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Körforskning. En bibliografi

Choral Research. A Global Bibliography

Lund/Malmö, Körcentrum Syd, 2010

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KOMMENTAR

INLEDNING

Detta är en *körforskningsbibliografi*. Den har sammanställts på uppdrag av Körcentrum Syd i syfte att kartlägga körforskningen i Sverige och globalt. Eftersom ett mål med Körcentrum Syds verksamhet är att stärka körlivet och körforskningen regionalt och utveckla den nationellt, har ett behov av att kartlägga körforskningen och dess *status quo* formulerats. Detta bland annat på grund av att *körjungandet* står starkt i Sverige, medan *körforskningen* är nästintill osynlig eller tycks gömma sig bakom andra forskningstematiska inriktningar (musikpedagogiska, vokalmusikaliska, (musik)sociologiska, akustiska etcetera).

En inventering ska kunna bidra till att uppmärksamma körforskningens brister och styrkor i Sverige och hjälpa till att positionera den i den globala diskursen om främst körhistoriska, körpedagogiska och körmusikaliska perspektiv. Därför är bibliografins kommentar också tänkt som en handledning i körforskningsfrågor för den som studerar eller forskar inom området. Bibliografidelen förtecknar cirka 5 000 titlar, varav största delen utgörs av artiklar och bidrag i vetenskapliga publikationer, minneskrifter samt monografier och avhandlingar från åren 1960-2010, men även äldre forskningslitteratur har förtecknats i den mån den anses ha relevans för dagens körforskning.

MUSIKPEDAGOGISK VERSUS MUSIKHISTORISK KÖRFORSKNING?

Bibliografen är inte tänkt att i sig vara en forskningspublikation på körforskningens område eftersom man ännu knappast kan tala om ett sådant. Det befinner sig ännu i sin linda både som akademiskt ämne och institutionellt.

I vilken utsträckning hittills framlagda körforskningsresultat har fått genomslag i det praktiska körsjungandet är svårt att bedöma. I Sverige tycks sångkörer och dess ledare generellt sett endast i mindre utsträckning ha tillvaratagit och nyttiggjort körforskningsrelaterade resultat.

Detta är en av de slutsatser man kan dra av Karin Johanssons, Musikhögskolan i Malmö, intervjustudie med ledande kördirigenter i Sverige. Intervjustudien fokuserar på ”körverksamhet som musikalisk och social interaktion” och behandlar framförallt musikaliska, pedagogiska och sociala frågor samt interaktionen i kören.

Här föreliggande bibliografi och intervjustudien är tänkta att komplettera varandra i inventeringen och kartläggningen av körforskningens status och behov i Sverige och internationellt, såväl ur vetenskapliga som praktiska perspektiv.

Att såväl humanistisk som pedagogisk forskning har ett intresse för körväsendet hänger inte minst ihop med ett antagande, som bland andra Ragnhild Sandberg Jurström har formulerat: ”Den sociala och kulturella gemenskap som finns i en kör har en specifik karaktär som inte är lik någon annan verksamhet”.¹ Denna ”specifika karaktär” utgörs

¹ Sandberg Jurström, Ragnhild (2004). ”Körforskning!” In: *Informationsbladet Körledaren* (2), 6.

inte minst av ett samspel av musikaliska och sociala topoi i en kommunikativ situation. Samtidigt har människans röst och sång under lång tid laddats med egenskaper som inte anses finnas i instrumentalmusiken. Detta sammantaget med en föreställning om behovet av mänsklig gemenskap och vokalmusikaliska ritualer, har lagt grunden till körers och körsångens speciella status av att kombinera ”det estetiska” och ”det sociala”.

Att det i stor utsträckning världen över finns forskning om olika körfenomen med inriktning på pedagogiska, historiska, etnologiska, kulturella, psykologiska, akustiska, sociologiska, diskurs- och musikanalytiska, strukturella, organisatoriska, topografiska, uppförandepraktiska, genus- och tonsättarrelaterade och hälso- och klangrelaterade aspekter går inte att förneka. Men dessa forskningsperspektiv har inte i nämnvärd grad syntetiserats eller ens sammanställts på ett samlat bibliografiskt sätt. Den mest omfattande sammanställningen hittills är Avery T. Sharps och James Michael Floyds anoterade bibliografi *Choral music: a research and information guide* (2002), som fokuserar på körmusikforskning mellan 1960 och 2000 och förtecknar drygt 500 olika resurser.

Avsikten med denna bibliografi är därför inte minst att synliggöra den körrelaterade forskning som ej sällan utförts inom andra ämnesområden än de musikaliska och därför blivit förbisedda av körforskare och körledare med flera, och därmed hamnat utanför körforskningens diskurser.

Ett annat syfte är att ge en orientering om och i körforskningens mångfald över tid och rum samt att belysa problematiken kring den ofta framhållna skiljelinjen mellan musikpedagogiska och musikvetenskapliga körforskningsansatser. En grov förenkling hade varit att beskriva musikpedagogisk körforskning som körpraktiskt och musikvetenskaplig körforskning som körhistoriskt inriktad.

Även om det finns många exempel på en sådan uppdelning, pekar nyare forskning på att disciplinrännerna håller på att förskjutas mot en mindre skarp dikotomisering. Tvärtemot tycks denna dikotomisering inte vara objektimmanent utan ett resultat av institutionernas och ämnens olika metoder – som t.ex. intervjustudier och deltagande observation versus tolkning av historiska källor – och teorier som har fått genomslag i körforskningsfrågorna och -resultaten. Därför finns det skäl att undersöka om det är så, som Kia Hedell skriver, att ”den musikvetenskapliga körforskningen [...] är ofta, med vissa undantag, deskriptiv snarare än problematiserande och reflekterande”.²

För att göra körforskningsbibliografin användbar, lättillgänglig och sökbar har pdf-formatet valts. Den saknar ett register vilket kompenseras av pdf-formatets sökfunktion. Den är långt ifrån fullständig, men öppnar i sin nuvarande form upp för möjligheten till fortlöpande komplettering beroende på behov och resurser.

Bibliografin får användas fritt i vetenskapliga sammanhang och studiesyften. Referens ska alltid anges, till exempel enligt följande:

Geisler, Ursula (2010). *Körforskning. En bibliografi*. Lund/Malmö: Körcentrum Syd.

