

Temadag: Musik for folket!/ Theme Day: Music for the People!

Torsdag den 11. november, 2010/Thursday, November 11, 2010

Syddansk Universitet/The University of Southern Denmark
Campusvej 55, 5230 Odense M

12:00-13:00 Kantine 4/Cafeteria 4

Frokostkoncert/Lunchtime Concert: **Janus Araghipour**, konservatoriestuderende, Syddansk Musikkonservatorium & Skuespillerskole (SMKS)/ The Academy of Music and Dramatic Arts, Southern Denmark (AMDA).

Solo Piano:

Bach: Kromatisk Fantasi og Fuga i d-mol

Chopin: Etude op 10 nr. 1

Chopin: Nocturne op 48, nr. 1

Beethoven: Sonate nr. 32 op. 111, 1. sats

Scriabin: Vers la Flamme op. 72

Bartok: 15 Ungarske Bondesange



Koncerten præsenteres af forskningsprogrammet *The Aesthetics of Music and Sound*, Institut for Filosofi, Pædagogik og Religionsstudier og *NNIMIPA: Nordic Network for the Integration of Music Informatics, Performance and Aesthetics*, et NordForsk-forskningsnetværk, i samarbejde med personalet i Kantine 4 og SDU's Serviceområde/The concert is presented by the research program *The Aesthetics of Music and Sound*, Institute of Philosophy, Education and the Study of Religions and *NNIMIPA: Nordic Network for the Integration of Music Informatics, Performance and Aesthetics*, a NordForsk research network, in cooperation with the personnel of Cafeteria 4 and SDU's Service Department. For mere information, se venligst/for more information, please see: www.soundmusicresearch.org/lunchtimeconcerts.html & www.nnimipa.org. Koncerten vil blive filmet af/the concert will be filmed by ALT: Aabenraa Lokal TV www.aabenraa-lokal-tv.dk.

14:00-15:00 U82

Seminar: "Be a Part of the Crowd; Join *Glee* Today! - Groups, Culture and the Glee of Show-Choir" with **Kean Andrew Bruhn**, cand.mag., SDU & **Line S. Kristoffersen**, BA, SDU, members of *The Philosophy Meets Popular Culture Initiative* www.philpopculture.dk



Abstract: Being a "part of the crowd" is becoming increasingly important in today's society. In *Glee*, this desire to fit in is what drives the characters of the show. We, as viewers, are given a window into the minds and insecurities of teenagers, and through this, a look at the popular/unpopular divide of high school. The group-dynamics of high school may be a caricature when portrayed on American television, but it is a caricature rooted in reality. The popular/unpopular duality is a part of group dynamics, no matter the age of the members.

Ryan Murphy, the creator of the dramedy hit-sensation *Glee*, has tried to blur the lines between popular and unpopular before, but this time, he has done it through song-and-dance-routines. That music is a great way to bind people together is a well-known fact, and the glee/musical tradition of America is the perfect tool for the blurring of the lines that Murphy is known for.

The members of the *Glee* "group" are bound together through music, even though they do not have anything in common outside of glee club. But although the music of the glee club is what holds the members together and creates that group mentality, as in real life, the characters are mostly alone, and faced with the daunting task of creating an identity



of their own, be it concerning gender, sexuality, race or social standing. Though individuals, the members of glee club finds empowerment, and by default the strength to be themselves, through the music that binds them together as a group; a kind of individuality through group-mentality.

Seminaret holdes på engelsk og præsenteres af/The seminar will be conducted in English and is presented by *The Philosophy Meets Popular Culture Initiative* www.philpopculture.dk & *NTSMB: Netværk for Tværvideenskabelige Studier af Musik og Betydning/Network for Cross-Disciplinary Studies of Music and Meaning* www.ntsmb.dk.

15:15 – 17:00 U73

Seminar: The Beauty of Technical Imperfection: Choral Members' Perceptions of Aesthetic Issues in Performance with **Sigrún Lilja Einarsdóttir**, PhD student in Sociology at University of Exeter, England; Research specialist, Bifröst University, Iceland.

Abstract: This presentation is based on socio-musical research carried out on two English amateur choirs: a community choir in Southwest England and a Bach choir in the Greater London area. The research addresses the perceptions that amateur choristers have of aesthetic issues in music performances both from the perspective of the choristers as performers and as audience members.



This talk will examine the attitudes of amateur choristers towards the somewhat problematic evaluation of a 'good performance' and what a good performance must deliver to the audience. The extent to which amateur choristers regard a 'good performance' as being dependent upon

- musical / technical perfection
- profundity of interpretation based on the performers' awareness of the historical/emotional/socio-musical context of the work
- the extent to which the performers actually bond with the audience during the performance in a more personal or intimate way will be discussed.

The talk will conclude with an examination of the aesthetical boundaries separating professional from amateur music performances - as these boundaries are drawn with reference to the canonic values of the Western music tradition.

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Begge seminarer indgår i seminarrækken/Both seminars are part of the seminar series *Topics in the Aesthetics of Music and Sound* <http://www.soundmusicresearch.org/seminarsfall2010.html>

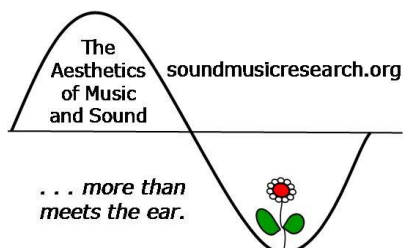
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