

14th Nordic Musicological Congress

11—14 August 2004, Helsinki, Finland

Wednesday 11, Abstracts



WEGELIUS HALL (4th floor)

14—14.30

Olli Väisälä, Teacher of music theory (defended his dissertation) (Finland), ovaisala@siba.fi

Examples of Prolongational Analysis of Post-Tonal Music

My subject concerns the application of quasi-Schenkerian analysis to post-tonal music and the underlying theoretical principles, such as norms of harmonic stability (functional consonance), which may radically deviate from conventional tonality. A central point in my arguments is the significance of registral issues for such principles. This contrasts with the standard set-theoretical approach, which is often employed in considerations of post-tonal music. (See my article in *Music Theory Spectrum* 1999.) My arguments also involve perceptual and psychoacoustical considerations, as background factors of theoretical principles. Relevant psychoacoustical aspects include virtual-pitch perception and auditory stream segregation.

In the lecture I would concentrate on demonstrating (at the piano), by a few analytical examples, the perceptual justification of my approach, and its fruitfulness in offering insights to the music. The analyzed repertoire would probably include music by Debussy and Schoenberg. Berg, Webern, and Scriabin are also possible.

14.30—15

Marika Haapanen, Teacher of music theory (Finland), mhaapane@siba.fi

Parametric interaction in Maurice Ravel's Ondine

The presentation examines interaction between harmonic structure, texture and register in Maurice Ravel's piano-work *Ondine*. The theoretical background for the analysis is based on post-tonal applications of Schenkerian theory. Also included are certain perceptual principles based on the psychoacoustical studies. The harmonic language of *Ondine* is centered round acoustic sonority derived from the overtone series. This harmony has a significant role in parametric interaction since specific registral ordering in general is characteristic to acoustic chord-structures. The primary importance of texture is to signal structurally important harmonic goals, while an essential connection between register and texture is also suggested. Certain similarities to traditional tonal voice-leading practices can be revealed through examination of prolongational levels. Together with the unity on the musical surface created by the use of acoustic sonorities, this further suggests the inherent nature of prolongational structure in this work. Most importantly, it is the consistency in parametric connections that can be shown to have a crucial role in the unfolding of this structure. Examples can also be found that such interaction may be essential in Ravel's music in general.

15—15.30**Kerri Kotta, Doctoral student (Estonia),** kerri.kotta@mail.ee**On the Modal Features of Subjects of Dmitri Shostakovich's Fugues from his 24 Preludes and Fugues, Opus 87: a Schenkerian View**

In the present paper, the modal features of selected subjects of Shostakovich's fugues from his 24 Preludes and Fugues, Opus 87, are analysed. The modal features of the subjects can become manifest in different ways: the first tone of the subject's fundamental line can be prolonged through modal arpeggiation (modal arpeggiation arises when a tone is prolonged through a dissonant embellishing tone other than the neighbour note or passing note), or the subject's fundamental line can be supported by the harmonic progression I-IV-I rather than I-V-I, or the fundamental line can be replaced by a fundamental tone (supported by a static harmony rather than a harmonic progression). Deviations from the classical norms of voice-leading, common in most of Shostakovich's fugue subjects, influence also the contrapuntal structure of complete fugues. For example, fugues based on those subjects, whose fundamental lines are not supported by a harmonic progression I-V-I, I-V, or I-V/V-V (i.e. by a progression, that does not contain the dominant), usually lack a classical *Ursatz*.

16—16.30**L. Poundie Burstein, Associate professor (USA),** poundie@aol.com**Lebewohl and Wiedersehen in Beethoven's Op. 81a**

The evocation of departure and return in Beethoven's Op. 81a goes beyond simple programmatic depictions of horses and horns. Rather, several aspects of the work's deep structure explore the very essence of departing and returning. Throughout the first movement, the standard thematic paradigms for each section are quickly thwarted, as though to portray the difficulties involved in getting started. The sense of a problematized beginning is apparent also in the harmonic framing of this movement's main theme: in the exposition, the theme begins in the middle of a progression that starts in the introduction, and this entire opening progression returns in expanded form in the development and recapitulation, where the main theme likewise enters midstream harmonically. Throughout the movement, various opportunities for "normal" beginnings and returns are presented, but in each case they are subverted.

The sonata's finale seems to relive many of the structural elements of the first movement, especially at the point of recapitulation, where the return of the main theme is unexpectedly undercut. Furthermore, the notion of return has yet other application for Op. 81a, for the sonata's striking, deep-level parallelisms with Beethoven's Op. 31/3 suggest that it was modeled on this earlier composition.

16.30—17**Lauri Suurpää, Professor (Finland),** Isuurpaa@siba.fi**Thematic Contrast, Key Areas, and Voice-Leading Structure in the First-Movement Exposition of Mozart's String Quintet, K. 516**

From the late eighteenth century onwards, descriptions of sonata exposition have usually divided this section into two main parts, basing this division on both harmonic factors (juxtaposition of two key areas) and thematic organization (thematic contrast). This articulation into two parts is often seen to be underlined by strong rhetorical punctuation: the arrival of the secondary key area coincides with the main thematic contrast of the exposition, and this moment of establishing both the contrasting key and thematic material is preceded by a halt in the flow of music. Although an oversimplification, such an overarching scheme describes often well the broad outlines of sonata expositions. The present study examines the first-movement exposition of Mozart's G-minor String Quintet, K. 516. This exposition features, as the description above suggests, both a juxtaposition of two key areas and a clear thematic contrast. But the contrasting thematic material is first heard in the tonic key, so its initial occurrence does not coincide with the arrival of the secondary key. Moreover, the exposition is not divided into two parts by strong rhetorical punctuation. In this study

these features are mirrored against a Schenkerian voice-leading structure, and their function in the overall drama of the exposition is explained from the Schenkerian perspective.

17—17.30

Eric Wen, Co-Chairman (USA), ericlwen@aol.com

Beethoven's Meditation on Death: The Funeral March of the "Eroica" Symphony

This paper will examine the Funeral March of the "Eroica" in terms of both its tonal structure and narrative meaning. Through the use of voice-leading graphs, it will offer a interpretation of the movement which differs significantly from Schenker's comprehensive study in *Das Meisterwerk in der Musik*. It will show that the tonicization of the subdominant is an important feature of both the March and Trio sections, and that this idea achieves its most elaborate realization in the climactic F minor fugue. Also to be discussed are the significance of the return of the opening theme in G minor (bars 154 ff) and the dramatic A-flat passage (bars 159 ff) which leads back to the recapitulation of the opening theme in the tonic. By considering the movement's large-scale formal design, the paper will propose a new interpretation of the movement's narrative, interrogating the programmatic ideas so long ingrained in its reception. Rather than an expression of grief for an individual hero, the Funeral March is a meditation on death itself. To recall Beethoven's own subtitle of the "Pastoral" Symphony, the program of the "Eroica" is "mehr Ausdruck der Empfindung als Malerei."

18—18.30

Kai Lindberg, Teacher of music theory (Finland), klindber@siba.fi

Aspects of form in the first movement of Anton Bruckner's Fourth Symphony

The ways Anton Bruckner handles sonata form in the outer movements of his symphonies have proved quite challenging for scholars. These movements are typically divided into three distinct, large sections, i.e., exposition, development and recapitulation. Moreover the expositions are also divided very clearly into three theme groups. The result is a kind of a discontinuity that reveals itself particularly in the formal outlines determined by the thematic material and key areas. In order to get a more comprehensive picture of Bruckner's sonata form, we need a broader view of the different factors that organize the course of the music.

In my paper I will study the formal outlines of the first movement of the Fourth Symphony against the underlying voice-leading structure examined with Schenkerian analysis. In this way, I believe, it will be possible to shed some new light on the interplay of the traditional features of this work and those, which differ from tradition.

18.30—19

Bengt Edlund, Professor (Sweden), bengt.edlund@musvet.lu.se

Reduction and Interpretation

It is often maintained that Schenkerian reduction is quite useful for interpretation. Is this true, and if so, what are the benefits? Is there a conflict between syntactic and rhetoric structure in music? What about other approaches to reduction, such as post-Schenkerian analysis and other types of reduction? Reversing the problem: is interpretation a criterion for reduction? These and other questions will be penetrated, using Chopin's very short A-major prelude as a handy example.



AINO ACKTÉ HALL (4th floor)

14.30—15

Elina Paukkunen, Lecturer in musicology (Finland), elina.paukkunen@joensuu.fi

The sabar tradition of the Wolof people and contemporary culture in urban Senegal

The focus of my planned dissertation is to examine the close relationship of music and dance in the Wolof sabar tradition by combining ethnography and music/dance analysis. The sabar – the same word is used for the dances and the drums as well as the whole event of dancing and drumming – is very much a living tradition in Senegal, the sabar dances are still danced at various occasions and new rhythms and dances are being developed continuously.

In my paper I will concentrate on the meaning of sabar dancing and drumming in contemporary urban environments such as the suburbs of Dakar, where I have been doing field work. The central question is, why the sabar is such an important form of performance in Wolof culture. At the sabar events dancing is usually performed as solos, which seems somewhat unusual in a culture where a person's status is primarily defined by his or her age and descent, not by individual qualities or abilities. In any case the meaning of this tradition must have something to do with the deepest cultural values of the people, because it has remained as strong as it is.

15—15.30

Anne Danielsen, Doctor of art, Researcher (Norway), anne.danielsen@imt.uio.no

Micro-rhythmic relationships in contemporary African-American popular music

During the past twenty years, the field of popular music has seen a remarkable increase in computer based, groove oriented music. It seems plausible to assume that characteristic features in the sound of these styles, which to a great extent dominated popular music in the 1990s, can be linked with the possibilities provided by developments in music technology in the same period. One striking aspect of the musical development within this field has been the increasing experimentation and manipulation on a micro-rhythmic level, that is, the level of rhythm that in performed music is usually understood in terms of phrasing and timing. This development has been especially noticeable within African-American dominated styles such as rap, neo-soul and modern rhythm and blues. The present paper focus on micro-rhythmic relationships in contemporary African-American popular music. A main question is to what extent and in what ways changes in rhythm and sound in the computer based groove oriented music of the 1990s may be related to developments in digital music technology.

16—16.30

Anjali Sharma, Lecturer, PhD (India), vasantika@hotmail.com

Qawwali: A prayer in music: Rise and growth of Qawwali as a genre of Sufi music tradition in India and Pakistan

Qawwali is the traditional form of Islamic song found in India and Pakistan. The qawwali is inextricably linked to the Sufi tradition; Sufism is a mystical school of Islamic thought which strives to attain truth and divine love by direct personal experience. The origins of qawwali probably predate the birth of Muhammad. There is a very specific psychological process which a qawwali follows. One starts with the singing of the song. In this psychological state the song is received in a manner that is not unlike standard forms of musical expression. The words are sung, quite repeatedly with variations intended to bring out deeper means of the lyrics. After awhile there is a repetition to the extent that the words cease to have a meaning; It is the goal here to lead the listener and performer alike into a trance (hal).

Based on this premise the article in the first instance attempts to explore the historical connection of qawwali and Sufi tradition of music. Secondly, it shall trace the historical origin, growth and growing popularity of Qawwali in the current era in Indian subcontinent as a form of devotional music as well as medium of entertainment. Third, it shall contemplate the performance characteristics and emotional impact of Qawwali on the audience. Finally, it shall briefly discuss the major exponents of Qawwali from both India and Pakistan in the contemporary era. The article shall conclude with highlighting all inclusive character and universal appeal of Qawwali as a music genre which has been successful in breaking the boundaries of specific religious dogma to discover the truth of communion with the divine. It shall also accentuate Qawwali's capacity to integrate into it almost any musical genre that has a strong melodic/rhythmic integration including light film music, folk music and Indian classical music.

16.30—17

Nicol Hammond (South Africa), dhammond@absamail.co.za

Singing South African-ness: The construction of racial identity among South African youth choirs

17—17.30

Kajsa Paulsson, Doctoral student (Sweden), kajsa.paulsson@musicology.gu.se

Gramophone records for children

The recording industry was from the start orientated towards an international market for commercial aspects. Pekka Gronow writes in *The Recording Industry* that Christmas songs, ethnic songs and songs for children were recorded for offering broad record catalogues. This was of importance for the promotion of both the gramophones and the records to as many people as possible. Also for the Swedish market, recordings with songs for children can be seen among the early recordings. After the Second World War, with the expansion of the recording industry, the production of recordings for children also increased. I want here to give a brief summary of my work in progress dealing with recordings for children in Sweden until around 1980. I will also reflect on some changes in musical style and discuss what could be seen as characteristic traits within these recordings for children. The production of recordings for children is also connected to more or less common ideas of childhood and children's positions in the society, where also interesting changes can be traced.

18—18.30

Árni Heimir Ingólfsson, Professor of musicology (Iceland), arniheimir@lhi.is

Vita et mors: Guilt and Retribution in the Requiem music of Jón Leifs.

In the summer of 1947, Jón Leifs was completing his large ballet score *Baldr* op. 34 when he received news that his 17-year old daughter Líf had drowned off the Swedish coast. Leifs's artistic response over the next five years was to compose four works in her memory. In these works, which many consider among his best, Leifs drops his earlier pretensions of an austere and primitive Nordic style and allows his personal feelings to come to the forefront. In my paper, I will explore stylistic aspects of the four works (*Torrek*, *Requiem*, *Eulogies* and the string quartet *Vita et mors*), including harmonic and rhythmic elements, as well as self-reference between the works and others in Leifs's output. I will also discuss programmatic elements in two of these works, in which Leifs violently depicts Líf's death through the music. To elucidate this last point, I will place these works in the context of Leifs's painful soul-searching following Líf's death – an apparent suicide, for which he blamed himself and for which the four works can be seen as partial retribution.

18.30—19

Frederick Smith, Adjunct lecturer, PhD (USA), Tinctoris@hotmail.com

Nordic Myth and Legend in the Music of Jón Leifs

A large number of Nordic art music compositions are directly related to various myths and legends found in such Nordic epics and sagas as the Poetic Edda, Prose Edda, Kalevala, Heimskringla, and Gesta Danorum, as well as several of the major Icelandic sagas. This is particularly true of such works by Iceland's premiere art music composer, Jón Leifs (1899-1968). Though largely ignored during his lifetime, today Leifs is quickly becoming recognized as one of the most original voices in twentieth-century Nordic art music. "Nordic Myth and Legend in the Music of Jón Leifs," derived from the author's recent dissertation of the same title, focuses on the unique musical language and compositional output of Jón Leifs, specifically as relates to his musical employment of such Nordic myths and legends as those found in the Prose Edda and Icelandic family sagas. Particular attention is given to Leifs's monumental Sinfónía I "Söguhetjur," op. 26 (Symphony No. 1 "Saga Heroes"; 1942), better known as the Sögusinfónían (Saga Symphony), and the cantatas Guðrúnarkviða, op. 22 (The Lay of Guðrun; 1940), Helga kviða Hundingsbana, op. 61 (The Lay of Helgi the Hunding-Slayer; 1964), and Grógaldur, op. 62 (The Spell of Gróa; 1965).



AUDITORIUM (5th floor)

14—14.30

Vesa Välimäki, Professor & Mikael Laurson, Researcher (Finland), vesa.valimaki@hut.fi, laurson@siba.fi

(Other project members: Henri Penttinen, Cumhur Erkut & Jonte Knif)

Towards high quality harpsichord modeling: analysis, synthesis, implementation and control

This paper presents our recent efforts in modeling of acoustical instruments. Our focus is a two manual harpsichord consisting of three sets of string choirs and a large soundboard. The starting point is the sound material gained from a recording session of the original instrument. This material has been carefully analyzed resulting, on one hand, in general information of the acoustical properties of the harpsichord and, on the other hand, in excitation signals and other data that can be used in synthesis of the model. The synthesis is based on a commuted waveguide string model, which has been augmented in order to be able to mimic perceptually important aspects of the original instrument strings such as variation of the evolution of the partials, beating and inharmonicity. We propose also a model for the soundbox and for the ringing of the strings between the bridge and the tuning pins. The instrument model is implemented in a visual programming language called PWGL which allows fast prototyping and testing of the instrument model. The control part of the system is realized in a music notation package called ENP where various musical performance aspects can be controlled either by hand or by rules.

14.30—15

Dario Martinelli, Researcher, PhD (Finland), dario.martinelli@helsinki.fi

When wrong is right: Error aesthetics and electronic music

Goals:

- to define the concept of “error” in electronic musical production, also in terms of historical evolution (from the first cases of capitalisation of casual errors to the systematic reproduction of technical accidents for aesthetic purposes);
- to illustrate the different practical applications of errors in electronic music (distinguishing practices, techniques and styles, in relation with specific authors and works)
- to propose - with the due humility - few reflections for a theoretical systematisation of the issue (including macroscopic remarks, such as the problem of re-defining the idea of musical composition).

Methodologies:

The presentation has a strongly interdisciplinary approach, with a particular emphasis on semiotic methods and analyses. Both diachronic and synchronic aspects of the issue are intended to be considered.

15—15.30

Mikael Laurson, Researcher (Finland), laurson@siba.fi

(Research project together with Mika Kuuskankare)

PWGL: a visual programming language for computer aided composition, music analysis and sound synthesis

PWGL is a successor of PatchWork (PW). PW, in turn, is a widely used tool for computer aided composition. PWGL provides a graphical interface to Common Lisp and CLOS. The graphics part of the implementation is based on OpenGL. OpenGL offers several advantages, such as sophisticated 3D graphics, multi-platform support and efficiency. The programming syntax consists of making connections between boxes. PWGL supports also three main editors - called Score-editor, Chord-editor and 2D-editor - which are complex applications of their own. Editors have a central role in the

system as they allow the user to inspect and modify various objects. The Score-editor and Chord-editor are used to represent music related objects while the general-purpose 2D-editor is used for objects that have data in 2 dimensions. PWGL can be extended through modular software packages, called user libraries. User libraries are designed to solve specific musical problems. As PWGL integrates several programming paradigms (functional, object-oriented, constraint-based) with high-level visual representation of complex data, it can be used to solve a wide area of musical problems. Our paper gives first an overview of PWGL. After this we will discuss several applications in order to show how the system works in practice.

16—16.30

Tuire Kuusi, Senior assistant (Finland), tuire.kuusi@siba.fi

Relative degree of consonance guiding aural categorisation of chords

This study discusses the subjects' ability to categorise chords according to their set-class identity. The main question is how the relative degree of consonance of the set-classes affects this ability.

Three groups of subjects (composers/theorists, professionals, and non-musicians) participated in two tests. In both tests the subjects heard groups of five pentachords. Four chords of each group represented one set-class (the context) and one chord represented another set-class (the deviant). The subjects were asked to choose one chord that did not belong to the group.

It was found that the importance of the degree of consonance was different for different subject subgroups. It was generally not possible for the non-musicians to distinguish the set-classes when the difference in the consonances was small, while this was possible for the theorists and composers. When the difference in the consonances was medium or large, it was easier for the non-musicians to distinguish the set-classes if the context was more consonant than the deviant. But for the theorists and composers the role of the context was quite the opposite: it was easier to distinguish the set-classes if the context was more dissonant than the deviant. The professionals were in-between the two other subject subgroups.

16.30—17

Tiina Koivisto, PhD, Researcher (Finland), tiina.koivisto@siba.fi

Spaces and moves: interpreting syntax in non-tonal music

Recent theories of musical and compositional spaces (Morris 1995, Lewin 1987 and 1993, and Lerdahl 2001) belong to a broader tradition, where metaphors of space and moves are employed in describing musical structures. By employing such metaphors, these theories help to examine the functioning of musical syntaxes. This paper examines the formation and implications of compositional spaces in non-tonal aggregate music. In doing so, the paper discusses the total chromatic as a source of forming compositional spaces, and moreover, how such spaces provide a framework for compositional organization. The transformational attitude and the notion of a compositional design are utilized. Further, the paper illustrates ways in which the composing out the surface detail arises from the constraints of compositional spaces and designs. It becomes important how these constraints allow the formation of new sets of qualitative differentiations, such as timbral and gestural vocabularies.

Examples of non-tonal compositions illustrate the discussion. The dependence of the formation of compositional spaces on musical style is discussed. The paper concludes by considering the interaction between and the role of the syntax, and the surface detail with its further sets of differentiations, in hearing and conceptualizing music.

17–17.30**Egil Haga, Research fellow (Norway), egil.haga@psykiatri.uio.no****Analysis of musical gestures in Edgar Vareses work 'Hyperprism'***Introduction*

Music has the ability to make bodies move, both in rhythmic patterns and in more freely shaped gestures. Moreover, music evokes internal images resembling movement and gestures. Gestures accompanying music as well as the non-observable movement-like musical imagery will in this paper be referred to as musical gestures. The paper aims at discussing how Edgar Vareses work 'Hyperprism' can be described and analysed in terms of musical gestures.

Theory

Research in the field of cognitive science provides evidence that there is a functional relationship between the auditory and visual senses, and that the senses are closely integrated with motor action. This means that through exposure to a wide range of sound-producing actions we have acquired extensive knowledge on how sound, visual elements and motor action 'go together'. It is assumed that this kind of experiences constitute 'a pool' from which musical gestures have their origin. Furthermore, it is hypothesised that sound-producing actions and the way they are stored in memory are central in the perceptual organisation of complex sound events, and finally, that they play a major role in musical imagery and meaning.

Method

Vareses 'Hyperprism' seems particularly appropriate to study within this framework of understanding because timbral, textural and rhythmic properties, rather than pitch relations and traditional formal elements, provide the organising principle. The music evolves as a chain of musical events in which each event is constituted by timbral and/or rhythmic patterns. The paper will propose different methods of describing and analysing these events in gestural terms.

Conclusions

The paper is a preliminary report from an on-going research project on musical gestures. It is believed that a closer study of this phenomenon will add to a basic understanding of music in which the relationship between sound and gestures is central. Theoretical issues need to be further discussed by drawing on research from the fields of cognition, perception and non-verbal behaviour. Exploration of methodological tools is required to find ways of registering and analysing gestural properties in music.

18–18.30**Sabine Feisst, Assistant professor of musicology (USA), SFeisst@aol.com****"I have been most of my life with a chip on my shoulder against improvisation" – John Cage's Struggle with Improvisation**

Improvisation, a neglected phenomenon in Western art music in the first half of the twentieth century, was rediscovered and reconsidered by many composers after World War II. John Cage, key figure and catalyst in the musical avant-garde movement, was among the first to embrace the indeterminate, unpredictable and singular elements of a musical process – all characteristics of improvisation. Yet, in the course of his career his idea of improvisation underwent a considerable metamorphosis. He embraced improvisation in the 1930s and 1940s, rejected it vehemently in the 1950s and 1960s and approached it again under new premises from the 1970s on. For most of his career, however, he showed ambiguity and adversity towards improvisation. Cage's skepticism was symptomatic among avant-garde composers and casts light on the complex and problematical nature of improvisation. This paper examines Cage's experience with improvisation, his reasons for his dislike of improvisation, his definitions of improvisation and performance problems. It investigates how Cage circumvented, toyed with or used improvisation in his works, including *Quest*, *Atlas Eclipticalis*, and *Inlets* and in his performances of text pieces such as *Mureau* and *One12*. His "musical meeting" with Sun Ra is also discussed.

18.30–19

Mia Göran, Doctoral student (Norway), m.c.goran@imt.uio.no

Models of interpretations: Understanding John Cages Europeras 3&4

Between 1985 and 1991 John Cage composed the five part opera serial Europeras 1-5. In this work Cage thematized the Western tradition of opera. By 'opera' Cage envisaged not only the music, but also the whole institution of opera, both the manifold materials of opera and the forms in which opera is communicated. This poses a dilemma in interpreting Europeras: May this work be viewed as an autonomous aesthetical phenomena or does it rather totally depends upon a conceptual interpretation? In my view both perspectives are meaningful and necessary for grasping this complex work of art. In proposing the models of interpretation required to analyze Europeras, I differ between two models, reflecting my question on aesthetical autonomy. The first one deals with interpreting and accepting Europeras exclusively as musictheater as such, taking into account methods of formal musical analysis and the process of experiences. The second one is to situate Europeras contextually in the field of aesthetical and social debate. Thus I interpret the work as Cage's critically commentary on art, art as ritual, on the methods of composition and on the establishing of the work as a model for social interaction.



