetar” varandra i den musikaliska och textliga framställningen av de olika karaktärerna och de identitetsproblematiker som är knutna till var och en av dem.

**Tobias Pontara** har studerat på orkestermusikerlinjen vid Det Kgl. Danske Musikkonservatorium i Köpenhamn och arbetat som professionell musiker. Pontara disputerade 2007 på avhandlingen *Brev från den autonoma musikens värld: den diskursiva konstruktionen av musikalisk autonomi i den samtida klassiska CD-skivan*. Pontara är för närvarande verksam vid musikvetenskapliga institutionen i Stockholm.

**RAISANEN, JUHANI (UNIVERSITY OF ARTS AND DESIGN, HELSINKI)**  
**Sormina: Exploring the Design of a New Instrument**

The musical instrument can be regarded as a physical interface between the music and the musician. The musician uses her gestures to create definite sounds characteristic of that special instrument. The material aspects of the instrument determine the collection of possible sounds. When using a computer and electronic sounds as the material of music, the concept of instrument comes under consideration. Also, the ease of adding digital visuals with the computer makes the case even more complex. This paper proposes a set of attributes for the creation of new instruments for electronic music: mobility, intimacy, accuracy, fixedness, and nuances. These qualities are explored in sormina, a tangible and wireless instrument with a special emphasis on the touch of the fingers. Sormina uses sensors to track the finger gestures of the musician. Guidelines for the interface design has been taken from the history of music, and a computer software is used to create the sounds and visuals. The purpose is to create a stable instrument that would be rewarding to learn by skilled musicians of both pure electronic music and the symphony orchestra.

**Juhani Raisanen** works as a researcher, finishing his doctoral dissertation in the University of Arts and Design Helsinki, Media lab. His main concern is interactive music and instrument building. He has designed an electronic music instrument called "Sormina" as part of his research.

Sormina is a tangible and wireless instrument with a special emphasis on the touch of the fingers. Raisanen is active as composer and instrumentalist, giving concerts in Finland and abroad.

**RAUTIO, RIITTA (UNIVERSITY OF JYVÄSKYLÄ)**

### **Conceptual Metaphors in Listeners' Verbalizations About Music**

Several scholars have drawn attention to the fact that when talking about music people tend to use metaphors. According to cognitive linguistics (Lakoff & Johnson), metaphors should not be understood as merely figurative linguistic devices but as part of our conceptual system. The study of metaphorical characterizations about music has been considered problematic, because of the subjective and individual nature of metaphorization. However, it has been argued that the use of metaphors is not arbitrary, but instead constrained by structural or acoustical and physiological features of a given passage of music.

The present study explores what kind of metaphors listeners use when conceptualizing their experience of music and how frequently each conceptual metaphor is used. It is also studied, to what extent metaphorical expressions can be interpreted as being caused by structural features of the music.

University students (music majors) were asked to write down their free extramusical associations elicited by short excerpts of orchestral music. No other instructions were given. The textual data was analyzed by qualitative content analysis, taking into account principles of cognitive linguistic analysis (Langacker, Talmy).

Subjects' metaphorical characterizations were found to be fairly consistent for each excerpt. For some excerpts as many as half of the subjects used the same conceptual metaphor. Subjects tended to choose motional metaphors, in which the type of motion was typically locomotion of an imagined animate agent (figure) in some specified scene (ground). Moreover, subjects also frequently specified the manner and/or the cause of the movement. References to the emotional atmosphere of the imagined events were frequently made.

The results indicate that musically experienced listeners can use their extramusical conceptual system (conceptual metaphors) easily and quite consistently when characterizing the semantic content of short excerpts of music.

**Riitta Rautio** (Ph.D.) is a lecturer at the Department of Music in the University of Jyväskylä. Her dissertation (2004) dealt with schemata and prototypical features in J. S. Bach's minor-key cantata arias. Present research interests concern metaphorical conceptualization of music, which is approached from the point of view of cognitive semantics.

**RICHARDSON, JOHN (UNIVERSITY OF JYVÄSKYLÄ)**

### **KT Tunstall's 'Black Horse and a Cherry Tree' on *Later Š with Jools Holland*: liveness, technology and gender in the 'nu folk'**

KT Tunstall was propelled into the public spotlight largely on the strength of a single performance, a solo spot on BBC Television's *Later Š with Jools Holland* in 2005, offered to the singer only because of a last-minute cancellation. Most distinctive about this performance of the song 'Black Horse and the Cherry Tree' is Tunstall's use of an Akai E2 Headrush looping pedal to simulate multitrack recording techniques in 'real

time'. Overall the performance is characterized by a fundamental duality - even a schism - between the musical materials, which are 'traditional', drawing on influences from folk rock and British blues revival music (Led Zeppelin, Peter Green), and the way the music is organized, which resembles 'progressive' and 'experimental' forms. Tunstall's performance is read in light of other uses of looping technology and accumulative form in music, including minimalist music, EDM, the electronic beats of 'folktronica', and gaming music. But the performance is also seen in the broader context of looping in contemporary culture, including similar practices in experimental film and a selection of theory on repetition and looping. Issues of 'liveness' in performance, technology, 'race' and gender intersect in this reading with attention to details of audiovisual performance and how the filming underscores the ideological tenets of the music.

