Editorial


[Our journal is intended for the results of research, for the yellowed pages which speak of the past and the bygone and which let us look into the musical life of ancient times. But besides, we want the aesthetic points of view which provide our own time with thoughts and ideas to be satisfied. May Wagner and Faust, Florestan and Eusebius have the word – we need both. And when time is ripe, we finally expect a Raro. Only when he comes will we begin to understand that which is eternally great and lasting in the art – music itself.]

With these lines, the music historian, ethnologist, educator, and editor of Svensk tidskrift för musikforskning Tobias Norlind (1879-1947) ends his introduction to the journal’s inaugural, 1919 issue. Much has changed since then. Music research can no longer be reduced to music history, and few, if any, envisage a grand synthesis of scholarly knowledge (represented in Norlind’s text by Goethe’s Wagner and Schumann’s Florestan), philosophy and poetry (represented by Faust and Eusebius) that will let man understand ‘music itself’.

But Svensk tidskrift för musikforskning (habitually translated as Swedish Journal of Musicology) may still strive to be a place where different ways of investigating and thinking about music meet. By tradition, the journal is a forum for Swedish musicology, and for musicology concerned with Sweden, but this year’s issue takes a step aside. The theme is artistic research in music, a type of research that Norlind might have had difficulties to classify. Or would he maybe have regarded it as a brave step towards that synthesis which he associated with Schumann’s Master Raro, who was ‘både forskare och fantasimänniska’ (both researcher and man of imagination) (ibid.)?

Norlind aside, this collection of articles is meant to contribute to the international discussion on the achievements, significance, possibilities, challenges, and problems of artistic research. You will find articles from Sweden, Finland, Norway and the UK, written by artistic researchers as well as by representatives of musicology, music philosophy, music education research, ethnomusicology, and research administration. So while some authors speak from within artistic research itself, others approach the subject from some distance. Hopefully, the authors’ ‘partly shared and partly diverging understanding of the problem area’ (to quote Cecilia K. Hultberg on p. 90) will be of use for artistic research.
In his introductory essay, Sverker Jullander (organist, and Professor of Musical Performance at Luleå University of Technology) draws a map of alternative paths through the articles by systematizing and putting in perspective the authors’ views on several issues. Instead of reading the journal from beginning to end, a reader may choose to take Jullander as a guide, exploring what the authors have to say about the qualifications that should be required from an artistic researcher, the methods that are (or should be) used in artistic research, knowledge in artistic research, the presentation of the results of artistic research, and the relationship of artistic research to other disciplines, to art, and to the world outside academia.

I sincerely thank all who submitted articles to this year’s Svensk tidskrift för musikforskning and, not least, Professor Jullander for agreeing to write the introduction. The incentive to make a call for articles on artistic research was a seminar held at The Royal Swedish Academy of Music in Stockholm on 1 February 2013, Att utveckla och kommunicera musikalisk kunskap – ett seminarium om konstnärlig forskning på musikområdet (Developing and communicating artistic knowledge – a seminar on artistic research in the area of music). Two of the papers presented at the seminar, Erik Wallrup’s and Håkan Lundström’s, are now presented (in revised form) to the readers of the journal.

In addition to the articles, the journal’s Review Editor Mattias Lundberg presents a large number of reviews of music literature from Sweden and abroad, representing many fields of music research. Some of them are in English. Please write to Professor Lundberg if you know of a book or other publication that you think should be reviewed in the 2014 issue of Svensk tidskrift för musikforskning. You will find his address on page 211.

Lund, 20 August 2013

Tobias Lund

Editor-in-Chief