ROOM 419 (4th floor)

14–14.30

Louise Eulau, Doctoral student (Sweden), louise.eulau@music.su.se

Understanding Björlin

The paper is based on work in progress: research I am conducting for a thesis about the Swedish composer and conductor Ulf Björlin (1933-1993). One of the study's aims is to provide a more nuanced picture of both the man and his work. In an earlier study, *Ulf Björlin och Saltkråkan* (Eulau 1999), I could show that certain events and people in Björlin's life and surrounding environment had a decisive impact on his sphere of activity and his composing. Sven-Bertil Taube, his friend of many years standing, was seen to have had a significant influence on Björlin during the 1960s and '70s. Together with Taube, Björlin produced hundreds of arrangements of Swedish ballads and folk songs, most of them written by Taube's father, Evert. Apart from this, Björlin wrote music for the theatre and film, smaller pieces for special occasions and larger works such as the operas *Den Stora Teatern*, *Balladen om Kasper Rosenröd* and the choral work based on Swedish-Finnish school songs from the 16th century, *Piae Cantiones et alterae Cantiones septentrionales/.../*. In the paper to be presented at this conference, I will try to shed light on the interplay between Björlin's composing, arranging and performing.

14.30–15

Åsa Bergman, Doctoral student (Sweden), asa.bergman@musicology.gu.se

Hobbits' impact on media habits – young people and musical identity

On the basis of the study that I am conducting for my Ph.D. project, *Young people and music in everyday life*, I plan to discuss the relationship between media habits and musical identity.

One tendency apparent in my study is that musical taste has an effect on which media teenagers choose for their music listening. For example, those who prefer listening to mainstream or chart music describe the radio as the most important media. Others say for example, "I used to listen to the radio a lot, but since I changed my musical taste I prefer to download music from the Internet instead." Among yet another group, musical identity as well as media habits are related to a specific interest, such as fantasy. Especially one girl, who describes herself as a freak of *The Lord of the Rings*, finds her musical identity in the movie's soundtracks. Besides finding Internet to be an important musical source, she uses it for downloading trailers to the movies, for chatting with other "Ring-freaks" and to present herself on her personal web site.

My point is that teenagers' interaction with media is a complex issue, as is the relationship between media habits and musical identity.

15–15.30

Marika Nordström, Doctoral student (Sweden), marika.nordstrom@kultmed.umu.se

Young Swedish women on the amateur popular music arena

My research deals with young Swedish female amateur musicians who play different forms of popular music. They are all involved in two small organizations which main purpose is to make it easier for young women who want to begin to play their own music. I focus on the concept of identity in relation to their music-making, particularly gender identity. What meaning does their own music-making have for them? How does their musical life style take shape? Feminism is a key issue in their struggle. Women are a minority in the field of popular music on all levels. I will explain the complex connection between their music-making and their ideological beliefs, as well as focusing on how they are treated and received. What is the significance of feminism in the world of amateur popular music making? And in what capacity do rock and pop provide liberating themes?

16–16.30**Camilla Hambro, Doctoral student (Sweden), camilla.hambro@musicology.gu.se****De kast Huldren gjør med kohalen**

Av Agathe Backer Grøndahls klaverstykker står Huldreslaat i en særstilling. Stykket ble uroppført av komponisten ved en konsert i Kristiania 1887, og ble senere framført i flere nordiske byer. Mye av det vi ikke kan lese ut av notene i dag, indikeres av kritikker fra hennes samtid. Oppførelsen, tittelen på verket og ideen glir sammen til ett. I verket, konteksten og resepsjonsmaterialet ser vi hvordan kjønn og andre musikalske identiteter krysser hverandre, trives sammen og påvirker hverandre hos henne som pianist og komponist. Kjønnroller var/er selvorganiserende dynamiske systemer, og hennes kjønnrolle(r) inngikk i et system som fungerte ut fra hennes egeninteresse og mot mål som bevarte hennes hensikter. Kombinasjonen av norsk natur, kvinnelighet og huldreslåten får en sterk symbolkraft. I en av kritikken møter vi henne som en klaverspillende hulder: "Hvor kvindelig og nydelig! man ser grant, at det er en "Huldrehale", pen og ren og fin, ikke en almindelig musikalsk-realistisk "Kohale" fra Fjøset (Aftenposten 21. februar 1887)." Ahistoriske kjønnsperspektiver trenger ikke inn i den ideologiske og sosiale kompleksiteten i kritikken. Forståelsen av kvinnelighet avviker betraktelig fra dagens, men samtidig ser vi nye sider ved verket, sider vi ellers ikke ville oppdaget.

16.30–17**Eva Helenius-Öberg, PhD (Sweden), eva.helenius@bredband.net****Pianot i Sverige under 1800-talet - industrialisering och instrumentteknisk utveckling**

Svensk pianofabrikation omfattar 230 år från ca 1770 till ca 1980, då de sista fabriken försvann. De ca 280 verkstäder och fabriker som funnits representerar en del av svensk kultur- och industrihistoria, som är outforskad. Pianots stora tekniska utvecklingsperiod inföll under 1800-talet, manifesterad genom de stora utställningarna. För Sveriges del gäller perioden 1830-1890, då många patent på pianokonstruktioner togs. Samtidigt pågick industrialiseringsprocessen. I klaverbygget finns en spänning mellan vissa moment, som kan mekaniseras, och andra, som styrs av örat. I förindustriell produktion kan "styckarbete" (arbetsdelning, ackord) följas ned i 1600-talets London rörande cembaloinstrument (t.ex. dockorna i mekaniken). Styckarbete har i Sverige tillämpats under 1700-talet beträffande orgel, klavikord och hammarklaver. I pianofabriker påträffas maskiner från 1800-talets mitt, och ångkraften utnyttjades regelmässigt vid seklets slut. Från 1870-talet synes pianofabrikernas arbetstempon med sammansättning av instrumentens utifrån anskaffade delar inklusive mekaniker vara utbildad praxis. Den starka klavertradition Sverige haft synes ha medverkat till en viss eftersläpning i utvecklingen, som inte bröts förrän ca 1860, då statliga reseunderstöd möjliggjorde utlandsstudier i större omfattning. Patenten visar på influenser från England, Frankrike, Tyskland och USA. Svensk pianoindustri har inte varit konstruktionsmässigt världsledande men producerat klangsköna instrument, som kunnat tävla med de bästa utländska.

18–18.30**Robert Adlington, Lecturer in music (UK), Robert.Adlington@nottingham.ac.uk****Louis Andriessen, Hanns Eisler and Brecht's 'Die Massnahme'**

In 1971 Louis Andriessen experienced a compositional crisis that led to an extended period of reflection and, eventually, the creation of the Orkest de Volharding, a 'street orchestra' comprising jazz and classical musicians which shunned traditional concert venues and conventions. At exactly the time that De Volharding gave their first performances (early 1972), Andriessen was invited to write new music for a student production of Brecht's Lehrstück 'Die Massnahme'. He later wrote a long article about this production, describing how his music remained true to the spirit of Hanns Eisler (who had written the original score).

In this paper, I argue that Andriessen's involvement with Eisler's ideas about music, and with the principles of the Lehrstück, were of signal importance at this pivotal moment in his compositional career. Eisler's insistence that new music must serve a 'social function', and Reiner Steinweg's

influential interpretation (published in 1971) of the Lehrstück as a dialectical exercise for the participants, were reflected both in the practice of De Volharding and in the substance of Andriessen's music during the 1970s.

The fact that Andriessen's setting was never published, and his article was omitted from the recent collected edition of his writings, has resulted in a general underestimation of the importance of Eisler and Brecht upon Andriessen's development.

18.30—19

Klaus Henning Oelmann, Senior lecturer (Norway), Klaus.Henning.Oelmann@web.de

Some remarks on the reception of the String Quartet in 19th Century Scandinavia (emphasizing Grieg's String Quartet, Op. 27)

The paper deals with the reception of the String Quartet in 19th Century Scandinavia. The beginning of the tradition is exemplified by Friedrich Kuhlau (String Quartet in a minor, Op. 122) in Denmark, by Franz Berwald (String Quartet no. 4 in Eb major) in Sweden, and in Norway by Hans Hagerup Falbe. Kuhlau's quartet is discussed in its composer's reflection of the radical change of musical taste in the capital of Copenhagen; Berwald's quartet is discussed in relation to the reception of the composer's oeuvre in a whole. The influence of Felix Mendelssohn-Bartholdy on both Berwald and Grieg as composers of String Quartets leads to a synopsis of several articles, papers and books by numerous authors according to Edvard Grieg's String Quartet in g minor, Op. 27. It is pointed out that the problem of integrating folk music elements into symphonical form guided Grieg to new ways in both the formal concept and the thematic development especially in the first movement. The last section of the paper invites to further discussion if it could have been Grieg who initiated the String Quartet tradition in 20th Century Denmark through his undeniable influence on Carl Nielsen.



ROOM 219 (2nd floor)

14.30—15

Minna Muukkonen, Doctoral student (Finland), mmuukkon@siba.fi

School Music Teaching Practice - Teachers Articulating Their Work

My on-going research concerns music teaching practice from the point of view of the teacher. The main research question is: How do school music teachers articulate their everyday practice? The data consists of interviews of eight music teachers, the texts they have written (for example the school-specific curricula) and my notes of their music lessons. The interviews are the main data.

In this presentation I shall point out some results of my data driven analysis by introducing two teachers. Teachers own relationship to music, the school context and the students are significant when building a teaching practice. With these two teachers we may see what the practice can become when teachers emphasize different aspects. The other teacher's emphasis is on educating the students to playing together while the other's is on encouraging the students to think and discuss their views.

15—15.30

Eeva Kaisa Hyry, Doctoral student (Finland), eeva.hyry@oulu.fi

Teaching strategies in piano lessons

The purpose of my paper is to present teaching strategies used in piano lessons. I understand teaching strategies to describe "how" music is to be taught as Tait (1992) does too. They can be divided into two greater categories, verbal and non-verbal strategies. They represent actions and interaction. In different situations a teacher uses different strategies and combinations of them.

The research is a qualitative case-study research; it concerns the work of a very well known Finnish professional piano teacher and an artist. The main data has been collected by taping or videotaping his piano lessons in piano master-courses (11) and usual lessons (3). The data includes also biographical interviews of the teacher and interviews of pupils after their lessons. It has been analyzed by using both content analysis and narrative analysis (see Polkinghorne 1995). The research can be described as teacher- thinking research, where in the generally presented goal is to "increase our understanding of how and why the process of teaching looks and work as it does" (Clark & Peterson 1986, 256).

The results confirm a typical master teacher model, where the focus is on musical score. However, the teacher directs his teaching according to different students and their different learning stages. His teaching strategies are learning supporting and represent the pedagogical tactfulness (van Manen 1991) of the teacher.

16—16.30

Leena Hyvönen, Professor (ma) (Finland), leena.hyvonen@oulu.fi

Experiencing and knowing in the music education

The broad frame of this paper is the Merleau-Pontian phenomenology, which emphasises the intentional and sensuous way of being in contact with the phenomena of the world, and essential position of the body in that contact. Particularly I discuss Merleau-Ponty's concept 'pre-reflective' in relation to the practices of music education.

According to his own words Merleau-Ponty focused his research on being in the world before reflection and analysis - that is objective thinking. In that phase the world is experienced in the own body through sense perceptions. These experiences are all-inclusive and difficult to explain verbally.

Merleau-Ponty calls this way of being-in-the-world pre-reflective and regards it as necessary to all knowing, including science. In practice, the more you have experiences of something on the pre-reflective level, the better and deeper you understand it through analysis and reflection, too.

In my paper presentation I will ask what the concept 'pre-reflective' means in the frame of music education in the comprehensive school. This main question leads to several subquestions: What does knowing mean in the area of music? At what kind of knowing does the music education aim at different age levels? What is the relationship between knowledge and experience in music education?

16.30–17

Stephan Bladh, Associate Professor, PhD (Sweden) & Marja Heimonen, Researcher, Doctor of music (Finland), Stephan.Bladh@mhm.lu.se, marja.heimonen@siba.fi

Musikundervisning - juridik - demokrati

Vi kommer i presentation att diskutera och belysa den filosofiska grunden för musikundervisning i Finland och Sverige, liksom de styrande perspektiven: det musikaliskt/konstnärliga och det samhällseliga/demokratiska. Underliggande antaganden rör normer och värderingar hos nationella lagstiftare, regionala och lokala beslutsfattare.

I grundskolans obligatoriska musikundervisning inträder eleverna på grundval av s.k. subjektiv rätt (en rätt baserad på lag). Denna rätt avser något som bedöms viktigt för alla, och är kopplad till en tvingande skyldighet för eleverna att delta. I nordisk utbildningstradition ligger den nära vad som brukar kallas demokratisk rättighet, där den ledande principen är likställighetsprincipen.

Den frivilliga musikundervisningen har en svagare ställning då den inte grundas på subjektiv rätt. Även om demokratisk rättighet åberopas är den inte kopplad till någon tvingande skyldighet från eleverna. Snarare görs ett elevurval grundat på t.ex. särbegåvning eller intresse.

Genom lagstiftning och statsanslag har Finland skapat ett rikstäckande nätverk av musikskolor. Motivet har sagts vara likställighetsprincipen, d.v.s. alla barns lika möjlighet till kompletterande (frivillig) musikundervisning, oberoende socioekonomisk och geografisk bakgrund. Med hänvisning till den starka kommunala självstyrelseformen har Sverige inte valt lagstiftningsvägen.

Vår undersökning bygger på Habermas' samhällsteori med de centrala begreppen livsvärld och system, på vilka en "juridifiering" kommer att problematiseras.

17–17.30

Lotta Ilomäki, Doctoral student, Lecturer (Finland), lilomaki@siba.fi

Aural skills in instructional and practical contexts - a case study with pianists

Ear training is a traditional subject of instruction in conservatories of music. Its aim is to develop aural perception of music and to connect aural imagery with signs like notation and chord symbols. The relevance of ear training for musicians' practical work is often considered unclear or controversial. The situation can be clarified by a reconceptualisation of the musical skills in question. The skills demonstrated in ear training are often regarded as properties of individuals. However, their basis can be seen in social forms of action and communication. To develop their imagery and aural grasp of music, musicians employ physical actions, musical instruments as physical tools, and means of communication such as narratives and metaphors. Signs like notation also gain meanings through various social usages. Musical skills therefore originate in the interaction between the individual and the physical and cultural environment. This is consistent with the conceptions of human skills by John Dewey, Maurice Merleau-Ponty, Jean Lave and Etienne Wenger. A case study with pianists provides an example, where the skills developed in ear training are compared with those the participants considered important in practical contexts.

18—18.30**Helena Stenbäck & Lena Vesterlund, University lecturers (Sweden),**helena.stenback@mh.luth.se, lena.vesterlund@mh.luth.se**Peer Learning – om musikaliska lärandeprocesser**

Vi presenterar ett pilotprojekt vid Musikhögskolan i Piteå. Projektet har emanerat ur ett gemensamt intresse för lärandeprocesser i den högre musikutbildningen. Vi har i tidigare studier visat på faktorer som påverkar lärandemiljön och individens utveckling i denna miljö. Syftet med hela projektet är att stärka musikläraridentitetens två balanspunkter: lärare och musiker.

Från ht-02 har musiklärarutbildningen förändrats från att vara en programutbildning till att studenterna i hög grad kan navigera sig fram bland kursutbudet. Samtidigt infördes obligatoriska kurser gemensamma för alla lärarutbildningar. Projektet är tänkt att fungera som en "röd tråd" i detta omdanade, flexibla kurssystem. Första läsåret fokuseras på det egna lärandet, lärandeprocesser samt utvärdering av detta. Andra året tillkommer bedömning av andras lärande och kommunikation kring lärande. Tredje året koncentreras gruppens arbete på gruppkommunikation. Projektet sätts vid vårterminens början -04 bland förståsstudenterna på musiklärarutbildningen. Studenterna delas in i smågrupper "celler", vilka möts några gånger per termin, för att diskutera och utvärdera sitt lärande. Förberedelse har skett dels genom djupintervjuer med ett antal studenter, men också via ett antal studier som musiklärarstudenter genomfört. Från och med ht-04 kommer projektet att beröra samtliga musiklärarstudenter vid Musikhögskolan i Piteå. Vid konferensen vill vi därför presentera de lärdomar vi dragit.

18.30—19**Hanna Karlsson, MA (Finland), hanna.karlsson@abo.fi****Musikupplevelse som grund för identitet**

Hur beskrivs musikupplevelsen och är det möjligt att lokalisera den? Dessa frågor behandlas i min avhandling pro gradu om speciellt starka musikupplevelser. Det huvudsakliga forskningsmaterialet består av tolv insamlade beskrivningar av starka musikupplevelser från både yrkesmusiker, fritidsmusiker och musiklyssnare. Som grund för min tolkning av beskrivningarna använder jag mig främst av musikpsykologisk och musiksociologisk litteratur. Studien visar att musikupplevelsen är ytterst komplex då man studerar den, men att själva musikögonblicket trots det upplevs som enkelt och befriande då det är fråga om en positiv upplevelse. Samtidigt avslöjar musikupplevelsen också något om vår egen identitet. Således önskar jag i detta föredrag belysa hur vår identitet alltmer kommer att stå i förgrunden för en fortsatt diskussion om starka musikupplevelser.

Thursday 12, Abstracts



WEGELIUS HALL (4th floor)

13–13.30

Tobias Lund, Doctoral student (Sweden), tobias.lund@musvet.lu.se

Schubert the Immature

Since his death, Franz Schubert has increasingly been regarded as the Master of Art Song. Many writers on music have found that he attained mastery in 1814 and 1815 with his first settings of Goethe poems. His earlier songs, notably those that are extended and through composed, have often simply been dismissed as immature. These large songs, however, belong to a genre that was very popular in its own time. In my paper I will present examples of verbal comment on these songs and search contextual bases for the different degrees of value they have been attributed. I will for example suggest that the Romantic ideal of absolute music was not relevant to the creation and early reception of Schubert's through-composed songs, but that it has been of great importance to the devaluation of these songs in relation to his later, "master" songs. Apart from trying to explain the differences between early and late reception by referring to separate, local contexts, I will discuss the possibility that the differences can be explained as divergent manifestations of a mutual ideal.

13.30—14

Pieter Bergé, Assistant professor (Belgium), pieter.berge@arts.kuleuven.ac.be

Parameters, perspectives and interpretation: a progressive analysis of Franz Schubert's Piano Sonate in G (D.894)

In 1826 Franz Schubert composed his so-called "IV. Sonate fürs Pianoforte allein", i.e. his Piano Sonata in G, D.894. In a contemporary review the first movement of this sonata was described in rather negative terms. The main theme was considered as "an almost meaningless melodic form", and the movement as a whole was labelled as "interesting, although it probably would have been of greater interest if it had been shorter and less repetitive".

In our analysis, we intend to demonstrate that the melodic (and harmonic and formal) simplicity of Schubert's *Molto moderato e cantabile* is not to be interpreted as a compository deficit, but rather as an imperative point of departure for its highly original formal structure. More precisely, we will demonstrate that its monolithic formal organisation (prefiguring Anton Bruckner!) is determined by two processes that are elaborated in a surprisingly radical manner. First, we will concentrate on the meticulous disposition of the dynamics (ppp-fff), secondly on the strategical use of different pitch levels. The analysis of this two parameters will not only reveal the relevance of the simplicity mentioned above, but will also legitimate the enormous length of the piece. Finally our analysis will also be a contribution to the analytical position in which the theoretical dogma of sonata form is further deconstructed in order to reveal the specific identity of non-Beethovenian instrumental works.

14—14.30**Bertil Wikman, Lector (Sweden)**, bertil.wikman@swipnet.se**Music Analysis, Interpretation and the Musical Works of the Romantic period**

The aim of my paper is to present some methodological considerations concerning how to understand the musical works in the romantic period. Western music has been spread and handed down to posterity through notation. Music is from a historical perspective primarily however a performance art. The relationship between notation and performance is therefore one of the most important issues in musicology. The interpretation is not only the missing link between the score and the contextual musical work. It is not possible to understand what the musical work is about, without taking into consideration the interpretative ideals and conventions of the time. To understand the meaning of the musical work, you have to answer questions as: "Why can a work be performed in many ways? How and in which ways is the musician collaborator in a musical work? How is it possible to evaluate performances?" To be able to answer such questions you have to search for a number of principles of expression that can explain the ambiguity of the contextual musical work, not explained by more common analytical tools.

15—15.30**Ilkka Oramo, Professor (Finland)**, ioramo@siba.fi**'Chaconne principle' and form in the music of Magnus Lindberg**

In the mid-1980s Magnus Lindberg began to use pitch-class set theory in designing the harmonic reservoir of his compositions. In UR (1986) the reservoir consists of twelve symmetrical 12-note chords made out of a hexachord and its transposed inversion. The form of the piece develops as a sequence of sections based either on a single chord or on a process leading from one chord to another. Processes of this kind also define the form in the orchestral trilogy *Kinetics* (1989), *Marea* (1990) and *Joy* (1990). In *Corrente* (1992) Lindberg adopts a new method that he calls the 'chaconne principle'. It consists of continuously recycling a basic set of chords through the piece with a strong connection to spectral writing. Lindberg uses the same method in most of his subsequent works. In some of them there is only one chaconne, while some others (such as *Aura*, 1994) make use of several. Sometimes the form of a work is based on this principle alone, sometimes other kinds of situations and processes are interpolated in between the chaconnes. The purpose of this paper is to examine the set-up and use of the 'chaconne principle' in *Corrente*, which is its first and purest implementation.

15.30—16**Edward Jurkowski, Associate professor of music (Canada)**, jurkowski@uleth.ca**The Evolving Conception of Baroque Chaconne Design in the Music of Magnus Lindberg**

A feature that characterizes virtually all of the Finnish composer Magnus Lindberg's works beginning from his breakthrough 1985 orchestral composition *Kraft* is his use of a repeating series of harmonies over which a progression of variations generates a continually different musical surface. Lindberg himself has coined this method of harmonic organization as a modified form of Baroque chaconne technique. Simply stated, the term should not be taken lightly, for it is apparent through writings and interviews that his conception of chaconne technique is an important means by which Lindberg feels connected with the tradition of western art music.

This paper traces the evolving conception of chaconne in Lindberg's compositions. Three approaches will be addressed. First are works in which the chaconne is forged from symmetrically-arranged twelve-note harmonies. I utilize here Lindberg's late-1980 chamber works *UR* and *Moto* as illustration. A second approach employs harmonies generated from French spectral techniques as the basis for a composition's chaconne; the orchestral works *Marea* and *Joy* demonstrate this means of harmonic organization. Finally, I discuss works from the 1990s that utilize a higher-level

type of chaconne—specifically, in which the underlying strategy of the repeating harmonic structure combines both set-theoretic and spectral harmonies.

16.30—17

Andrew Anderson, Associate faculty (USA), aeanderson@ccc.edu

Carl Nielsen and the Limits of Monotony: A Reinterpretation of Some "Directional" Tonal Structures

The interpretation of tonal structure in the music of Carl Nielsen has been governed for the most part by the concept of directional tonality, the idea that a work may begin in one key and end in another. This study demonstrates that many of his symphonic works that appear to have a two-key structure may be viewed profitably as monotonal works that conclude with true large-scale half cadences. Works examined include the Second, Third, and Fourth Symphonies as well as the Symphonic Suite for piano, Op. 8, and the Violin Concerto. This demonstration is continued through examination of Nielsen's Helios Overture and Serenata in vano, works that have associated narratives that corroborate the interpretation of their open structures to varying degrees. Finally, the study demonstrates (1) the basis of this analytical approach in the analytical tradition, (2) the basis for Nielsen's approach to tonal structure in the monotonal tradition, even if the structures themselves stand at the edge of that tradition, and (3) the basis for this interpretation in Nielsen's personal philosophy of music.

17—17.30

Sarah Gutsche-Miller, Doctoral student (Canada), sgutschemiller@hotmail.com

Querying Nielsen's Nationalism

Carl Nielsen has been marginalized in English-language musicology as a composer of national significance for the Danes but of negligible importance outside of Scandinavia. As a song writer, Nielsen was a nationalistic composer. His symphonies, however, tend to defy unequivocal characterisation as nationalistic works. Although certain stylistic elements of his symphonies suggest a folk influence, upon closer examination, these features may also be seen to owe a great deal to mainstream European symphonic traditions. Despite this, Nielsen is almost always categorised as a national or nationalist composer in music history surveys. Because his symphonies cannot convincingly be analysed in this context, they have tended to be overlooked by mainstream musicology.

