

Reports

Research Projects

POPULAR MUSIC AND MUSLIM YOUTH. STUDIES OF THE USE OF MUSIC AMONG YOUNG IMMIGRANTS IN DENMARK

Interesting new approaches are emerging as immigrant Muslim youth gain visibility and ‘air-time’ as cultural agents and consumers in a positive sense. It is the aim of this Ph.D. project (2011–2014, Section of Musicology, Department of Arts and Cultural Studies, University of Copenhagen) to apply tools of popular music research on selected groups of young Danes (age 13–20) who see themselves as Muslim. The goal is to identify and discuss significant characteristics of their everyday use of music, bearing in mind the dangers of reifying minority groups for such studies.

The project’s central method is the anthropological small-scale study of people in their particular time and space, primarily by means of personal interviews and observation. This is backed up by webometric methods and virtual field work, since personal use of music and personal digital presence are getting increasingly inseparable qua mobile devices and Web 2.0. Technology potentially enables everybody to make their individual musical choices a public (even global) statement. ‘Use of music’ is thus to be understood in the broadest sense. Consequently, this project draws upon and elaborates on the theoretical idea of music as a ‘technology of the self’ (Tia DeNora, *Music in Everyday Life* (Cambridge, 2000)).

Religion and ethnicity are undoubtedly important factors in this context. But it is my hypothesis that they are far from simple or predictable determinants when it comes to the everyday musical choices made by individuals: the conflicts, the external forces, and (self-) censorship, which (I argue) affect music consumption in all cultures, are always having particular backgrounds and causes, whether that be gender, age, sexuality, socioeconomic factors, etc. It is worth considering, for example, whether some ‘obvious’ examples of conflicts between Muslim doctrines and music are in fact manifestations of mere generation clashes or other mundane power struggles involving music.

Johannes Frandsen Skjelbo

RESEARCHING MUSIC CENSORSHIP (RMC)

Researching Music Censorship is a researcher’s network which started in 2009. The following year, the initiative was awarded a three-year grant from NordForsk and since its formal start in October 2010 the network has consisted of around 50 researchers and Ph.D. students from Norway, Sweden, Finland, and Denmark of which about 40 are full members. Added to this is an international group of associated scholars, who are leading in the field of censorship, human rights, and freedom of expression. The aim of RMC is to promote and encourage the scholarly study of music censorship, and to research the role of music in relation to human rights and artistic freedom of expression in its broadest sense.

The network operates in several formats. The Nordic members meet in workshops or larger meetings twice every year and are joined by shifting members of the extended network and invited speakers. The full group with international partners will meet in a final international conference in Copenhagen in June 2013. Concurrently the network also prioritizes activities,

which add to the training of the research students connected to the network. Four separate Ph.D. seminars are offered and the students forming the core of the Ph.D. group also attend the shared meetings and workshops.

The main activities so far have been: 1) a workshop and Ph.D. seminar with international partners with the theme 'Contested Spaces: War, Torture, Violence, Suppression and Power' (Copenhagen, May 2011) with the keynote speakers Bruce Johnson and Martin Cloonan; 2) a Nordic meeting and Ph.D. seminar entitled 'The Politics of Difference; Gender and Race', held in Lund, September 2011, and on this occasion the keynote speakers were Julie Brown and Tari Leppänen; 3) a small thematic meeting on 'Women and Censorship in Islamic/Muslim Music Cultures' (Copenhagen, October 2011) to which Mahsa and Marjan Vahdat, and Annette Belaoui were invited speakers; 4) a small thematic meeting on 'Censorship, Theory and Ethics' was held in Copenhagen, March 2012, with Martin Stokes as keynote speaker; 5) the second workshop with international partners as well as the third Ph.D. seminar was held in Oslo, April 2012; the theme of this workshop was 'Censorship and Self Censorship, Theory and Ethics' and invited keynote speakers were Karin van Nieuwkerk and John Hutnyk.