**John Richardson** is currently Academy of Finland Research Fellow at the University of Jyväskylä. Prior to this he was Lecturer at City University, London, and Senior Lecturer at De Montfort University, Leicester. He is author of *Singing Archeology: Philip Glass's Akhnaten* (Wesleyan University Press, 1999) and co-editor of *Essays on Sound and Vision* with Stan Hawkins (Helsinki University Press, 2007). Currently researching the book *How We See Music: Locating the Visual in Contemporary Music* (contracted to Oxford University Press), he has published on popular music, contemporary music, music and visual media, and Finnish music in journals including *Journal of Popular Music Studies*, *Popular Musicology Online*, *Organised Sound*, *Echo*, and *Popular Music and Society*. Richardson is Adjunct Professor in music and media at the University of Turku and advisory editor of the journal *Popular Musicology Online*.

**RYGG, KRISTIN (HEDMARK UNIVERSITY COLLEGE)**

***Bakkanterna* by Daniel Börtz: Transformation and Celebration of Dionysian Rites**

The paper focuses on the TV opera *Bakkanterna* from 1993, composed by Daniel Börtz on the basis of Euripides' ancient drama *The Bacchae*, and directed by Ingmar Bergman. The production is a reworking of the opera made for The Royal Swedish Opera House the same year, itself a result of a long co-operation between Bergman and Börtz. The drama tells the story about celebrations of Dionysian rites, in which the god himself is present, but it is also the story about a god exploiting these rites to revenge the abuse of his mother.

The paper takes as its point of departure recently developed research strategies within intermedial studies and musical hermeneutics as expressed by for instance Lawrence Kramer to explore the ever-changing interplay of the various media in action: of music, colours, words and dance, of garments, masks and gestures. The aim of this exploration is to investigate the various roles taken by the music in the continual flow of created meaning, to interpret the eloquence of music as an integral voice in the totality of the TV-opera. Within this framework I shall also demonstrate that the roles given to music in this production is influenced by ways music is used in contemporary films, that Börtz' original music is modified through the cooperation with Bergman in ways which heighten its narrativity.

The opera is marked by a series of transformations of the Dionysian rites which once formed the basis for Euripides' drama. The ritual character of the music will also be discussed, as well as the transformations the music goes through as part of the transformations of the ritual.

**Kristin Rygg** is associate professor at Hedmark University College. She has published and lectured extensively on the early modern music theatre. She has chaired the executive board of Nordic Society for Interart Studies, and has taken part in The International Association of Word and Music Studies and Nordic Studies for Liturgy and the Arts in the Middle Ages.

**SCHEI, TIRI (BERGEN UNIVERSITY COLLEGE)**  
**Professional Singers' Identititation**

My research concerns professional singers' identity formation. Michel Foucault's concept of "self technology" can be understood as a disciplinary technique that the individual applies to him/herself in order to be more competent. Self-technologies are practices that are constituted when an individual submits to the discursive logic that constructs an individual's perceptions of what is normal, true and correct. A self technology is motivated by tacit knowledge about what seems rational to do within a given social context. Self technologies are undertaken in order for the individual to become more competent, professional, attractive and influential. In everyday life people perform numerous self technologies, like writing diary, meditation, training programs; dieting etc. When singers describe their professions, they talk about self-technologies, the practices through which they *identitiate*. The neologism identititation designates the ongoing, unfinished and complex processes that create, confirm and renew a person's identities. Identitaton is to *be*, to *have* and to *seek* identity(ies).

In my view self-technologies are small transparent rooms within the individuals' patterns of thoughts about their own practices. In "real" life such patterns of thought are so dense and complex that it is difficult to separate one self-technology from another. To analyse how professional singers organize their own practice systematically through concrete thoughts and actions are ways to find out what it is that govern and shape the individual. The way an individual chooses to maintain a practice, will clarify the identity. Self-technologies are effects of discourses, and this means that self-technologies constitute the substance of the discourse. By analyzing self-technologies, the discourses will stand out in relief.

I will focus on professional singers' self technologies, by bringing forth examples from my research. To be a professional singer is certainly more than voice production.

**Tiri Bergesen Schei**, Ph.D., is associate professor in music pedagogy at the Grieg Academy, Bergen University College, Norway.

**SELVIK, RANDI (NTNU, TRONDHEIM)**  
**Språk, stemme, klang og identitet. *Fjeldeventyret* i et norsk-europeisk kulturelt perspektiv**