This paper proposes a more nuanced reading of the national character of Nielsen's symphonies, using the Third Symphony (commonly considered his most "Danish") to illustrate the discussion. Musical characteristics such as dotted rhythms, accented off-beats, modal scales (typically those involving flattened-seventh scale degrees), and musical evocations of the pastoral have been identified as national features of Nielsen's symphonies. Yet all of these are problematic as they neither adequately nor accurately describe a specifically Danish music. In many cases, the Nordic qualities of his symphonies are a later attribution or construction.



AUDITORIUM (5th floor)

13—13.30

Taive Särg, Researcher (Estonia), taive@haldjas.folklore.ee

Monofunctionalism in old Estonian folk tunes

The present paper aims at exploring the interdependence of song texts, melodies and functions in old Estonian folk songs. This singing tradition has operated with less melodies than texts. To characterise the relationship between a melody, a text and a function, a term monofunctionalism is used. It means that songs of a similar function tend to be performed with similar melodies. Monofunctional tunes in Estonia mostly belong to the oldest layers of folk song, that of rural peasant songs (runo songs, regilaul in Estonian). These melodies are frequently confined to specific geographical regions.

Research on old folk song relies increasingly on archival materials: recordings, transcriptions and interviews. This paper focuses in particular on the single melody type, which prevailed in harvesting songs and in songs connected with calendar rites in Karksi parish, South-Estonia. The material is compiled between 1868 and 1995, and preserved in the Estonian Folklore Archives. My paper will also address the related question of how ethnomusicological methods and viewpoints on music in context can effectively be applied to the analysis of archival materials.

13.30—14

David-Emil Wickström, Doctoral student (Germany), wicki@gmx.at

Reviving Vigdal

In my talk I want to present changes within Norwegian vocal folk music which have occurred in the last 30 years. These changes will be demonstrated by using songs performed by Ragnar Vigdal (1913 - 1993), a highly influential and active singer and teacher of religious hymns, by Gunnhild Sundli (born 1985) and by Berit Opheim (born 1967), both currently active performers and both with songs by Ragnar Vigdal in their repertoire. Using the differences in performance and data gathered through extensive field work in Norway 2002/2003 I argue that an explanation to the demonstrated changes can be made based on the theory of a revival of Norwegian vocal folk music, which occurred around 1970 and revived the music to a new social group with a different musical background.

14—14.30

Janika Oras, Researcher (Estonia), janika@folklore.ee

Heterophony in performing regilaul: spontaneous vs instructed

This presentation compares and analyses heterophonic phenomena occurring in traditional Estonian monophonic singing to a modern instructed performance.

The melody studied originates from Kihnu Island in Western Estonia, presenting the process of spontaneous heterophonic singing in a traditional performance recorded in 1937. Traditional performance is characterised by: persistence of individual clusters of variants while singing in chorus; the melody contour depends on the role of the verse line in the song structure; tendency to unify the initial tones of the melody.

The same melody was taught to modern urban performers: they were provided with all the contour variants, with a suggestion to use any of them; they were given no additional conditions to organize the variants. An analysis of the instructed performance showed that the creation of individual variant clusters was mostly affected by aspirations to heterophony, the aim of the singers seemed to be to fill the "empty" space in the texture. In contrast to traditional singers, the modern performers did not organise the linear sequence of melody repetition - the significance of poetic lines in the general composition of the performance was not defined by melody repetition. As a result, the musical texture appears much thicker and less varied than that of the traditional.

15—15.30

Søren Møller Sørensen, Associate professor (Denmark), sms@hum.ku.dk

On the interaction of scientific and aesthetic discourses in late 18. and early 19. Century

".... der sichtbare Geist" On the interaction of scientific and aesthetic discourses in late 18. and early 19. Century.

Musicology has been relatively little aware of the historical impact of the interaction of discourses of aesthetics and of natural science. This interaction, however, have had rich consequences for our conceptualisation of musical phenomena. In the paper I will trace some of the links between the highly innovative experimental physics in the late 18. Century and the music-aesthetics of German romanticism.

15.30—16

Cécile Bardoux Lovén, Doctoral student (Sweden), cecile.bardoux-loven@music.su.se

Kontrapunkt i svensk musik på 1940-talet

På 1940-talet var musiken i Sverige starkt genomsyrad av ett kontrapunktiskt skrivsätt. Naturen av denna kontrapunkt har ännu inte studerats i detalj. Syftet för min avhandling är därför att komplettera studierna som finns om Måndagsgruppen med en mer omfattande musikanalytisk undersökning.

Den unga tonsättargenerationen önskade finna en ny saklig polyfon stil baserad på en lineär melodiföring. Måndagsgruppen bildades för att gemensamt fördjupa studien i lineär musik och inspirationskällorna blev Hindemiths *Unterweisung im Tonsatz* samt tidig polyfon musik (bl.a. Bach, Palestrina, Després).

Tonsättarnas kunskap om och inspiration av äldre och nyare kontrapunktisk musik är ett faktum. I vilken mån och hur uppenbarade det sig i deras 1940-talsverk? Bör man i synnerhet tala om lineär kontrapunkt i denna musik? I vilka avseenden är denna tonsättargeneration unik?

16.30—17.30 Joint presentation

Stan Hawkins, Professor (Norway) & John Richardson, Academy of Finland Research Fellow (Finland), john.richardson@jyu.fi, e.s.hawkins@imt.uio.no

Of sight and musical sound: charting and envisioning performative considerations in recent musicological inquiry

During the past twenty years scholars have tackled the problems of musical analysis and inquiry from many different perspectives. But the serious consideration of questions of pleasure and humorous gesture are still rare, even within the increasing academic literature of new musicology. This joint paper focuses on some of the central questions of interpreting music with reference to stylistic motive and inscription. Drawing together a wide range of approaches, and applying them to a variety of musical genres, we will attempt to map out a domain characterised by the interdisciplinary theorisations to have entered musicology during the latter half of the twentieth century.

While we refer to traditional methods of analysis, our presentation will feature new approaches to reading musical texts. Such new approaches include the fusion of conventions to produce more effective methods for focusing on 'the music'. To this end, we take as a given the inadequacy of old-style methods in an attempt to produce more satisfactory approaches for extracting the meanings produced in the text. As we attempt to demonstrate, meaning emerges from the playfulness of performance and through inscriptions of difference articulated in the musical text. A central concern is to shed light on some of the myriad ways in which mechanisms of identification in musical expression are vividly activated within a matrix of discourses. Thus, the move in our paper is towards a post-structuralist position that is concerned with the construction of musical meaning

through processes of transformation. And, above all, the purpose of our inquiry is to advance the debates on the pleasurable import of music in a spirit of dialogue that demands a judicious interpretation of how music shapes our lives.

Affiliations to musical texts can be seen as occupying a continuum between relatively "loose" or uncommitted forms of identification and relatively committed forms, in which much has been invested in musical activities or is seen as being at stake for representatives of a given cultural group. This is in line with recent ethnographic work, approaches in film studies, and cultural studies more generally, which recognises the possibility of agency, divergence and transgression within normative and collective cultural fields. Finally, we will make the argument that pleasure is deeply personal - at the same time as it is both interpersonal and collective - and cannot be adequately accounted for without reference to some form of psychological or psychoanalytical investigation.



AINO ACKTÉ HALL (4th floor)

PROJECT: "STUDIES IN DANISH ROCK CULTURE"

Directed by associate professor Morten Michelsen

13—13.40 Joint presentation

1) Annemette Kirkegaard, Associate professor & Morten Michelsen, Associate professor (Denmark), kirkegd@hum.ku.dk, momich@hum.ku.dk

Researching popular music cultures

This presentation takes place approximately midway through the project period and covers two main issues:

First, the state of Danish popular music research will be described and the main challenges of addressing a musical culture which is popular and familiar to very broad segments of the Danish population will be discussed. While establishing and consolidating the project we have been in close contact with a number of interested parties within the environment of Danish rock culture and as a result of those experiences we have sharpened the project's focus. It has also influenced the theoretical and methodological contours of our work. The project regards Danish rock culture as the amalgamation of complex processes of negotiation over the borders of high/low, foreign/domestic and local/global. In these processes music has played a significant role in creating both cultural coherence and rejection. In itself the discourse on 'Danishness' in rock mirrors the negotiations. Such matters are viewed as issues of identity building, and thus we intend to examine how social and cultural interactions have constructed local and national rock cultures in relation to increasingly intensified processes of globalisation.

The second part of the presentation will therefore focus on the theoretical and methodological measures that we have chosen to apply to the project. Basically there are two major frameworks: one is a modern, Bourdieu-inspired sociology, another is ethnomusicology. Both gives a number of tools and concepts relevant to the discussion of cultural meetings and changes in taste. Sociology – in this case through the use of concepts of habitus and field of cultural production - can address the dominant structures in society and power relations, while ethnomusicology in general deals with concepts of identity, of individual responses to societal procedures and not least with the study of meaning in music. The two frameworks represents two different theoretical meta-perspectives but when they are applied to a field as diverse and immanently multi-faceted as rock culture, they form an adequate and required grid for research. It is our hope that the result of this is that the project will not only collect and examine new knowledge on Danish rock music, its culture and history, but that it will also contribute to an increased reflexivity in popular music studies.

13.40–14.10

2) Gestur Gudmundsson, Associate professor (Denmark), gestur@dpu.dk

The making of the rock field in the Nordic countries

Bourdieu-inspired studies of the rock field have been engaged with the formation of a cultural field from the late 1960s and the subsequent diversification into subcultures. This paper deals with the embryonic formation of the field in the late 1950s and early 1960s, based on my own studies in the Icelandic and the Danish fields and secondary sources on Swedish and Norwegian rock history. The embryonic rock field of the late 1950s appears through these sources as a hybrid of a juvenile section of the entertainment field and different social fields of working class youth and 'new intellectuals'. The social background was the growing consumption power of the working class youth as well as processes of social mobility and cultural liberation/reshuffling. Through this optic the distinctions, positions and relations of the cultural field of rock in the late 1960s and early 1970s are seen to merge the logic of cultural fields with various logics of different social fields and to become arenas of social mobility and cultural change.

However, this analysis is based on retrospective accounts that should be treated with caution. Thus, there is a twofold challenge to the study of the making of rock fields. Firstly, it has to avoid letting the general logic of cultural fields structure the study of fields in the making. Secondly, it has to interpret existing sources as mostly retrospective and constructing these early days from the perspective of later periods. These are two central moments of reflexivity that have to be built into a study that combines various retrospective accounts with scattered messages from the past.

14.10—14.40

3) Lisbeth Ihlemann, Assistant professor (Denmark), ihlemann@hum.ku.dk

Narratives of identity: Rock and Pop Music Fans in Denmark in the Sixties and Seventies

Being a pop music fan means engaging yourself in an intimate relationship and a strong involvement with a particular band/soloist. Usually a fan has an extensive knowledge of the favourite band and its members, which in turn is related to events in the life of the fan. This presentation will focus on fans of Danish bands in the Sixties and the Seventies (bands as Lollipops, Walkers and Gasolin') in order to discuss the ways in which the music of and the 'culture' around these bands are remembered and kept alive by fans.

The presentation is based on recent interviews with fans and examines how music fandom is a vital factor in their construction of a coherent narrative of self and identity embracing both past and present. This includes notions of being Danish, of participating in a particular music culture in a specific locality at a particular moment in time, as well as memories of actual events as street dances, concerts etc.

15—15.30

4) Anja Mølle Lindelof, Doctoral student (Denmark), lindelof@hum.ku.dk

Rock culture on Danish Television from the 50s to the 80s

As television and rock music in Denmark were born at the same time, television has played an active role for the diffusion of music and repertory, the attainment of star status, for conventions related to the performance of rock musicians – in short, for the very establishment of Danish Rock. One of the essential characteristics of television is its ability to convey context rather than text. Thus every programme presents one version of the national rock culture by virtue of the choice of music, the way it is referred to, the context in which it is presented, and not least the pictures it is connected with. Focusing on the visualisation of musical sequences and based on a combination of a broad investigation of the material broadcast and a thorough analysis of selected television programmes, this paper presents an analysis of television's promotion of rock music as an institution on the musical scene during the period.

15.30—16

5) Olav Harsløf, Associate professor (Denmark), olavharslof@mail.dk

Political Music in Denmark 1968–1978

From the middle of the 1960's rock music in Denmark – like in other countries in North Europe – became politicized against the background of national and international circumstances. Supported by the students' movement, the womens' movement, the theatre movement and the music movement it was quickly differentiated and split up in rival groups with very different political and aesthetic expressions. The music was presented in concerts and as entertainment at political festivals, meetings, marches, demonstrations, strikes and boycotts. Orchestras and groups were more or less connected with different parties belonging to the political left.

The paper will describe and analyse some examples from these groups including their music- and text-profile in proportion to political parties, movements, and milieus and their connection to other artistic expressions – theatre, visual art, poetry and film.

16.30—17**6) Charlotte Rørdam Larsen, Associate professor (Denmark), muscrl@hum.au.dk****Rock musicking in Denmark in the early 1960's**

When national (local) formations of Anglo-American rock music are portrayed, they are often described as a movement from imitation to inspiration of a musical style. This paper deals with the advent of rock music in Denmark, not as the meeting with a musical style, but as the meeting with new musical practices. It seems to be characteristic for rock music that new styles continuously develop within peer-like groups, and a new type of autodidact musicianship is important to the establishment of rock music.

By the end of the 1950s what Lucy Green has called peer-directed learning or group learning is initiated in Denmark. My hypothesis is that the introduction of rock is an introduction of new forms of collective practice, and I want to describe how this takes place. This new musical practice somewhat challenges the established notion of 'a musician'. Rock music turns out to be the starting point for the appropriation of new musical competences. What becomes characteristic for *rock-musicking* is negotiation and formation of collective arrangements. This is outwardly seen as the formation of groups, whose individual members develops their competences in dialogue with and in relation to the rest of the group simultaneously with the development of a common set of values.

17—17.30**7) Mads Krogh-Christensen, Doctoral student (Denmark), musmkc@hum.au.dk****The concept of 'hip-hop' in Danish Popular Music Criticism**

Recent theories of genre in popular music seem to indicate that the meaning of genre is determined by the ways in which it is applied in a variety of locations within the field of popular music. Furthermore genre is generally understood as both constructed and constructing, i.e. as both shaped by and shaping these contexts of use. While I share this view there is in my opinion still a need for a more detailed understanding of the actual processes within which this construction takes place.

This paper will discuss the construction of the concept of hip-hop in Danish popular music criticism (e.g. in newspapers and magazines). It does so within a Bourdieu-inspired framework, in which the field of popular music criticism is understood as a cultural field where different notions of hip-hop are constructed and negotiated according to different positions in the field. To get at the actual processes of construction I will be looking at the social and discursive practices that constitute popular music criticism, and I will be looking at the ways in which the concept of hip-hop can be said to be both shaped by and shaping these practises.



ROOM 419 (4th floor)

PROJECT: "FOCUSING ON THE EXPERIENCE – Exploring Alternative Paths to Traditional Research Models"

Directed by associate professor Eleanor Stublely

13—13.10 Introduction, Eleanor Stublely

13.10—13.40

1) Eleanor Stublely, Associate professor, Conductor, Doctor of Philosophy in Music (Canada),
eleanor.stublely@mcgill.ca

Music, Language and Philosophy: Meditations on the Hand

This presentation will explore the way in which the body fills both language and our experience of music, with a particular focus on the way in which an interest in the body renews our understanding of both music and language. Central to the meditations will be Heidegger's remark that "the hand's gestures run everywhere through language, in their most perfect purity precisely when man speaks by being silent." The first meditation will explore the role played by the hand in the evolution of the linguistic and musical alphabets. The second treats language as an instrument or extension of the hand that seeks to grasp or understand, while the third explores the possibilities of a research practice grounded in the moving hand as an expression of a knowing body. All three meditations will evolve in and through a sense of disjuncture created by the facticity of my unique experience as conductor and philosopher, that is to say as one whose hand knows music both through the intimacy and immediacy of its unfolding and the written distance afforded by the assumed objectivity of traditional research discourses.

13.40—14.10

2) Tuomas Mali, Pianist, Doctor of music (Finland), tmali@siba.fi

Revealing the Habitual: Playing-Experiences as a Source of Knowledge

As a pianist/performer, I have turned to my own playing-experiences as a source of knowledge. Using the phenomenological technique of variation, I have tried to disengage myself from my habitual ways of experiencing music; by playing music that challenges me in unconventional ways (i.e., playing inside the piano or with tape, performing works that ask for 'acting' on the stage). The process has revealed much about my habitual playing-experiences, as well as the relationship between experience and its linguistic expression. In this paper, I will concentrate on the role played by my body in the learning of a new piece, focusing in particular on the ways in which it has and continues to shape my understanding of music.

14.10—14.40

3) Marja Vuori (Finland) Researcher, Doctor of Music, marja.vuori@siba.fi

Meanings of the Musical Hands for a Harpsichordist

This study describes the connection between a musician and her instrument as a body-phenomenological question. I will report in particular on work done with a harpsichordist as she rehearsed J. S. Bach's Partita. The methodology was that of a dialogue in which we explored the movements of her body, hands and fingers while looking at a video recording in slow motion. The dialogue revealed the various tacit forms of knowing involved in practice and the role played by the body-instrument connection in the constitution of meaning during the interpretative process. It also brought into focus the ways in which I as researcher related to and understood the practice of the harpsichordist as an experiential horizon that was not my own.

15—15.30

4) Päivi Järviö, Singer, Licentiate of Music (Finland), pjarvio@siba.fi

Being Breathed: Exploring the Contemplative Body of the Singer

The subject of my doctoral dissertation is performing practice of a performer of so called Early Music. Turning away from the traditional Early Music research where historical facts are central, I am exploring the performer as a skilled body in the here and now. The material of my study consists of my own experience as a performer and as a voice teacher. The thinking of the French phenomenologist Michel Henry, with its ideas on immanent transcendence, passivity and Life, is an important companion for me in my project. In this paper I will concentrate on the experience of a singer working with her body (with her voice), a situation where the world as the outside of her (filled with scores, musical instruments, other musicians, performing practice sources etc.) fades into the background.

15.30—16

5) Anneli Arho, Composer, Doctor of Music (Finland), arho@siba.fi

Rethinking the Lived-Through Variations of Musical Meaningfulness

I explore how music is constituted through the factual situation of a musician making music. Music is often literally handed down through supervised hands-on training – and usually accompanied with words, which teach one to listen to certain culturally valued aspects and qualities. So the cultural values slowly become known through oneself, their meaningfulness constituted as they are lived through during the years of training. Manual training is taken for granted when speaking about players, but there are also many kinds of compositional handicraft, which all demand and render different kind of sensitivities. The sense of music is always embodied. A slow phenomenological process of continuous rethinking by rewriting was my method of revealing the lived-through variations of constitutional features. Explicating cultural meaningfulness is challenging: the common ways of speaking tend to cover the locality and heterogeneity of the individual constitution. The reflected experience of making music is formed through language, through conventional ways of speaking about music. So, the spoken may be misleading, even for the speaker her/himself, not to speak of an outsider unfamiliar with the practices.

Erling Eliseus Guldbrandsen, Professor (Norway), e.e.guldbrandsen@imt.uio.no

Encountering Bruckner. On the Concept of Work, Aesthetic Interpretation, and Mystic Experience

Referring to personal experiences with Bruckner symphonies, especially the Ninth, this paper discusses the constitutive openness of the (musical) work of art. The canonic work of art is not a closed entity. Right since its origins in early German romantic aesthetics (from Kant to Schlegel), the concept of the work implies a radical openness. Its chain of ever new interpretations is partly constitutive to its existence (Ingarden, Dahlhaus), and the same goes for the aesthetic experience of it, in changing horizons of reception (Gadamer). Heidegger's idea that the artwork "opens up a world", as well as Adorno's idea of its irreducibly enigmatic character, both seem to radicalize this openness. In this regard, aesthetic experience may be compared to the so-called mystic experience and to the idea of the numinous in the phenomenology of religion (W. James, R. Otto). In his analytic psychology, C.G. Jung argues that the opposition between "inner" and "outer" realities — between a world of merely psychological projections and a supposedly metaphysical dimension — has to be qualified. Paradoxically, the psyche is projective and still maintains its object as something given. This discussion may shed light on the epistemological, existential and even mystical "opening up of the world" that can be encountered in aesthetic experience.



ROOM 219 (2nd floor)

PROJECT: "THE CONCEPTUAL FOUNDATIONS OF MUSIC"

Directed by professor Matti Huttunen (Finland)

13—13.10 Introduction, Marja Heimonen

13.10—13.40

1) Erkki Huovinen, Senior assistant (Finland), erkhuo@utu.fi

The Curious Ontology of Musical Intervals

The understanding of musical intervals forms the basis for all theories concerning more complicated pitch events. In the history of Western musical thought, intervals have been conceptualized in numerous ways: as ratios, as distances in a space, as categories, as qualities, and as structural elements. Some of the views seem mutually irreconcilable: there is not even consensus whether intervals should properly be characterized as objects, properties, bundles of properties, relations, sets etc.

Karl Popper's three-world ontology provides a solution to the problem. Intervals appear to spread themselves to each of Popper's "three worlds": we produce intervals as physical entities, we experience them as mental entities, and when we perform theoretical operations on them they present themselves as cultural entities. Such an ontological conception provides a basis for understanding the differences between various intervallic theories. A three-level ontology also appears to provide a criterion for the evaluation of the coherence of intervallic concepts in musical theories. This is because interaction between the physical world and the world of cultural products may only happen through World 2, the world of subjective mind. The uniformity of an interval-concept thus requires emphasis on the experiential aspects of intervals.

13.40—14.10

2) Elina Packalén, Researcher, PhD (Finland), elinapac@welho.com

Aesthetic Realism and Music

We often describe music in extra-musical terms, but do these descriptions enhance our understanding of music? In particular, are they concerned with some real states of affairs?

My starting point will be the concept of an aesthetic property. First I will briefly look at some ideas about the concept of a property and then I consider the question of whether aesthetic predicates could denote properties. Related to this question is the issue of how aesthetic properties differ from primary properties such as the height and the weight of artefacts and the pitches and rhythms written in the scores of compositions. If primary properties are assumed to be exemplified in reality independently of any perceivers and if this does not apply to aesthetic properties, can we still insist that aesthetic predicates refer to real properties?

An alternative to realism about aesthetic properties is to consider aesthetic predicates as names for mental qualia, not for properties. Nevertheless, it is still possible to preserve some kind of realism if aesthetic predicates are used as property terms, not as mere reaction terms (Sibley 1968); aesthetic judgements could still have truth-values, even if in a weaker sense. These truth-values are determined according to the judgements of a reference-group, which, however, cannot be defined exactly.

14.10—14.40**3) Marja Heimonen, Doctor of Music, LL.M. (Finland),** mheimone@siba.fi**Justification of Music Education: A Nordic Perspective**

This paper focuses on justification of music education in the Nordic countries. The principal research question to be addressed is: what kinds of rights are related to music education? The approach of the study is interdisciplinary; the research questions are related to music research (especially music education) and law.

First, music-education systems in Denmark, Iceland, Finland, Norway and Sweden are explored. The theoretical framework is based on comparative music education and comparative law research. Legal philosophical works (by J. Rawls and A. MacIntyre) as well as works by researchers in philosophy of music education (such as Estelle Jorgensen) have an important role in this study.

Justification of music education is the main theme in this paper. The relationship between music education and human rights is therefore of great importance. In terms of human rights, the right to music education could be regarded as a negative freedom right, a positive welfare right, or a collective and societal right to culture. Music education is first explored from a general perspective. A closer look is then taken at music-education systems in the aforementioned Nordic countries. Elements drawn from music education, law, and legal and social philosophy are combined in this study.

15—15.30**4) Jarmo Kuitunen, Doctoral student, MA (Finland),** jarmo.kuitunen@helsinki.fi**Music and Distributive Justice: General Considerations on Local Principles**

How should the specific goods and circumstances of production of music be taken into account in allocating the benefits and burdens to the participants of musical practices?

The presentation addresses the question whether the principles of distributive justice to be applied within the practices and institutions of music should be local (that is, practice-specific) in a stronger or weaker sense.

