The Aesthetics of Music and Sound
Cross-Disciplinary Interplay between the Humanities, Technology and Musical Practice
http://www.soundmusicresearch.org

Research Director: Cynthia M. Grund

Please note that this pdf-document is only occasionally updated. This version is from April 16, 2010. The website for The Aesthetics of Music and Sound – http://www.soundmusicresearch.org – is more comprehensive, continually updated and should be consulted for the most current information about the program and its activities.

Program Description

For several decades, philosophy of music or, more generally, humanistic research in music has concentrated on issues such as

- the relationships between music and speech
- the influence on local and global culture exerted by the immediate availability of music from virtually any time and place
- the ways in which agents hear sounds as meaningful and representative, even when they come from the realm of what is usually thought of as "noise"
- the ontological status of the work of music or more narrowly the status of the composition

And, more recently,

- understanding processes in the minds of performing musicians and
- inspired by the results of such investigations in music ensembles, getting a deeper understanding of human interaction in communities (or just person to person) in general.

The Research Program The Aesthetics of Music and Sound, centered at the Institute for Philosophy, Education and the Study of Religions (IFPR), University of Southern Denmark (SDU), aims at shedding new light upon these questions by viewing music in terms of information and communication, aided by the tools under rapid development within information technology, practice-based research and the new perspectives arising within aesthetics as a result of new technologies for studying and producing music.

Among the topics to which these considerations give rise are:

- the extension and application of successful music teaching strategies to pedagogical method in general
- expanding the techniques of music pedagogy by integrating those from other disciplines
assessing the implications of various approaches to music pedagogy with respect to expressivity, mastery, and individuality.

See under “Background” on http://www.soundmusicresearch.org for a full description of the goals of the Research Program.

Projects within the Program

(Project titles are hyperlinked to project descriptions on http://www.soundmusicresearch.org.)

1. Understanding Music through Modern Technology
   a) Recognizing Music
      (Jakob Christensen-Dalsgaard, Cynthia M. Grund)
   b) Recognition of Expressive Styles in Music Performance
      (Niklas Saers (Ph.D.-project) with Kristoffer Jensen, Mogens Christensen)
      The different playing styles of a large number of music instruments will also be investigated in a performance-based research project.
      (Mogens Christensen, Axel Momme, Niklas Saers, Kristoffer Jensen)
   c) Autonomous Agents – An Accompanist in VR
      (Kristoffer Jensen, Lars Graugaard)
   d) The Composition and Its Role in the Ensemble
      (Ph.d.-project by Søren R. Frimodt-Møller)

2. Intermediality
   (Lars Ole Sauerberg)

3. Learning through Music
   a) Music Communication
      (Mogens Christensen, Frederik Søegaard, Axel Momme, Hans Sydow)
   b) Children’s Knowledge Creation with Intelligent Agents in Music Education - Understanding for Optimizing Motivations
      (Eva Petersson, Tony Brooks, Kristoffer Jensen)
   c) Adaptable Interfaces & Augmented Avatar - Introducing Tools for the Disabled and Musicians in VR
      (Kristoffer Jensen, Tony Brooks, Eva Petersson)
   d) Community Singing and/or Ideology
      (Peter Edlef Nissen)

4. Practice-based Research
a) Analysis and Implementation of Practice-Based Research
(Tere Vadén, William Westney, Fredrik Søgaard, Cynthia M. Grund)

b) Relationship of Gesture to Communicative Authenticity in Performance
(William Westney, Kristoffer Jensen, Cynthia M. Grund)

c) Musical Implications of the Work of Pragmatist Philosophers James, Dewey and Peirce
(William Westney, Cynthia M. Grund)

d) Employing the Methods of Discourse Narrative to Support Interpretive Choices Faced by the Practicing Musician
(William Westney, Marianne Horsdal, Cynthia M. Grund)

e) Soundmapping the Genes
(Fredrik Søegaard, Claus Gahrn, Kristoffer Jensen, Cynthia M. Grund)

Researchers in the Program

Jens Arnsøng, Medialogy, Aalborg University Esbjerg-AAUE (Recognition of Expressive Styles in Music Performance)

Tony Brooks, Medialogy, Aalborg University Esbjerg-AAUE (Adaptable Interfaces & Augmented Avatar - Introducing Tools for Disabled and Musicians in VR)

Mogens Christensen, Academy of Music and Dramatic Arts/Sydansk Musikkonservatorium & Skuespillerskole-SMK (Recognition of Expressive Styles in Music Performance)

Jakob Christensen-Dalsgaard, Institute of Biology, The University of Southern Denmark-SDU (Music - biological perspectives on music and the emotions)

Peter Edlef Nissen, Research Librarian, University of Southern Denmark-SDU, and Director, Syddansk Sang- og visecenter/The Song and Ballad Center of Southern Denmark. (Community Singing and/or Ideology)

Søren R. Frimodt-Møller, Institute of Philosophy, Education and the Study of Religions -IFPR, The University of Southern Denmark-SDU (The Composition and its Role in the Music Ensemble; Music and Meaning). For more information, see www.orkesterfilosofi.dk