Other activities have included planning meetings with the international associates Steven Feld and Susan McClary and with NGOs such as Freemuse (Ole Reitov and Marie Korpe), Skarp (Swedish Popular Composers Union) and Kirkelig Kulturverksted (Erik Hillestad). These contacts have mostly been made by the coordinating committee consisting of Helmi Järvilouma-Mäkelä, Jan Sverre Knudsen, Jonas Otterbeck, and Annemette Kirkegaard. The larger planned activities include a Nordic meeting in Helsinki in October 2012 and an international conference in Copenhagen in June 2013.

RMC is based at University of Copenhagen, Department of Arts and Cultural Studies, headed by associate professor Annemette Kirkegaard, Denmark. The results and debates of the network will be made accessible to the public through a plan of dissemination in either digital or printed form. It is the goal to produce an anthology of texts, articles, and/or keynote papers from the activities during the three-year period of the NordForsk grant; in addition, at least one digital volume in a periodical is planned. For further information and agendas for the meetings and workshops see the webpage www.rmc.ku.dk.

Annemette Kirkegaard

Conferences

Musics Cultures Identities – 19TH CONGRESS OF THE INTERNATIONAL MUSICOLOGICAL SOCIETY (IMS), ROME, JULY 2012

The congresses of the International Musicological Society (IMS) have been held since 1930, the first ten congresses with an intervening period of three years (and a ten-year disruption caused by World War Two), and since 1967 they has taken place every fifth year.¹

In 2012 the congress was held in Italy for the second time – the first being 1987 in Bologna – namely in Rome on 1–7 July 2012, titled *Musics Cultures Identities*. The venue for the congress was the Auditorium Parco della Musica, situated in the northern part of the city, and consisting of a number of (very) large auditoriums and halls with more than enough space for the many different meetings and presentations, and all equipped with effective air-conditioning, absolutely imperative in the heat wave-ish summer. The walking distance

1 See reports from the 16th–18th congresses in *Danish Yearbook of Musicology*, 25 (1997), 79–80; *ibid.*, 30 (2002), 96–99; and *ibid.*, 35 (2007), 75–76.

between some of the rooms, though, was so big that it in effect rendered a 'zigzag' between sessions impossible.

Following the opening ceremony on Sunday afternoon the more than lengthy programme stretched from Monday morning to Saturday afternoon, the only 'departure' being Wednesday that consisted of three morning 'Special Round Tables' held at three different Roman universities, and a single – but expanded – 'Special Study Session' held in the afternoon at the Campo Santo Teutonico (Römisches Institut der Görres-Gesellschaft) in the Vatican City. For those who took this (half) day off a number of guided tours were arranged. In addition to the academic activities a spread of concerts, presentations, and tours to musical and non-musical institutions and sites were offered throughout the week.

More than 600 papers (*c.* 115 sessions) were presented at round tables (12 sessions), study sessions (21), and free paper sessions (59) on the one hand, and on the other in the context of the growing number of IMS Study Groups of which the following conducted sessions at the congress: *Tablatures in Western Music*, *Music and Cultural Studies*, *Musical Iconography in European Art*, *RIIA Rapporti Italo Ibero Americani (Il teatro musicale)*, *Digital Musicology*, *Shostakovich and His Epoch*, *Stravinsky between East and West*, and *Cantus Planus* (yet another IMS Study Group, on *Organology*, was constituted on the so-called post conference on 8 July). Some of these sessions were actually closed meetings, and this also went for some of the activities related to the IMS Associated Projects, that is RILM, RISM, RIPM, and RIdIM, the two first mentioned also participating in one joint session on 'The transmission of musical knowledge in the internet age' with DIAMM (*Digital Archive of Medieval Music*), CESR (*Centre d'Études Supérieures de la Renaissance*), and *Grove Music online*.

To give an overview of a programme of this dimension is of course impossible. But given the important word 'international' in the title of the IMS one could ask if this congress – as opposed to nearly all other musicological gatherings that always are limited and confined in one way or the other – maintains its broadness in regard to geography and nationalities (as well as thematics)? Browsing through the titles of the many sessions it surely is evident that a significant number of papers were given on topics related to other continents than the European that, of course, is always well represented. Thus the most significant in this respect were five sessions on topics related to (East) Asian music, and nine sessions focusing on the music of Latin America, while topics related to Africa only took up one session.