15.30—16**5) Heidi Westerlund, Professor (ma) (Finland/USA),** heidi.westerlund@siba.fi**The genesis of values in music education**

The purpose of the paper is to explore an antifoundationalist approach to values of music in education. In this approach, values are seen as a combination of a complex network of valuable aspects. Music educators have traditionally treated musical values as inherent qualities of music and value experience as subjectively felt significance of these qualities. In this framework, music making appears merely as a means for achieving the final ends, purposes and values. The goals of the self and the 'social' are treated as extra-musical "utilitarian" values. So-called praxialism in music education has presented an alternative view where cognitive significance arises from the student's own success in culturally defined musical action and where the goals of the self form the final values of music education. The paper aims to elaborate on this praxial view through John Dewey's pragmatist philosophical tools by arguing that the genesis of values needs to be examined also from the viewpoint of the learner's life-experience and its transformation and that musical and educational aspects cannot be separated from the process of valuation. Values in music education are not simply expressed in terms of relativist view on musical practices and their historical relatedness to the student's cultural context. Vigilant pragmatist music education neither makes commitments to central values nor grounds itself into preexisting values but searches constantly for new ways to develop musical interaction that is relevant to the student.

16.30—17**Pirkko Paananen, Assistant professor (Finland), ppaanane@jyu.fi****The development of basic structures of tonal music in music production and improvisation at the age of 6-11 years.**

In the statistical and transcriptional analyses reported in this study rhythmic, melodic and harmonic improvisations of 6-11-year-old children (N=36) were examined. The goal of his explorative study was to discover the developmental paths of the basic structures of tonal music. The hypotheses were founded on a neo-Piagetian model of musical development (Paananen 1997), which is based on the developmental theory of Robbie Case (1985, 1992). For the part of the dimensional stage of development the hypotheses were tested empirically using four different task types in a MIDI-environment: rhythmic improvisation, tapping in time, melodic improvisation and improvisatory harmonization.

The hypotheses were mostly confirmed: Between 6 and 11 years of age meter, rhythmic grouping and tonal scale acquired their hierarchical features. The results suggest that these hierarchical features develop sequentially, through three substages. At the first substage children focused on either surface (melodic/rhythmic figures) or deep (metric/ tonal hierarchy) structures of the musical event. At the next substage surface and deep structures began to get coordinated and at the last substage they were fully integrated.

Furthermore, several figural and metric representational types were found in the rhythm tasks. These types were parallel to those found in earlier studies of rhythm (Upitis 1987; Smith, Cuddy & Upitis 1994). A dimensional conflict (see Case 1985) appeared between grouping and meter and was solved at the last substage (10-11 yrs).

The variety of representational types in melodic improvisation was even more complex, particularly at the second substage when structures were only partly integrated. The 6-7-year-olds emphasized the first five tones of the diatonic scale in their melodic improvisations, but the distribution of diatonic tones was somewhat even. A dimensional conflict appeared between local and global aspects of tonality in the age of 8-9 years. The 10-11-year-olds emphasized the tones of the tonic triad in their improvisations, and focused on both tonally important tones and event hierarchical information. The most difficult task was the improvisatory harmonization of a simple tonal melody. Meter played an important role in the development of harmonic knowledge.

17—17.30**Panagiotis Kanellopoulos, Lecturer in music education (Greece), pankanel@rhodes.aegean.gr****The emergence of musical meaning: children's reflections on their own free improvisations**

This paper reports on a research project which focuses on how young (8-years-old) children, immersed in the creation of musical improvisations, reflect on the processes of musical creation. Employing methods of fieldworking and analysis that are informed by recent ethnomusicological practises and participatory models of researching children, this research seeks to construct an account of how children create and explore personal meanings of what is music and how it is made. It is argued that, from the children's point of view, improvisation emerged as a socio-musical process of discovery and creation. The children experienced and interpreted improvisation as a particular mode of Performance, as an open condition awaiting to be 'filled' with a specific (and every time newly created) 'text'. Moreover, it was thought of as a 'place' for exercising musical thinking, and as a process of forming musical intentions which are (or should be) rendered shared. Through their creative and interpretative endeavours, the children explored and negotiated important notions that are at the core of music making (e.g. what counts as music?, experimentation, innovation, listening attitudes, performance attitudes, ownership), thereby creating a community of learning.



MEETING ROOM (3rd floor)

PROJECT: OPERA STUDIES

Directed by professor Ståle Wikshåland

13—13.30

1) Ståle Wikshåland, Professor (Norway), stale.wikshaland@imt.uio.no

The rhetoric of heroism. Voice and Genre in Monteverdi's Orfeo

The singing style of Claudio Monteverdi's *Orfeo*, especially that of its main protagonist, is characterised by a new rhetoric, compared to the standards of the already established new genre of musical drama, the so called pastoral, or *tragicommedia*. The goal of this presentation is to show how Orfeo's singing, voicing a new expressivity on stage, enacts rather than recites the plot in question. Hereby, Orfeo transgresses, or at least expands the rhetorical repertoire of *stile recitativo* in Peri and Caccini, Monteverdi's forerunners and competitors in the new dramatic genre.

Moreover, it will be a point to demonstrate how Monteverdi utilises the exposure of a new rhetoric as a principle for constructing his musical drama. Using the standard setting for the pastoral, the community of shepherds with Orfeo himself as *primus inter pares* as point of departure, the plot develops through the first three acts as Orfeo step by step stands forth from the pastoral collective. The character of Orfeo is constructed through the proceeding difference from nymphs and shepherds, i. e. in the actively construction of difference from the pastoral genre. And in the very moment his character is put on display, the connections to the pastoral idyll are forcefully cut by *La Messagiera's* news of the death of Eurydice, in a way that blocks his return to the pastoral setting. He is literally left alone on the stage as an individual, forced into his heroic deed though the experience of suffering, no longer embedded in the pastoral community, and with a style of singing unheard of in any pastoral manner. This transgression of the *dolce maniera* of the *tragicommedia*, displays the construction of a new heroic character on stage, a new kind of subjectivity, with potential of acting as an operatic hero defined by a new way of singing, or a new musico-dramatic rhetoric. This measuring up of the distance to the established genre of the pastoral in the very performance of the new musical drama, defines a new genre and a new dramaturgy, which came to earn the work in question the status of the first opera proper, a question which is staged anew every time the opera is performed.

13.30—14

2) Erik Steinskog, Dr. art, Research fellow (Norway), erik.steinskog@imt.uio.no

"Das war ein Stück Arbeit!" – Jack the Ripper and the End(s) of Opera

The case of Jack the Ripper, the so-called Whitechapel murders, haunted the European imagination towards the end of the nineteenth century. These murders took place in London in 1888 and have become legendary: the case is also still unsolved, which have added to the increasing literature about this case.

Jack the Ripper is also present in one of the great operas of the twentieth century, Alban Berg's *Lulu*, based on Frank Wedekind's plays *Die Büchse der Pandora* and *Erdegeist*. Towards the end of the opera, Jack kills Lulu, as well as Countess Geschwitz. After having stabbed Lulu, he says: "Das war ein Stück Arbeit!" ("That was a piece of work!"). Etymologically "opera" means work, thus making it possible to argue – only partly tongue-in-cheek – that Jack here kills opera as well, thus translating the phrase into "That was opera!".

Taking this as point of departure, the presentation will discuss the arguments for the end(s) of opera, the untimeliness of opera, as well as the possibility of understanding opera as gendered feminine.

14—14.30

3) Nila Parly, Doctoral student (Denmark), parly@hum.ku.dk**Women in Wagner**

Richard Wagner's female characters have often been described as repressed victims, because they act as tools for the redemption of the men, and because they almost invariably die at the end of the opera. But Wagner's representation of the relationship between the sexes is far subtler than the usual analyses indicate. Even the early Wagner operas express a critical attitude towards the existing patriarchal society, and the women are from the very beginning active subjects, not least because of the overwhelming sound of their singing voices, a sound which floods everything within reach and turns the listener into a passive object. The women's voices possess furthermore a magic power in terms of the development of the plot. Already in the early heroines there is an ability to almost 'conjure up' the heroes on the stage, e.g. in *The Flying Dutchman*, where Senta's ballad makes the Dutchman step over the threshold, and in *Lohengrin*, where Elsa's dream summons Lohengrin. The heroines do not remain mere redeemers, either, they grow in time to demand redemption themselves through the man, and the emancipation reaches its peak in the *Ring*, where the hero Siegfried must yield his life, roughly speaking, to enable the heroine Brünnhilde to become omniscient and through her final song bring the work to its catharsis.

15—15.30

4) Jette Barnholdt Hansen, Assistant professor (Denmark), barnholdt@hum.ku.dk**Mozart as Epideictic Rhetorician. The Representation of Virtue and Vice in Titus**

"...when *La Clemenza di Tito* came his way, it had to be done in a hurry, and he made almost no use of the wealth of invention that we find in the other operas." (Rosen: *The Classical Style*). The Italian *opera seria* has always been a criticized genre. Already around 1690 - when the genre had been constituted in Italy - critical voices are heard, and the opera debate, which is often both polemic and sarcastic, increases while the genre and the Italian singers make their entry on to opera stages all over Europe during the 18th century. The negative attitude towards the *seria* has also played an important role in the Mozart reception of the 20th century, where neither *Idomeneo* (1781) nor *La clemenza di Tito* (1791) - Mozart's two big *serie* - achieved a status comparable to Mozart's *buffe* and *Singspiele*. In my reevaluation of *La clemenza di Tito* I intend to add some rhetorical perspectives (concerning the demonstrative genre of rhetoric) to recent research on *opera seria* by Rosand, Strohm, Feldman, and Rice who have pointed at several performative features in their ontological studies on the *seria*.

15.30—16

5) Magnar Breivik, Associate professor (Norway), magnar.breivik@hf.ntnu.no**"Two Dreams Come True": Kurt Weill and his American Opera**

Kurt Weill regarded *Street Scene* (1946) as the peak of his contribution to the music theatre stage. It made what he described as his "two dreams" come true: firstly, it was regarded as achieving a real blending of drama and music, secondly, it filled in the gap between grand opera and musical comedy. The work, based on Elmer Rice's Pulitzer Prize winning drama of life in a New York tenement house, was written for Broadway and eventually termed as an American opera. The America designation relates to the different music theatre traditions on which the piece is based, its New World application of a variety of musical genres, and to what Weill saw as characteristic traits of American singers, actors, and audiences. The score is the most brilliant example of the composer's capacity of blending highly different musical genres and expressions into a comprehensive whole. This paper will take Sam Kapland's I act *arioso* "Lonely House," as point of departure for a discussion on the musical characteristics of *Street Scene* with references to the development of Kurt Weill's style.

16.30—17**Joakim Tillman, Lector (Sweden),** Joakim.Tillman@music.su.se**Wagnerian influences in Wilhelm Stenhammar's Tirfing**

As Carl Dahlhaus points out Wagnerian influence is a complex phenomenon that may concern a number of aspects. According to Stephen Huebner his influence is manifest both on a broad level of aesthetics and dramaturgy, and on a more local level, revealing the effect of his individual operas and even individual passages.

In this paper I will discuss the Wagnerian models used in Wilhelm Stenhammar's Tirfing, composed in 1897-98, and the second of his two music dramas. But it is also important to consider the Swedish context and analyze how the Wagnerian influence passed through different nationalistic and personal filters.

17—17.30**Johanna Ethnersson, Ph.D, Lector (Sweden),** Johanna.Ethnersson@music.su.se**Opera seria and the functional and representational aesthetics**

Opera seria was the most prestigious genre during the middle of the 18th century and was spread all over the Western Europe with the function of both public entertainment and representation at court. The music was a part of an integral whole and functioned together with text, gesture and scenery to fulfil a genre based on external conventions. I assume that the music had two main purposes; to fulfil a social function through expressing external themes in accordance with a functional aesthetics and represent and illustrate affects in the drama in accordance with a representational aesthetics. Often these functions are however intertwined. In relation to the hero-character, for example, the music has both the functions to glorify the external ruler, present a masculine ideal and represent a character in the drama. This paper is a discussion concerning the possibilities to analyse the different musical styles which together build up an opera seria, from an extra-musical and historical perspective. I would like to focus on in what way the music can be said to represent different characters, which in turn correspond with all-embracing themes and reflect an external reference.

Friday 13, Abstracts



WEGELIUS HALL (4th floor)

13—13.30

Timo Virtanen, Editor (Finland), timo.virtanen@helsinki.fi

Sibelius's Manuscripts for the First Symphony

In comparison with many other symphonies by Jean Sibelius, the number of manuscripts for the First Symphony (1899) is small. The manuscript material at Helsinki University Library consists of sketches and drafts as well as score fragments and separate pages representing earlier versions of the work. The autograph score of the entire symphony is located in the Sibelius Museum, in Turku. This manuscript also shows interesting changes that the composer made in the work, probably after the first performances in 1899.

In his Sibelius biography, Erik Tawaststjerna mentions that some sketches dating from the time of the First Symphony's creation contain references to literature. In the presentation, these references to a folk-poem, to a novel by Juhani Aho, and to a poem by Heinrich Heine and their possible relationships to the Symphony are discussed in detail. In addition, some aspects of the compositional process, as well as the most significant revisions that the composer made are illustrated in light of the musical manuscripts.

13.30—14

Ron Weidberg, Lecturer (Israel), ronwe@openu.ac.il

The Emergence of Jean Sibelius' Sonic Approach: From Finnish Folk Music to Sibelius' Late Orchestral Works

Sibelius' sonic style and his methods of writing for the orchestra won an international acclaim for their locally Finnish flavor and their national significances. My paper will explore the link between Sibelius' use of folkloristic materials in his early compositions and the later developments that took place in his orchestral writing, mainly in terms of multi-layers sonority. I shall first examine his early piano compositions where folkloristic elements are much significant: the Impromptus op. 5 and the Sonata op. 12 (1892). Sibelius' major technique in dealing with ethnic material is to create long sections of seemingly static harmony, dominated by organ-points. His early symphonic work, "En saga" (1892 version) is a transformation of those early methods of working with folklore into the orchestral medium. The next stage of his sonic development is realized mainly by his four "Lemminkäinen legends" (1893-6) that already incorporate many of Sibelius' later principals of sonic approach. During the first decades of the 20th century, mainly in 1911-1915, he moves gradually away from the direct influence of folkloristic melodies and yet he enhances his strong individual sonic features within his compositions. Sibelius' last orchestral works hint towards newer sonic features, realized later on thanks to the sonic achievements of late 20th century composers such as Penderecki, Ligeti and others.

14—14.30**Les Black, Assistant professor (USA),** lblack@ithaca.edu**Folk Influenced Harmonic Structures in Sibelius's Early Orchestral Music**

In his 1896 lecture “Some reflections on Folk music and its influence on the development of Art music,” Sibelius suggests that folk music may provide an alternative system for composers who wished to replace the established tonal language of Western art music. He warns, however, that genuine artistic expression relies on a degree of removal from the pure folk style. Composers must embark on an introspective process, blending the folk influence with their own personalities. This process is perhaps most necessary in the area of harmony, which is entirely lacking in the oldest runic folk tunes, and therefore requires the composer to generate an entire idiom from mere suggestions in the folk melodies. In this paper, I will speculate on the nature of Sibelius’s distillation of the folk idiom, exploring issues of modal variety (raised by Eric Tawaststjerna) and symmetry. *En Saga* will be examined in detail to reveal these basic ideas operating in a musical setting. Finally, several later works, including the *Second Symphony* and the *Violin Concerto*, will be explored to show the resonance of these folk inspired ideas in the tonal and harmonic design of orchestral works throughout the early part of Sibelius’s career.

15—15.30**Tomi Mäkelä, Professor (Germany/Finland),** tomi.maekelae@gse-w.uni-magdeburg.de**Appreciating the Artist. Writing about Jean Sibelius in the 21st Century**

The process of writing a book on Sibelius in German in the beginning of the 21st Century (forthcoming by Breitkopf & Härtel) has been challenging in many respects. (1.) German is a language that musicians all over the world still read so the author must keep in mind the precautions of the whole mankind; (2.) the situation of Sibelius himself and a scholar discussing his music in Germany (instead of Pfitzner, Egk and Reger) may be far less problematic than what is often thought (as it is far less relaxed in the USA or UK, of course!) but still particular in many ways (Sibelius is not just “one of the composers” but a “problem”); (3.) in Germany the methodological inconvenience of biographic studies have been discussed a great deal (mainly extremely critically) since Carl Dahlhaus’ column *Wozu noch Biographien?* (1975), whereas in Finland Erik Tawaststjerna’s gigantic mission has given the approach a “special” status; (4.) a Finnish author will certainly be expected to reflect upon sources in Finnish and Swedish, but equally the scholarly literature published on Sibelius and his co-patriots during the last 15 years (and that is more and of higher standards than most foreigners would expect); (5.) new releases of Sibelius-related studies and recordings during the last years (BIS etc.) have made many items public – even the Diary to a higher degree – that used to be secret to most of us, that makes it increasingly difficult to keep up to date. Altogether, this presentation will be about writing a book on a significant national hero of the early (but still imperial) 20th Century in a foreign language and for mainly foreign readers, but as a younger co-patriot of the great composer.

15.30—16**Risto Väisänen, Lecturer in music theory (Finland),** rvaisane@siba.fi**Sibelius's last intentions?**

It is well known that Sibelius made various kinds of comments and suggestions, even some slight changes to his orchestral works since the works were published, especially in those many years following his retirement from the podium (and from composing). Nevertheless, no second or revised editions authorised by the composer were ever published or even seriously planned. Many of those 'corrections' deal with different ways of performance, implying, at least in some cases, changes in the musical text. Do they represent the final intentions, or just some of the later thoughts of the composer? This could be a problematic question not only for the editor but for the analyst and the performer alike.

Examples of this quite fragmentarily documented material will be discussed, and possible ways to evaluate it will be sought: problems of authority and different contexts, changing views of the composer, possible editorial issues or consequences.

16—16.30**Tuija Wicklund, Editor (Finland),** tuija.wicklund@helsinki.fi**Performing practice questions from the critical editing point of view**

In this presentation some performance practice questions about Jean Sibelius's scores will be discussed from the perspective of an editor of the Jean Sibelius critical edition. The editors are often faced with issues of performance and must make interpretations in order simply to edit a score. For example, in some cases it looks as though Sibelius forgot such instructions as the change from Solo–altri into normal divisi playing in the strings and changes from pizzicato to arco. Possibly he thought what was needed was self evident to the players. Other questions arise when there are two alternatives for a passage, both by the composer. Was the alteration made for stylistic reasons or was it only a practical solution to accommodate a certain player for a certain performance? Which solution should be chosen by the critical editor and why? Some one hundred years after the composition of many works, answers to these questions are no longer obvious. Selected examples and guidelines for arriving at solutions will be given.

17–17.30**Gustav Djupsjöbacka, Rector of Sibelius Academy (Finland),** gustav.djupsjobacka@pp.inet.fi**The critical edition of Kuula's songs**

A new edition of the solo songs by Toivo Kuula (1883-1918) is under preparation. Toivo Kuula has written 45 songs, most of which belong to the central Finnish art songs next to those by Sibelius, Madetoja and Kilpinen. The new edition is based on critical studies of the manuscripts in the Helsinki University Library. In addition to the solo songs the edition contains the composer's piano versions of two orchestral songs and four songs originally for unisono choir. Four early songs are now published for the first time. In the supplement two early versions by Syystunnelma and Merenkylpijäneidot are published.

Kuula's elegiac style in a 19th century idiom is influenced by Finnish folk music with modal features and by French Impressionism. Most of the first editions were published during the composer's lifetime and authorized by him. Some of the later published songs have numerous misprints, now corrected in line with the manuscripts.

My presentation will deal with some of the problems in choosing right alternatives for the edition. Some interesting historic and literary facts have been found during research concerning the background of the songs.

17.30–18**Anna Stephan-Robinson, Doctoral student (USA),** as016j@mail.rochester.edu**The Interaction of Tonality and other Systems of Organization in Aarre Merikanto's Opera Juha**

Although it was underappreciated for some four decades, today Aarre Merikanto's Juha (1922) is considered one of Finland's operatic masterpieces. The opera's melodic and harmonic materials combine various systems of pitch organization, including functional and non-functional tonality, and whole-tone and quartal and quintal sonorities. These languages can be understood as reflecting the various psychological states of the characters and their physical actions, and are in some cases reinforced by other musical parameters.

In Juha, Merikanto uses the musical languages in succession and in combination, providing coherence. Transitions between two of these languages often employ similar techniques to those occurring between various keys in traditional tonal music. In this paper, I explore Merikanto's use of these disparate languages, and discuss their interactions. Reflecting the stylistic multiplicity of the opera, which is among the earliest Finnish modernist works, I incorporate a number of analytical techniques, including linear analysis, function theory, transformation theory, and pitch-class set theory. I also draw upon recent writings on opera analysis, such as the work of Carolyn Abbate. The paper focuses largely, but not exclusively, on the first act of the opera.

18–18.30

Ekaterina Okuneva, Teacher of music theory (Russia), okunevaeg@yandex.ru

Die Apotheose der Dreiklänge im Schaffen von Erkki Salmenhaara

Ein Dur- und Molldreiklang (der im folgenden als konsonanter Dreiklang geheissen werden) spielte zu verschiedenen Zeiten der Musikgeschichte eine verschiedene Rolle. Er hat das Fundament der klassisch-romantischen Musiksprache der 17–19 Jahrhunderte gebildet, aber im 20 Jahrhundert wurde er von dissonanten Akkorden verdrängt. In dieser Periode hat ein Dreiklang den Status „des Königes in der Verbannung“ (Ph. Herschkowitz) bekommen. Ein Dreiklang in seiner reinen Art hat sich im Lexikon der modernen Musik auf den Hintergrund entfernt.

In der russischen Musikwissenschaft hielt man lange für das Wesen des Akkordes ein auf Terzen basierendes Strukturprinzip. In meinem Vortrag stütze ich mich jedoch auf den Gesichtspunkt von Jurij Holopow, der die Quintessenz des Akkordes in seiner dreiklanglich-konsonanten Natur sieht. Laut dieser Konzeption gilt jeder Akkord entweder für einen konsonanten Dreiklang, oder für seine Modifikation. Deshalb kann man zwei Wege bestimmen, nach denen die Entwicklung der Dreiklänge in der Musik des 20 Jahrhunderts ging. Beide Wege betonen die farbenreichen Eigenschaften der Akkorde. Der erste Weg ist die Füllung der dreiklanglichen Vertikale mit Dissonanzen, was durch die gemeine Tendenz zur Verstärkung der Gespanntheit des Tönens bedingt ist (die Füllungsweisen sind mannigfaltig). Der zweite Weg ist dagegen mit der Entspannung des Tönens verbunden und vermutet die Entwicklung des statischen Elements. Hier ist der konsonante Dreiklang in der reinen Art vorgestellt.

Diese beide Wege sind im Schaffen des finnischen Komponisten Erkki Salmenhaara realisiert. Seine Musik demonstriert den O. Jurhämäs Wörter nach „die prächtige Rückkehr der Dreiklänge“. Salmenhaara stützt sich auf die Prinzipien des Sonordenkens, aber als Baumaterial der Werke Dreiklänge verwendet. Seine kompositorische Methode kann man wie „Multiplikation“ der Dreiklänge nach der Vertikale und der Horizontale bestimmen. In erstem Fall entstehen innerlich differenzierte Clusters, die gewissermassen für einen Grenzfall anzusehen sind, weil sie an Polyakkorde erinnern. In zweitem Fall dauert und wiederholt sich ein Dreiklang oder eine Konsequenz aus den Dreiklänge, als ob öffnen sie ihre koloristischen Eigenschaften. Die beiden Wege haben ein Ergebnis: das ist die Steigerung des Fonismsniveaus. Mit seinem Schaffen hat Salmenhaara aufgezeigt, dass die Möglichkeiten der Dreiklänge immer noch nicht erschöpft sind.



AINO ACKTÉ HALL (4th floor)

13.30–14

**Stefan Östersjö, Doctoral student (Sweden), stefan.ostersjo@work.utfors.se
(Research project together with Cecilia Hultberg)**

Interpretation, Performance Practice and Authenticity in a contemporary perspective

Musicians' interpretations are related to their familiarity with traditions represented by the work they play, and influenced by their individual ways of conceptualising music (Hultberg, 2000). Since interpretation-finding related to performance practice has been little explored methods for studying entire works in natural settings need to be developed (Juslin, 2002). The use of notation presumes a common understanding of performance practice of composers and interpreters, as has been demonstrated in historical manuals (Quantz, 1752) Today many composers relate to various ethnic traditions as well as specific local traditions within art music. Yet, manuals for contemporary music mainly concern technical advice (Dick, 1996). Hence, there is a need for exploring functions and limitations of notation as a communicator between composer and interpreter.