² Hedell, Kia (2007). ”Svenska körer sjunger svenskt?” *Presentation av och reflektioner kring en kartläggning av svensk musik i fyra körers repertoar*. Uppsala universitets körcentrum. Institutionen för musikvetenskap, 4.

KÖRFORSKNING: NÅGRA PERSPEKTIV

Vad innebär fältet ”körforskning” som här står i fokus?

Människors gemensamma sjungande i olika stämmor eller unisont kan dokumenteras långt tillbaka i tiden i både sakrala och sekulära sammanhang världen över.

Föreställningar om och definitioner av vad ”kör” är har förändrats över tid och rum.

I upplysningstidens tillbakablick på och konstruktion av antiken på 1700-talet definierade Johann Georg Sulzer (1720-1779) i lexikonet *Allgemeine Theorie der schönen Künste* ”kör” huvudsakligen som en beteckning för tre olika men med varandra förknippade fenomen: 1) en grupp sjungande människor, 2) musiken som gruppen framförde, 3) platsen där gruppen framförde musiken.³

Dagens körbegrepp och föreställningarna om vad det innebär har fortfarande denna inriktning, och indelningen speglas fortfarande i dagens körforskning. Därför står (1) och (2) i fokus för bibliografin. Forskning om koret i kyrkan (3), det vill säga platsen där kyrkokören höll till, har däremot inte beaktats.⁴

I sammanställningen av bibliografin har det varit viktigare att belysa forskningen rörande olika gruppångfenomen än att avgränsa fältet enligt en specifik kördefinition. Därför har ett mycket öppet och inkluderande körbegrepp valts som utgångspunkt. Det omfattar till exempel genrer som kantat, motett och madrigal, även om till exempel Armstrong i sin dissertation från 1968 uppmärksammade att madrigaler från tiden före 1800 oftast inte betecknades som körmusik av forskningen. Den rekonstruerade samtida sångpraktiken ger med dagens ögon ändå skäl till att klassificera madrigalsjungandet som en del av körväsendet.⁵ Ett långtidsperspektiv på det globala körlivet tjänar mer på att öppna upp körbegreppet semantiskt mot ”en i organiserad form sjungande grupp” än att begränsa det till ”en sångensemble med fyra stämmor där minst tre personer sjunger i samma stämma”, vilket ungefär kunde utgöra definitionen av en SATB-kör i en variant större än en dubbelkvartett.

Sulzers ovan nämnda indelning är användbar med hänsyn till definitionsfrågor eftersom den öppnar upp för en kördefinition som går utöver den icke-ackompanjerade, flerstämmiga, blandade körsången, som historiskt sett är en ganska ung företeelse.

³ Sulzer, Johann Georg (2002). *Allgemeine Theorie der schönen Künste. Lexikon der Künste und der Ästhetik (1771/1774)*. Berlin: Directmedia Publ., 792: “Von den singenden Chören der Alten haben wir noch itzt die Benennungen, da wir durch das Wort Chor einen Trup Sänger, oder den von ihm abgesungenen Gesang, oder auch den Ort in den Kirchen, wo er stehet, bezeichnen.“ Se även Sulzers lexikon i fulltext: <<http://www.zeno.org/Sulzer-1771/A/Chor>> 2010-12-13.

⁴ Ett undantag är Deborah Howards och Laura Morettis *Sound and Space in Renaissance Venice. Architecture, Music, Acoustics* (2009), där uppförandepraktiska och akustiska frågor behandlas. Denna forskning är samtidigt ett exempel på en förskjutning från ett produktions- till ett receptions perspektiv, eftersom den i stor utsträckning undersöker lyssnarfrågor och inte framförande- eller kompositionsfrågor. Projektets akustiska mätningar utifrån rekonstruerade körframträdanden i renässansens Venedig (ca 1450-1600) tar bl.a. hänsyn till lyssnarnas placering i kyrkorummet och kan därför jämföra körproduktionen med körreceptionen. Se Centre for Acoustic and Musical Experiments in Renaissance Architecture: <http://www.hoart.cam.ac.uk/HistoryOfArt/ResearchGroup.aspx?p=24&ix=145&pid=53&prcid=5&ppi_d=1405> 2010-11-08.

⁵ Armstrong, Donald Jan (1971). *A study of some important twentieth century secular compositions for women's chorus with a preliminary discussion of secular choral music from a historical and philosophical viewpoint*. Ph.D. Austin, 9.

Karen Ahlquists kördefinition i inledningen till *Chorus and Community* (2006) pekar på att dagens kör-uppfattning kännetecknas av flera avgränsande markörer utan att vara entydigt definierat. Körkonstituerande element kan enligt henne till exempel vara

- ett mer eller mindre fast medlemskap
- en åtskillnad mellan repetition och framförande
- ett oftast specifikt repertoarval
- en bekräftad respektive accepterad körledare
- en sammanslutning av icke-professionella.⁶

Denna kördefinition beskriver ”kör” utifrån dess *struktur*, vilket kan anses vara ett traditionellt sätt att definiera samhälls- och musikformationer. Det som inte omfattas av en sådan definition är körers sociala, kommunikativa och rituella *funktion*. Även lyssnarperspektivet saknas i denna definition, och den är därför endast *en* möjlig utgångspunkt för körforskningens metodiska tillvägagångssätt.

KÖRFORSKNING I SVERIGE

Forskning om kör och körsång som fenomen har funnits i Sverige i varierande omfattning. Särskilt från och med mitten på 1980-talet uppmärksammades körsången och körlivet från flera håll, oftast av enskilda forskare med specialisering inom en specifik ämnesinriktning. Det är i stor utsträckning till den blandade körsången det refereras när svenska körfrågor och ”The Swedish choral miracle” behandlas. Enligt Lennart Reimers är det senare nära förknippat med en specifik körklang, och han har påpekat att ”detta ’mirakel’ inte var en plötslig händelse efter Andra Världskriget utan en sammansmältning av varierande historiska, kulturella och nationella traditioner som går tillbaka långt i tiden, framförallt till perioden mellan slutet på 1700- och början på 1900-talet”.⁷

I viss utsträckning har de av Reimers antydda ”historiska, kulturella och nationella traditioner” behandlats i svensk forskning. Från en icke-svensk forskningshorisont är ”miraklet” däremot fortfarande nära förknippat med körmusikens (a cappella-) utveckling och enskilda körledares inflytande efter Andra Världskriget.⁸ Kördirektören Eric Ericson och komponister som Sven-Erik Bäck och Ingvar Lidholm anses i körmusikaliska studier representera en generation som hjälpte till att etablera och utveckla en specifik ”svensk körklang”.