Det norske syngespillet *Fjeldeventyret* har siden tilblivelsen i 1825 hatt en særegen posisjon i norsk musikk- og kulturliv. I dette innlegget ønsker jeg å rette oppmerksomheten mot noen av de egenskaper ved syngespillet som sterkest har bidratt til stykkets symbolkarakter. Her spiller bruken av språklige virkemidler én viktig rolle, og bruken av musikalske virkemidler en annen. I syngespillet er det særlig de sungne melodiene som er indikatorer og bærere av identifikasjonsmarkører i forhold til ulike

former for kulturell tilhørighet, som for eksempel kjønn, natur og nasjonal identitet. Både Bjerregaards rollebesetning og hans bruk av språket, samt Thranes valg av melodiske virkemidler viser dette ganske tydelig. Men også enkelte av de klanglige virkemidlene i orkestersatsen, og særlig ouverturen, bidrar sterkt til markering av ulike former for kulturell identitet. Slik blir syngespillet *Fjeldeventyret* gjennom språk, stemme og klangfarge et redskap for kulturell flertydighet, i det det kan tolkes både som et ledd i en generell europeisk tradisjon med røtter tilbake til franske, tyske og danske forbilder, og som et forsøk på å skape distanse til disse og etablere et nasjonalt ståsted. Nettopp de virkemidlene som bryter med de europeiske forbildene, og som er blitt forbundet med en nasjonal ideologi, har særlig ettertiden vært opptatt av å fremheve, noe som også fremgår av syngespillets resepsjonshistorie.

**Randi Selvik** er førsteamanuensis ved Institutt for musikk, NTNU. Underviser i generell musikkhistorie og musikalsk analyse, og med 1700-tallet som særlig interesseområde. Dr.art.-avhandling 2005 med tittel «*Kjendere og Liebhabere. Musikere og musikkliv i Bergen ca. 1750–1830*». Har publisert en rekke artikler om musikkulturelle og –estetiske forhold på 1700-tallet. For tiden redaktør av *Studio Musicologica Norvegica*.

**SHPINITSKAYA, JULIA (UNIVERSITY OF HELSINKI)**

**Andrei Tarkovsky, Solaris: Cognitive Textual Channeling through Audio-Visual Troping**

Upon considering signification processes in *Solaris*, the masterpiece by the legendary film-maker A. Tarkovsky, I am going through a few key episodes, where acting is interwoven with music and visual quotations involved into the film body from non-cinematic arts. They build up the fundamental cognitive textual channel of the film, which unfolds independently in parallel and through the main film narration.

The soundscape of *Solaris* is shaped in heterogeneous sound realities such as natural sounds, urban noise and electronic music standing for cosmic environment. The only strictly musical sample, a quotation from J. S. Bach, becomes the most important paradigmatic event running across the film, what Tarkovsky would call *refrain* in his terms. The visual paradigm, the quotation of P. Bruegel the Elder's landscape, along with the functional doubles of visual art-images in acting, anchoring key-episodes, creates multileveled patterns of interaction with Bach's topic. The sound solution releases a more complex design, in which Bach enters into relationships with other sound forms as they make correlations with images. Bach and non-cinematic images mark all the key episodes of the film, where they provide cross-references, acting as parallel but cognitively complementary fields.

The meaning comes out through intensive intertextual circulation following the *poetic logic*, by which Tarkovsky described shifts from one constituent to another close to live patterns of thinking. Here comprehension runs as a reflection of one image in another one or refraction of one image through another. By this accumulation of metaphors there comes the multidimensional vision of a subject and the narrative reality doubles and trebles. I will follow the crossing points of the diachronical musical and visual textual chains and synchronise the meaning of the musical and visual metaphors.

**Julia Shipinskaya** has taught musicology at the conservatory of Petrozavodsk. She has participated in field-work at Kola Peninsula, studying ethnography of Sami, and produced – and hosted – a project on contemporary Finnish composers for Karelian broadcast. She is currently working on a theory of multicultural musical texts and its application to the works by Erik Bergman, the father of Finnish Modernism. She is a member of the international project on musical signification since the year 2001, and of *Semiosphere*, an informal semiotic association.

Shipinskaya has lectured on Tarkovsky at the University of Turku

**SIMONSEN, TORE (NORWEGIAN ACADEMY OF MUSIC)**  
**Den klassiske innspilling som fonografiverk**

Ved overgangen til en internett-basert, objektløs digital musikkformidling har det blitt mulig å betrakte det fysiske, analoge fonogram som representant for en historisk epoke som går mot sin slutt. I løpet av denne epoken har synet på fonogrammet blitt kraftig forandret, fra å være en (mangelfull) dokumentasjon av en fremføring til å være et selvstendig kunstverk. Denne typen nyvurdering har i første rekke knyttet seg til den studiobaserte populærmusikken, hvor det er åpenbart at arbeidet i studio eller ved postproduksjon har kunstneriske implikasjoner. Det er imidlertid uklart hvor grensen mellom fonogrammer som selvstendig kunstobjekter og fonogrammer som fremføringsavbildninger går. Spesielt er dette problematisk ved innspillinger av klassisk musikk, hvor kunstbegrepet er så sterkt knyttet til komponistens arbeid og hvor den levende fremføringen blir en flyktig formidling av dette.

Et fonografiverk (*Work of Phonography* etter Lee Brown) er definert i sin lydfesting og er reproducert (som lydkopier) men ikke kopierbart i et studio. Det tilfredsstiller Nelson Goodmans definisjon på autografisk kunst, mens den klassiske komposisjon er et eksempel på et allografisk kunstverk, et verk som kan representeres på ulike måter uten å miste sin unikhet. Den klassiske innspilling plasserer seg derfor i et felt mellom flere alternative kunstsyn, dels som formidler av et allografisk verk, dels som en representasjon av en identifiserbar fremføring og dels som et autografisk kunstverk i seg selv.