The research of a performing artist on his cooperation with composers allows the revelation of important aspects of performance and performance practice today. Many-sided data were required: Video documentation of working sessions with the composer, concert performances and comments on sessions and concert performances.

Implications

Studies of this kind may contribute to a better understanding of individual learning strategies, and development of instrumental teaching with focus on meaningful expression in performance.

14–14.30

Peder Kaj Pedersen, Associate professor (Denmark), pkp@musik.auc.dk

Postwar perspectives in Danish musical culture 1945

Few months after the end of the German occupation of Denmark in 1945, Gunnar Heerup in an essay "Kulturen er udelelig" [Culture is indivisible], in: *Levende musik*, september 1945) argued, that Danish musical culture after the war had to aim at versatility and multiplicity. The national Danish tradition had been exploited through the years of occupation, and musical life had to open to international signals. This agenda was shared by other key figures in musical life but it was only realised eventually.

The first concert under the auspices of the new music society DUT after the liberation took place on October the 30th 1945 in Copenhagen with the Orchestra of the Unge Tonekunstnere conducted by Lavard Friisholm. The programme was exclusively Danish and included works by Claus Schall and J.F. Frølich as well as first performances of two newly composed works: a Concerto for piano and orchestra by Bernhard Christensen and Herman D. Koppel's Symphony nr. 3, op. 39.

Through a case study of those two works and the reception of their first performance in the cultural perspective sketched above some important tendencies in Danish music in the middle of the 20th century can be shown.

15–15.30

Annemette Kirkegaard, Associate professor, PhD (Denmark), kirkegd@hum.ku.dk

Music and censorship - The struggle over freedom of musical expression in Zanzibar

The study of the influence and impact of censoring musical utterances is a relatively new matter in musicology. Since 1998 however, the Freemuse organization which is based in Copenhagen has been pioneering in documenting and raising attention to these matters. For this presentation I shall draw on my involvement with Freemuse and combine it with my knowledge and fieldwork in Zanzibar where musical censorship has been an issue for a long time. The musical style known as taarab is a merger of Arab, African and global musical styles and has through its prominent use of word and poetry in combination with the employment of diverse musical instruments been a contested space for the political and ideological developments throughout Zanzibari history. Particularly around the struggle for independence in the 1960s tension between ethnic groups and the establishment escalated, and post-independence times these tensions have continued in varied forms. My method and theoretical background lies in ethnomusicology (including fieldwork) and I also make use of theories on globalisation, ethnicity and the music media in order to document the complex procedures of censorship in music.

15.30–16

Lars Berglund, Researcher, PhD (Sweden), lars.berglund@musik.uu.se

Modus- och tonartsrepresentation kring 1600-talets mitt

Sextonhundratalet beskrivs ofta som en övergångsperiod, inte minst när det rör frågor om tonalitet, tonartsuppfattning och harmonik. En sådan beskrivning är dock inte till någon större hjälp när vi försöker förstå hur man under samtiden såg på dylika problem. En central fråga i sammanhanget är hur 1600-talets aktörer såg på frågan om modusbestämning. Utifrån femtonhundratalets moduslära bestämdes modus utifrån imitations-schemata, oktavslog och kadenseringsar.

Tonartsrepresentationen var däremot oberoende av såväl samklangstekniken som av transponeringsläget (dvs. fasta förtecken). Detta system förutsätter att man entydigt kan skilja mellan diatoniska och kromatiska toner. När musiker under sextonhundratalets mitt börjar komponera musik i allt fler olika transponeringslägen blir denna distinktion problematisk. Det blir svårt, eller t.o.m. omöjligt, att göra distinktioner mellan de traditionella modi när man inte säkert kan bestämma vilka toner som är att betrakta som accidentaler. Trots detta håller man envist fast vid den traditionella tonartsläran, något som kan synas paradoxalt. Genom att studera dels musikteoretiska traktater från denna tid, dels modusangivelser i samtida musikaliska källor, kan vi emellertid få en tydligare bild av hur samtidens musiker såg på dessa viktiga frågor.

16–16.30

Gunnar Valkare, Lecturer (Sweden), gunnar.valkare@e-posten.net

The Ages of Music

The Ages of Music is a model of thought, created for description and analysis in a broad music anthropological framework, including musics, which normally are not connected with anthropological theories. The model elucidates the relations between characteristics of society (technology, economy, dependence of writing, degree of work sharing etc.) and characteristics of music existence (e.g. conceptualisation of musical phenomena, relation to dance, tonal system, function and use, type of theory etc.). Music is here regarded as a mode of behaviour characteristic of the human species.

17–17.30

Maria Georgakarakou, Doctoral student (USA), mariaog@theworld.com

Aspects of Vocal Production in Historical Performance

Since the earliest attempts at reviving historical performance, the existence of certain characteristics applicable to an early-music type of voice has generated much debate among singers and vocal instructors. According to most practitioners, whoever focuses on Renaissance or Baroque repertoire must possess a clear, vibratoless tone. Such theories have been transformed into axioms in the name of authenticity. Early-music singers hold that vibrato should be condemned, as its belated appearance on the scene is linked with later genres such as nineteenth-century opera. Thus, a singer who lets her voice vibrate freely can be dubbed historically uninformed and stylistically inaccurate. Today's typical vocal pedagogue frowns at a beginning singer's straight tone. Teachers

trained in post-Verismo operatic singing generally associate less opulent voices with inadequate talent, faulty technique and insufficient training.

This paper attempts to answer the following questions:

- (i) How much is our sense of historicism based on data relative to the period in question?
- (ii) To what extent are we influenced by scientific thinking and modern aesthetics?
- (iii) Was the use of vibrato well-received in the Renaissance and Baroque periods?
- (iv) Why do modern performers feed the flames of the vibrato controversy while issues such as register mutation remain unexplored?

17.30–18

Andreas Engström, Doctoral student, Teacher (Sweden), andreas.engstrom@music.su.se
Instrumental teater i Sverige under 1960-talet - verkdokumentation

Att gå över gränserna till andra konstområden var ett betydande inslag i det svenska kulturlivet under 1960-talet. Möten mellan konstater och mellan konstnärer från olika genrer och riktningar var legio. En aspekt av detta var den instrumentala teatern som odlades av tonsättare och musiker, poeter, bildkonstnärer och teaterfolk. Den instrumentala teatern tog sig olika uttryck; allt från sporadiska inslag av "effektfulla" rörelsemoment i ett i övrigt relativt traditionellt utformat orkesterstycke eller körverk, till happeningar där ljudkällorna kunde vara av tämligen okonventionell art och där det visuella uttrycket var det primära. Dessa verk finns idag bevarade i flera former: som partitur, utgivna på förlag, enbart tillgängliga hos tonsättaren, på film, ljudband, verbala skisser. Vissa finns att läsa om i sekundärlitteratur eller finns som ett "minne" hos de medverkande.

En del av avhandlingen kommer att upptas åt en riklig dokumentation av dessa verk. Frågor som kommer att besvaras är: Vilka verk framfördes eller skapades? När och var skedde framförandena? I vilken form finns verken bevarade? Denna dokumentation kommer att ligga till grund för en klassificering av den svenska instrumentala teater och kommer att presenteras på cd-rom. På konferensen tänker jag presentera källproblematiken kring den instrumentala teatern; grunden för klassificeringen, samt hur presentationen på cd-rom kommer att vara utförd.

18–18.30

Aila Paavola, Doctoral student (Finland), ailpaa@utu.fi
Opera house as a communicative system

The focus of this paper is how diverse social, musical and aesthetic dimensions interact in a specific place build for music, the opera house. Special attention is given to a case-study which concerns the new building for the Finnish National Opera and its inauguration opera "Kullervo" by Aulis Sallinen. By analyzing the extensive media coverage of the progression of the house-project and Sallinen's opera I discuss questions like: How socio-aesthetic space is formed by its users (performers, audiences)? What role is technology playing in operatic communication? How power relations are working between the stage and the auditorium. How realities outside the house and fictions on stage relate to each other in operatic space? What happens to an autonomous musical artwork when its components in fact are dispersed across space and activities which take place in an opera house?



AUDITORIUM (5th floor)

13–13.30

Erik Kjellberg, Professor (Sweden), Erik.Kjellberg@musik.uu.se

Trains, bells, and other things. Towards an understanding of introductions in jazz performances

This paper rests on the obvious fact that every piece of music or music performance must have a beginning. Different kinds of musical, historical, and mental preparations are channelled into an initial stage of music making. Introductions are of many kinds and they may serve different purposes. Out of a few examples from the vast library of recorded jazz some situations will be commented upon and an attempt will be made to define, sort out and understand various types of introductions. Practical, aesthetical and psychological factors are intervened in more or less obvious ways in big bands, small groups and solo performances. Stylistic and historical perspective are important framings as are the “immediate surroundings” - musicians, audience, and location. On the one hand introductions depend on cultivated patterns and gestures as well as more general connotations and references within the jazz field (“intertextuality”, cf. Paul Berliner). On the other hand jazz often refers to and redefines musical and cultural bits and pieces from many quarters. The choice of analytical approach is hardly evident. However a modified version of certain hermeneutical and rhetorical procedures may be a viable approach (cf. Elaine Sisman).

13.30–14

Heli Reimann, Doctoral student (Estonia), hereli@hotmail.ee

Globalization of jazz: American art form on European stage

The initiator of my essay is a statement of E. Taylor who says: “Jazz, though certainly born on U.S. soil, was both product and instigator of early-twentieth-century processes and trends that were global in scope: the mass manufacture of culture, urbanization, the leisure revolution, and primitivism. It is this fact—combined with the sheer, and early, ubiquity of the music—that leads us to conclude that, practically from its inception, jazz was a harbinger of what we now call ‘globalization’.” My intent here is to investigate the social and cultural factors, which influenced the emergence of new musical style on arenas outside the U.S., particularly in England, Germany, Sweden and Russia. I will support the idea of appropriation of jazz into local practices and traditions, which shifts the message of music away from its initial meaning and decreases the hegemony of African-American traits in it. Finally I focus my attention on writings of American jazz critics and scholars, pointing out the ways in which they see the globalisation of jazz and its future on the global stage.

14–14.30

Jan Eriksson, Doctoral student (Sweden), jan.eriksson@musicology.gu.se

Canon formation as anti-commercial practice: the formation of a canon of jazz history in Sweden and the transformation of jazz from dance music into art music

During the post-war decades jazz music in Sweden changed from dance and light entertainment music into a music that increasingly became thought of as fine art music. This change can be studied on at least three different levels: in jazz music itself as it was played and recorded, in the verbal discourse of jazz and in the way Swedish cultural policy subsequently came to acknowledge jazz as an art form. An important part of the change in the verbal jazz discourse was the construction of the history of jazz music and the dissemination of this history among jazz aficionados in books and magazine articles. The historical canon of jazz, with its implications of organic development, was important for the recognition of jazz as separated from the field of commercial popular music, which was regarded as ephemeral and lacking in development. These changes made it possible for jazz musicians to benefit from the public support for fine arts that came with the changes in cultural policy in the 1960s, and consequently to, at least in part, remove jazz from the field of commercial music.

15–15.30**John Howland, Assistant professor (USA),** jlhowland@mac.com**“The Capitol Riddle: Orchestral Jazz Arranging and American Popular Music in the 1950s”**

Though founded in 1942, Capitol Records would not become a major recording label until the post-War years. Capitol arguably made its greatest pre-Beatles contribution to American popular culture through a variety of urbane, jazz-derived recordings of the late 1940s and 1950s that were marketed to an adult audience that had originally fueled the Swing-era music market as teens. This rich corner of the Capitol catalogue is ideally represented in Nelson Riddle's sophisticated song arrangements for Frank Sinatra and Nat King Cole, in the "mood music" of Jackie Gleason, and in the "progressive" jazz of Stan Kenton. The sophisticated big-band-plus-strings arranging tradition that characterizes these recordings was an outgrowth of the roots of many of these artists in the pre-War string-section enlargements of big bands, the ties of this earlier 1940s vogue to 1930s radio orchestras, and the roots of this latter tradition in 1920s symphonic jazz dance bands and theater orchestras. This paper explores the complex cultural conditions that encouraged the orchestral pop song aesthetic epitomized in the Capitol arrangements of Nelson Riddle, with particular emphasis on the hybrid, middlebrow aesthetics and cultural work of these recordings, studies of both their marketing and promotion, and closer considerations of select arrangements.

15.30–16**Torbjörn Ericson, Student (Germany),** torbjorn.ericson@student.hu-berlin.de**Improvised rhythmic counterpoint in jazz ensemble playing: A method of analysis**

From 1963-1968, the trumpet player Miles Davis made jazz history with his "new" Quintet, the cornerstones of which were Herbie Hancock (piano), Ron Carter (double bass) and Tony Williams (percussion). What made the band's style so revolutionary was its very highly developed and subtle ensemble playing, characterised by polyrhythm, ostinato rhythmic patterns and imitation. Although there have been a great many publications on the ensemble, there are very few systematic analyses of the ensemble playing.

In the context of my research into the musical technique of the Miles Davis Quintet from 1963-1964, I developed a method for analysing the interaction between the musicians of a jazz ensemble. My basic thesis is that the musical communication between the musicians takes place principally on the level of rhythm, with melodic and harmonic aspects playing only a secondary role. The musical structure created in jazz ensemble playing can be understood as four-voice rhythmic counterpoint in which four thematically succinct voices contrast with one another, complement one another, and imitate one another. I will demonstrate this using examples from my own transcriptions.

16–16.30**Esa Lilja, Researcher, Doctoral student (Finland),** esa.lilja@helsinki.fi**Heavy Metal Chord Structures and Modal/Tonal Context**

In heavy metal there are many musical features in common with conventions of major/minor tonal music. However, concurrently in use there are some features that differ from these in modality, voice-leading, functional tonal hierarchies, and chord structures and their relation to tonal and modal context. In this presentation, despite the overlapping of these characteristics, the main concern is with the last.

The chords used in heavy metal are here categorised as diatonic and non-diatonic. The latter is subdivided into altered chords and chords that consist of and abide by the lowest partials of harmonic series. These chords have much of their foundation in acoustic characteristics of electric guitar with distortion and loud volumes. As a result, chords that are closest to a single harmonic series produce much clearer sound than others. These structures may seem peculiar in modal/tonal

context but are given their legitimacy in their vertical dimension. It seems that a key or mode is often surpassed by a chord's vertical dimension in chord constructing, however, in connection with modal/tonal context. In this presentation the aforementioned points are clarified with theoretical and musical examples from the late sixties to the mid eighties.

17–17.30

Hui-Ying Liu-Tawaststjerna, Doctor of Music, Head of department of piano music (Finland),
htawasts@siba.fi

The Interpretive Concerns of a Performing Pianist

A musical performance consists of sounds expressed in terms of timing, phrasing, and dynamics. To create a convincing interpretation, a performer spends countless hours pondering upon the essence of the composition and the means for reaching the desired musical effect behind every musical gesture. Interpretive decisions based on the intuition, knowledge, and experience of each performer must be made before every performance. This paper intends to analyze the practical concerns of a pianist, e.g., agogics, dynamics, and articulation, which may be either visible or merely implied in the musical notation and which are closely connected with the shaping of musical interpretations. The discussion will center around the performance instructions by famous pianists such as Rachmaninoff and Schnabel. Although this paper is written from a pianistic point of view, the subject matter will be of interest to any performer and pedagogue in the field of classical music.

17.30–18

Sara Cohen, Professor (Brasil), saracohen@uol.com.br

The Metric Modulation in Almeida Prado's "Cartilha Ritmica Para Piano"

The studies to improve pianistic performance are, still today, centered basically in the techniques addressed to the movements of the fingers, hands, arms and their combinations. Scarce are the references where those studies have the rhythm as a conductive thread. The need to organize the complex proposed rhythmic presented in his work, led the Brazilian composer José Antônio de Almeida Prado (1943 -) to idealize some studies where different rhythmic processes were explored systematically, not in the form as they appear implicitly in their works, but as a sort of Czerny of the rhythm. Those studies, composed mostly in the 1990's, were gathered in 3 volumes under the name of "Cartilha Ritmica para Piano" (A Piano Primer for Rhythm).

Here, we present a general description of the rhythmic contents explored in Almeida Prado's studies. We also use one of the exercises to exemplify a possible methodology for approaching this work: search for rules and structures which could help to understand how the rhythmic principle explored in the study works (metric modulation, in the case of the chosen study) and construction of links between the rules and structures identified in the first step with the performance.

18–18.30**Martin Knakkegaard, Associate professor, PhD (Denmark), mk@hum.aau.dk****The Demise of the Musical Forum**

The complex relationship between music and its transmission determines the conditions of modern music practice regardless of style, genre or tradition. The new standards of music distribution and reception that modern media – and modern music technology – provide influence and bring about change in the way in which music develops. One important and evident consequence of this process is the way media has come to replace many, if not all functions of the traditional – historical – music forums such as the concert hall, the court, the church and the music institution. Yet, in contrast to these established music forums, media does not form an integral part of the musical discourse.

This calls for an exploration and discussion of the differences between medium and forum. While the forum may be regarded as an integral element of the music production and circulation, media can be seen as something external or autonomous to the practice of music: a means that merely transmits and reflects.

This situation gives media the power to stabilise or de-stabilise, and perhaps even construct, the whole field of musical production and reception.

This paper will explore these issues and go on to investigate some of the influences on musical practice and reception that have ensued as a result.



ROOM 419 (4th floor)

13–13.30

Erkki Tuppurainen, Professor (Finland), erkki.tuppurainen@siba.fi

Das Choralbuch von Christoph Köhler (1686) – aus Kurland?

Vor einigen Jahren wurde eine Handschrift im Geschichtlichen Archiv Estlands in Dorpat (Tartu) beachtet. Es handelt sich um ein Choralbuch, das etwa 200 von Christoph Köhler im Jahr 1686 mit beziffertem Bass geschriebene Choräle enthält. Ein Organist mit diesem Namen war in dem zweiten Jahrzehnt des 18. Jahrhunderts in Windau (Ventpils) und Schleck-Abaushof (Zlekas) im Kurland, dem heutigen Lettland, tätig. Die deutschen Textanfänge entsprechen denen in den Gesangbüchern, die in Riga am Ende des 17. Jahrhunderts gedruckt wurden. Die Choräle sind ohne Taktstriche, doch mit einem Strich nach jeder Zeile geschrieben worden. Die bezifferten Bässe der Choräle sind meistens Tadellos und folgen der allgemeinen deutschen Tradition. Einige Choräle sind doch 4–5-stimmig ausgeschrieben worden, und einige andere erscheinen als dreistimmige Spielstücke.

Das Buch ist später umgebunden und mit zahlreichen Extrablättern versehen worden. Die neuen Sätze auf diesen Blättern haben Taktstriche und halbierte Notenwerte. Das Buch enthält auch zwei Melodien, die sich in dem ersten gedruckten finnischen Liedmelodiensammlung (1702), nicht aber in Dokumenten der Kirchenmusik des schwedischen Reiches des 17. Jahrhunderts vorkommen. Einige Choräle haben lokale Alternative mit Bezeichnungen wie "in Semgalischen" oder "im Schleck".

Das Choralbuch stammt also wahrscheinlich aus dem Herzogtum Kurland. Es dürfte das älteste aufbewahrte dieser Art aus Baltischen Ländern. Kurland war 1660-1701 von schwedischen Truppen besetzt und hatte, als nicht-katholisch, schon früher nahe kirchliche und kulturelle Verbindungen mit Livland und dessen zwei wichtigsten Städten, Riga und Dorpat. Das Buch dürfte also auch die kirchenmusikalische Praxis des von Schweden beherrschten Livlands darstellen können, und zwar aus früherer Zeit als das erste gedruckte schwedische Gesangbuch mit beziffertem Bass (1697) und die älteste handschriftliche Sammlung der Choralharmonisierungen aus dem schwedischen Reich, die Turku Tabulatur (um 1700). Jedenfalls erscheint Köhlers Choralbuch als ein repräsentatives Beispiel der baltisch-deutschen evangelischen Kirchenmusik und als eine beachtenswerte Ergänzung zur Geschichte der deutschen evangelischen Choralbücher des 17. Jahrhunderts.

13.30–14

Toomas Siitan, PhD, Docent (Estonia), tsiitan@estpak.ee

Die Choralhandschrift von Gustav Swahn (1774) und die alte Singweise im protestantischen Gemeindegesang

Das handgeschriebene Choralbuch von Organisten zu Helme Gustav Swahn vertritt der typischen Schreibart der handschriftlichen Sammlungen des protestantischen Gemeindegesangs von Mitte des 18. Jahrhunderts – die rhythmisch ausgeglichenen Chormelodien sind überraschend reichlich verziert überliefert worden. Aufgrund der Vielzahl an Verzierungen, womit der melodische Stil solcher Choralsammlungen etwa der Klaviermusik der Rokoko-Zeit ähnelt, erhebt sich die Frage, in welchem Verhältnis steht der schriftliche Notentext zu der von ihm reflektierten Spiel- und Singpraxis? Auch der etwas rätselhafte Stil der Harmonisierung der Choralsammlung von Swahn wird im Vortrag diskutiert – dieser ist höchstwahrscheinlich mit dem "harmonischen Gesang" der damaligen Brüdergemeine verbunden.

Mehrere Züge dieser Choralsammlung lassen mutmaßen, dass sie in direkter Verbindung zu der "alten Singweise" (*old way of singing*) des Gemeindegesangs steht. Zu den melodischen Varianten und Verzierungen in den Choralquellen des 18. Jahrhunderts, sowie zu den harmonischen Besonderheiten der Choralsammlung von Swahn findet man interessante Vergleiche in den volkstümlichen Choralvarianten, die in Estland erst um 1920 zum ersten Mal dokumentiert wurden.

14–14.30**Folke Bohlin, Professor emeritus (Sweden), folke.bohlin@musvet.lu.se****Some problems concerning Piae cantiones 1582**

1. Who was the real editor of the famous Latin song collection Piae cantiones 1582? One still often meets the answer Jacob Finno although he evidently was engaged in the publication only as a Lutheran corrector of the medieval texts. Without doubt Theodoricus Petri who put his name both on the title page and under the preface was the editor. of the book.
2. Is there any reason to believe that this songbook contains the traditional repertory of the Turku cathedral school? It seems more likely that the content basically stems from Viborg/Viipuri. Theodoricus has however probably added many songs from other sources.
3. Was the edition of Latin songs which had been sung in Catholic services influenced by the controversial Liturgy of King John III from 1576? At the end of the 16th century there was a strong neoclassical current at Protestant universities, e.g. at Rostock where Theodoricus studied.
4. Which songs did Theodoricus refer to when he said in the title that a few "newer psalms" were included? To this category belong e.g. the two four part songs both of which were here combined with old texts.

15–15.30**Jopi Harri, Researcher (Finland), jopi.harri@utu.fi****On Sources of Traditional Eastern Slavic Chant**

Traditional chant, formed by the 17th century, is still the basis of Orthodox church music among Eastern Slavic cultures. However, political reasons in the Communist countries prevented chant research for a long time, and in the West, the lack of knowledge and access to source materials has been a major obstacle. Until the 18th century, the chant was transmitted solely as manuscripts. The first printed editions originate in Lemberg, Poland, in 1704 and 1709. In Russia, the first chant books - Obihod, Oktoih, Irmologion, and Prazdniki - were printed in 1772. The Lemberg and subsequent West-Ukrainian chant books are poorly available, while the Russian editions, especially since 1880s, can be reached more easily, even in the Internet.

Only a fraction of the chant material was ever printed, and thus it is difficult to form a conception of the tradition as a whole. Some manuscript collections survive in Russia, but access to them is restricted, and Western repositories tend to contain only some instances of these manuscripts. However, in Finland, in the Valamo Monastery, Heinävesi, there is a major collection of chant sources, including a significant amount of staff notation manuscripts since the late 17th century, and printed Russian chant books since 1772.

