The Aesthetics of Music and Sound -

www.soundmusicresearch.org - Cross-Disciplinary Interplay between the Humanities, Technology and Musical Practice

Research Director: Cynthia M. Grund

Please note that this pdf-document is only occasionally updated. This version is from September 22, 2012. 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, language 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 and bodies of performing musicians and their audiences
- 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.

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.

The Aesthetics of Music and Sound, located at the Institute for the Study of Culture (IKV), University of Southern Denmark (SDU), aims at shedding new light upon these questions by regarding music in terms of information and communication, aided by the tools under rapid development within information technology and motion-capture imaging, by practice-based research and by the new perspectives arising within aesthetics as a result of new technologies for studying and producing music.

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

(Projects 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 Saer, Kristoffer Jensen, Mogens Christensen)

   *The different playing styles of a large number of music instruments will also be investigated in a related performance-based research project.*
   (Mogens Chrisensen, 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**
   (Søren R. Frimodt-Møller)

2. Intermediality

a) **Intermediality**
   (Lars Ole Sauerberg)

b) **Lyric and Meaning in Music**
   (Claudio Cifuentes-Aldunate)

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 (JC) - Introducing Tools for Disabled and Musicians in VR**
   (Kristoffer Jensen, Tony Brooks, Eva Petersson)

d) **Community Singing and/or Ideology**
   (Peter Edlef Nissen; Peter Edlef Nissen is an alumnus of The Aesthetics of Music and Sound. This description serves as documentation of Peter Edlef Nissen’s research role in the program when he was an active member.)

e) **Creating Creativity**
   (Anne Helle Jespersen)

4. Practice-based Research

a) **Analysis and Implementation of Practice-Based Research**
   Tere Vadén, William Westney, Fredrik Søegaard, 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 Selected Philosophers**
   (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)

f) **A Program of Practice-based Research Designed to Examine Listener Reaction to Olivier Messiaen's *Vingt Regards sur l'Enfant Jesus***  
(Morten Heide)

g) **The Interrelationship of Notation and Performance**  
(Inge Bjarke)

h) **Technological and Aesthetic Investigations of the Physical Movements of Pianists**  
(William Westney and Cynthia M. Grund as part of the Texas Tech Transdisciplinary Academy research team together with Michael O'Boyle and James Yang)

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**Researchers in the Program**

*Inge Bjarke*, Lecturer in aural training at The Academy of Music and Dramatic Arts, Southern Denmark/Syddansk Musikkonservatorium & Skuespillerskole-SMKS; Educated as a pianist, a piano teacher and a teacher in aural training. (The Interrelationship of Notation and Performance)


*Mogens Christensen*, Academy of Music and Dramatic Arts, Southern Denmark/Syddansk Musikkonservatorium & Skuespillerskole-SMKS (Recognition of Expressive Styles in Music Performance)

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

*Claudio Cifuentes-Aldunate*, Institute for the Study of Culture, IKV, University of Southern Denmark-SDU (Lyric and Meaning in Music)

*Søren R. Frimodt-Møller*, Dept. of Architecture, Design and Media Technology - AD:MT (The Composition and its Role in the Music Ensemble; Music and Meaning). For more information, please see [www.orkesterfilosofi.dk](http://www.orkesterfilosofi.dk)

*Claus Gahrn*, Composer, Musician (Soundmapping the Genes)

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

*Cynthia M. Grund*, Institute for the Study of Culture, IKV, University of Southern Denmark-SDU (Recognizing Music; Music and Meaning; Relationship of Gesture to Communicative Authenticity in Performance; Musical Implications of the Work of Selected Philosophers; Employing the Methods of Discourse Narrative to Support Interpretative Choices Faced by the Practicing Musician; Technological and Aesthetic Investigations of the Physical Movements of Pianists) For more information, please see [http://www.cynthiamgrund.dk](http://www.cynthiamgrund.dk)

*Morten Heide*, Pianist and Choral Director. Member-at-large, originally a representative of The Academy of Music and Dramatic Arts, Southern Denmark (AMDA)/Syddansk Musikkonservatorium & Skuespillerskole-SMKS. Odense, Denmark, Morten has now completed both degrees. (A Program of Practice-based Research Designed to Examine Listener Reaction to Olivier Messiaen's *Vingt Regards sur l'Enfant-Jésus*) [http://mortenheide.dk/](http://mortenheide.dk/)

*Marianne Horsdal*, Institute for the Study of Culture, IKV, University of Southern Denmark-SDU(Employing the Methods of Discourse Narrative to support Interpretative Choices Faced by the Practicing Musician)
Kristoffer Jensen, Medialogy, AAUE (Recognition of Expressive Styles in Music Performance; Autonomous Agents - An accompanist in VR)

Anne Helle Jespersen, Research Librarian in Music, Head of Music Section; Library of the University of Southern Denmark (SDU). MA in Ethnomusicology and Cultural Communication. (Creating Creativity)

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

Eva Petersson, Dept. of Architecture, Design and Media Technology -AD:MT, Aalborg University Esbjerg-AAUE (Children's Knowledge Creation with Intelligent Agents in Music Education - Understanding for Optimizing Motivations)

Niklas Saers, member-at-large, formerly representing Syddansk Musikkonservatorium & Skuespilerekskole-SMKS and Aalborg University Esbjerg-AAUE (Recognition of Expressive Styles in Music Performance)

Lars Ole Sauerberg, Institute for the Study of Culture, IKV, University of Southern Denmark-SDU, The University of Southern Denmark-SDU (Intermediality)

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

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

Tere Vadén, Aalto University, Dept. of Art, Helsinki, Finland (Analysis and Implementation of Practice-Based Research) http://aalto-fi.academia.edu/TereVad%C3%A9n

William Westney, School of Music, Texas Tech University Lubbock, Texas; HCA-Andersen Academy Guest Professor, IFPR-SDU, 2009-2010. (Relationship of Gesture to Communicative Authenticity in Performance ; Musical Implications of the Work of Selected Philosophers; Employing the Methods of Discourse Narrative to Support Interpretive Choices Faced by the Practicing Musician; Technological and Aesthetic Investigations of the Physical Movements of Pianists) 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%20Gaesteprofessorer/William%20Westney.aspx; http://www.soundmusicresearch.org/HCA_Prof.html.