Within the European context the growing interest in and subsequent research into the music cultures of Central Europe and the Balkans was reflected in five sessions. One of these, 'Central European identities in the 15th century', addressed the fact that while older literature on the subject viewed Central European culture as being of peripheral significance compared to the main European centres, more recent research has demonstrated that Central Europe should be regarded as a distinct region of Latin Europe. For instance, Michael Bernhard (*Bayerische Akademie der Wissenschaften, Munich*) in his paper, 'Music theory in the 15th century: Centres and interrelations', based on no less than 200 theoretical texts from the 15th century, pointed out significant similarities and differences between Italian and Central European treatises, among other things that elementary textbooks and books on chant theory from Central Europe outnumber the ones found in Italy, while the opposite goes for the more comprehensive presentations of music theory.

Another significant 'geographical' centre of attention was the Iberian Peninsula, while the overall thematic top scorer was – not surprisingly when taking the congress venue into consideration – Italian opera counting nearly ten sessions. As always in the IMS context jazz and popular music studies were grossly under-represented, this time reflected in only one session

devoted to 'Popular music', while Medieval and Renaissance studies were well represented, in 2012 counting five sessions.

Another aspect of the 'international' denominator is the fact that IMS continues to uphold the old idea of five official languages – English, French, German, Italian, and Spanish – in writing and speech within the societal framework. Hence, nearly ten percent of the papers were not presented in English, and in some cases the discussion at a session were conducted in Italian, for instance. Viewed from one angle this courtesy towards communities that are not predominantly connected to the Anglo-American highway is sympathetic, and hopefully it occasions a higher attendance from these language groups than perhaps otherwise would be the case, but at the congress it seemed as if some of the sessions that were conducted in, say Spanish, predominantly attracted the 'home audience' of the speakers; so viewed from another angle perhaps an all-Anglophone congress actually would prompt a bigger audience to the 'marginal' topics and geographies, and isn't that what the whole idea of academic gatherings of this sort is all about?

The interest in the IMS in the Scandinavian countries has for many years been steadily declining, and only a few Scandinavian colleagues participated in the congress. Nevertheless, Karin Strinnholm Lagergren (Linneaus University, Växjö), in her paper 'Gregorian Chant and "Gregorian Chant" in popular music. A question of our own identity and search for meaning', focused on the use and inspiration of so-called Gregorian chant in western popular music culture, asking why it has come to invade something so alien from its original context. The presentation was given in the abovementioned Cantus Planus session and the reaction – especially my own inclusive – to the paper was that after decades and myriads of papers dealing with the contexts and technicalities of plainchant *per se* at last someone addresses the question of its widespread use and popularity in modern popular music. The programme displayed one singular session on a Nordic/Baltic theme, 'The scope of a Nordic composer's identity: National cultures and exotism', and the singular paper presented by a Danish musicologist was the author's 'A correspondence of 20th-century musicologists: The private archive of Knud Jeppesen at the Royal Library, Copenhagen', presented at a session on 'Historiography'.

Given the fact that no official IMS archive indeed exists and that Jeppesen acted as president of the IMS during 1949–52 and the editor of *Acta Musicologica* 1931–53 – for which reason his private archive contains a lot of correspondence related to the IMS in one way or the other – the Jeppesen collection in all probability can contribute to shed light on a number of 'chapters' in the history of the organization. One of the most interesting and intriguing events in this connection was the third congress of the IMS that took place in Barcelona in 1936. Although dealt with to some extent in the published literature, by Pamela Potter among others, a session titled 'Nationalism and international ideals in music and musicology: Barcelona, April 1936' was dedicated to this subject. Whether these efforts – with or without the inclusion of the Jeppesen files – eventually will result in a publication only time will tell, but it certainly would be in place, and in accordance with so many other historiographic projects of our time, if the history of the IMS, or at least parts thereof, could be published, involving all the materials and evidence – old as well as new – that by now have surfaced.