15.30–16**Sverker Jullander, Research Director (Sweden), sverker.jullander@musik.gu.se****The Repertoire Problem of the Early German Orgelbewegung**

The Baroque-inspired instrument ideal of the 'Orgelbewegung', as it developed in Germany in the 1920s, had dramatic consequences for the repertoire of organists adhering to its ideals. Music from the 19th and early 20th century, until then dominating the repertoire, was now rejected as unsuited for the "true organ". In the three Orgeltagungen, held 1925-7, where the aesthetic ideals of the movement were formulated, the repertoire problem is reflected in papers and discussions as well as in concert programmes. The latter consisted mainly of Baroque, notably pre-Bach music; at the same time, there was an awareness that an exclusive orientation towards the past would not bring about the desired vigorous organ culture. The need for new music that answered up to the ideals of the movement was acutely felt. The proposed paper traces the attitudes of the early Orgelbewegung towards contemporary organ music: what was required of "true organ music" as regards style, sound, and performance instructions, and to what extent could existing music (for instance by Max Reger and his pupils) be considered to meet such requirements? The paper includes a discussion of selected contemporary organ works performed at the Orgeltagungen from a combined perspective of reception and analysis.

16–16.30**Oyvin Dybsand, Lector (Norway)**, oyvin.dybsand@imt.uio.no**Fiolinisten, dirigenten og komponisten Johan Halvorsen (1864–1935) – Nordmann og skandinavist**

Som komponist omtales Halvorsen gjerne som den mest typiske norske nasjonalromantikeren i generasjonen etter Grieg og Svendsen. Han komponerte bl.a. norske danser, norske rapsodier og musikk til trolldrammet Fossegrimen. Gjennom sitt 36-årige virke som dirigent i Bergen og Kristiania (Oslo) fikk han dessuten en sentral rolle i oppbyggingen av et norsk nasjonalt musikkliv. Utsagn i hans taler og mange brev røper en sterk, rotfestet fedrelandskjærlighet.

Dette var likevel bare én side av Halvorsen. Som ung studerte og arbeidet han to år i Stockholm, og fra 1889 var han ansatt tre år som kammermusiker og fiolinlærer ved Helsingfors musikinstitutt. Etter kun å ha satset på en fiolinist-karriere inntil da, var det under sitt virke i og for det rike musikklivet i den finske hovedstaden han begynte å komponere. Interessant nok ble hans tidligste verker rost i finsk presse for ikke å være like norsk-nasjonale som Griegs. De inntrykk Halvorsen mottok i yngre år satte sitt preg på hans virke livet ut. Han framførte gjerne musikk av nordiske kollegaer ved sine konserter, og han kom til å spille en viktig rolle ved felles nordiske festkonserter og musikkfester.

17–17.30**Hans Kuhn, Professor emeritus (Australia)**, hanskuhn@freesurf.ch**"Music brut? Rihm's, Nørgård's and Aperghes' works with Wölfli texts"**

Adolf Wölfli (1864-1930) spent more than half of his life in a psychiatric clinic in Bern and left an idiosyncratic body of work that combined text, picture and, at times, music. It was only after World War II and the acceptance of 'art brut' that Wölfli became internationally known, thanks to a large exhibition that toured the world in the later 1970s. Wolfgang Rihm in Germany and Per Nørgård in Denmark became interested in him at about the same time, towards 1980, and wrote music based on Wölfli's schizophrenic texts; Nørgård devoted a whole opera, "Det guddommelige Tivoli", to him. While Rihm's followed the German lied tradition and used the vocabulary of modernism to express disharmony, discontinuity and silence, Nørgård, although Rihm's senior by ten years, used post-modernist means (shouts, laughter, quotes of folk music) to the same end. These works will be contrasted with a recent work using Wölfli texts, Georges Aperghes' "Petrohl".

17.30–18**Leif Jonsson, Professor (Norway)**, leif.jonsson@hf.ntnu.no**Konserter og musiker i Nordeuropa på 1800-talet, med spesiell blick på axeln Stockholm–S:t Petersburg**

Jag har under många år bedrivit en kartläggning av äldre konsertlivet och operaverksamhet i ett antal städer i norra Europa/Norden, såväl större som mindre. Avsikten med detta är dels för att få en bild av hur musiker/virtuoser har rört sig inom området, och dels för att få en inblick i hur en konsertrepertoar konstitueras och blir en Kanon. Forskningen på detta fält handlar i hög grad om att, i ett historiskt perspektiv, kartlägga offentliga konserter (med konsertprogram och utövare), för att urskilja den repertoar som med tiden utpekats som viktig och förebildlig. En viktig sida av detta, är att den i så hög grad utgår från utövande musiker, inte bara vad som spelas, men också vem som spelar.

En metropol med särskilt intresse här är S:t Petersburg, som under ifrågavarande period i hög grad var en magnet för både musiker med lite större ambitioner än det vanliga och regelrätta lycksökare. S:t Petersburg är också ett intressant studieobjekt för att se musikervandringen i Europa: vilka musiker från kontinenten valde vägen via Skandinavien (och Stockholm) istället för den över Östeuropa när man reste till S:t Petersburg? En huvudfråga blir, vilken betydelse detta hade för musiklivets inriktning i Norden.



ROOM 219 (2nd floor)

13–13.30

Christer Bouij, Lecturer & Stephan Bladh, Lecturer (Sweden), christer.bouij@musik.oru.se, stephan.bladh@mhm.lu.se

Normer och värderingar i och omkring musikläraryrket

Vi presenterar ett pågående forskningsprojekt, finansierat av Vetenskapsrådet, om normer och värderingar med koppling till musikläraryrket. Empirin består av enkäter och intervjuer med svenska musiklärarstudenter, yrkesverksamma musiklärare, allmänlärare och skolledare. Två teoretiska perspektiv anläggs, nämligen rollidentitetsteori och Habermas teori om kommunikativ handling.

Av tradition är musikläraren bärare av såväl en musikalisk som pedagogisk yrkesfärdighet. Den förra äger i sig en sådan dominerande kraft i musiklärarstudentens identitetsutveckling, att den tycks stå i vägen för den anpassningsprocess som leder till yrkeslivet som lärare, framför allt inom den obligatoriska musikundervisningen. Drygt 80% av de 1992 examinerade musiklärarna i vår undersökning anser att musikämnet skall vara obligatoriskt. Paradoxalt nog vill de inte själva arbeta inom denna sektor. Därigenom lämnas ett stort fält öppet för okvalificerade lärare i musik, s.k. obehöriga. I presentationen kommer vi också att redovisa uppfattningar hos andra lärare än musiklärare, liksom hos skolledare, om musikämnets och musiklärarnas ställning i den svenska grundskolan.

Att den nya svenska lärarutbildningen inte blott förväntas leda fram till läraryrket utan också annan yrkesverksamhet, är ett annat av de teman vi problematiserar i vår presentation. Ytterligare ett är de speciella svårigheter som musiklärarstudenter har visavi VFU (den verksamhetsförlagda delen av utbildningen), i förhållande till andra lärarkategoriernas studenter.

13.30–14

Stig-Magnus Thorsén, Professor (Sweden), thorsen@musik.gu.se

Music education and cultural development

I will analyse the impact of music education on the cultural development of a country. Central concepts for analysis are Cultural identity and Multiculturalism combined with post-colonial perspectives. I will apply these tools in a case study: The history of music education in Southern Africa.

The problem background of the study comes from Sida funded developmental cultural exchange with South Africa. The study aspires to understand the role of support to music education in Southern Africa. I draw from Swedish and international sources, as well as present research collaboration with scholars in Southern Africa. I will look at and compare five historical stages of music education in Southern Africa: 1) pre-colonial musical enculturation, 2) mission education since mid 19th century with special emphasis on the Church of Sweden's mission, 3) governmental education under British school system and ABRSM examination system, 4) music education under Apartheid in South Africa, and 5) music education in politically liberated settings.

The conclusions show that established music institutes applies a value system introduced by missionaries and continued to extreme positions by the British examination systems. The possibility for an African renaissance and renewal of the curriculum is to a large extent hampered by colonial legacy.

14–14.30**Eddy Chong, Assistant professor (Singapore), kmechong@nie.edu.sg****Structuring the Teaching of Composing: Fux reconsidered**

In the present-day educational climate, many teachers of composition would readily shun the species method, perceiving it as stifling creativity. I will draw on recent educational and psychological studies on both sides of the Atlantic to affirm the need for enabling skills in creativity on the one hand and for scaffolding in the teaching of composition on the other. I then demonstrate how the species method, as consolidated by J.J. Fux, offers a pedagogical model to scaffold a systematic acquisition of some basic compositional skills. But, for his approach to be relevant in the modern day, our ultimate pedagogical objective should not be the learning of compositional rules per se nor of particular compositional styles but the development of a flexible compositional mindset that is underpinned by a sound music-theoretic understanding. At the end of the day, the student must appreciate that compositional rules stem from particular aesthetic goals that are historically- and stylistically-contingent.

15–15.30**Kai Karma, Professor (Finland), karma@siba.fi****(Other project members: Mari Tervaniemi, Minna Huotilainen, Risto Näätänen & Irma Järvelä)****Distinction of genetic and environmental factors in the maturation of musical traits in Finnish families**

Many studies have found a genetic component in musical traits. Difficulty to distinguish genetic factors from environmental ones has left the issue highly controversial, however. Molecular genetics has potential to give a more objective solution to the problem. Genes are not affected by training. Possible musical traits in genes can in principle be found as such, both in trained and untrained persons. We have started a collaborative study on the inheritance of musical traits in Finnish families. Families with clear musical ability, like professional musicians, have been identified. Data collected are: biographical data, Karma Test of Auditory Structuring, Seashore Pitch and Time subtests. These variables correlate positively, but are not completely overlapping. In addition to these, a blood sample for DNA-analysis has been taken from each subject. At the time of writing this, over 100 subjects have participated.

It is currently not understood how musical traits are inherited and which genes encoding proteins are mediating music processing in the brain. To clarify this, some subjects are also invited to participate in brain research. The homogeneous genetic background of the Finnish population provides excellent framework to study the inheritance of and to identify predisposing genes for musical traits in Finland.

15.30–16**Marina Karasseva, Professor (Russia), marinola@mtu-net.ru****Application of Neuro-Linguistic Patterns in Ear Training on Modern Music: Way to Sound Delight.**

The 20th century music is now wide-spreading in the concert practice all over the world. However, it is known how difficult is to learn modern music in ear training courses because of the necessity to deal with new modal scales, frettonal melodic patterns, non-third chords etc. Usually, it is not enough schedule time for studying modern music extensively. Thus, we have to intensify our methodology in order to be able “catch” contemporary music fluctuations.

One of remarkable ways to intensify a pedagogical process in modern ear training is to make the best use of our psychological opportunities. Among the most effective psycho-technological tools the Neuro-Linguistic Programming (NLP) seems to be notable first of all, since it provides powerful means for developing a synesthesia effect during the music perception.

The main aim of this presentation is to deliver an author’s methodology based on the interdisciplinary investigation in fields of NLP and ear training. Opportunities of audiovisual and

kinesthetic synesthetical approach will be practically illustrated with examples of non-third chords perception and recognition. This methodology, being approved for many years in Moscow Conservatory, may contribute to a creative increase producing a real joy from learning contemporary music.

16–16.30

Pirre Pauliina Raijas, Researcher, Doctor of Music (Finland), pirre.raijas@siba.fi

Musician's road to excellence

The present study clarified the background components involved in developing high expertise in playing a musical instrument in the domain of classical music. Playing expertise was defined as the ability to play an instrument at a high level technically and artistically, and to consistently keep up and improve this ability. Twelve internationally successful Finnish pianists, violoncellists and violinists were interviewed. They are referred to here as the 'top players'. The development of their playing expertise was studied from two different perspectives, career development and playing motivation. A hermeneutic approach was used to analyze the experiences of these musicians in this study of music psychology.

The focus of the investigation was on the musician's own understanding of the underlying issues that affected the successful development of his/her expertise. The playing careers could be divided into four phases according to how the interviewees' own attitudes towards their playing developed and how the role of their parents and tutors changed as they progressed. The four periods were related to age, but they were not defined by it: they rather reflected the amount of experience of music and playing, and the psychological perceptions of music making involved. The second perspective concerned the components that motivate the musician to practice. Many researchers of expertise have emphasized the important role of motivation in talent development. However, the musician's motivation itself has been ignored in the investigations. The present study identified the motivational crises in the career, and differentiated the factors that encouraged the top musician to practice daily and to play music.

16.30–17

Aaron Williamon, Head of the Centre for the Study of Music Performance (UK),
awilliamon@rcm.ac.uk (Other project members: Sam Thompson & Tânia Lisboa)

The relationship between creativity and the reception of 'creative' musical performances

In the nineteenth century, artists such as Nicolò Paganini and Franz Liszt came to embody creativity. As musicians not only of renowned physical skill but inimitable artistic insight, they were typically viewed as either divinely or diabolically inspired, offering normal mortals with rare glimpses on another world. Their feats of accomplishment and the legends surrounding those feats have set an imperative for originality that persists to this day, not only in the arts but across all facets of human endeavour. Within Western musical traditions (and indeed all traditions that recognise broad stratifications of musical competence), "eminence" in performance is defined with reference to those who go beyond the accomplishments of their peers and teachers to offer novel insight in their particular field. Today's most distinguished performing musicians - be they in classical, jazz, rock, pop, folk or other genres - are people who offer new musical possibilities for their audiences and, in doing so, redefine the upper boundaries of human achievement.

Yet, although innovative performances are typically seen as treasured events, there seems to be a limit to audiences' acceptance of novelty, before it is rejected as unmusical, inappropriate or tasteless. Bound by cultural traditions and stylistic norms, innovative musicians must tread a fine line between the unique and the downright outrageous. In this paper, we will discuss the paradox between what audiences say they want (i.e. creativity and originality) and what they like. We will begin by offering a preliminary definition of the typically ambiguous concepts of "creativity" and "originality". We will then offer a theoretical model that describes the notional relationship between originality and quality, and discuss how it relates in practice to the received notions about what a great performance should be.

17.30–18**Tommi Himberg, MA, research student (UK/Finland), tijh2@cam.ac.uk****Exploring the Cognitive Foundations of Musical Interaction**

To ensure control of variables, cognitive musicologists have imposed several limitations to their research settings. The “cognitive system” under study is the brain of an isolated individual, and thus many factors central in real-life music practices (e.g. physical domains, instrument use, interpersonal interaction) are either left out or studied indirectly. Stimuli and concepts are usually derived from Western music. Hence, these studies cover only a small range of the natural variability of musical activities.

This study focuses on musical interaction in the temporal domain. To date, this issue is little explored in musical context – in most studies, the participants interact with computer-generated sequences, or in a non-periodic or unconstrained context. An experimental setting and framework of analysis are presented that allow two people at a time to be engaged in a coordination and synchronization task. This setting allows the exploration and analysis of interpersonal, temporal interaction in varied contexts and conditions.

The aim is to develop methods for investigating inter-personal rhythmic interaction that could be generalised for exploring these behaviours within and across cultures. On basis of the results of the studies underway, a model of musical interaction is generalised to apply to wide range of cultural and cross-cultural contexts.

18–18.30**Riia Milovanov, Researcher (Finland), riheino@utu.fi****(Other project members: Milla Köynnös & Mari Tervaniemi)****The Mozart effect in the Finnish school children**

Music, a form of art known to exist in all human cultures, offers pleasure and joy to listeners, performers, dancers, and composers. In addition to enjoyment thus provided to our everyday life, music may have the capacity to facilitate the solving of spatial-temporal tasks. This ‘phenomena’ is often referred to as ‘the Mozart effect’. Spatial temporal reasoning can be described as follows: one is able to form a mental image of an object which can be manipulated, for example, mentally rotate it. Also arranging objects (such as blocks) in a specific spatial order to create the mental image is an example of spatial temporal reasoning. However, our knowledge about the facilitation provided by music in such tasks is still rather limited. Rauscher was able to show that listening to Mozart’s sonata made college students score higher on spatial tests. Also practicing an instrument seemed to have a connection between the ability of solving spatial tasks. However, some studies have shown that these findings are not always replicable. Therefore, in this paper we will show what we found out when testing the Finnish elementary school children’s level of musical aptitude, the amount of practicing music and the spatial skills.



MEETING ROOM (3rd floor)

13–13.30

Arnulf Mattes, Doctoral student (Norway), a.c.mattes@imt.uio.no

"Fantastic moments and hexachord combinatoriality in Arnold Schoenberg's "Phantasy" op. 47 (1949)"

Schoenberg intended it to be a composition "beyond conventional forms" and explicitly named it "Phantasy". In my paper I will trace the historical sources of the "fantastic" as an aesthetic concept and apply it as a trope to several stylistic and structural features of Schoenberg's last instrumental chamber music composition. From among the many possible approaches to the subject, I will focus on some specific moments of the work as my point of departure: how do these events on the surface level of musical perception interact with background structure? The analytic explanation of the musical texture includes features like timbre and rhythm, pitch and sonority, dynamics and idiomatic articulation, figuration and motivic process, melody and accompaniment.

This approach might give us deeper insights into Schoenberg's musical poetics and provide further answers to the question of what the composition's "idea" might be, suggested by the title given by Schoenberg. The crucial question is how "fantastic" moments of ephemeral character, barely existing in the realm of imagination, correspond (or diverge) to constructive strategies, epitomized of the organization of combinatorial hexachord sets.

13.30–14

Lawrence Shuster, Doctoral candidate in music theory (USA), jianshu@earthlink.net

Transformational voice-leading and harmony in Webern's canonic technique

A primary concern of early serial composers involved the functional integration of the vertical and linear dimensions of a composition in the absence of a unifying tonal center. Perhaps nowhere was this problem more explicit than in the case of the post-tonal canon where the interaction of harmony, voice-leading and motivic organization appear in stark relief to one another and consequently, their functional integration presents a formidable compositional challenge. This paper examines the interaction of harmony, voice-leading and motivic organization in selected canons of Webern from a transformational perspective.

Tonal canons depend on the underlying rules of harmonic function and voice-leading in order to render the contrapuntal structures intelligible and significant. There is always a direct correspondence between the organization of the linear, contrapuntal dimensions of the music and the vertically disposed harmonic structures. Conversely, the common view regarding the organization of twelve-tone canons is that the integrity of the 'diagonal' relationships expressed between the vertical and linear dimensions of the music is often marginalized in favor of an exclusively motivic-contrapuntal approach. In this view, functional significance is based solely on the linear dimensions of structure due to the lack of any system of overarching 'harmonic' control. Vertical intervallic consistencies are well-established in Webern's polyphony, but these are not usually considered within the broader context of harmonic function and voice-leading.

The intense focus on linear-motivic elements in Webern's polyphony does not necessitate that his canons are simply devoid of harmonic organization altogether. There is often a subtle system of harmonic control and voice-leading operative in Webern's canonic music and one can frequently establish a direct structural correspondence between the vertical and the linear dimensions of the music that subsumes both perspectives (linear / vertical) into a higher structural order. Adapting recent transformational theories developed by Lewin, Klumpenhouwer, Lambert, O'Donnell, and Stoecker this paper develops a methodology for disclosing these 'diagonal' correspondences between the vertical and linear dimensions of Webern's canonic music from a transformational perspective and illustrates some ways in which Webern was able to derive a functional integration between the vertical and linear dimensions of his music.

14–14.30

Marion Lamberth, Doctoral student (Sweden), marion.lamberth@musvet.lu.se

Home Sweet Home - A Hermeneutic Approach to Arnold Schoenberg's First Stringquartet Opus 7

During a long time, Arnold Schoenberg's first stringquartet from 1904-05 has been considered a work of absolute music. Yet, in a lecture in 1940, he explained that some of its formal peculiarities were to be understood only by its programmatic meaning. In fact, he said, the work was a kind of "symphonic poem". Nevertheless he didn't expose its program, probably because of its private character. Only in the early 1980s, a handwritten outcast of a program was found (and published) that could be definitely bound to the quartet.

In my paper, I will show the interplay between text and music in this special work. In addition, I will provide a reading of the work which is closely related to a later incident in Schoenbergs life that unquestionably influenced his expressionistic works: I mean his marital crisis of the year 1908.

15–15.30

Tuukka Ilomäki, Doctoral student (Finland), tuukka.ilomaki@iki.fi

Two approaches to the similarity of twelve-tone rows

The ability to evaluate the similarity of musical objects is essential in music analysis. Two objects may be similar in one respect, and different in another. Similarity measures focus on some aspect of musical objects, and describe the degree of similarity as a numeric value. Two very different approaches to the similarity of twelve-tone rows have been proposed. The traditional approach tries to measure the differences between two rows. This is exemplified in Milton Babbitt's measure that counts the number of order inversions (pitch-class pairs whose mutual order is different) in two rows.

David Lewin's "badness of serial fit" features a different approach. First the common protocol of two rows is defined by enumerating the pitch-class pairs whose mutual order is the same in both rows. Then the total number of rows satisfying this protocol is calculated. In general, the more pairs the protocol has, the fewer rows satisfy it. Using the mathematical theory of partial orders it can be shown, that these two seemingly different similarity measures have a common origin. This paper uses graph theory to describe their connection and to analyze their properties. Also, Lewin's measure is shown to be computationally very difficult.

15.30–16

Marcus Castrén, Professor (Finland), castren@csc.fi

A chord classification from ordered pitch-class sets

The proposed paper examines a chord classification stemming from the concept of ordered pitch-class set (pcset). It is based on the following notions: (1) The permutations of a pcset are projected from pc-space into pitch space as chords. (2) The generator set, the pcset to be permuted, is unordered and thus without duplication. Its permutations will not have duplication, either. Consequently, the classification does not contain chords with unisons or octaves; (3) For a given permutation, the number of projections (chordal realizations) preserving its ordered pc contents is infinite. The narrowest, or proximate, realization, is identified. It represents all realizations of the permutation in the classification; (4) Whenever the generator set enjoys a certain symmetric property, several permutations will produce identical proximate realizations. Only one is retained as the representative of the chord. The classification consists of all distinct proximate realizations of all permutations, each transpositional set-class between cardinalities 2-12 providing one member to be a generator set. The result is the universe of all chords that are (a) without octave doublings and/or unisons; (b) without intervals exceeding 11 semitones between consecutive pitches. The number of such chords is more than one hundred million.

16–16.30**John Rego, Musicology Fellow (USA), jrego@princeton.edu****The Skrjabin Aesthetic**

This paper traces the nature of the Skrjabin aesthetic. As a product of the Russian culture and musical system, Skrjabin developed an eclectic philosophy that drew upon his environment, encounters, and the circumstances of his life. From this, he developed an individualistic musical/artistic concept which permeated his changing attitudes towards the musical text. The notion of the Symbolist plot and its musical translation and realisation, are also elucidated in this paper.

17–17.30**Vincent Benitez, Assistant professor of music (USA), vbenitez@woh.rr.com****Aspects of Harmony in Messiaen's Later Music: An Examination of the Chords of Transposed Inversions on the Same Bass Note**

This paper considers Messiaen's approach to harmony in his later music of the 1960s-90s by examining its most prevalent non-modal chord type, the chords of transposed inversions on the same bass note. Although the paper explores various ways that these chords can be interpreted harmonically, it maintains that they should be understood as added-note sonorities enhanced by resonance elements in keeping with Messiaen's bipartite approach to harmony, which relies upon a play of contrasts between different harmonic elements. In espousing this viewpoint, the paper not only links the construction of the chords of transposed inversions to Messiaen's concept of natural resonance but also shows how the color associations of these chords inform their harmonic structure. The paper then explores how the chords of transposed inversions are used in various musical contexts to demonstrate how they interact with other sonorities. The paper concludes with a discussion of how its findings on the chords of transposed inversions can be extended to the interpretation of other non-modal chord types. It argues that certain structural consistencies associated with triadically based harmonies found in Messiaen's synesthetic descriptions of his chords provide important clues to grasping his approach to harmony in his later music.

17.30–18**Wai-Ling Cheong, Associate professor (China), CheongWL@cuhk.edu.hk****Neumes, Greek rhythms and Messiaen's Birdsong Music**

It is not until volume V of Messiaen's *Traité de rythme, de couleur et d'ornithologie*, in which he refers repeatedly to the component figures of birdsongs as neumes of plainchants, that the importance of these archaic entities become overt. His stylized birdsongs are thus, in this sense, medleys of neumes, and so are plainchants, in which they proceed at a much slower pace. Apart from the high speed, however, the chirping birdsong rhythms are also without their place in the plainchants. Messiaen's birdsongs draw primarily on short notes with longer notes used less frequently to serve as points of repose. Given the high speed of the birdsongs, such rhythmic subtleties as "added values" and "non-retrogradable rhythms" become less relevant and it is mainly through the grouping of the long and short durations, the basics of Greek rhythms, that different patterns come into being. If Messiaen's turn to birdsongs in the 1950's has rightly been understood as a quiet retreat from what he then experienced as a creative crisis, it remains little known that birdsong writings also enabled him to amalgamate the age-old systems of neumes and Greek rhythms, recasting them in a language that stays relentlessly avant-garde in tone.