Claus Gahrn, Composer, Musician (Soundmapping the Genes)

Lars Graugaard, Composer, Musician (Autonomous Agents – An accompanist in VR)

Cynthia M. Grund, Institute of Philosophy, Education and the Study of Religions-IFPR, University of Southern Denmark-SDU (Recognizing Music; Music and Meaning; Relationship of Gesture to Communicative Authenticity in Performance Musical Implications of the Work of Pragmatist Philosophers James, Dewey and Peirce; Employing the Methods of Discourse Narrative to support Interpretative Choices Faced by the Practicing Musician) http://www.sdu.dk/staff/Grund.aspx
Marianne Horsdal, Institute of Philosophy, Education and the Study of Religions-IFPR, The University of Southern Denmark-SDU (Employing the Methods of Discourse Narrative to support Interpretative Choices Faced by the Practicing Musician)

Kristoffer Jensen, Medialogy, Aalborg University Esbjerg-AAUE (Recognition of Expressive Styles in Music Performance; Autonomous Agents – An accompanist in VR)

Axel Momme, Academy of Music and Dramatic Arts/Syddansk Musikkonservatorium & Skuespillerskole-SMKS (Music Communication; Recognition of Expressive Styles in Music Performance)

Eva Petersson, Medialogy, Aalborg University Esbjerg-AAUE (Children's Knowledge Creation with Intelligent Agents in Music Education - Understanding for Optimizing Motivations)

Niklas Saers, Syddansk Musikkonservatorium & Skuespillerskole-SMKS and Aalborg University Esbjerg-AAUE (Recognition of Expressive Styles in Music Performance)

Lars Ole Sauerberg, Institute of Literature, Media and Cultural Studies-ILKM, The University of Southern Denmark-SDU (Intermediality)

Hans Sydow, Academy of Music and Dramatic Arts/Syddansk Musikkonservatorium & Skuespillerskole-SMKS (Music Communication)

Fredrik Søegaard, Academy of Music and Dramatic Arts/Syddansk Musikkonservatorium & Skuespillerskole-SMKS (Soundmapping the Genes, Music Communication)

Tere Vadén, Hypermedia Laboratory, University of Tampere, Finland (Analysis and Implementation of Practice-Based Research)

William Westney, School of Music, Texas Tech University Lubbock, Texas; HCA-Andersen Academy Guest Professor 2009-2010, IFPR, SDU. (Relationship of Gesture to Communicative Authenticity in Performance; Musical Implications of the Work of Pragmatist Philosophers James, Dewey and Peirce; Employing the Methods of Discourse Narrative to Support Interpretive Choices Faced by the Practicing Musician). For more information, see

http://www.depts.ttu.edu/music/SOM/WilliamWestney.asp;
http://www.williamwestney.com;
http://www.sdu.dk/Om_SDU/Aarets_gang/HCA%20Academy/HCA%20Academy%20Gaesteprofessor/William%20Westney.aspx and
http://www.soundmusicresearch.org/HCA_Prof.html.
Selected Publications by Program Members of Relevance to the Research Program:


[http://www.musicandmeaning.net/issues/show Article.php?artID=8.5]


**Research Networks**

This list of international research networks with which members of the *The Aesthetics of Music and Sound* research group are actively cooperating is continually updated as it grows. Members of AMS are current or recent members of the networks listed, on organizing committees for the listed societies and their affiliated conferences, contributors and editors on various levels for the publications listed, and peer reviewers for the various conferences and publications.
The Aesthetics of Music and Sound
Cross-Disciplinary Interplay between the Humanities, Technology and Musical Practice

April 16, 2010

Computer Music and Music Retrieval
(For additional background, please see http://www.musicandmeaning.net/issues/CFP.php)

fourMs: Music, Mind, Motion, Machines is an interdisciplinary research group at the University of Oslo comprising researchers from the departments of informatics and musicology

International Community for Auditory Display

International Computer Music Association

JMM: The Journal of Music and Meaning
(Funded by the Danish Research Council for the Humanities)

Nordic Network for the Integration of Music Informatics, Performance and Aesthetics
(supported by NORDPLUS)
Current Partners within NNIMIPA:
The University of Southern Denmark (SDU)
Academy of Music and Dramatic Arts/Syddansk Musikkonservatorium & Skuespillskole-SMKs, Odense and Esbjerg, Denmark
Aalborg University Esbjerg, Denmark (AAUE), The Royal Institute of Technology, Stockholm, Sweden (KTH)
University of Oslo, Norway (UIO)
University of Tampere, Finland (UTA)
Sibelius Academy, Helsinki, Finland (SIBA).

netværk for tværvidenskabelige studier af musik og betydning/
network for cross-disciplinary studies of music and meaning

Page 7 of 8
In addition, cooperation has been established with *Frontiers of Research in Sound and Music*, a research network currently under development which recently held a conference in India, where *AMS* was represented.