Researchers in the Program: Alumni

Jens Arnsang, formerly of Medialogy, Aalborg University Esbjerg-AUE (Recognition of Expressive Styles in Music Performance)

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

Representative Program-Relevant Publications by Research Group Members:

(Please note that this is a very selective, not always entirely up-to-date list that does not reflect the total published production of the researchers listed! It is provided here only to give an idea of the sorts of things members of the group have published that are of relevance to the program.)

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Bjarke, Inge. (1994) *Rytmer med Toner* ("Rhythms with Tones") MUFO.


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College London on the occasion of the second annual conference of the RMA-MPSG (Royal Musical Association Music and Philosophy Study Group) held at King’s College London on July 20-21, 2012, http://www.nnimipa.org/PROGRAM_LONDON_2012_A5.pdf pp. 4-6. (Published abstract.)


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Grund, C.M. (2010c) "Filosofiske og æstetiske overvejelser over digitalisering af musik og lyd." Multimedia presentation and paper presented on April 24 at the 2010 Annual Meeting of the Danish Musicological Society/Dansk Selskab for Musikforskning Musik, lyd og digitalisering. For published abstract, see http://www.musikforskning.dk/downloads/2010_papers/program_abstract_2010.html. For online presentation which provided the case studies, see Jensenius et al. (2010). (Published abstract.)


Heide, Morten (2012) "The Search for Musical Perfection when Preparing a Piece for Recording – Beyond the Musical Score" Paper presented at the NNIMIPA Network Meeting July 22, 2012, King's College London on the occasion of the second annual conference of the RMA-MPSG (Royal Musical Association Music and Philosophy Study Group) held at King’s College London on July 20-21, 2012, 
http://www.nnimipa.org/PROGRAM_LONDON_2012_A5.pdf p. 2. (Published abstract.)

Heide, Morten (2011) "A Program of Practice-based Research Designed to Examine Listener Reaction to Olivier Messiaen's *Vingt Regards sur l'Enfant-Jésus*" Paper presented at the NNIMIPA Network Meeting July 3, 2011, King’s College London on the occasion of the Inaugural Conference of the RMA-MPSG (Royal Musical Association Music and Philosophy Study Group) held at King’s College London on July 1-2, 2011, 
http://www.nnimipa.org/PROGRAM_LONDON_2011_A5_online.pdf p. 4. (Published abstract.)


Jensen, Kristoffer (2011) "Auditory Memory Model for Feature Estimation" Paper presented at the NNIMIPA Network Meeting July 3, 2011, King’s College London on the occasion of the Inaugural Conference of the RMA-MPSG (Royal Musical Association Music and Philosophy Study Group) held at King’s College London on July 1-2, 2011, 
http://www.nnimipa.org/PROGRAM_LONDON_2011_A5_online.pdf p. 5. (Published abstract.)


William Westney, Michael O’Boyle, Jinzhou (James) Yang , Cynthia M. Grund (2012). "Musical Movements and Meanings" Video and explanatory text published on YouTube on 31/07/2012 by TTUAcademicsResearch to document the beginning of the research project Technological and Aesthetic Investigations of the Physical Movements of Pianists [http://www.youtube.com/watch?v=dmq6cW4cLik](http://www.youtube.com/watch?v=dmq6cW4cLik)

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, or peer reviewers for the various conferences and publications. The logos are hyperlinks.

**ArtsIT-Arts and Technology**
http://artsit.org/show/home

**Computer Music and Music Retrieval**
(For additional background, please see [http://www.musicandmeaning.net/issues/CFP.php?artID=5.2](http://www.musicandmeaning.net/issues/CFP.php?artID=5.2))

**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**

**ISMIR - The International Society for Music Information Retrieval**
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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 2007-2010; a research network under NordForsk September 1, 2010-August 1, 2013.)

Current Partners within NNIMIPA:
The University of Southern Denmark (SDU) 
Academy of Music and Dramatic Arts/Syddansk Musikkonservatorium & Skuespil- skolen- SMKS, Odense and Esbjerg, Denmark
Aalborg University Esbjerg, Denmark (AAUE)
The Royal Institute of Technology, Stockholm, Sweden (KTH)
Malmö Academy of Music, Lund University, Sweden (MHM-LU)
University of Oslo, Norway (UIO)
Grieg Academy, Bergen University College, Norway (GA-BUC)
Aalto University, Helsinki, Finland (AaU)
University of Tampere, Finland (UTA)
Sibelius Academy, Helsinki, Finland (SIBA)
Bifröst University, Iceland (BU)
University of Iceland, Iceland (UI).

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

(Note on September 21, 2012: This is largely an archival site, where the rich variety of programs sponsored by NTSMB from 2001-2010 may be viewed. NTSMB was the exploratory network founded in 2001 with two years' worth start-up funding from the Danish Council for Research in the Humanities and in which JMM, NNIMIPA and the present program/site, The Aesthetics of Music and Sound, all have their origins.)

PHILOSOPHY meets POPULAR CULTURE initiative

re-new - digital arts forum

Royal Music Association
Music and Philosophy Study Group
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.