Saturday 14, Abstracts



WEGELIUS HALL (4th floor)

13.30–14

Margus Pärtlas, Vice-rector for studies and research (Estonia), margus@ema.edu.ee

Unusual recapitulations in the arias of J. S. Bach's St. John's Passion

The beginning of the recapitulation (reprise) is one of the focal points in the musical forms of the tonal era. Return of the main thematic material in the tonic key, after contrasting material or a developmental middle section, usually re-establishes the initial position and balance of the form. Although in most cases this moment is largely predetermined, many composers have not followed expectations or standard formal models, instead inventing individual techniques of how to conceal or undermine the beginning of the recapitulation.

In Baroque arias we usually do not expect any formal ambiguities; we tend to look for ritornello forms, following the ABA pattern with an exact da capo or a tonally recomposed reprise. However, among 10 arias and ariosos of Bach's St. John's Passion only one is written in a strict da capo form, and several have unusual recapitulations. In the first aria, "Von den Strikken" the beginning of the recapitulation is dispersed: the tonic returns three bars later than the opening motive and the first line of text in the vocal part. In "Es ist vollbracht!" the contrasting middle section remains tonally open and the reprise enters especially emphatically. In the last aria, "Zerfliehe, mein Herze", the reprise begins twice. The first return of the opening ritornello in the main key turns out to be a false reprise, because the vocal part turns back the musical process to a non-tonic key and the text of the B section. In all three arias the complex and ambiguous beginning of the reprise is related to the meaning of the text and raises the dramatic power of music.

14–14.30

Darius Kucinskas, Lecturer (Lithuania), darikuci@kaunas.omnitel.net

In search of the symmetry in the art of Mikalojus Konstantinas Ciurlionis

The analysis of musical symmetry has a growing literature, including Riemann's (1896) theory of harmonic dualism, Lendvai's axis system (1993), and neo-Riemannian theory. Interesting parallels are found in Washburn and Crowe's (1988) survey of symmetrical patterns in decorative arts across cultures and historical epochs. Each of the four plane isometries — rotational symmetry, mirror reflection, translation, and glide reflection — has its musical counterpart, including transpositional invariance, real inversion and retrograde, sequence, and ostinato.

Ciurlionis's art has long been studied for alleged instances of musical metaphor. But Ciurlionis's music after 1904 also suggests an increasingly literal translation from visual principles to musical notation. My paper will show how Ciurlionis's compositional process was shaped by awareness of symmetrical and other visual principles.

14.30–15**Mart Humal, Professor (Finland),** humal@ema.edu.ee**The expanded cadence as the deep-middleground structure**

Whereas the background level of the tonal structure is similar in any non-cyclic forms, its deep-middleground level reveals some characteristic features of individual forms, including the presence or lack of the non-transposed repetition of the main theme, and hence - of the high-level interruption of their contrapuntal structure. Usually the non-interrupted forms contain at least one medial dominant cadence (a half cadence in the main key or a perfect cadence in the dominant key). The most typical cases of such forms are binary dance or song forms. A non-interrupted form also arises in case of the structurally or harmonically modified reprise (e.g., a sonata reprise without the main theme, a transposed reprise, a reprise beginning with the first-inversion tonic instead of the root-position one). In all of these forms, the harmonic development, following the medial dominant cadence, makes the deep-middleground structure similar to some specific kinds of the cadential expansion, such as the "evaded cadence" (in which the dominant is followed by a non-structural tonic) or the interrupted cadence. On the highest level of form, this deep-level cadential expansion belongs to the prolongation of the initial tonic.

15.30–16**Anne Sivuoja-Gunaratnam, Professor (Finland),** ansigu@utu.fi**Breaking Signs in Kaija Saariaho's *Stilleben* (1988)**

In the analytical listening tradition of Pierre Schaeffer's *écoute réduite* (1966) and Denis Smalley's spectromorphology (1986/1997) sound sources are to be suspended in the act of purely aural perception. I wonder, would this succeed in Saariaho's *Stilleben* (1988) even for the most ardent disciple of that tradition because her radiophonic piece invites listener to a game of elementary musical semiotics as its sounds drawn from railway stations, airports, waiting halls, music studio with voices and Saariaho's own *Lichtbogen*, ask to become members of sign functions on the basis of their inescapable familiarity. On a piece of paper different sound sources can be organised to a rationally structured diagram (see Kankaanpää 1996) but within *Stilleben* the sounds owing various genealogies are engaged to a deconstructing musical process without any firm attribution, root. The sign function based on source-bonding is constantly broken by spectromorphological transformations where an initially familiar sound begins to alter from within. Usually, there are several processes of this kind taking place simultaneously. Human/machine is one of the many constantly renegotiable territories within *Stilleben*. The piece is a chaotic deterritorialisation (Guattari 1995) of a musical (referential) sign function, and it celebrates machinic autopoiesis enhanced by technological devices (particularly various kinds of filters).

16–16.30**Taina Riikonen, Doctoral student (Finland),** takari@utu.fi**Spaces between 'local' and 'field' - flautists' identities in Kaija Saariaho's music with electronics**

Kaija Saariaho's instrumental music often includes electronic material, which could vary from a wide scale of pre-recorded, modified sound to different kinds of reverberation. In her works *Laconisme de l'aile*, *Lichtbogen*, *...a la fumée*, *Gates* and *NoaNoa* the reverberated textures are usually noisy and breathy sounds of the flute; the playing techniques include whispering or speaking, and glissando. The issue examined this paper is the flautists' embodied spatial identities while playing with electronic materials. The theoretical frame is constituted mostly on Simon Emmerson's theorisation on local/field -spaces within live electronic music (1994). My purpose is to conduct musician-centered cultural analysis of some specific flautist 'spatialities', which might emerge while playing with microphones, loudspeakers and with sound director. The research data will include interviews of flautists', score examining, and listening to recordings.



AINO ACKTÉ HALL (4th floor)

13.30–14

Petter Dyndahl, Professor (Norway), petter.dyndahl@luh.hihm.no

Nordisk hiphop i verden – Dialogisitet og spatio-temporalitet i intermedial ungdomskultur

Innen utbredte forholdningssett overfor hiphop og rap har det ofte blitt tatt for gitt at det fins visse dominerende kulturelle tendenser og uttrykksformer – hovedsakelig med opphav i afroamerikanske subkulturer eller global mediekultur – som lokale aktører forsøker å kopiere og tilpasse seg som best de kan. Sosiolingvistiske studier av morsmålbasert rap innen en rekke språksamfunn viser imidlertid at lokal integrasjon av globale modeller impliserer et betydelig omfang rekontekstualiserte språklige formater, situert i stedegne praksisformer og diskurser. Dette kan i høy grad også sies å være gyldig for andre sosiokulturelle og estetiske ytringer og resepsjoner; eksempelvis slik musikalske samples benyttes i det intermediale samspillet/motspillet hiphop representerer.

Følgende forhold vil bli diskutert i presentasjonen:

- Gjenbruk som estetisk og kulturell praksis i samplekultur.
- Hiphopens *glokalisering* i tid og rom.

14–14.30

Yrjö Heinonen, Academy research fellow (Finland), yheinone@cc.jyu.fi

The Musical Articulation of a New German Identity in the West German Pop/Rock of the Ostpolitik Years

From the end of World War II to the early 1970s German popular music was dominated by Anglo-American music industry. German pop/rock emerged only in the late 1960s, the most important new German pop/rock subgenres of the 1970s being progressive rock, disco, hard rock, and punk/new wave. Obviously each genre conveyed quite similar subcultural meanings in Germany as they did in UK or USA. I argue, however, that despite these genre-related meanings German-based pop/rock also conveyed meanings that crossed the genre boundaries and were shared by most if not all performers regardless the genre. Moreover, I suggest that these meanings represented something that could be called a new German identity. Musically, this new identity was articulated by (1) mirroring the social and political upheaval (active participation, politically poignant lyrics), (2) utilizing the development of music technology, and (3) favoring everyday aesthetics akin to ready-made (musique concrète), pop art (electro-acoustic simulation) and minimalism. In my presentation I will explore common means and techniques used by internationally successful German-based acts representing Krautrock (Tangerine Dream, Kraftwerk), disco (Donna Summer, Boney M), hard rock (Scorpions) and punk/new wave (Nina Hagen) in order to articulate a new German identity.

14.30–15

Steen Kaargaard Nielsen, Associate professor (Denmark), musskn@hum.au.dk

Wife murder as child's game - On Eminem's performative self-representation

Among the defining characteristics of the song production of American rap artist Eminem are his disturbing yet fascinating musical stagings of autobiographical circumstances. The aim of the present paper is to examine these constructions of performative self-representation in four thematically related songs, all dealing with Eminem's role as husband and father ('97 Bonnie and Clyde', 'Kim', 'Hailie's Song' and 'My Dad's Gone Crazy'). The main focus is on Eminem's varied vocal posing and its connection with his three public personas: Marshall Mathers, Eminem and Slim Shady.

15.30–16**Ansa Lønstrup, Associate professor (Denmark), aekal@hum.au.dk****The Voice and the Ear - relations between vocalism and aural culture**

Why is the singing voice so important in our days culture and media? What is the relation between voice and ear, and why is it that "the culture of the ear" and the ontology of the listening is still so unreflected and little researched? What is the relation between aural and visual culture, between hearing and seeing and what are the experience and knowledge that we get from the aurality? What is the consequence of the increasing noise and electronically mediated sound and music, and has "the sound of silence" become an occult and privileged experience? How should we cope with or mediate between the noise sensitive and the noise harsh people? This paper begins that listening and reflecting work, which has to be the answer in a very long-term researching and teaching perspective: theoretically, methodically, and analytically.

16–16.30**Milla Tiainen, Doctoral student (Finland), miltia@utu.fi****Vocality, corporeality and gender. Towards singer- and listener-centred analysis of vocal art music**

In this paper, I suggest some ways of analysing vocal (operatic) art music in relation to and with the aid of so called corporeal or materialist feminist thinking. I seek analytical strategies and fresh conceptualisations, which would address vocal music from singer- and listener-centred angles. In my approach, this means abandoning the view of music as textlike entities (see, for example, Cusick 1994) and conceiving it more as singers' vocal and corporeal acts, and as flows of dynamic, bodily based interaction between them and listeners. Hence, I start with and elaborate on such conceptions as the corporeal specificity of classical singing, the in-process and situation-bound nature of musical forms and meanings, and the equally in-process nature of singers' and listeners' subjectivities in the moments of music making. Moreover, the concept of gender plays a significant role in my analyses.

To deal with these questions I combine viewpoints of recent opera studies with theoretical workings of two thinkers, who can be said to represent corporeal feminism, Australian philosophers Moira Gatens and Elizabeth Grosz. On a more concrete level, I analyse a few extracts from my research data, which has been collected among singing students at Sibelius-Academy, in making use of certain arguments about gender, corporeality and vocality presented by Gatens, Grosz and feminist scholars of opera in the field of musicology.

References:

Cusick, Suzanne G. (1994). Feminist theory, music theory, and the mind/body problem. In "Perspectives of New Music", Vol. 32, No. 1 (Winter 1994). 8-27.



AUDITORIUM (5th floor)

13.30–14

Reidar Bakke, Associate professor (Norway), reidar.bakke@hf.ntnu.no

Runosongs from Norway

The Finnish runosinging tradition (runonlaulu) has existed as an oral tradition through the ages, until it was printed mostly during the 19th century. Basic parts of Finland's epic tradition and mythology are given through this vocal tradition, and the national epic Kalevala written by Elias Lönnrot (1802 – 84) is based on it. Some of the runosongs can be more than a thousand years old. Runosongs are the Finnish people's answer to Edda poems of the old Norse tradition, varied both in content and length. Kalevalaic poetry is not arranged in stanzas, but makes use of parallelism and alliteration. The poems are sung in the Kalevalaic metre consisting of four trochaic feet, the melodies are usually syllabic and are often characterised as short melodies within the range of a fifth.

During the past centuries Finnish people has emigrated to eastern and northern parts of Norway, and this is the reason for finding some runosinging traditions also in Norway. The paper will give a few examples of runosongs from Norway, seeking to differ the Norwegian songs from the original Finnish songs.

14–14.30

Pekka Suutari, Researcher (Finland), pekka.suutari@joensuu.fi

The use of folk music in Soviet Karelia

National politics and state building was carried out in the Soviet Karelia with the help of music. In the beginning, the style of the music followed Finnish national romanticism and classical music, but later on in the 1930's the also Karelian tradition and folk music came forward in a new socialist form. Especially successful was Viktor Gudkov and his new chromatic kantele model which was suitable for collective music-making in his "Singing and dancing ensemble Kantele". Along with this relatively large professional group many amateur folk music choirs were active and created a synthesis of patriotic songs and folk music in their programmes.

14.30–15

William Everett, Assistant professor (USA) & Kalle Pihlainen, Researcher, PhD (Finland),
everettw@umkc.edu, kalpih@utu.fi

Modernism and Changing Images of the Sampo in Finnish Music and Art, 1896-1999

The Sampo, one of the most powerful images in the Finnish national epic Kalevala, is a magical device that provides prosperity for those who possess it. An analysis of the changing artistic manifestations of the Sampo uncovers fundamental shifts in Finnish modernist musical and visual aesthetics. Akseli Gallen-Kallela's tempera painting Sammon puolustus (Defense of the Sampo, 1896) and Uno Klami's orchestral work "Sammon taanta" ("Forging the Sampo") from Kalevala Suite (1943) exude a symbolist-synthetic-primitivist aesthetic acquired by each artist from time in Paris. Abstract modernism is apparent in Hannu Väisänen's illustrations for a 1999 publication of the Kalevala, including the Sampo image Lyllyivät melat lylyiset, hangat piukki pihlajaiset... ("The hard pine oars jumped, the rowan tholepins clicked...") and in Einjuhani Rautavaara's Sammon ryöstö (The Myth of Sampo, 1982) for male chorus, soloists, and tape. Dynamism is present in both works, and electro-acoustic sounds in Rautavaara's piece amplify the legendary technological properties of the Sampo. Co-written and co-presented by a musicologist and a cultural historian with expertise in Finnish art, the paper reveals parallel approaches to modernism in music and the visual arts and provides insight into the broader construction of Finnish cultural aesthetics and identity.

15.30—16

Ursula Geisler, Research assistant (Sweden), ursula.geisler@musvet.lu.se

"Musiken åt folket". Felix Sauls role within Swedish music history.

This paper focuses on Felix Sauls (1883 Germany-1942 Sweden) role within the Swedish music history. Born and musically educated around the turn of the 19th to the 20th century in Germany and part of the Jewish parish in Düsseldorf, Saul transported his music-pedagogical ideas to Sweden, where he got choirmaster within the Mosaic parish at Stockholms synagogue in 1909. He was active in pushing forward the idea of peoples playing music, both as a choirmaster and as a music teacher. Well-informed about the German music educational discourse, Felix Saul was one of few Swedish music critics who was able to accuse a person like the German music professor Fritz Jöde from 1938 and onwards. His critic was well-founded and aimed to expose Jödes change of heart in view of the National Socialist incorporation of German musical life and thoughts. But Saul himself got never a great attention within Swedish music discourse although his contemporary approaches of music education in Stockholm from 1909 onwards and his activities as a music critic for *Dagens Nyheter* 1919-20 and *Folkets Dagblad* 1927-37 could have given occasion to rich discussions. Because of this discrepancy between contemporary influence and later oblivion it may be illuminating to find reasons for Sauls marginal role within Swedish music history.

16—16.30

Helena Tyrväinen, Researcher (Finland), helena.tyrvaainen@siba.fi

"La nature de primitif affiné" – Constructing the Nordic 'Other'

"The nature of the refined primitive." The French composer Georges Migot thus crystallized the special quality of Jean Sibelius as an artist in an article published in 1922 in *La Revue musicale*, possibly the most noteworthy presentation of the Finnish master in the French press before the Second World War. If a colonizing imagination was not the basis of Migot's vision of Sibelius (who was already internationally renowned and working on his Sixth Symphony at the time), what kind of interrelationships did this vision stem from?

By the end of the 19th century, the professional interest of Nordic composers began to turn toward France, while at the same time traditional contacts with Germany and Vienna remained. The gains that could be made in Paris concert halls also interested Nordic performing musicians, as well as their supporters in the public domain of their respective countries, and the reasons for this were political as well as artistic. In order to gain the acceptance of the French, however, Nordic musicians needed to hide their bonds with Germany. In many cases, attaining this goal was not at all difficult, since the French readily apprehended and appreciated Nordic music as a characteristic expression of the special quality of the "Nordic races". Northerners might well have felt welcome in such a climate, but the French attitudes were at the same time restrictive; this phenomenon is well-known from literature concerning Stravinsky and Russian music in general.

The paper attempts to outline the forms that the connection between the German bond and the desired ethnic identity took in the strategies assumed by the northerners (Danes, Finns, Norwegians and Swedes) and in the reception they enjoyed by the French. The time span reaches from the 1900 Paris Universal Exposition to the post-war situation around the middle of the 1920s. A closer look is given to Sibelius and *Les Ballets Suédois*, active in Paris in 1920–1925. Sibelius's reputation in France as a characteristically national composer was built at the time of the 1900 Exposition by Finns themselves in a situation in which Finland hoped to draw the world's attention to Russian suppression of its autonomy. Eventually, this very national image, together with a German publisher and insufficient personal contacts, harmed Sibelius's case in France. In the eclectic repertoire of *Les Ballets Suédois*, in consequence of French demand and alongside avantgarde productions, there were Swedish works which underlined an ethnic Swedish quality. This did not prevent the group from becoming the target of French-nationalist attacks, accusing Sweden of its German connections.



ROOM 419 (4th floor)

14–14.30

Yosef Goldenberg, Researcher, Acting Head Librarian (Israel), yosefg@music-academy.ac.il

A Musical Gesture of Growing Obstnacy

Many classical and Romantic themes conclude with a climactic repeat of their last segment, usually reaching a higher melodic peak, and syncopation (example: Beethoven, Piano Sonata Op. 13/III). Such repeats often express an obstinate insistence in dramatic situations, especially in cases of conflict - e.g. "no" in Don Giovanni no. 18, "si" in Le Nozze di Figaro no. 3 and throughout the quarrel duet in Smetana's the Bartered Bride (without a conflict, see the Brindisi ensemble from Verdi's La Traviata).

I suggest that the meaning of obstnacy (more fitting to the title "ostinato" than the non-climactic repeat known by that name) is based on an internal isomorphism between the musical gesture and increased emotion during moments of stubbornness, especially in quarrels. The syncopation element in this gesture helps to avoid closure by the first endings. The hermeneutical interpretation might well be applied to instrumental equivalentents as well.

Many musical pieces include only some elements of the obstnacy gesture, e.g.. having two endings rather than three [Mozart, string quartet k. 458/III], or avoiding syncopation (Mozart, piano sonata k. 333/I). Accordingly, these pieces express the sense of obstnacy in a weaker form.

14.30–15

Hali Fieldman, Assistant professor of music theory (USA), fieldmanh@umkc.edu

The analysis and performance of small musical gestures

Two important eighteenth-century theorists, Joseph Riepel and Heinrich Koch, devoted much discussion to the nuances of musical gesture on the sub-phrase level. In the 18th century, even these small gestures were bounded by what we now analyze as cadences that are melodically or rhythmically weakened in some way. But both theorists were also concerned with aspects of gesture such as "shape," length, and other characteristics difficult to define. The composite of these characteristics led them to discuss gesture in terms of language structures such as syllogism (Riepel) or subject and predicate (Koch). In this paper I will provide analytical guidelines to some non-cadential features that support meaningful analogy to such verbal constructs. My analytical purpose will be to extend the power of these ideas beyond the 18th century into other styles of art music. I will also discuss some important elements in the transfer of analytical discoveries into the living energy of performance, demonstrating through recordings and my own playing.

15.30–16

Lynne Rogers, Associate professor (USA), lynne.rogers@oberlin.edu

Allusions to the Musical Past in Stravinsky's Later Serial Works

The incorporation of allusions to tonality and modality is a hallmark of Stravinsky's mature serial works, from Movements (1959) through The Owl and the Pussycat (1966). These borrowings from the past include among their many manifestations leading-tone effects, diatonic linear segments, perfect-fifth relations, tertian harmonies, and dissonance and its resolution. Due to their importance in Stravinsky's last works, such references warrant far more extensive examination than has appeared in the scholarly literature.

The allusions are created without violation of serial principles; they derive instead from Stravinsky's approach to row design, rotational and multi-part arrays, row forms in counterpoint, and non-pitch elements. As such, these ghosts of the musical past are inseparable from their serial environment.

At the same time, however, they evoke a musical language distinct from it. Stravinsky's borrowings import from tonality and modality meanings such as directness, stability, and closure. Furthermore, the placement and prominence of tonal and modal allusions influence whether these imported meanings enhance or conflict with a composition's serial and formal structures. The tension that arises from the interaction of these references to the past with a composition's essential serial infrastructure serves as a source of profound expression in Stravinsky's late works.

16–16.30

Susanna Välimäki, Researcher (Finland), susanna.valimaki@helsinki.fi

The Uncanny in Tchaikovsky's 6th Symphony (Pathetic)

The paper discusses Tchaikovsky's 6th Symphony (Pathetic) in poststructural psychoanalytic perspective grounded on psychoanalytic criticism, musical new hermeneutics, topic theories, and on the postmodern scene of music analysis in general. The musical text is approached as constructing meanings and subjectivities possible to interpret by critical and cultural theories. In the present analysis, the specific idea by which the work in question is interpreted is Freud's notion of the uncanny (*Das Unheimliche* 1919) with its contemporary revisions. According to Freud, uncanny happens, when something old and familiar turns to strange and alien evoking anxiety, horror and repulsion. Uncanny is evoked e.g. when confronting an object which status as dead or alive (as living being or machine) is insecure, such as doll with mechanic machinery for instance.

The uncanny experience is one of doubles (mirrors, shadows, spirits, belief in immortal soul etc.), multiplication, repetition compulsion, death drive and sense of automatism, and helplessness. In the present paper the musical constructions of the uncanny are found e.g. from death, military, ballet and other dance topics, mechanistic and obsessive patterns, carnivalesque and dream like characteristics. Also the musical landscape of melancholy and nostalgia is discussed.



ROOM 219 (2nd floor)

13.30–14

Nishu Gandhi, Doctoral student (Australia), s3029451@student.rmit.edu.au

The Effects Of Music On Human's Cognitive Performance

Music has become an integral part of our everyday lives in a way and it serves different purposes. Music is a source of entertainment to the people but somewhere that entertainment has positive as well as negative impacts on human body and mind. These impacts can be physiological or psychological. This paper reports about research aimed to establish the relationships between the cognitive performances (concentration, perception, motor skills, IQ) and listening to the music which person likes, doesn't like and listening to the music that he doesn't understand (some other language).

This was a novel experiment of evaluating the person's cognitive behaviour according to his like and dislike for the music instead of taking particular types of music (like rap, classical, rock). Some of the very interesting results showed accuracy (%) and the speed (WPM) during the typing test were the highest with the music in other language. And listening to their favourite music lowered their performance. And in the mathematical cognitive tasks, all subjects scored highest with the music they disliked. Thus the results showed that the performance varies with different music and gave directions for a different perspective into the theory of effects of music on task performance.

14–14.30

Päivi Arjas, PhD, Violoncello teacher, Lecturer (Finland), paivi.arjas@fortone.fi

Performance anxiety: Combined theories

The term performance anxiety is interpreted in many different ways depending on content the writer or speaker gives to it, their knowledge or experience about it. Anxiety is a feeling of stimulation that, for one performer, has a positive affect, yet for another can be detrimental. Both in everyday language usage and scientific texts performance anxiety typically refers to three different linguistic expressions. In a positive way the term performance anxiety could be replaced by the term physical arousal, the body prepares physically itself for challenges. In its most negative sense, it could be replaced with the term performance panic. Unlike previous studies which have mainly concentrated on the performance, the starting point of this study was informants' own experience of performing. The results support the combined theories of performance anxiety. The theories which underline only genetic, cognitive or psychological side of the event, are too one-sided. Each describes something essential about performance anxiety, but cannot cover it as a whole. What is required is a covering model, in which the relations and variations of these three components would be taken into consideration.