Sedan år 2000 finns ett Körcentrum vid Uppsala universitet, som bland annat ”stimulerar, initierar och samordnar forskning om körsång”. Körsång beskrivs på

⁶ Ahlquist, Karen (ed.) (2006). *Chorus and community*. Urbana: University of Illinois Press, 3. Min översättning.

⁷ Reimers, Lennart (1993). *A cappella: The story behind the Swedish "choral miracle"*. In: Reimers, Lennart; Wallner, Bo; Ericson, Eric; Leighton, David; Tanner, Roger (eds.). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music, 141: ”this ‚miracle‘ was not a sudden event following the Second World War but a crystallization of various historical, cultural and national traditions which go back a long way in time, primarily to the period between the end of the 18th century and the beginning of the 20th.” Min översättning.

⁸ Sparks, Richard (1998). *The Swedish choral miracle: Swedish a cappella music since 1945*. Pittsboro: Blue Fire Productions.

Uppsala Körcentrums hemsida som ”en organiserad kulturverksamhet” vilket i sin tur leder till att en målsättning är att initiera ”forskning både om körsång som vokalt uttryck, om körkomponerande och om människorna i körerna i såväl ett historiskt som ett samtida perspektiv”.⁹

En utgångspunkt för här föreliggande bibliografis systematik har varit aspekter som: Vilka frågor ställer forskningen, och i vilket syfte? Vad skall åstadkommas med forskningen och hur ska det verkställas? Är forskningen konkret och resultatorienterad eller humanistisk och kulturvetenskaplig i allmän bemärkelse?

Dessa frågor är förknippade med forskningens metodiska och teoretiska utgångspunkter och tillvägagångssätt. Kravet på ”mätbarhet” kan till exempel anses vara en sådan metodisk-teoretisk utgångspunkt som, särskilt i USA, har fått genomslag i olika körforskningsinriktningar, inte bara körakustiken.¹⁰

KÖRAKUSTIK

En i Sverige numera etablerad forskningsriktning studerar körakustiska och -fysiologiska frågor, som förknippas med forskning om körklängen.¹¹ Inom denna inriktning används främst naturvetenskapliga metoder och mätbara fenomen, till exempel av klängen. Ternström uttrycker det på följande sätt: ”Several aspects of sound can be measured objectively, and such results can be related to known properties of voices, rooms, ears, and musical scores”.¹²

Körforskning som använder sig av naturvetenskapliga metoder står delvis i kontrast till kulturvetenskaplig och historiskt inriktad körforskning.¹³ Medan den förra oftast fokuserar på frågor om körklängens uppkomst, sammansättning, karaktär, föränderlighet och variationsmöjligheter i det musikaliska ögonblicket, är den senare oftast mer koncentrerad på att kontextualisera körsång historiskt och på att beskriva körlevets uppkomst, förändring och roll i samhällen.

⁹ <<http://www.korcentrum.uu.se/node14>> 2010-12-06

¹⁰ Till exempel Graves, David Lee (1980). *The development of an objective sight-singing achievement test employing electronic measurement apparatus*. D.B.A. University of Georgia; Larkin, Michael Howard (1985). *The construction and validation of rating scales for the objective measurement of five dimensions of achievement in choral music performance*. D.M.A. Pennsylvania: Temple University; Jaffe, Hildy (1998). *The effects of implementing a curriculum-based service learning program incorporating a choral reading model*. Ed.D. Pennsylvania: Widener University; Jaros, Marc David (2008). *Optimal experience in the choral rehearsal: A study of flow and affect among singers*. Ph.D. University of Minnesota; Hickok, Stephen Clyde (2009). *The relationships of parental involvement, motivating factors, and socioeconomic status to high school all-state choir and band membership*. Ph.D. Alabama: Auburn University.

¹¹ Sundberg, Johan (1987). *The science of the singing voice*. DeKalb, Ill.: Northern Illinois University Press; Ternström, Sten (1989). *Acoustical aspects of choir singing*. Diss. Stockholm: Kungliga Tekniska Högskolan; Berndtsson, Gunilla (1995). *Systems for synthesising singing and for enhancing the acoustics of music rooms: Two aspects of shaping musical sounds*. Ph.D. Sweden: Kungliga Tekniska Högskolan.

¹² Ternström, Sten (2003). ”Choir Acoustics: An Overview of Scientific Research Published to Date.” In: *International Journal of Research in Choral Singing* (1:1), 3.

¹³ Dobszay, László (2003). *Concerning a Chronology for Chant*.” In: Gallagher, Sean; Haar, James; Nadas, John; Striplin, Timothy (eds.). *Western plainchant in the first millennium. Studies in the medieval liturgy and its music*. Aldershot, Hants, England, Burlington, VT: Ashgate, 227.

KÖRHISTORIA

Körsångens förankring i både det sakrala och i det sekulära speglas både i musikhistoriska forskningsteman och i körmusikforskningen. Undersökningar om sång i kyrkan och i församlingen har bidragit med kunskap om körsångens och det gemensamma sjungandets funktion och inriktning. Hans Bernskiölds avhandling *"Sjung av hjärtat sjung"*¹⁴ om församlingssång fokuserar på väckelse och samhället och Margareta Jersilds och Ingrid Åkessons *Folklig koralsång* lyfter bland annat fram sjungandets olika utformning och funktion, vilket till exempel ledde till att "[f]örsamlingen som utövare kunde [...] fungera både som en enhet och som en grupp med olika individuella deltagare".¹⁵ I Karin Strinnholm Lagergrens avhandling om liturgisk sång i katolska kloster 2005-2007 framhävs det monastiska sångidealets specifika karaktär, i det att det "eftersträvar en röst som är uppriktig och ärlig, en röst, som kommer från kroppen och det egna jaget".¹⁶ En sådan sånguppfattning delas i sin tur med andra moderna körrörelser, där så kallade "Alla-kan-sjunga-körer" uppmanar var och en till att delta i sång utifrån en uppfattning om att alla kan sjunga och delta i gemenskapen, oavsett de musikaliska förutsättningarna. Skillnaden mellan profana körers sångsätt och det monastiska sångsättet förklarar Strinnholm Lagergren bland annat med att det senare "bärs [...] upp av en rad föreskrifter som uppmuntrar små tunna röster med ideal om ödmjukhet och 'lagomröster' som inte överröstar varandra".¹⁷