Så langt har det vært liten vilje til å betrakte en klassisk innspilling som et autografisk kunstverk, et syn jeg med min bakgrunn fra klassiske fonogramproduksjoner ønsker å utfordre. Med utgangspunkt i et førtittalls innspillinger av Edvard Griegs c-moll sonate for fiolin og klaver, op. 45 vil jeg derfor drøfte den klassiske innspillingens posisjon i et slikt spenningsfelt og argumentere for at disse innspillingene også kan leses som autografiske kunstverk.

**Tore Simonsen** er førsteamanuensis i musikkteknologi og musikkhistorie ved Norges musikkhøgskole. Fra 1982 til 2001 var han også aktiv medeier i Pro Musica AS som bl.a. sto som utgiver av Simax; i dette tidsrommet Norges fremste klassiske plateselskap med et hundretalls klassiske utgivelser. Etter avsluttet engasjement i praktisk klassisk musikkproduksjon har han arbeidet med teoretiske problemstillinger omkring det klassiske lydopptak og dets kunstneriske status, og han avla sin doktorgrad om dette emnet ved Norges musikkhøgskole sommeren 2008.

**SKANIAKOS, TERHI (UNIVERSITY OF JYVÄSKYLÄ)**

**Suomi Rock on Film – Multi-modal Analysis of the Rock Documentary “Saimaa Gesture”**

Audiovisual representations of music have become more and more common in the contemporary world of mediated culture. Their analysis has often been based on the relationship between the (dominant) image and the (subordinate) soundtrack. This dual and hierarchical linkage of the visual and the auditory is problematic and inadequate for the study of the documentary representations of music. The process of signification is a more complex one.

The core question is; how a certain story is being told in a credible way? It is in the essence of documentaries that we believe they are true. The analysis can be approached by the concept of multimodality. We make sense of what is seen, heard and experienced. It is consequential that in the analysis we understand and differentiate between these different modes of meaning making, yet understand that it is the synergy we call the articulation of cultural meanings.

Furthermore, the representations are often analyzed as merely textual phenomena. If the human experience, including the versatile ways of being in and sensing the world, is also considered in the processes of analysis and interpretation, it is required that we move beyond the idea of textuality, towards a more holistic approach. I have found the framework of Critical Discourse Analysis (CDA, by Norman Fairclough) useful in such analysis. It provides a way to approach various modalities and the meaning making process in a balanced, pertinent way. CDA also engages the text to those practices, in which it's been produced and consumed. In the paper I will present examples of the multimodal critical discourse analysis applied to the rock documentary *Saimaa Gesture* (1981, dir. Aki & Mika Kaurismäki).

**Terhi Skaniakos** is a Ph.D. candidate at the Research Center for Contemporary Culture, University of Jyväskylä, Finland. Her forthcoming dissertation “Discouraging Suomi Rock – Articulations of Identities in *Saimaa Gesture* Rock Documentary” deals with the multimodal critical discourse analysis of the *Saimaa Gesture* (1981). Her work is part of the Doctoral Study Programme in Folk and Popular Music. She has previously worked as a lecturer in an international Nordic Arts and Culture Studies MA programme.

**SOLOMON, THOMAS (UNIVERSITY OF BERGEN)**

**“The Girl's Voice in Turkish Rap”: Gender, Poetics & Difference**

The field of Turkish-language rap music is overwhelmingly dominated by young men. These young male rappers have effectively set the agenda for the themes that Turkish rap addresses, the subject positions it makes available to listeners, and the range of musical styles or sub-genres it encompasses. As a result, Turkish rap has mostly been concerned with the exploration and performance of masculine subjectivities. Despite this dominance of young men, however, a few young women have also begun to carve out their own space within the field of Turkish rap.

In this paper I explore the strategies young female Turkish rappers deploy as they make space for themselves in the Turkish hip-hop scene. I draw on participant observation at performances in Istanbul, interviews with female rappers, and the analysis of recordings they have produced. I focus in particular on issues of rapping style,

specifically the relationships between rhythm, rhyme, and other kinds of linguistic play making use of the sounds of words as sonic material — "flow" in hip-hop jargon. As these young female rappers compose and try out new texts and work at developing their own distinct "flows," they literally find their own voices as performers. Other strategies they explore include developing a unique personal visual style or image through the use of clothing and body posture. They use all these resources to play with the gendered conventions of (Turkish) rap, as well as to challenge representations of femininity within Turkish society as a whole. Though these young women generally refuse to be pegged as feminists, the subject positions they explore through their songs and self-presentations provide a space for alternative conceptions of what a feminine Turkish voice might be, thus advancing an agenda not necessarily inconsistent with the goals of a progressive feminist politics.

**Thomas Solomon** is Associate Professor in the Grieg Academy, Institute for Music at the University of Bergen, Norway. He has taught ethnomusicology and popular music studies at Istanbul Technical University, The University of Minnesota, and New York University, and has done field research in Bolivia on musical imaginations of ecology, place, and identity; and in Istanbul on place and identity in Turkish hip-hop. He has also done research on Turkish video clips and on music in the Turkish diaspora in Europe. His publications include articles in the journals *Ethnomusicology*, *Popular Music*, *Yearbook for Traditional Music*, and *Studia Musicologica Norvegica*, as well as a paper in an edited volume on the Eurovision Song Contest.