14.30–15

Airi Hirvonen, PhD, Director (Finland), airi.hirvonen@oamk.fi

The significance of music competitions in the life stories of the students of soloist music education

In this doctoral dissertation it was worked out how students of soloist music education construct their identities in their life stories and what they narrate about their performances in music competitions and how recognition achieved in music competitions appears in their stories.

Research problems were solved by using narrative-biographical approach and the data were collected by interviewing five students in the soloist department at the Sibelius Academy. Three of them were interviewed five times and two of them four times. The data were collected during the years 1999-2002. The analysis of the data has been done both horizontally (thematic analysis) and vertically (narrative analysis). In this presentation the results are interpreted through two life stories: the story of a competition winner and the story of a student who changed her professional career. Some students regard music competitions as the most important events from the point of view of orientating to professional studies. On the other hand, competitions and preparing for them during the studies may have been felt to be phases of extreme stress and to cause feelings of insufficiency.

15.30–16**Ulla Hairo, Doctoral student (Finland),** uhairo@siba.fi**Therapy client's experiences of the music therapy process for the addicted**

The purpose of this study is to find out more information on the use of music therapy in the treatment of alcoholics. The meanings that 15 clients gave to the music therapy process and the meanings they gave to the process in their life context were examined by interviewing them. Clients' views about significant moments in the therapy and also about their physical and psychological conditions were included. Moreover, the statements of therapists were used as research data.

The strength of music therapy as a form of treatment is its potential for controlling, supporting and strengthening the aspects of a client's "normal" life and the quality of life. It is capable of facing the client's personhood comprehensively and at the same time it takes into account the personal life context. Life without alcohol can be rich and meaningful.

This presentation is based on the clients' descriptions and case studies. Techniques that will be addressed include different group music therapy technics and a physioacoustic method. Presentation will be of interest to therapists working in the field of rehabilitation. The study took place within five centres for rehabilitation in the area of Helsinki, Finland.

16–16.30**Ava Numminen, Doctoral student (Finland),** ava.numminen@pp.inet.fi**Does an adult learn to sing in tune? A research on singing blocks and their opening**

The purpose of this study research is to explain poor pitch singing as a phenomenon and to develop a pedagogical method how to teach people sing in tune. The framework of the study lies in cultural psychology. Methodologically it is an action research. There are several interacting standpoints in the study: culture (how singing and musicality are understood in a culture), individual experiences in singing, perceptual processes (cognition of music) and production of singing (physiological processes).

The empirical part of the work was to teach both in a group and individually ten adult people who were labeled as monotones. They had not sung for years or even decades. They had difficulties in hearing tone frequencies (perceptual blocks), in producing them correctly while singing (production blocks) and they were afraid to sing because of humiliating experiences as a child because of their singing (emotional blocks). Some had all these problems, some suffered mainly from emotional blocks.

Preliminary results show that singing is not an on-off- phenomenon: if a person cannot sing in tune it does'nt mean that she/he could not learn it. Even the ability to differentiate tone frequencies can be improved by practicing singing. In a short time span remarkable progress in singing skills was demonstrated. The range of voice enhanced and the ability to sing correctly was demonstrated by every participant in some way. Participants felt happy because of finding their singing voices which for many of them was important also in a professional sense. Amateur choir singers assessed participants' singing skills on the ground of a sample on a cd-record. They found participants' singing abilities improved after teaching periods compared to skills before the project. The difference was significant ($p < 0.5$).

The atmosphere of the teaching environment must be encouraging, safe and not focused on errors but on success. Private tuition where one can get direct feedback from a teacher is important. A teacher must believe on the learning process and act patiently.

Posters

The poster presentation will be held on Saturday 14 August, 2004 13–13.30 in the T building.



A

Mikko Anttila, PhD, Senior lecturer & Antti Juvonen, PhD, Senior lecturer (Finland),
mikko.anttila@joensuu.fi, antti.juvonen@joensuu.fi

Aspects on music teacher education in Finland and Estonia

Our research is focused on music teacher education in Finland and Estonia. It consists of three different approaches, the views of the institutes (researchers and professors), students and independent researchers. The study gives new ideas and points of view for the music teacher educators and the music teachers at schools and elsewhere. The target group (N =150) was composed of music student-teachers at the Sibelius-Academy, universities of Jyväskylä and Oulu, and at the Estonian Music Academy. The data (both qualitative and quantitative) were collected through written questionnaires. The students were relatively satisfied with the extent and quality of their studies. They expected more courses of computers, band playing and the philosophy of music education. In their conceptions of music, the students strived for liberalism and versatility, but many of them had hierarchical traits of thinking. The pedagogical thinking of the students contained a lot of traits of humanistic psychology and constructivism. However, many students were thinking according to the old esthetic-didactic approach to music teaching, it even led to fear of the future teaching of music at school.

Natalie Ardet, Doctoral student (Germany), ardet@inf.fu-berlin.de
Norwegian Black Metal – ethnography of a subculture

Black Metal is a musical subgenre of Heavy Metal, which appeared in England, back in the 80's. It combines radical political ideologies and left hand path religious beliefs with nihilism, misanthropy and a dark aesthetic. This subculture actually spread in Norway in the early 90's and got infamous due to violent episodes of suicide, murdering and church-arson. The battle for predominance in Black Metal is still a concern of both countries as shown by the continuous rivalry between the most successful bands in this music style, the British "Cradle of Filth" and the Norwegian "Dimmu Borgir". Both bands play modern Black Metal, which significantly differs from "True Norwegian Black Metal", the first generation of Norwegian Black Metal. The influence of Nordic mythology and culture, omnipresent in Norwegian Black Metal, also led to new musical sub styles, related to heathenism and åsatru: Viking Metal and its non Nordic counterpart Pagan Metal. A virtual ethnography made in a related and representative Web community and a corollary empirical study, provided quantitative and qualitative data about the Norwegian Black Metal subculture, showing its age structure, the linguistic specificities, the behavioral patterns and even to which extent Norwegian Black Metal has spread across the world.

B

Anna Babali, Highschool piano teacher (Greece), a_babali@yahoo.co.uk

"Talking about his music": Analyses and interpretation of the five preludes for piano by Manolis Kalomoiris

Manolis Kalomoiris is one of the most important composers of the first half of the 20th century. His major contribution to the musical life of the start of that century was the foundation of the National Music School in the mainland of Greece. He composed mainly symphonic music, operas as well as songs inspired by Greek poetry and influenced by Greek folk music. His piano music is only a small part of his creations, but it certainly remains a very fascinating one. Under that perspective this paper will focus on the set of the "Five Preludes" for piano of Manolis Kalomoiris, written in 1939. Particularly it will analyze the use of the rhythmic patterns, some of which originate from Greek traditional music and how these coexist with the classical music's rhythm. It will refer to the tempo indications throughout the pieces, explaining their meaning, helping the interpreters, who ought to have experienced the traditional music beforehand. Continuing, it will examine the formal structure of each prelude and the use of the tonality, figuring its western or eastern origins. Finally, it will refer to the his-torical role of this composition, as piano music itself.

C

Eddy Chong, Associate professor (Singapore), kmechong@nie.edu.sg

Ravel and the Schubertian non-tonic reprise

Ravel has openly acknowledged modeling after Schubert's waltzes in his set of eight Valses nobles et sentimentales. Arbie Orenstein describes the Schubertian waltz as being marked by "lilting rhythms, rubato, balanced phrases, straightforward form and unexpected harmonic subtleties." There is, however, another element that can linked to Schubert—his "blurring" of the harmonic reprise.

Schubert's non-tonic recapitulation in sonata forms has already been examined by a number of commentators (Hur, 1992; Beach, 1993; and Sly, 1995); likewise the similar trait in Brahms's sonata-form movements (Webster, 1979 & 1990; Smith, 1994). While this is not found in the opening movement of Ravel's Sonatine, it is to some extent in his Jeux d'eau; in his Valses, it takes the form of delayed-tonic reprises. Two different voice-leading scenarios will be presented. In Valse IV, the tonic delay is due to the off-tonic beginning (effected through third- and fifth-unfoldings in the bass) being reprised—this within an uninterrupted Urlinie descent. In Valse V, the thematic reprise straddles a deceptive motion at the point of the Schenkerian structural interruption (with an elided structural dominant!) and a bass fifth-unfolding which delays the returning tonic. Compared to the precedents found in Schubert's and Brahms's music, Ravel's voice leading is far more daring.

E

Jacqueline Pattison Ekgren, Doctoral student (Norway), jekgren@uio-pop.uio.

Viking Echoes in Norwegian Folk Song Tradition of Today

Until recently it has been difficult to establish connections between Old Norse folk poetry and today's traditional Norwegian folk song. Scholars have argued that the folk poetry of the Viking times, such as in Snorre's Edda, could not have been sung because it was accentual poetry, based on word accents instead of Greek meter. However, today's traditional one-stanza Norwegian folk song, stev, is accentual poetry as well and also has other similarities with the Old Norse material. This could not be ascertained until filming documented the predictable, foot-tapped, asymmetric two-pulse rhythmic pattern in today's tradition of stev and the special style of reciting-singing called kveding [Ekgren film].

Thus the two-pulse rhythmic pattern is a link between today's tradition and Old Norse culture. The discovery not only sheds light on important aspects of Norwegian folk music, but gives us new insights into accentual poetry in general and about structural alliteration as used in Old Norse poetry. It also provides us with a basis for making fruitful comparisons of Norwegian folk poetry and song to that of neighboring countries.

G

Karl Traugott Goldbach (Germany), ktgoldbach@web.de

'Balders dod' and 'Balders Tod' - A Danish-German Relationship in late 18th Century Opera

In 1779 'Balders dod' was premiered, a first attempt of a Danish national opera. Both the librettist Johannes Ewald and the Composer Johann Ernst Hartmann were of German origin. Moreover a German translation of the libretto was set to a German singspiel by Franz Stanislaus Spindler and played by the famous Schikaneder troupe in several South German cities. The libretto has some remarkable aspects, which should lead the analysis of the scores by both Hartmann and Spindler:

1. 'Balders dod' is the first libretto which was based on Nordic Mythology.
2. The terzets of the valkyries are influenced by the witches in Shakespeares 'Macbeath'.
3. Against the (Italian) operatic convention of the 'lieto fine' these operas don't have got a happy ending but a tragic ending.

Irina Gornaya, Associate professor (Russia), gornaya@karelia.ru

The gold age in the history of Finnish vocal music

In the 20th-century Finnish composers have written a vast number of songs. Among them there were several composers who concentrated almost exclusively on solo songs. I mean Yrjö Kilpinen, Seppo Nummi and Einari Marvia. Despite the fact that some Finnish composers have achieved genuine international recognition (such as Sibelius, Kilpinen, Palmgren, Bergman, Kokkonen, Sallinen, Rautavaara, Salmenhaara), the significance of Finnish solo songs among European Lied tradition is insufficiently acknowledged. Finnish composer's songs not only reflect many styles and influences, but the successive collections define stages in their compositional development. Finnish songs are based on poetry from different languages – Finnish, Swedish and German. Obviously that the Nordic and the German lied tradition took firmer roots in Finnish songs. Themes from Kalevala folk poems, Kanteletar's ballads and legends were always attractive to Finnish composers. The main poetic themes in Finnish songs are love and seasons, northern nature, northern landscape. Kilpinen's Fell Songs (op. 52–54) display powerful proximity to nature of the North, an external mountain landscape. The song cycle Finnish Hospitality by Ilkka Kuusisto is based on a cookbook concerning Finnish national cuisine. The musical language and stylistic orientations of Finnish composers in the 20th-century were not separated from other European composers. The development of Finnish songs since World War II can be divided into several periods. This classification includes not only late romantics and neoclassics, but also composers employing twelve-tone technique. For example Rautavaara passed from early tonal works to avantgardism. In the mid 1960s composers began to take an interest in tonality and stylistic pluralism.

J

Leif Jonsson, Professor (Norway), leif.jonsson@hf.ntnu.no

Pianorullar som källa till interpretationsforskning

Pianorullar verkar vara ett hittills tämligen outforskat område som källa till historisk forskning, speciellt om äldre tolkningar av pianolitteraturen. På Ringve musikhistoriska museum i Trondheim finns närmare 800 pianorullar som jag nyligen registrerat och börjat studera närmare. Avsikten med mitt inlägg är främst att få en dialog om och kring den eventuella forskning som finns i Norden på detta område.

K

Anu Konttinen, MA, Doctoral student (Finland), anu.konttinen@helsinki.fi

On the historical tradition of Finnish conductors

Defining a starting point for a historical tradition in conducting is somewhat problematic. As a term tradition can be seen almost as controversial, especially with relation to Finnish conductors. It can be analysed on more than one level: divided into two according to its historical and practical aspects, and even treated as two different traditions. This separation not only creates interesting contradictions, but also serves as a ground for further historical and sociological discussion. This strongly dualistic nature of the tradition becomes apparent when representing it generally as a line of historical events or as a sociologically understood process, but also when discussing it more specifically as a theoretical term.

The division into historicity and practicality is one of the levels on which to operate and an important aspect here: even if the general development of conducting in Central Europe does clearly include both, the historical development doesn't necessarily temporally equal the practical one. In the context of the Central European history of conducting these two shouldn't or even can't be completely separated from each other. Reason for this statement lies in the strong influence of different schools in conducting and baton technique that have carried these practical traditions along with the historical.

However, this isn't the case with the Finnish conductors. There have been an influential historical tradition culminating during the years 1970–90, but not a tradition in conducting technique in Finland. Therefore historicity and practicality of the tradition will be treated here as two different aspects, former being the subject of a more historical approach, the latter of the sociology of conducting.

Mika Kuuskankare & Mikael Laurson (Finland), mkuuskan@siba.fi

Expressive Notation Package - a Tool for Music Theoretical Applications

Expressive Notation Package (ENP) is a music notation program that is designed for displaying scores using the common Western music notation (17th century onward). In this paper we focus on demonstrating how ENP can be used to represent complex compositional and music theoretical problems. ENP has already been used in several research projects ranging from computer aided composition to controlling virtual instruments.

ENP has a graphical user interface that allows musical objects to be edited directly with the mouse. It supports a number of notational styles, e.g., metrical notation, proportional notation and frame notation. ENP also provides a collection of standard and non-standard notational attributes (e.g., articulations). Furthermore, it offers a set of attributes that can be used, for example, to represent analytical information as a part of music notation. All the attributes are aware of their musical context and adjust themselves accordingly. ENP provides access to its data structures, thus it can be controlled algorithmically. The user can inspect the properties of any notational object (e.g., time, pitch, duration). This is useful when building, for example, music analysis applications.

We present several analytical examples and examine some devices for visualizing, for example, pitch-class set theoretical analysis information.

L

Gerhard Lock, Doctoral student (Estonia), gerhardlock@gmx.de

Ein sinfonisches Konzept am Ende des 20. Jhs. Das musikalische Material und seine Behandlung in der fünften Sinfonie Lepo Sumeras.

Lepo Sumera (1950-2000) ist einer der bekanntesten zeitgenössischen estnischen Komponisten, zugleich anerkannt als Sinfoniker (1981, 1984, 1988, 1992, 1995, 2000). Gegenstand der musiktheoretischen Analyse ist die fünfte Sinfonie (deren Material, Struktur, Form). Aufschlussreich ist die Art der Behandlung des musikalischen Materials (vom Einzelton bis zum Klangfeld - chromatisches Rotationsmotiv als Kern), dessen zeitliche Organisation (teils Gleichzeitigkeit von pulsierendem und nicht pulsierendem Metrum), die syntaktische, modale und klangfarblich-fakturische Organisation des Materials. Bei der Synthese verschiedener zeitgenössischer Kompositionstechniken erweist sich die Verschmelzung von Horizontale und Vertikale als Schlüssel, ausgelöst durch das Ineinandergreifen von Repetitionstechnik, aleatorischem Kontrapunkt und Klangfeldtechnik. Zugleich ist die fünfte Sinfonie formal in sich geschlossen (z.T. sogar Parallelen zur Sonatenform). Bemerkenswert ist die Anzahl (43) und die Binnenstrukturen unterschiedlichster Klangfelder. Da besonders der zweite Teil nur aus letzteren besteht, sind diese teils auch für die Formgestaltung von Bedeutung (die formale Binnengliederung der original eingesetzten Sinfonie ergibt sich aus verschiedenen melodischen Motiven und der o.g. Klangfeldfaktor).

Grafische Analysen illustrieren u.a. das Gleichgewicht in Instrumentation, Dynamik und Artikulation einiger gleichzeitig erklingender (z.B. statischer und dynamischer) Klangfelder.

In der Mikrostruktur organisch, ist die Makroebene gekennzeichnet vom Gleichgewicht zwischen melodischen Elementen und Klangfeldern sowie zwischen pulsierendem und nicht pulsierendem Metrum.

M

Jose Antonio Martin Salinas, Doctoral student (Japan), jamsalinas@hotmail.com

A compositional and instrument making approach to Musical Pitch

Interaction between research on musical pitch, instrument making and music composition practice.

This project explores pitch classes in harmonies, scales and textures realizing them with a composition for ensemble and a bellophone tuned to the 96 equal temperament. The design and construction process of this bellophone goes in parallel with the composition process and the research on musical pitch. The result of this project is the adoption of a new concept of composition and the creation of a tuned percussion instrument that supports this method of applying a new concept of pitch class to music composition.

Harri Miettunen, Principal tuba (Finland), harri.miettunen@jippii.fi

The basic idea of Sibelius

Finlandia op. 26 by Jean Sibelius is a very well known piece of music. However, in literature about the composer and his works, there is no analysis about the composition. Becoming more familiar with it shows surprisingly that the whole work is built up of a four note germ, the same which starts the famous hymn section.

The germ, having a central note followed alternately by adjoining notes, is also the same in Tapiola, which is well known as a monothematic work. There is an outstanding analysis about it by Erkki Salmenhaara (1970). Knowing those two works leads seeing also other works by Sibelius from a different view. For example, the same germ starts the First symphony. It is the foundation in the Scherzo of the Second symphony. It is transformed to the famous tritonus subject in the first movement of the Fourth symphony by separating the halves of the germ by a whole tone, and appears in the basic form in the clockenspiel part in the fourth movement. The basic subject in the Seventh symphony is also the same germ, and can be called the basic idea of Sibelius.

Yrjö Mikkonen, Lecturer (Finland), geogre@nic.fi

Aspects on music, conceptuality, systemicity, and education

Two cardinal principles of the nature of music and related musicology have not yet been widely understood: 1) Music and the conceptuality of it is not the same thing, although in practise these two are considered cognitively equal. The ontic essence of music and its ontological definitions, therefore, are mixed up resulting in the common mistake of normative simplification of musicological phenomena. 2) Musicological conceptuality presented in traditional music theory and analysis is systemized but not systemic. These theoretical essays challenge the limits of traditional musicology. At the same time they aim at a presentation of general scientific value, of possibilities of understanding how the ontological reality, or conceptuality, “exercizes power” on the ontic reality. This interdisciplinary paper focuses on finding surprising conceptual, theoretical, and philosophical links between paradigms and research fields that have to do with conceptuality. These essays stress the importance of systems thinking and abductive systemic approach and introduce various possibilities of systemicity and its creative use. They speculate how complex systemicity theoretically appears in cybernetics and systems sciences as projected to fields dealing with concepts, terms, language, and communication. These relate to theories, or paradigms of terminology science, feature theories of categorization, and semiotics. Musicological conceptuality serves as test material of conceptual–systemic research findings.

N

Soila Nurminen, Doctoral student (Finland), soila.nurminen@siba.fi

Sight-singing books for choir singers reflecting pedagogical and musical cultures

There are thousands of adult amateur choir singers who adhere to the western tonal music tradition and who have difficulties in reading music. That means, several choir singers rely on their ability of learning their parts by memorising them quickly. Knowledge of reading notation, analysing the score or know-how using aural skills in polyphonic choir singing are skills that many choir singers just dream of.

My dissertation focuses on the written teaching material of sight-singing and ear training for amateur choir singers. Because of the richness of the teaching material (over 60 pieces), there will be five case-examples. The analysis is about the contents of the extensive written material and the various methods introduced in them (method of content analysis). The analysis aims at exploring and examining the different teaching ideas and ways of thinking not explicitly expressed in the written material.

The dissertation will present different pedagogical and musical ways of teaching with their nuances in substance of choir singers to read music and use their aural skills while singing. This research aims at developing the contents and the pedagogical views of teaching sight-singing in general and in hobby-based music education.

O

Klaus Henning Oelmann, Senior lecturer (Norway), Klaus.Henning.Oelmann@web.de

Some remarks on music education and its basic sciences - Have we done our home work?

The paper lines out some problems in music education in Norway and its basic sciences, such as general psychology, social psychology, cultural and social history, musicology, and general education. In part 1, examples from learning theory and musicology in addition to some educational premises in the Suzuki concept are described and discussed in relation to their relevance in Norwegian music education and general educational sciences today. Part 2 lines out ‘attitude’ as a social psychological term. Examples from music teaching on the sixth level are discussed in relation to ‘attitude’ used both as a professional and a colloquial language term. As an example for the

development of attitudes, the communication model by GRAUMANN and the congruence theory by OSGOOD & TANNENBAUM are discussed according to new Norwegian text books in learning theory and music educational sciences. The author concludes that 'attitude', regardless of its use either as a professional term or in colloquial language, might cause severe misunderstandings between people with different educational and scientific background. Specifically, one can notice this between pupils, parents, and teachers, but also unfortunately between psychologists, musicologists, and musicians.

P

Nick Poulakis, Doctoral student (Greece), npoulaki@music.uoa.gr
"Film music culture in Greece"

In this poster I present the structure of a lesson I teach in the Department of Popular and Traditional Music at the Technological University of Epirus (Greece). The lesson is about Greek film music during a specific historical period: the sixties. It emphasizes in music practices in Greek films of 1960-1970 as well as their foreign influences and their interrelation with music practices besides film production. It handles with the areas of anthropology, ethnomusicology and film studies. Established on previous attempts to systematize film music, this experimental approach broadens the pertinent field with novel topics that rise from the reflexive ethnographic method of cultural anthropology and ethnomusicology. Expanding the notion of "music" to "music culture" and "film" to "film culture", it tries to set out an interpretive way of looking into film music. For ethnography and visual anthropology, cinema is considered as a culture "vehicle"; therefore films could be read as ethnographic texts and become the channels for "translating" many aspects of the society's culture. One may apply the same theoretical and methodological tools for the field of ethnomusicology and anthropology of music in relation with music, as a unique path to reveal the complexity of a music identity and the sounds of a society in a specific historical and cultural background.

R

Alberto Requejo, PhD (USA), aar@mail.utexas.edu
Nationalism in Guridi's opera Amaya

In this paper I present the case for nationalism in the lyric drama Amaya (1910-1920) by the composer Jesus Guridi (1886-1961). Amaya was based on a novel by Francisco Navarro Villoslada which has been heralded as an epic of the Basques and which was also inspired by the writings of Joseph Augustin de Chaho. In this paper I trace the origin of the subject of the lyric drama and assess its nationalist implications supported by the use of Basque popular melodies.

W

Eric Wen, Co-Chairman (USA), ericlwen@aol.com
"The path back into the light of day": The development section of Mozart's G-minor Symphony (K.550)

The development section of the first movement of Mozart's G-minor Symphony has long been regarded as one of the most tonally adventurous passages in the Classical era. The Mozart scholar Alfred Einstein remarked that this development section contains "modulations so bold that to Mozart's contemporaries they must have seemed to lose their way entirely, and so distant that only Mozart himself could find the path back from them into the light of day." Although relatively short in length, the development section presents the opening theme in a kaleidoscope of different keys. The two most significant appearances among these are at the start of the development section, where the opening theme is brought back in the exotic key of F-sharp minor, and in bars 115 ff, where the theme is articulated emphatically in the bass in E minor. This paper will explore the tonal meaning of these bold tonal excursions, and examine their place within the large-scale tonal motion of the development. After considering analyses by several analysts, including Schenker, it will propose a new interpretation of this development section in light of both its voice-leading structure and the programmatic meaning of the distant keys it evokes.