Det profana körlivet i Sverige har sedan 1800-talet till stor del präglats av folkrörelserna och student- och mansköreerna. När Inger Selander 1985 skrev att "[d]e tre stora folkrörelserna, väckelse- och frikyrkorörelsen, nykterhetsrörelsen och arbetarrörelsen, är sjungande folkrörelser"¹⁸ menade hon med detta inte minst folkrörelsernas unisona och flerstämmiga körverksamhet i agitationssyfte mellan 1850- och 1920-talet. Studentsången stod i fokus för Leif Jonssons avhandling *Ljusets Riddarvakt*¹⁹ som syftade dels till att kartlägga studentsången i Sverige på 1800-talet, dels till att beskriva den utifrån dåtida politiska, sociala och kulturella faktorer. När Folke Bohlin i samband med körsångens i Sverige 200-årsfirande 2010 påpekade att "all manskörsång under 1800-talet återgår på Uppsalasången och Uppsalasången återgår egentligen på en händelse den 24 oktober 1808"²⁰ bekräftas att dagens sekulära och offentligt ritualiserade körsång och körliv i Sverige är en ganska ung företeelse som endast har några få århundraden på nacken. I det avseendet har den utvecklats parallellt med körlivet i andra europeiska länder.

Jonssons avhandling ingick i ett större forskningsprojekt (finansierat av Nordiska samarbetsnämnden för humanistisk forskning, NOS-H) med fokus på att kartlägga och

¹⁴ Bernskiöld, Hans (1986). *"Sjung av hjärtat sjung": Församlingssång och musikliv i Svenska Missionsförbundet fram till 1950-talet*. Diss. Göteborg: Göteborgs Universitet.

¹⁵ Jersild, Margareta (2000). *Folklig koralsång: en musiketnologisk undersökning av bakgrunden, bruket och musiken*. Hedemora: Gidlund. I samarbete med Svenskt visarkiv (Skrifter utgivna av Svenskt visarkiv), 55.

¹⁶ Strinnholm Lagergren, Karin (2009). *Ordet blev sång. Liturgisk sång i katolska kloster 2005-2007*. Diss. Göteborgs Universitet, 321.

¹⁷ Ibid., 322.

¹⁸ Selander, Inger (1985). "Den unisona sången inom folkrörelserna i Sverige 1850-1920." In: Gustavsson, Anders (ed.) *Religiösa väckelserörelser i Norden under 1800- och 1900-talen: aktuell forskning presenterad vid ett symposium*. Lund: Centrum för religionsetnologisk forskning (Skrifter utgivna av Etnologiska sällskapet i Lund), 191.

¹⁹ Jonsson, Leif (1990). *Ljusets riddarvakt: 1800-talets studentsång utövad som offentlig samhällskonst*. Diss. Uppsala universitet.

²⁰ <<http://www.sundtv.se/Gyllinsdrangar.html>> 2010-12-05.

studera studentsångsrörelserna i Norden, förutom i Sverige, Norge²¹, Danmark²² och Finland²³. Även en av de nyaste utkomna musikhistoriskt inriktade böckerna om körsång i Sverige behandlar frågor om studentsång och manskör.²⁴

Studentsångsrörelsen från 1800-talet har på flera sätt präglat dagens stereotyper om körsång i offentligheten. I Sverige används fortfarande ibland studentmössan som ett rituellt verktyg i körsammanhang. Det körvisuella har samtidigt formats och omförhandlats, inte minst genom mediernas inflytande. Bilden av den uniformerade, närmast stillastående körsångaren som tittar stelt i en riktning – mot körledaren/dirigenten – har kompletterats eller ersatts av scenarier där körer använder sig av koreografiska inslag, dans, gungning, individuellt klädval och annat som traditionellt inte förknippas med den nyss nämnda uniforma helhetsbilden. Den musikaliska körrepertoaren har utvecklats och förändrats och delvis anpassats till samtida behov. Samtidigt bevarar de stora sakrala och sekulära körverken från 1700- och 1800-talen²⁵ och en del ”manskörsklassiker” fortfarande sina platser på dagens repertoarlista, inte minst i samband med offentliga ritualer som högtider och jubileer.

Liksom det kan vara lämpligt att dikotomisera ”det sakrala” och ”det sekulära” i syfte att närma sig körväsendets roll i samhällen kan det vara meningsfullt att skilja på ett tonsättar- och ett lyssnarperspektiv. Inte endast körmusiken befinner sig i detta spänningsförhållande mellan produktion och reception.

I sin bibliografiska kartläggning av amatörkulturen i Norden i anslutning till ett UNESCO-symposium om samma ämne 2002 förtecknade Eyolf Østrem i allt 51 av 122 titlar under olika körrubriker.²⁶ Detta antyder att körsång anses vara en utbredd och integrerad del av befolkningens fritidssysselsättning. Det står i kontrast till mängden djupgående forskningsstudier kring körväsendet i stort. Amatörkulturen, alltså den icke-professionella kulturen, beskrev Østrem utifrån en jämförelse med det professionella och med rådande konstbegrepp. Perspektiv på amatörkulturen kunde enligt honom bland annat visa på uppfattningar om ”kvalitet, kunskaps- och utbildningsnivå, förhållande till personlig utveckling, och samhällsnytta”²⁷, områden som utöver det vokalmusikaliska spelar roll för körmusikens och körers position inte bara i Sverige.

Körsång i Sverige har endast i marginell utsträckning studerats med fokus på internationella och transnationella förutsättningar och samband.²⁸ Intresset för den

²¹ Kydland Lysdahl, Anne Jorunn (1995). *Sangen har lysning. Studentersang i Norge på 1800-tallet*. Oslo: Solum-Forlag (Studentersangen i Norden, 2).