A publication of this kind inevitably would be forced to take into consideration the justification and legitimacy of the IMS, viewed in retrospect as well as ongoing and prospective. To my knowledge IMS is still the only musicological organization that on a worldwide scale encompasses the academic study of music almost without delimitations, which indeed makes it a rare bird: and a talk of rare birds easily becomes a talk concerning the risk of extirpation. The following years will show the survivability of this unique society, the congresses of which

constitute a display window of great potential and truly contains *tutti frutti* literally speaking. At least until 2017 the species at any rate seems to be protected.

At the ordinary general assembly of the IMS conducted on Thursday afternoon, it was decided that the 20th congress of the IMS will take place in Tokyo, Japan, in 2017. The circumstances leading to this decision, though, were nevertheless scandalous. As has been the custom for many years the potential hosts of the next congress, in this case Melbourne (Australia), Tokyo (Japan), and Stavanger (Norway), presented a short invitation each – a speech supplemented with music and power point presentation – that was followed by a voting of the IMS-members present at the assembly. Due to the number of inviting cities the voting had to be performed repeatedly resulting in a total chaos that was both pathetic and unworthy of a general assembly. After the decisive ballot, Stavanger came out as the winning city, but after yet another, very dubious ballot, Tokyo was announced victor. The procedure was a much discouraging closing of the assembly that previously had voted for a number of changes of the statutes, among other things that the approval of the place of the next congress henceforth is determined not by the general assembly but by the Directory of the IMS; perhaps a small consolation upon the larceny Stavanger had suffered.

Two partly related things remain to be said: although the mandatory book containing information, the programme, and the abstracts of the congress was impressive (and valued at 50 euros) and the congress venue was nearly perfect, the congress fee of no less than 260–90 euros seemed undue. Coffee was served at a cup-to-cup-basis from behind a counter, so although the fee included ‘free’ coffee and although there were several counters at the Auditorium Parco della Musica, everybody had to queue again and again and again for tiny mouthfuls of the fuel congresses run on. More coffee, lower fee, next time, please!

Thomas Holme Hansen

SEVENTH INTERNATIONAL CONFERENCE ON MUSIC SINCE 1900 & LANCASTER UNIVERSITY MUSIC ANALYSIS CONFERENCE, LANCASTER, JULY 2011

For the latest instalment in the successful series of British biennial conferences on music since 1900, this time held at Lancaster University, 28–31 July 2011, the organizers had decided to join forces with the Lancaster University Music Analysis Conference and thus integrate the two events. As conference chairman Edward Venn put it in the programme book: ‘I hope that the joint conference facilitates a productive intermingling and cross-fertilisation of ideas that would otherwise be much harder to achieve in separate events’. The result was almost one hundred and fifty papers on offer in seven more or less integrated parallel sessions and each with five simultaneous presentations. Most were given by British scholars or delegates from other English speaking territories. While picking one’s way through this cornucopia of possibilities, at least this delegate was only marginally aware of the additions to the usual conference profile. As before, the main focus was on twentieth-century art music and culture. However, this in itself diversified core was encircled by a plethora of contributions that brought almost any imaginable kind of music and research question or approach into play, naturally with musico-analytical interests to the fore this time.

Four plenary sessions provided delegates with some common ground during their individual session shopping: the first of two panel sessions had members of the RMA Music and Philosophy Study Group present and debate various aspects of the notion of temporality in relation to the analysis of contemporary music under the heading ‘Marking Time: On Contemporary Music and Historical Analysis’. As is often the case with panels based on input

