

# Editorial

Welcome to Volume 103 of *Svensk tidskrift för musikkforskning* / *Swedish Journal of Music Research (STM-SJM)*! In the present volume, we are pleased to present six peer-reviewed scholarly articles, representing, as usual in our journal, a wide spectrum of topics, musical genres, theoretical and methodological approaches, and even (sub)disciplines within the broad field of music-related research such as music history, music analysis, music education and media of different kinds: newspapers as well as interactive social media.

*Maria Bania* discusses the much-debated concept of ‘affekt’ (a Swedish term corresponding to the German *Affekt*) as used in connection with the music of the 17th and early 18th centuries, and explores the idea of the possible existence of a ‘doctrine of affections’ (*Affektenlehre*) that would serve as a kind of systematic guide for composers of the time on how to use musical means in order to express various emotional states. Referring to early authors as well as to recent research, the author concludes that a specific ‘doctrine of affections’ for music did not exist in the 17th and early 18th centuries; on the other hand, she emphasises that ‘affects’ in music were not only abstract concepts but that musicians were supposed to put themselves into the emotional state represented by the music – and that this insight could also be applied by today’s performers of early music.

The second article is concerned with a hot cultural and political issue, that of migration and music in today’s Sweden. Using a discourse-theoretical approach, *Jonas Ålander* and *Ulrik Volgsten* analyse how migrant musicians are represented in media, based on articles in Swedish newspapers from 2014–2018. The authors identify certain themes that recur in the material, such as cohesion, integration and multiculturalism, all of them portrayed as being promoted by the musical activities of migrants, especially when performing together with Swedish musicians. On the other hand, the constraints facing migrant musicians and the political implications of these are rarely mentioned in the newspaper articles. The authors see these tendencies as based on a ‘fantasmatic logic’, an ancient but still living myth of the ‘magic’ healing power of music, an outlook on music presumably shared by the newspapers’ mainly non-migrant readership.

*Alf Arvidsson* contributes an inquiry into the development of blues in Sweden, from the beginnings in the 1920s until 1960, both in terms of the music presented under this label and the changing uses of the term during the period studied. The theoretical approach is social constructionist, viewing musical genres as social conventions that are determined both by specific musical characteristics and by contextual factors such as audiences and performance environments. Arvidsson observes four antagonisms that are prominent in the definitional, evaluative and ontological discussions on blues that pervade the period studied: blues as an African or a Western music genre; as an independent genre or a subsection of jazz; as (genuine) folk music or (commercial) popular music; as exclusively of historical interest or relevant to the present.

Although the main focus of *STM-SJM* is Swedish and Nordic music, our journal also welcomes contributions on other topics by Nordic researchers. An example of this is the article by *Ashbjørn Øfsthus Eriksen* on the 12 *Études d’exécution transcendante* for piano by the Russian composer Sergey Lyapunov, which, connecting to Franz Liszt’s collection with the same title, was intended to continue and complement the earlier, more famous, set of compositions. While many musicologists have dismissed Lyapunov’s effort as epigonal, Eriksen’s analysis shows that Lyapunov’s etudes differs from Liszt’s in important respects, including the presence of a strong modal element, as well as a preference for everyday, non-heroic themes and a large proportion of ‘character pieces’ without a dramatic development or ‘plot’.

Organised teaching of folk music in Sweden has existed at least since the 1920s, mainly in the form of short courses. *Karin L. Eriksson* has studied eleven such courses ('låtkurser'), seeing them as a part of a larger 'community of practice', namely the Swedish folk music community as a whole. The focus of the study is the teachers' musical and pedagogical practice, including choice of repertoire. These practices are put in relation to folk music ideologies, for instance the principle of learning by ear rather than from a written score, and the importance of developing the ability to vary a given musical material within the limits of a general stylistic idiom. The author holds that studying the teaching practices applied in the courses helps deepen our knowledge about folk music practices but emphasises that the courses are just one of many contexts where Swedish folk music is made.

The final article in this volume also takes on a 'folk'-related theme, though of a very different kind. The genre studied here is 'Folk Metal', a subgenre of metal - or perhaps a genre of its own? - with connections to and influences from various kinds of folk and world music. *Daniel Fredriksson* has studied the activities and debates within the Folk Metal Grove, a Facebook group devoted to this genre. The author sees the Grove as an arena for musicking, where such themes as Folk Metal's relations to other musical genres, definitions of true 'folkyness', criteria for (good) Folk Metal, as well as geographical, social and political implications, are negotiated. Another important function of the group is for its members to find and maintain personal, often intercultural, musical connections. In the Grove, Folk Metal emerges as an inclusive, flexible, border-crossing genre, allowing many different modes of expression.

A very important part of the present volume are the twenty-one reviews of recently published books covering a rich variety of musical and music-related topics. In addition to music history, music theory, musical instruments, scores and performance, the literature reviewed deals with such areas as theatre, dance and gesture, technology, political history, pedagogy, biography and gender studies - all of them studied in relation to music.

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Karin Johansson, who has served as co-editor of *STM-SJM* since 2018, participated in the early stages of the preparation of the present volume, but had to leave the journal in June 2021 due to new responsibilities at the Malmö Academy of Music. We are grateful to Karin for her competent and dedicated editorial work, and are happy to welcome Eva Sæther as a new member of the team of editors.

Also the editorial board of our journal has seen a partial 'changing of the guards' in 2021. We thank Karin Hallgren, Henrik Frisk, Sverker Hyltén-Cavallius and Monica Lindgren for their service, and welcome the new members, Carina Borgström Källén, Ingrid Åkesson, Jan-Olof Gullö and Tobias Pontara.

Finally, the editors wish to thank all authors of articles and book reviews, as well as the anonymous reviewers of submitted articles, whose work, though by necessity unsung, is crucial to the scholarly quality of our journal. We also wish to thank NordForsk; the Royal Swedish Academy of Letters, History and Antiquities; and the Royal Swedish Academy of Music for generous financial support.

*Sverker Jullander*, editor-in-chief

*Sven Bjerstedt*, editor

*Eva Sæther*, editor