²² Ørbæk Jensen, Anne (1996). *Hellige Flamme. Studentersang i Danmark i 1800-tallet*. København: Engstrøm Sødring (Studentersang i Norden, 3).

²³ Kvist Dahlstedt, Barbro (2001). *Suomis sång: kollektiva identiteter i den finländska studentsången 1819-1917*. Diss. Göteborgs universitet: Institutionen för musikvetenskap (Skrifter från Institutionen för musikvetenskap, 65).

²⁴ Larsén, Carlhåkan (ed.) (2009). *Sångare! En bok om svensk manskörsång och Svenska Sångarförbundet*. Stockholm: Gehrmans musikförlag.

²⁵ Till exempel mässor, passioner, requiemer och körverken av Johann Sebastian Bach, Ludvig van Beethoven, Johannes Brahms, Joseph Haydn, Georg Friedrich Händel, Wolfgang Amadeus Mozart och andra.

²⁶ Østrem, Eyolf (2003). *Kartläggning av nordisk amatörkulturforskning*. Stockholm: Svenska unescorådet (Svenska unescorådets skriftserie, 2002:1).

²⁷ Ibid., 8.

²⁸ Reimers, Lennart; Wallner, Bo; Ericson, Eric, et al. (eds.) (1993). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music; Bohlin, Folke (1993). ”Internationell körforskning: En studiegrupp under bildande.” In: *Nordisk musikkforskerkongress, Oslo 24.-27. juni 1992*, 440–442;

svenska körklngen och kulturella konstruktioner av sångföreställningar i Sverige har delvis fått nedslag i internationell forskning.²⁹

Åtskillig forskning om körsång och kör som fenomen i Sverige i ett transnationellt perspektiv återstår. Det finns förvånansvärt lite historiskt inriktad grundforskning utifrån befintligt arkiv- och biblioteksmaterial om körlivet i Sverige från 1900-talets början fram till idag. Det faktum att Sveriges anseende som ”körnation” konstrueras främst under 1900-talets andra hälft hade kunnat ge upphov till djupgående studier om kör som fenomen och till en vetenskaplig debatt om den moderna människan och hennes uppenbara behov av gemenskapsfrämjande och -bekräftande sångritualer. Enstaka bidrag till diskursen om ”den svenska körklngen” efter 1945 har gjorts.³⁰ Jämförande transnationella långtidsstudier, där Sverige ingår som ett *case study*, lyser med sin frånvaro även om den europeiska kulturen sedan antiken på olika plan starkt har präglats av offentliga sångritualer.

KÖRFORSKNING KONTINENTALT OCH GLOBALT

Mångfalden av körforskningsperspektiv globalt gör det nära nog omöjligt att ge en sammanfattande beskrivning av körforskningens huvuddrag. Därför berörs i det följande några aspekter, utan att detta ska anses vara en fullständig beskrivning av körforskningens nuläge världen över. Detta påpekande gäller också själva bibliografidelen, där de förtecknade omkring 5 500 titlarna inte är en fullständig förteckning över körforskningslitteraturen åren 1960-2010, utan endast speglar vissa specifika delområden av den globala forskningen om körfenomen.

Körforskningsbibliografin har inte minst begränsningar av språklig karaktär. Mycket litteratur på olika språk fattas på grund av författarens språkliga begränsningar och det är därför när det gäller flera länder ovisst om och hur mycket relevant forskning som över huvudtaget har utförts på körområdet. Av samma skäl får tyskspråkiga publikationer mycket utrymme i bibliografin, vilket möjligtvis kan uppfattas som ett ensidigt perspektiv med hänsyn till körforskningen i Europa. Samtidigt har det varierade tyska vetenskapslandskapet avsatt sina spår också på körforskningsområdet och bidragit till att det finns diverse vetenskapliga publikationer med inriktning på körsociologiska, körhistoriska, köretnologiska, körpedagogiska, körakustiska och körmusikaliska teman, som är värda att uppmärksammas.

Varken studentsångsrörelsen eller manskörstraditionen är genuint svenska fenomen. Särskilt i Tyskland har forskningen kunnat påvisa ett nära samband mellan

Gustafsson, Jonas (2000). *Så ska det låta. Studier av det musikpedagogiska fältets framväxt i Sverige 1900-1965*. Diss. Uppsala: Uppsala universitet (Acta Universitatis Upsaliensis, 91); Geisler, Ursula (2008). *Voicing Communities. Northern European and Continental Choirs in Comparison*. ”Den 15. nordiske musikkforskerkongress 2008”. Oslo.

²⁹ Sparks 1998; Seeman, Rebecca (1998). *The Swedish women's choir: An overview of its history and repertoire*. Santz Cruz: Univ. of California; Geisler, Ursula (2001). *Gesang und nationale Gemeinschaft. Zur kulturellen Konstruktion von schwedischem ”folksång” und deutscher ”Nationalhymne”*. Diss. Baden-Baden: Nomos (Die kulturelle Konstruktion von Gemeinschaften im Modernisierungsprozeß, 3).

³⁰ Reimers, Lennart (1993). *Finns det ett svenskt kör-sound?* In: Larsen, Holger (ed.) *Svenskhet i musiken*. Stockholm: Stockholms universitet, 121–136; Hedell, Kia (2009). ”Klang i kör. Uppfattningar om körsång och klang i efterkrigstidens Sverige.” In: *STM-Online* (12).

nationaliseringsprocesser sedan början av 1800-talet och offentliga sångritualer.³¹ Att humanistisk forskning oftast utförs enligt ”nationella” diskurser är dock inte ett fenomen som är specifikt för körforskning, utan ett allmänt resultat av institutionernas och diskursernas uppkomst och utveckling.