**STANEVICIUTE, RUTA (LITHUANIAN ACADEMY OF MUSIC AND THEATRE)**  
**Servant of Ideology or Nationalism? Some Remarks on Postwar Lithuanian Music for Cinema**

Based on early examples of Lithuanian cinematic music, this paper outlines the ways that the soundtracks of Lithuanian composers interacted with both Soviet ideology as well as politics of nationalism in 1940s and 1950s. Significantly, during postwar years the leading Lithuanian composers – such as Balys Dvarionas, Julius Juzeliūnas, Eduardas Balsys and others – have been involved in sovietization of culture through their work for cinema, one of most influential media in service of Soviet ideology. Emblematic works for special examination are the scores of mentioned composers for the *Marytė* from 1947, *Ignotas grižo namo* (Ignotas Has Returned Home) and *Tiltas* (The Bridge), both from 1956. Written in a style recalling national romanticism, these works employ also idioms and clichés from cinematic music of Dmitry Shostakovich, Sergey Prokofiev, Aram Khachaturyan and other Soviet composers. Despite their subversive ideological message, Lithuanian scores uncritically articulated and mediated the Soviet mythologies which were used for falsified rewriting of Lithuania's history and thus for legitimization of Soviet occupation. The proposed paper will first examine the place and function of music in the soundtracks under investigation based on closer reading of image/music relationship, and then – based on analysis of intra- and extramusical connotation – discuss how film 'contextualizes' music and its ideological messages.

**Rūta Stanevičiūtė (Goštautienė)** has been Lecturer at the Lithuanian Academy of Music and Theatre since 1991. She has contributed papers on 20th century music, music philosophy, and cultural studies of music to many learned journals and conferences. She edited eith collections on Lithuanian contemporary music, post-Soviet art, music semiotics, and cultural musicology

(1997–2008). Rūta Stanevičiūtė organized five international conferences in Lithuania, also organized the special sessions on Lithuanian and contemporary music at the International Musicological Society (IMS) congresses (2002, 2007). At present Rūta Stanevičiūtė serves as a chair of the Musicological Section at the Lithuanian Composers Union (since 2005).

**STEINSKOG, ERIK (UNIVERSITY OF BERGEN)**  
**“Even the Dead Will Not Be Safe”**  
**Voicing Remembrance and Trauma in Steve Reich’s *Different Trains***

In “On the Concept of History,” Walter Benjamin writes about voices we hear, the echo of those who are silent by now. In relation to the writing of history, he also claims that “even the dead will not be safe” if the enemy is victorious, and thus the one to write history.

This paper presents a reading of Steve Reich’s *Different Trains* (1988), a piece of music strongly related to history and to one major traumatic event of the twentieth century: the Shoah. In this piece the aural relation to history is highlighted, and we hear the voices of those silenced. At the same time is the piece a testimony, a way of non-forgetting. Discussing these voices in relation to theories of trauma and memory, the paper will explore how these echoes might function when writing the history of music in the twentieth century in relation to social and political contexts, with Benjamin’s texts as point of departure.

**Erik Steinskog** is associate professor of musicology at the Grieg Academy, Department of Music, University of Bergen. Dr. art. in musicology from the Norwegian University of Science and Technology in 2002 with the dissertation *Arnold Schoenberg’s ‘Moses und Aron’: Music, Language, and Representation*. Post doc research fellow at the University of Oslo, 2003-4, with the project “Kundry and Her Sisters: Voice, Subjectivity, and Performativity in Modernist Opera.” Latest publications: “‘Das war ein Stück Arbeit’: Jack the Ripper and the End(s) of Opera,” *Studia Musicologica Norvegica* 33 (2007); “Til bildet av Kafka,” in Jannie Uhr Mogensen & Claus Krogholm (eds.), *Fotografiske dialekter* (2006); “The Decay of Aura / The Aura of Decay,” in Dag Petersson & Erik Steinskog (eds.), *The Actualities of Aura* (2005).

**STIGAR, PETTER (UNIVERSITY OF BERGEN)**  
**Voicing Prayer: The Testament of Andrei Tarkovsky (1932-86)**

My paper is devoted to the closing shot of the final film of Andrei Tarkovsky; *The Sacrifice* (1985). *The Sacrifice* – regarded by many as Tarkovsky’s spiritual testament – concludes with a powerful audio-visual trope, featuring the aria “Erbarme Dich” from the *St. Matthew-passion* by J. S. Bach. I will interpret Tarkovsky’s choice of music by linking the aria to a body of religious writings, known as *Philokalia* (in Greek) or *Dobrotoljubie* (in Russian). Thereby, I support the claim that the teachings of the Eastern church are fundamental to the context in which Tarkovsky’s films should be read. This does particularly pertain to *Stalker* (1979), which musically prefigures *The Sacrifice*.

