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- 1 · Articles
- 2 · Special section, *70th anniversary of the Danish Musicological Society*
- 3 · Reviews
- 4 · Bibliography
- 5 · Reports · Editorial

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# 70th Anniversary of the Danish Musicological Society

## *Introduction*

2024 marks the 70th anniversary of the Danish Musicological Society (*Dansk Selskab for Musikforskning*). Established in 1954, the society has been publishing the present journal since 1961, initially under the Danish title *Dansk aarbog for musikforskning* and from volume 31 (2003) as *Danish Yearbook of Musicology*.

To celebrate this milestone, the editors are pleased to present a special section featuring three extensive articles, each addressing different facets of Danish music research history.

In the first article, Morten Michelsen explores the development of popular music research in Denmark from the 1970s to today. Framing popular music research as an ‘epistemic culture,’ Michelsen analyses the gradual institutionalisation of the field and examines paradigmatic shifts in the understanding of ‘what it means to know about’ popular music. Michelsen ultimately questions the distinction between musicology and popular music research, advocating for a turn to ‘music studies’.

The second article, by Lars Ole Bonde, Inge Nygaard Pedersen, and Hanne Mette Ridder, traces the institutionalisation of another area of Danish music research: music therapy. The authors chart the field’s development from its early pioneers in the mid-1950s to the present, highlighting how an interdisciplinary research culture emerged, bridging humanistic and medical methodologies. The article concludes with three case studies of music therapy research in psychiatry, dementia research, and public health.

In the third article, Thomas Holme revisits Knud Jeppesen’s role as editor of *Acta musicologica* during the politically charged 1930s and 1940s. Drawing on Jeppesen’s correspondence from the period, Holme examines his involvement in the 1936 congress of the *Internationale Gesellschaft für Musikwissenschaft*, his decision to move *Acta musicologica* from the German publisher Breitkopf & Härtel to the Danish publisher Levin & Munksgaard, and the subsequent German boycott of the journal. The article offers a critical reassessment of Pamela Potter’s portrayal of Jeppesen as a ‘tragic figure’ in this context.

The editors would like to thank the peer reviewers for their careful readings and suggestions. We already look forward to the next anniversary!

*Thomas Husted Kirkegaard*