Detta försvårar dock att likheter och skillnader i till exempel europeiska körtraditioner blir belysta och satta i ett större sammanhang. Icke desto mindre formulerades följande frågor vid ett internationellt symposium om körforskningsfrågor i Lund 2009:

- ”• Is choir still a representation of society? What does choir represent in today’s society?
- Is there a European choir sound?
- Is choir music a representation of or a metaphor for European culture? Should choir music be seen as an example of the crisis of European culture in a postcolonial and postmodern world?
- How does choir or choral music express national traditions and the conflicts inherent in a culture through individuals?
- Why do we need to have choir(s)?”³²

Trots att transnationella körforskningsämnen hör till det sällsynta har senare års litteratur i kölvattnet av både *the linguistic* och *the cultural turn* bidragit med studier kring körväsendets olika aspekter utifrån nya perspektiv på bland annat föreningslivet och, inte minst, på sambandet mellan musikaliska, emotionella, gemenskapsstiftande och sociala fenomen i förändring över tid och rum.

Kulturanthropologin har upptäckt frågor om föreningslivet som markör på moderna samhällens sammanhållande kitt. Sångfester och körrörelser av olika slag och karaktär har i detta sammanhang beaktats, undersökts och placerats inom en större historisk kontext. Enligt Eva-Maria Auch är körsång ett kraftfullt verktyg i studiet av samhällliga förändringsprocesser och hon liknar föreningslivet och körsjungandet vid ett förstoringsglas.³³

Också antologier som *Chorus and Community*³⁴ och *Chorgesang als Medium von Interkulturalität*³⁵ uppvisar en metodpluralism med hänsyn till körforskningsteman.

³¹ Brusniak, Friedhelm (1995). “Männerchorwesen und Konfession von 1800 bis in den Vormärz.” In: Brusniak, Friedhelm; Klenke, Dietmar (eds.) *“Heil deutschem Wort und Sang!” Nationalidentität und Gesangskultur in der deutschen Geschichte - Tagungsbericht Feuchtwangen 1994*. Augsburg: Wißner (Feuchtwanger Beiträge zur Musikforschung), 123–140; Klenke, Dietmar (1998). *Der singende “deutsche Mann”: Gesangsvereine und deutsches Nationalbewußtsein von Napoleon bis Hitler*. Münster: Waxmann; Konrad, Ulrich (ed.) (1998). *Musikpflege und “Musikwissenschaft” in Würzburg um 1800. Symposiumsbericht Würzburg 1997*. Tutzing: Schneider.

³² Geisler, Ursula; Johansson, Karin (eds.) (2010). *Choir in Focus 2010*. Göteborg: Bo Ejeby, 152.

³³ Auch, Eva-Maria (2007). “Chorgesang im historischen Kontext von kulturellen Topographien, von Schichten der Identitätsstiftung und Entwicklungsproblemen der Zivilgesellschaft – Die Sicht der Osteuropäischen Geschichte.” In: Fischer, Erich; Kürsten, Annelie (eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts ”Deutsche Musikkultur im östlichen Europa”, 3), 370.

³⁴ Ahlquist, Karen (ed.) (2006). *Chorus and community*. Urbana: University of Illinois Press.

³⁵ Fischer, Erich; Kürsten, Annelie (eds.) (2007). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts ”Deutsche Musikkultur im östlichen Europa”, 3).

KÖRPRAKTIK

Även framförandeaspekten är ett bra exempel på hur olika forskningstraditioner med skilda metoder kan möts i gemensamma perspektiv. När Anton Bierl problematiserar den senare forskningens reception av kören i det antika dramat, är det framförallt framförandeaspekternas styvmoderliga behandling han kritiserar.³⁶ Enligt honom är ”kören det centrala elementet i det antika dramat som *Gesamtkunstwerk*”³⁷ och han fortsätter med att påpeka bristerna i traditionell textforskning, som inte tar hänsyn till kören som en ritualiserad praktik med dess visuella, rytmiska och icke-verbala element.³⁸

Just dessa visuella och icke-verbala element i körpraktiken står i centrum för viss nyare körpedagogisk forskning, där kör ses som ett semantiskt fält och där det kommunikativa förhållandet mellan körledare och körsångare studeras.³⁹ Ett exempel på detta framförande- och identitetsperspektiv är Liz Garnetts *Choral conducting and the construction of meaning. Gesture, voice, identity* (2009) där hon menar att ”the gestural languages of choral conducting, and their choirs’ associated body languages and styles of vocal production, are integral to the way that musicians understand both the music they perform and [...] their own identities as performing musicians”.⁴⁰

VÄSTERLÄNDSKA SÅNGTRADITIONER

Körsång i dagens mening är nära förknippad med västerländska sångtraditioner och -ritualer, samt överhuvudtaget med samhällsutvecklingen sedan upplysningstiden och föreningslivets uppkomst. En viktig aspekt i detta sammanhang är idén om nationens bildningsuppdrag – i motsats eller som komplement till det kyrkliga. Inte bara Voltaires (1694-1778) och Jean-Jacques Rousseaus (1712-1778) filosofiska och pedagogiska idéer och de La Chalotais (1701-1785) *Essai d'éducation nationale ou plan d'études pour la jeunesse* (1763) hade ett stort inflytande på den musikpedagogiska utvecklingen i Frankrike och hela Europa. Musik- och sångundervisningen blev efter Johann Heinrich Pestalozzis (1746-1827) och Hans Georg Nägelis (1773-1836) koncept en integrerad del av folkbildningen från och med början på 1800-talet. Filosofer och uppfostrare som till exempel den tyske Johann Gottlieb Fichte (1762-1814) uppmanade till användning av Pestalozzis konkreta folkbildningsidéer med deras teoretiska utgångspunkt i människans inneboende krafter. Musiken och speciellt sången ansågs i detta sammanhang vara ett uppfostrande och bildande medel, som kunde hjälpa till att utveckla människan och hennes konstsinne och självgestaltningförmågor och på så sätt påverka samhället i positiv riktning. Pestalozzis ”körsångskola” (*Chorgesangschule*) från 1829 var andra delen i hans ”sångbildningslära” (1810) (*Gesangsbildungslehre*) som präglade folkbildningens

³⁶ Bierl, Anton (2001). *Der Chor in der alten Komödie. Ritual und Performativität unter besonderer Berücksichtigung von Aristophanes' "Thesmophoriazusen" und der Phalloslieder* fr. 851 PMG. München: Saur (Beiträge zur Altertumskunde, 126), 13.

³⁷ Ibid., 11. Min översättning.

³⁸ Ibid., 13, 17, 21f.