**Petter Stigar**, Ph.D, is an associate professor at the University of Bergen. He has published textbooks on harmony and aural training, and is presently writing a book on musical analysis. He defended his Ph.D.-thesis *Trond Kvernos Matteuspasjon – en semiologisk studie (A semiological study of the St. Matthew-passion of Trond Kverno)* in 2002.

**THORESEN, LASSE (NORWEGIAN ACADEMY OF MUSIC)****The Analysis of Emergent Musical Forms: A Multi-media Implementation.**

It is evident that traditional tools for analyzing musical structures are unsuited for application to much contemporary music – be it electroacoustic music or the complex contemporary music. A spectromorphological approach to the analysis of sound objects and textural objects, combined with a structuralist approach to aurally emergent gestalts of musical form, is however a viable approach to much, if not all contemporary music. Such an approach is based on the aural representation of music on a phonogram, and presupposes an analyst who is trained to focus his listening intentions on pertinent features of the sounding music (which implies an element of applied phenomenology), and is equipped with a relevant set of analytical tools.

The presentation will give a short survey of the great number of analytical concepts that I have designed during the last 30 years for the purpose of making aural analyses. I will discuss an application of the analysis to excerpts from Arne Nordheim's electroacoustic composition "Solitaire". The analysis will be presented through a movie, in which the graphic analysis is synchronized with the sound.

The presentation gives a glimpse of an ongoing project (in collaboration with the French research institution INA/GRM) whose aim is to develop interactive tools for analysis of sound objects and emergent, aural forms in a multimedia format.

**Lasse Thoresen** is a composer and professor of composition. His music as absorbed influences from archaic Norwegian folk music and 'ethnomusic' in general, from French spectral music and 'Musique Concrete', and from Harry Partch's tonal system "Just Intonation" and his received a number of prices. Supported by the Norwegian Academy of Music, Professor Thoresen has developed methods for aural *analysis of sound objects* (spectromorphology) and of *emergent musical forms*. Moreover, he is presently running the Concrescence Project, which aims at renewing vocal practise through the contact with ethnic traditions by bringing together practical studies of microtonality, diphonic chant.

**THYRÉN, DAVID (UNIVERSITY OF STOCKHOLM)****Music in Movement: Scenes and Subcultures in Swedish Progressive Rock in the 1970's**

This paper is a presentation of my doctoral dissertation in musicology. It consists of two case studies of local practices, scenes and subcultures in the Swedish progressive rock movement in the 1970's: Musikforum in Uppsala and Sprängkullen in Gothenburg. After giving a background and context, the paper analyses the activists involved (in terms of gender, age, class, ethnicity and political views), the relations between amateur and professional musicians, the music produced in the two local settings, and their relations towards the Swedish progressive rock movement at large, political movements, state and municipal authorities, established music institutions, the music industry and the media. The results of the analysis indicate interesting similarities as well as diversities. Uppsala Musikforum was more inclined towards jazz and folk music while Sprängkullen in Gothenburg was more radical politically with an inclination towards heavier rock music. However, the divergence is not as pronounced as generally has been thought, and there were in fact striking parallels between the history and the records from these two places.

The study is thus a contribution to understand how aesthetics and politics interacted in the historical development of local music scenes.

**David Thyrén** teaches musicology at Stockholm University, Kungl. Musikhögskolan and SMI, while completing a Ph.D. treatise on the Swedish progressive rock movement in the 1970's. Chief administrator of the Swedish Society for Musicology 2002-03. Paper accepted for the Swedish National Conference 'Musikvetenskap idag' 2002/03, and the International Conference 'Music & Sociology' 2002. Paper accepted for the 7th Association for Cultural Studies. International Crossroads in Cultural Studies Conference, University of the West Indies, Jamaica, 2008.

**TILLMAN, JOAKIM (UNIVERSITY OF STOCKHOLM)**  
**Wagner, Nationalism and Late Romantic Swedish Music Drama**

The influence of Wagner is one of the most important trends in late nineteenth-century and early twentieth-century music. In a recently completed research project, financed by the Bank of Sweden Tercentenary Foundation, I have analysed Wagner's influence on the music dramas of Swedish composers Andreas Hallén, Wilhelm Stenhammar, and Wilhelm Peterson-Berger. As Carl Dahlhaus points out, Wagnerian influence is a complex phenomenon that may concern a number of aspects. According to Stephen Huebner, Wagner's shadow in French fin-de-siècle opera is manifest both on a local level, revealing the effect of his individual operas and even individual passages, and on a broad level of aesthetics and dramaturgy. This is also the case in the Swedish works, where the influences range from Wagnerian quotations and allusions, to Peterson-Berger's views on the genesis, nature and function of music drama.

Peterson-Berger was very negative of stylistic imitation of Wagner, dismissing both his Swedish colleagues, and composers from other countries, above all Richard Strauss, as Wagnerian eclectics. His published views on the importance of originality clearly betray a Bloomian anxiety of influence. The Nietzsche admirer Peterson-Berger was no uncritical follower of Wagner, and his ambition was to create a specifically Swedish music drama that overcame the imperfections in Wagner's works. However, also concerning Hallén and Stenhammar it is important to consider the Swedish context and analyze how the Wagnerian influence passed through different nationalistic and personal filters, both on a poetic, and an aesthetic level.