from individual research projects, all interesting in their own right, the lack of a specific key question addressed by all to facilitate dialogues resulted in the sum being less than its parts. The same was true of the second panel-based plenary session on metaphor where quite different conceptual understandings of this widely applied term did nonetheless demonstrate many current uses and the quite diverse insights they might generate. The first of two individual keynote lectures was given by Canadian music theorist Henry Klumpenhouwer, originator of an analytical methodology centred on Klumpenhouwer networks (K-net practice) used for the ‘uncovering’ of structural characteristics in so-called atonal music. This explicitly method-technical discourse was complemented by the concluding keynote lecture by American ethnomusicologist Philip Bohlman, whose attempt to couple his recent preoccupation with aporia as a contextual theme with an analytical cross-cultural exploration of how the aporetic is located within music, had an almost poetic quality. Whatever combination of analytically oriented paper presentations each delegate may have accrued besides these plenary sessions, at this conference it was difficult not to be struck by the wealth of often seemingly contradictory analytical approaches and strategies that are explored and applied in our incessant attempts to make sense of music. Not to mention the resulting ontological ramifications on the very concept or rather concepts of music.

To vary the programme and let the music speak, no less than four musical entertainments were included. Two lunchtime events with scholarly overtones, a concert by William Hughes dedicated to his own transcriptions of Bill Evans recordings and a lecture recital by Nicholas Ross on golden proportion in piano works by Debussy, were appropriately housed in the Jack Hylton Room, named for the legendary British dance band leader and impresario, a local musical hero. In the first of two evening concerts, pianist Martin Roscoe offered a varied recital programme ranging from Haydn to Rawsthorne, not forgetting to contribute to the anniversary celebration of Liszt, who stole the ears (at least of this listener) with the wonderfully brazen pop qualities of *Bénédiction de Dieu dans la solitude*. But the musical highlight was created by the RedArch Duo in a concert of exclusively contemporary British works. The combination of live electronics by Paul Archbold with the almost otherworldly obo playing by Roger Redgate on custom-built instruments made for an intense musical experience that put the intellectual exploration of musical worlds, the main purpose of the conference, into perspective.

As usual the conference was well organized and well run, not least thanks to a large team of efficient student helpers and technical assistants, so essential to today’s laptop attached and multi-media juggling presenters. And no doubt the relaxed and almost intimate atmosphere of the conference did in no small measure stem from the new, beautiful LICA building (Lancaster Institute for the Contemporary Arts) functioning as the welcoming heart of the whole event.

Steen Kaargaard Nielsen

CARL NIELSEN: INHERITANCE AND LEGACY, COPENHAGEN, NOVEMBER 2011

The Royal Library was the venue for an international conference, ‘Carl Nielsen: Inheritance and Legacy’, 3–5 November 2011. The idea was to consider Carl Nielsen’s position within European music history and to see what he inherited as well as how other composers carried on and how his legacy was shaped in public reception. The conference was organized as a co-operation by the Royal Library and the Section for Musicology at the University of Copenhagen, as well as the Royal Danish Academy of Music whose students gave a Nielsen

recital in the Queen's Hall of the Library at the end of the conference. Another recital was given in the Foyer on Friday afternoon by MUKO, a choir consisting of the university's music students.

One unusual feature of the conference was the presence of postgraduate students as both part of the audience and contributors to the programme. Three students gave papers, of which one used his paper also as a final examination. The combination of up-coming scholars and experienced researchers from Denmark and abroad gave a very inspiring atmosphere and great expectations towards a new generation of Nielsen scholarship. There were contributors from the US, United Kingdom, Canada, Germany, and Denmark. During three days, nineteen speakers were presented. As a special guest, the Danish composer Hans Abrahamsen was invited to speak about his adaptations of Nielsen compositions.

The contributions featured some trends in recent scholarship. One was Nielsen as a national composer (Glenda Goss) and the reception of Nielsen's music within national(-ist) music cultures (Michael Fjeldsøe and Jens Boeg; Paolo Muntoni). Another was an interest in analysing Nielsen within concepts of late nineteenth- and early twentieth-century music theory (Jan Crummenerl; Robert Rival; Svend Hvidtfelt Nielsen). Other papers were considering how Nielsen fits European cultures of modern art and music (Daniel Grimley; Colin Roth; Raymond Knapp); his position within the history of genres (David Fanning; Patrick McCreless; Anne-Marie Reynolds); or were adding to the awareness of available sources (Thomas Holme Hansen; John Fellow).