³⁹ Sandberg Jurström, Ragnhild (2009). *Att ge form åt musikaliska gestaltningar. En socialsemiotisk studie av körledares multimodala kommunikation i kör*. Diss. Göteborg: Högskolan för scen och musik, Göteborgs universitet.

⁴⁰ Garnett, Liz (2009). *Choral conducting and the construction of meaning. Gesture, voice, identity*. Farnham: Ashgate, 2.

sångundervisning under flera decennier i 1800-talets Europa.⁴¹

I Sverige pekar antalet föreskrivna lärotimmar i ämnet ”Musik och Sång” i ”Kongl. Maj:ts nådiga Reglemente för Folkskolelärare-Seminarierna i Riket“ åren 1862 och reviderad 1865 i samma riktning med en ökning från 3 till 4 obligatoriska timmar per vecka, vilket till och med överträffade ”Geometri och Räknekonst“ och ”Historia och Geografi“. Innehållsligt lades särskilt vikt på ”[ö]fningar till vinnande af färdighet och renhet i tonträffning; koralång, såväl en- som flerstämmig; figuralsång, förnämligast af stycken på kyrkomusikens område och af fosterländskt innehåll“.⁴² Det musik- och sångpedagogiska fältets framväxt i Sverige är nära förknippat med kontinentala processer.⁴³ Det som kan anses vara europeiska likheter med avseende på sångundervisningen och körväsendet sedan upplysningen har samtidigt gett upphov till skillnader. Till exempel har de europeiska ländernas mycket olika politiska förhållanden lett till att offentlig gemensam sång, inte minst körsång, har laddats med mycket olika värderingar över tid.

Den tyska manskörsrörelsen fram till 1871 kan inte separeras från nationaliseringssträvanden, på samma sätt som Theodor W. Adornos (1903-1969) kritik från 1950-talet mot ungdomsmusikrörelsens ”Musikantentum” och sång som självändamål⁴⁴ inte kan separeras från nationalsocialisternas tolkning och funktionalisering av ”sång”, ”folkmusik” och ”gemenskap” på 1930- och 1940-talen.

Sångens intåg i det offentliga rummet på 1800-talet kan i stor utsträckning tolkas som politisk och symbolisk representation. Körsång har sedan dess utöver det vokalestetiska laddats med framförallt sociala förväntningar. Den ansågs bland annat strukturellt kunna representera samhället i det lilla. Diskussionen om arbetarsången och den blandade körsången på 1920- och 1930-talen anslöt exempelvis tydligt till en diskurs om att förbättra samhället och göra det mera rättvist. Kvinnorösternas uteslutning från körsång (i till exempel manskör) tolkades i detta sammanhang som förlegat och odemokratiskt.

Denna demokrati- och deltagandetanke fick också betydelse för tolkningen av internationella föregångare till kontinentala sångaspekter på 1900-talet, som till exempel *community singing* i USA. När Peter Dykema 1916 skrev, att ”[t]he community music movement [...] is giving the opportunity to every man and woman for free and frequent participation in music, especially in choral singing with great groups of singing”⁴⁵ så uttrycktes i detta flera aspekter som än i dag i större eller mindre utsträckning förknippas med körsång som fritidssysselsättning:

- tillgång för alla
- gratis tillträde
- regelbunden verksamhet

⁴¹ Gruhn, Wilfried (2003). *Geschichte der Musikerziehung. Eine Kultur- und Sozialgeschichte der Aufklärungspädagogik zu ästhetisch-kultureller Bildung*. 2 ed. Hofheim: Wolke, 53ff.

⁴² Hall, B. Rud. (1934). *Årsböcker i svensk undervisningshistoria 41*. Pedagogiska källskrifter XII. Seminarierna. Lund: Aktiebolaget Skånska Centraltryckeriet, 74–84, 99–115.

⁴³ Gustafsson 2000, 158ff.

⁴⁴ Adorno, Theodor W. (1956). *Dissonanzen: Musik in der verwalteten Welt*. Göttingen, 75.

⁴⁵ Dykema, Peter W. (1916). ”The Spread of the Community Music Idea.” In: *Annals of the American Academy of Political and Social Science* (67), 222f.

Samtidigt pekar Dykemas uttalande om ”stora sånggrupper” på fenomenet massjungandet, som har präglat det politiskt ritualiserade körlivet i många länder. När omkring 140 000 tyska körsångare möttes i Wien ”Schubert-året” 1928 skulle med detta ges ett tydligt nationalpolitiskt förebud om den senare österrikiska ”Anschluss” till det tyska riket.⁴⁶ Körsång med mer än 10 000 sångare framfördes i den stora festhallen och Europa protesterade mot denna musikaliska symbolisering av pangermanskt tankegods.

I samband med de baltiska ländernas demonstrationer för statlig oavhängighet på det sena 1980-talet präglades uttrycket den ”sjungande revolutionen”. Även här användes gemensam sång som politiskt medel, om än med helt andra förtecken än på 1930-talet.

Sådana mer långsiktiga körhistoriska perspektiv har i olika stor utsträckning studerats i olika länder.⁴⁷ Dessa studier har i sin tur inte jämförts från ett transnationellt perspektiv, även om just körsång med sin förankring i det sakrala och det sekulära, samt i det transcendentala och det sociala är väl lämpad att ställa frågor om kulturella processer under en längre period. Detta gäller med hänsyn till musikaliska, politiska, rituella och samhällsvetenskapliga aspekter och inte minst med fokus på pedagogiken och framföranden.

Andra exempel är körpedagogiska lärometoder som Tonika-Sol-Fa-metodens spridning i Europa⁴⁸ eller sambandet mellan kör- och sångrörelsernas utveckling och olika föreställningar om andningens och sångens positiva hälsoeffekter. De musik- och sångpedagogiska debatterna efter 1918 präglades av nyckelbegrepp som musikalisk ”odling”, ”fostran” och ”bildning”. Parallellt till ungdomsmusikrörelsen ledde dessa på 1920-talet - inte minst i Tyskland - till en reform av skolans musik- och sångundervisning med utgångspunkt i Leo Kestenbergs (1882-1962) musikpedagogiska ansatser.