**Joakim Tillman** studied musicology and philosophy at Stockholm University where he presented his doctoral dissertation *Ingvar Lidholm och tolvtonstekniken: Analytiska och historiska perspektiv på Ingvar Lidholms musik från 1950-talet* (*Ingvar Lidholm and the Twelve-Tone Technique: Analytical and Historical Perspectives on Ingvar Lidholm's Music from the 1950s*) in 1995. He presently teaches courses in musical analyses and twentieth-century music, including film music, at Stockholm University, and is completing a book about Wagnerian influences in Swedish late romantic opera.

**VESELINA, OLGA (NATIONAL MUSIC ACADEMY OF UKRAINE)**  
**Dimensions of Voicing and Vocality in the Instrumental Chamber music after the World War II (by example of the violoncello duo genre).**

Broadening of the sources and palette of expressive means in use is one of the most spectacular general features of music creation after the Second World War. The aim of this paper is

endeavour to investigate and systematize diverse ways and forms of manifestation of voicing or vocality, as well as different ways of application of a literary text in the creations written in the genre of violoncello duo. Pieces by composers from both Ukraine (Larchikov, Poleva, Yurina, Zazhitko) and world-wide (Anthin, Arnaoudov, Dinescu, Globokar, Haubenstock-Ramati, Jasenka, Sharafyan, etc.) are to be studied on the matter.

**Olga Veselina**, cellist, pursues a Ph.D. in musicology at the National Music Academy of Ukraine With the research topic The genre of Violoncello Duet as a Phenomenon of Contemporary Music Culture". She is active as teacher and performer, and co-author of *The Contemporary Cello: Aesthetics, Theory and Practice* (soon to be published).

**VINUELA, EDUARDO (UNIVERSITY OF OVIEDO)**  
**The Contribution of Music Video to Musical Genres**

Music video has become a common product in the promotion of music. Since the late seventies, this medium has undergone an enormous evolution and it has been adapted to several formats, even though it has been able to develop a range of characteristics that make music video distinct from other audiovisual genres (e.g. cinema, advertising, etc.) After thirty years of academic research several authors, such as John Mundy (1999) and Carol Vernallis (2004), have inscribed this product in the history of media and have also demonstrated that music video is nothing exceptional, but a recent product that plays its part in the constant evolution of audiovisual media used by the music industry. Nevertheless, since music video has demonstrated its autonomy, it is necessary to consider it as a medium that contributes to the creation of musical meaning. Its ability to rearticulate the imagery associated to a certain musical genre serves to make the construction of music discourses easier.

The aim of this paper is to examine the power of music video as a medium that uses the visual legacy linked to musical genres (generated through album covers, photographs, fashion, etc.) in order to create a discourse (a first connotation) which is previous to the meanings articulated by the audience in the consumption process. The identity of a musical genre concerns many issues, and even if music style is a crucial component we can not deny the increasing part of audiovisual media in the definition of musical meaning; we need rather to focus on the links between music style, defined by musical parameters, and audiovisual representation in order to study the way both of them contribute, together, to the characterization of a certain musical genre.

**Eduardo Viñuela** has got his degree in Music Sciences at the University of Oviedo (Spain) in 2002, and his M.A. (2004) and Ph.D. (2008), both at the University of Oviedo. The title of his Doctoral Thesis is *Music video in Spain: From promotion to synesthesia*. He has participated in several national and international conferences on music and media, and has published several articles on this topic.

**WALLRUP, ERIK (UNIVERSITY OF STOCKHOLM)**  
**The Phenomena of Musical Space and Musical Movement**

In his *The Aesthetics of Music* (1997), Roger Scruton says that there are metaphors without which we would not have any musical experience at all. Movement and tonal space are two such indispensable metaphors. He refers in this context to Mark Johnson's and George Lakoff's *Metaphors We Live By* (1980), where a theory of indispensable

metaphors is developed – since last year directly applied to music in Johnsons *The Meaning of the Body*.

One can agree that movement and space are necessary for the musical experience, but still put in question that they are only metaphors, albeit founded in the body. With reference to the phenomenological research (especially the German *Leibphänomenologie*), I intend to discuss a more primordial bodily constitution of space and movement than the metaphorical one, developed by Scruton, Lakoff and Johnson.

**Erik Wallrup**, Ph.D. candidate in musicology, Stockholm University and The University of Rome ‘La Sapienza’. His thesis deals with the concept and phenomenon ‘Stimmung’ in music. Being also a music critic, he has published the book length essay ‘Nietzsche’s tredje öra’ (Natur & kultur 2002). He is the editor of *Notera tiden. 8 essäer om ljudkonst, dans & estetik* (Kungl. Musikaliska akademien 1996).

**WEISETHAUNET, HANS (UNIVERSITY OF OSLO)**  
**Authenticity Revisited: On Sounding “Authentic”**

In music historiography as well as in music criticism authenticity seems to be a recurring topic. This paper argues that we are not dealing with one concept of “authenticity” but a number of quite different ideas and concepts. How is the “authentic sound” imagined and on what grounds? Giving examples from the philosophical literature on music—including the concept of “historical authenticity”—and the author’s own research on jazz and rock criticism, the paper argues that the ideas of “authenticity” are quite important to the emergence of music criticism. However, views on this discourse are often oversimplified by not taking into consideration the widely differing ideas circumscribed by way of this concept.