In an on-going debate on how to integrate university teaching and international scholarship the concept of this conference might be inspiring. The university has included papers on full-scale conferences as a way of passing exams for MA-students, and a musicology class on Nielsen as well as a class on analysing Nielsen were preparing students to participate in the conference as audience and to join discussions between the presentations. Key organizers were Niels Krabbe and Michael Fjeldsøe. The papers are available in *Carl Nielsen Studies* 5 (2012).

Michael Fjeldsøe

16TH NORDIC MUSICOLOGICAL CONGRESS, STOCKHOLM, AUGUST 2012

The 16th Nordic Musicological Congress took place 7–11 August 2012 in Stockholm. The congress was hosted by the Department of Musicology and Performance Studies at Stockholm University and was located in the Frescati Campus, four metro stations, or 45 minutes of steady walking, north of the city centre of Stockholm. Jakob Derkert was in charge of the arrangement, and the planning of the Congress had been based on discussions and suggestions in a Nordic Reference Group consisting of representatives from the Musicological Societies of Denmark, Finland, Norway, and Sweden.

The Nordic congresses have been a regular, mostly quadrennial, event since 1948, circulating between the Nordic countries, and gathering both music researchers active in the Nordic countries, and researchers with an interest in aspects of Nordic music and musical life or in specific activities of Nordic music research.

One of the challenges for the arrangers of the congresses since at least the 1970s has been to maintain a balance between on the one hand discussing current agendas and emerging problems for musicological research, unifying or dividing as they may have been, and on the other hand to reflect what researchers actually do within musicology in the Nordic countries or dealing with matters of Nordic music. The question of having one (or more) overarching theme(s) has been discussed regularly. The latter of the two aspects have typically been dealt

with through 'free papers' organized in a number of parallel sessions (two, three, up to five, at earlier conferences). The Stockholm Congress found it's balance between these considerations by having keynote papers in plenary sessions opening the program of each of the conference days and each representing aspects of the important current challenges to (Nordic) musicology. Pirkko Moisala (University of Helsinki) discussed political and ethical implications of music research, 'pure' academic research in music vs. 'impure', applied research, with examples from her own research within both applied ethnomusicology and historical musicology. Niels Krabbe (The Royal Library, Copenhagen) gave a survey of the state of the art of philological musicological edition in the Nordic Countries and discussed the role of scholarly editions of music in past and present. A main issue was the dilemma of going on publishing large series of bound folios as opposed to developing digital means of communicating the results of philological research in musicology. Sverker Jullander (Luleå University of Technology), in his keynote paper, showed a variety of examples of and issues attached to the concept of 'artistic research'. In each of the three mentioned keynote sessions a panel of discussants raised questions and issues of debate, and especially the issue of artistic research called for a large number of viewpoints and statements from members of the audience. The fourth keynote paper went beyond the Nordic perspectives. Paul Théberge (Carleton University, Ottawa) lectured on and showed examples of current trends of technological 'mediatization' of music.

The remaining part of the conference was organized as a combination of panels on different topics (Women in modern Scandinavian music life, Opera as cultural practice within the Nordic countries during 'the long 19th century', Wagner reception in different contexts, Heideggerian thought in music and music education) and some 70 free papers with a very wide range of subject matter and methodology, organized in four parallel sessions, and amply showing the diversity of research in the Nordic countries.

In attending a conference of this type it is a condition that nobody attends everything, and that you have to be selective, according to your own agendas, interests and curiosities. So did this reporter, and the most general reflection on what happened at the conference was a recurring scepticism as far as the free paper format is concerned and the, not very new, thought that other formats might be more fruitful for developing of ideas. Other types of sessions of a more collaborative character has been tried only once (Ljungskile, 1979), and it is possible that there is no better way to organize a conference, appealing to a broad circle of musicologists.

The Stockholm Congress had appealed to 110 researchers, most of them active presenters, about half of them from Sweden, the rest distributed rather evenly between Denmark, Norway, Finland and a number of non-Nordic countries.

The conference programme was documented in a booklet consisting of abstracts for keynotes, panels and free papers distributed at the beginning of the congress. It is further planned that three of the four keynotes and some 20 of the free papers shall be published in a volume of proceedings.

One of the main functions of a Nordic Musicological Congress is to be a broad forum for communication of current music research and, equally or even more important, to provide a forum for establishing personal contacts between researchers. A minor (im)practical thing in this respect was that the institutional affiliation of the contributors was not indicated neither in the booklet nor in the e-mail list distributed at the end of the congress.

According to tradition it was announced at the end of the congress that the next one takes place in Denmark, organized by the Danish Musicological Society, probably in August 2015 and hosted by Aalborg University.

Peder Kaj Pedersen

MUSIC AND PUBLIC HEALTH, COPENHAGEN, NOVEMBER 2011

This was the first conference on music and public health held in a Nordic country. The European Public Health Association (EUPHA), Association of Schools of Public Health in the European Region (ASPHER) and the Danish Society of Public Health organized the 4th European Public Health Conference in Copenhagen 10–12 November 2011, with more than 1300 participants and many hundred presentations. The present event at the Royal Library on 9 November was an invited pre-conference (one of 20), arranged in a collaboration between the Department of Communication and Psychology/Music therapy at Aalborg University and the Center for Music and Health at the Norwegian Academy of Music, Oslo.

Music as/in therapy is well established as an evidence-based treatment modality all over the world, so there is a solid knowledge base to how and why music can help people with physiological, psychological, existential, spiritual and social problems and pathologies. ‘Music and health’ is a broader field where the use of music experiences to promote health and wellbeing in everyday life is studied and promoted. ‘Music and public health’ is a new, interdisciplinary field where music psychologists, music therapists, musicologists and health professionals are creating a knowledge base for the focused application of music experiences and activities in a public health perspective.

The purpose of this pre-conference was to present state-of-the-art by three internationally wellknown keynote speakers and to give an overview of the Nordic experiences with and perspectives on music as health promotion, and to discuss problems, achievements and ideas.

The program was divided into three sections: (1) International perspectives on music and public health; (2) Perspectives on music and public health as seen from the Centre for Music and Health, Oslo; (3) Scandinavian perspectives on music and health, as seen by leading researchers from Norway, Sweden, Finland and Denmark. Different theoretical and practical models was presented, and recent research results from clinical and non-clinical areas was related to the public health perspective.

Keynote speaker Suzanne B. Hanser (Berklee College of Music) has studied for decades how music therapy can assist in the fields of childbirth, depression, and cancer. In her paper, she examined how evidence-based strategies developed in her clinical practice and documented in research could be translated to the general public, as exemplified in a new book and accompanying CD, *Manage Your Stress and Pain through Music* (co-authored with Dr. Susan Mandel, Berklee Press, 2010). Hanser sees one important role of music in modern health care in bringing homeostasis to the autonomic nervous system, and her vision is the integrating of music therapy into mind-body approaches, giving it a role in the new science of integrative medicine.

Raymond MacDonald (Glasgow Caledonian University) presented in his keynote paper an overview of current conceptions of improvisation, highlighting a number of key themes in relation to improvisation and musical identities within a health care context. Musical identities refer to the multitude of ways in which interactions with music (both listening and playing) can influence our sense of self, and MacDonald demonstrated how participation in improvisation workshops can have health benefits for cancer patients, highlighting the potential of music activities as innovative psychological interventions in a health care setting.

Stephen Clift (Sidney De Haan Research Centre for Music, Arts and Health) departed from the fact that the WHO Commission of the Social Determinants of Health, under the leadership of Michael Marmot, has given no consideration to the role of music, or the wider field of creative arts as potential contributors to positive health and wellbeing. Clift presented evidence from many studies documenting how group singing can promote psychological and

social wellbeing and help society to meet a number of key challenges linked to an increasingly elderly population and the growing burden of long-term conditions. The big challenge is how to organize such activities on a sufficient scale to have relevance for public health; and to assess potential cost-savings from a health economics standpoint.