Professor **Hans Weisethaunet** is Head of the Department of Musicology, University of Oslo. From 1999-2005 he worked as Associate Professor at the Grieg Academy, The University of Bergen. He has studied at the University of Texas, Austin, and made research at CNRS, Paris, and holds a dr. art. degree from the University of Oslo (1998). Research areas include the anthropology of music, cultural theory, popular music- and jazz research, music history and music criticism.

**WIKMAN, BERTIL (UNIVERSITY OF STOCKHOLM)**  
**“Form” as Sounding Process**

In musical analysis the composition is frequently studied as an object separate from its performance. This is also true of the musical elements such as melody, harmony and rhythm, which are often defined by their visual appearance in the score rather than by their sounding elements in performance. Signs in the notation are frequently treated in a similar way regardless of their cultural environment, leading to musical analyses which are partially static, a-historical, a-contextual and sometimes even anachronistic.

Music, however, is primarily a performing art. The relationship between notation and performance is therefore one of the most important issues in musicology. Interpretation is not only the missing link between the score and the musical work: a consideration of the interpretative ideals and conventions of the time are also essential in order to understand the musical work as a cultural phenomenon.

This is also true when studying musical elements. "Form" as a cultural phenomenon is dependant upon everything that transforms the score into a sounding process. Some clues to the nature of form may be found in the interpretative rules or convention of the time. "Form", as well as the musical work, is therefore a changing phenomenon related to decisions a performer has to take at the moment of performance. Simultaneously "form", as well as the musical work, is something more than one specific performance. This idealistic approach can be illuminated and clarified using principles that lead the performer to make his interpretative decisions.

In this paper, nine fundamental principles to the concept of "form" as a performed musical element will be illustrated by a specific composition.

**Bertil Wikman** is senior lecturer at the Department of Musicology at the University of Stockholm. Besides he is also a concert pianist. In his research he has combined historical, analytical and musical experiences in discussing what the musical work may be from different historical contexts.

**ZEINER-HENRIKSEN, HANS (UNIVERSITY OF OSLO)**  
**Decisions on Sounds – Envisions of Movements**

In groove-based music in general, and dance music in particular, the purpose of initiating movement is indisputable. How are decisions concerning sounds vital in this respect? Do the choice of a specific sound in preference to others and the use of various types of effect processing to shape the sound transmit an expectancy of a certain body movement?

In this paper I wish to confront this question. Not primarily to discuss the numerous problems concerning this matter, but rather to display and debate specific occurrences from a particular cultural setting where I believe such an assumption may be acceptable. But various concerns have to be discussed.

First: How sound is defined, what aspects are vital in relation to movement and how these may be studied? In this discussion approaches concerning descriptions of sound will be presented. Secondly: If it is possible to consider a body movement a mutually experienced incident, even within a cultural unity? And if so, how such movements may be described.

The actual case study will predominantly concentrate on material from Daft Punk's album *Homework* from 1996 and will include:

1. Illustrations of descending pitch-movements in bass drum sounds and undulating pitch-movements in synthesizer-sounds.
2. Passages where sounds are altered significantly using effect processing.
3. Examples of mixing processes and the use of compressor.

Through these examples I hopefully will display possible entries into the field of studying sound in relation to movement. Since the material might be especially suitable for this study I will make an effort to show the transferability concerning this matter for a wider range of groove-based music.

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**Twelve-Tone Composition vs. Tonal Allusions: Hans Werner Henze's Opera *Seria The Bassarids***

Goethe defines an eclectic as “anyone who, from that which surrounds him, from that which occurs around him, takes what corresponds to his nature.” Arguing that this definition would embrace Bach, Mozart, Wagner, Mahler, and Stravinsky, Hans Werner Henze welcomes the label eclectic as an adequate characterization of his musical endeavors. In general, research on Henze’s music emphasizes his political involvement and characterizes him as a “rebel” against the dominant avant-garde music of the 1950s and 1960s. Existing analyses of Henze’s operatic works scarcely elucidate the mechanics of his tonal allusions and his use of contrasting musical materials.

Written in 1964 to a libretto by W.H. Auden and Chester Kallman, *The Bassarids* is the culmination of a period of operatic output, during which Henze broke up with the Darmstadt School, and moved permanently to Italy. In this paper I discuss two topics that are important in elucidating the dramatic action in this opera. First, I attempt to outline an analytical approach to interpret the musical language of Henze’s *The Bassarids*. My intention is to investigate how the twelve-tone material is used to create the conflict between the two prominent characters, or voices, Dionysus and Pentheus. The analysis highlights Henze’s compositional method of establishing focal pitches and tonal allusions even though the thematic materials of both characters are derived from 12-tone rows.

Second, I argue that the turning point in the drama is communicated to the spectators through a strong shift in the musical language that is achieved by the Bach quotations in Acts II and IV. This paper claims that the associations created through the blunt use of these quotations are far more important in creating a cultural dialogue and establishing the premises of the resolution, than the musical characterization of the main characters in the opera.

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