Researchers from the Center for Music and Health, Oslo (Even Ruud, Gro Trondalen, Karette Stensæth, and Torill Vist) gave examples of how the center works to increase public knowledge and awareness of the health potential of music activities, in everyday life as well as in clinical and community work with people suffering from health deficits. Researchers from Sweden (Lars Lilliestam), Norway (Brynjulf Stige), Denmark (Hanne Mette Ridder) and Finland (Suvi Saarikallio) reported from research studies documenting the health benefits of singing, playing and listening to music for 'ordinary people', adolescents and the elderly, and for people with physical or mental problems.

'Health musicking' is a concept integrating the many different perspectives and results of the studies presented. To take part in musical activities and share experiences with other people is a resource with a health dimension and potential well documented in small studies from music therapy, music psychology and music ethnology. The big challenge in a public health perspective is to take the present knowledge into the field of health prophylaxis and prevention. This will require large controlled studies, even longitudinal and cohort studies, and thus cross-disciplinary networking and funding in a much bigger scale than now. The pre-conference provided a sharing of promising results and ideas, and plans for large scale music and public health studies are already growing as a result.

Lars Ole Bonde

Danish Musicological Society, 2011/2012

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The Society's general assembly in 2011 took place on 23 March at the Section of Musicology, University of Copenhagen. On election were Thomas Holme Hansen and Peder Kaj Pedersen – both were reelected. Immediately following the assembly, the society's treasurer, Kirsten Flensburg Jensen, announced her resignation, and deputy Jens Hesselager entered the board in her place. Since Anne Ørbæk Jensen, furthermore, wished to retreat as chairman, the new board thereafter consisted of Jens Hesselager, chairman, Bjarke Moe, secretary, and Peter E. Nissen, treasurer, with Anne Ørbæk Jensen, Peder Kaj Pedersen and Thomas Holme Hansen as ordinary members. In December, however, Peter E. Nissen announced his resignation, and deputy Morten Michelsen entered in his place. This was a rather unstable and temporary situation, particularly as regards the post of the treasurer, and on the following general assembly, on 28 March 2012, a new constellation, listed above, took over.

In the period between the 2011 general assembly and that of 2012 the activities of the Society were at a relatively low ebb. The tradition of hosting an annual symposium was discontinued, at least for the time being – a decision made by the previous board. In its place a few other meetings as well as a one-day thematic symposium were arranged. The Society thus hosted one meeting in 2011, and a programme of three events during the spring of 2012.

On 12 May 2011 the Society arranged a debate evening, featuring Sune Auken, at the Section of Musicology, University of Copenhagen, entitled 'Musikvidenskab i Danmark 2011. Netværk og muligheder' (Musicology in Denmark 2011. Networks and Possibilities). A symposium on Medieval and Renaissance music was held on 10 March 2012, also at the Section of Musicology, University of Copenhagen: 'Kilder i kontekst. Middelalder og renaissance i musikvidenskabens lys' (Sources in Context. Medieval and Renaissance in the Light of Musicology). Invited speakers were Thomas Holme Hansen, Peter Woetmann Christoffersen, Peter Hauge, Astrid Bryder Steffensen, Søren Møller Sørensen, and Bjarke Moe. On the same day as the general assembly, 25 March 2012, the Society hosted an arrangement, 'Jazz i Danmark' (Jazz in Denmark), in which Olav Harsløf and Christian Munch Hansen spoke about their new book, *Jazz i Danmark, 1950-2010*. Finally, on 23 April 2012, a thematic evening, 'Musik og erindringssteder' (Music and Places of Remembering), on the relation between music and the concept of 'lieu de memoire' (Pierre Nora) was held, with Jens Hesselager, Sebastian Olden-Jørgensen, and Bent Holm as invited speakers.

General information on the Society can be found on p. 131 and www.musikforskning.dk.

Jens Hesselager