Enskilda aktörer som kantor Alfred Stier (1880-1967) i Dresden framhöll i samband med detta sångens förmåga att värna människan mot negativa samhällstendenser.⁴⁹ Här spåras dagens idéer om sångens välgörande effekter inåt och utåt vilket pekar på att även denna föreställning om körsångens bildnings- och hälsoeffekter inte är en ny företeelse utan har historiska rötter långt tillbaka.

KÖRLEDNING

Att körforskning och musikforskning i allmänhet kan behövas för att gynna det praktiska musikkivet och körsjungandet beror enligt Hans Michael Beuerle, som syftar tillbaka på Alfred Lorenzers språkforskning, på ett speciellt språk-musik-förhållande, där språket

⁴⁶ Holzer, Andreas (1995). *Dokumente des Musiklebens. Katalog und Regestenheft zur Ausstellung "Österreich-Ideologie in der Musik"*. Aus dem Archiv des Instituts für Musikgeschichte, 18.

⁴⁷ Till exempel Pritz, A. (1977). *Ukrainian cultural traditions in Canada: Theatre, choral music and dance, 1891-1967*. M.A. University of Ottawa; Morosan, Walter Vladimir (1984). *Choral Performance in Pre-revolutionary Russia*. D.M.A. Urbana-Champaign: University of Illinois; Engelson, Robert Allen (1994). *A history of adult community choirs in Charlotte, North Carolina: 1865-1918*. D.M.A. Arizona State University; Gruhn 2003; Tripold, D. (2006). *The development and role of choirs in the worship and culture of the Dutch Reformed Church in America, 1785-1860*. Ph.D. New Jersey: Drew University.

⁴⁸ Glover, Sarah Ann (1838). *Guide to Sol-fa-ing; containing German Canons, also Psalm Tunes, according with all the measures employed by Brady & Tate*. Norwich: Jarrold and Sons.

⁴⁹ Stier, Alfred (1927). "Sinn der musikalischen Erneuerung." In: Vötterle, Karl (ed.) *Bärenreiter Jahrbuch 1927 Dritte Folge*. Augsburg: Bärenreiter, 17-23.

kan bidra till ett medvetandegörande av musikens estetiska realitet.⁵⁰ En del av körforskningen rör sådana frågor om text-musik-förhållandet och det vokalestetiska. De är delvis av körpraktisk karaktär och studeras till exempel i samband med körers användning av internationell repertoar.

En kvantitativt mycket större andel av den globala körforskningen rör körledningsfrågor och den musikaliska och icke-verbala kommunikationen mellan körledare och körsångare. Här studeras bland annat körledningens utveckling och filosofi⁵¹ och körledarens möjligheter att utveckla och förbättra körsången. Denna forskning rör sig ibland mellan det deskriptiva och det normativa och utmynnar inte sällan i konkreta anvisningar och handledningar för körledare. Trots detta har en stor del av denna forskning tagits upp under rubriken "Körpedagogik → Körledning" inte minst i syfte att visa på körforskningens bredd och vita fält.

BIBLIOGRAFIN: UPPBYGGNAD, METODER, KATALOGER OCH DATABASER

UPPBYGGNAD

För att ringa in vilka ämnen och teman forskningen om olika körfenomen behandlar används i denna bibliografi en induktiv urvalsmetod i systematiseringen av forskningslitteraturen. Med detta menas att sökresultaten till viss del har genererat kategorierna och inte omvänt. En fördel med detta är att vissa förment självklara kategoriseringar har kunnat ifrågasättas och att körforskningsbibliografin därmed inte principiellt utesluter vissa titlar utifrån i förväg fastlagda kategorier.

Dewey-decimal-klassifikationen, som allt mer används i den svenska biblioteksvärlden, hade inneburit merarbete, dock utan ett specifikt mervärde för den tänkta läsekretsen. Den nu valda bibliografistrukturen utgår ifrån de fem tematiskt kategoriserade huvudrubrikerna

- 1 Kör allmänt
- 2 Körhistoria och körsociologi
- 3 Körpedagogik
- 4 Körmusik
- 5 Kör och drama, litteratur och film,

som i sin tur delas upp i underkategorier.

Generellt gäller att den litteratur som förtecknas under en huvudrubrik behandlar själva kategoritemat respektive -inriktning på ett mer allmänt eller övergripande plan än litteraturen i de specificerade underkategorierna.

⁵⁰ Beuerle, Hans Michael (1987). *Johannes Brahms: Untersuchungen zu den A-cappella-Kompositionen: ein Beitrag zur Geschichte der Chormusik*. Hamburg: Wagner, 43.

⁵¹ Hart, Steven Robert (1996). *Evolution of thought and recurrent ideas in choral conducting books and secondary music education texts published from 1939 to 1995*. Ph.D. Boulder: University of Colorado; Durrant, Colin (2003). *Choral conducting. Philosophy and practice*. New York: Routledge; Gibala-Maharidge, Muriel (2005). *The evolution of the choral conducting profession in the twentieth-century: Conducting methods as written testimonies*. D.M.A. Santa Barbara: University of California.

Under rubriken ”Kör allmänt” samlas tematiskt övergripande körforskningslitteratur och allmänna körforskningsresurser som tidskrifter.

Avdelningen ”Kör och drama, litteratur och film” förtecknar forskningslitteratur, där kör relateras till andra medier. Att underrubrikerna ”Antiken” och ”Kör och opera” jämfört med ”Kör och film/litteratur/teater” samlar de flesta forskningstitlarna är ett tecken på dessa två områdens starkare institutionella förankring.

Forskningslitteraturen under rubrikerna ”Körhistoria och körsociologi”, ”Körpedagogik” och ”Körmusik” utgör kvantitativt huvuddelen av bibliografin med över 1 000 titlar vardera.

Att subsumera den största delen av forskningslitteraturen under dessa tre rubriker känns meningsfullt, eftersom dessa är de globalt sett mest representerade forskningsperspektiven.

KÖRHISTORIA OCH -SOCIOLOGI

”Körhistoria och -sociologi” omfattar sådan forskning som på ett eller annat sätt har ett historiskt och sociologiskt perspektiv på körväsendets förändring.

Denna bibliografidel är samtidigt den som mest entydigt är organiserad efter ett nationsperspektiv, eftersom det oftast är en fråga om att studera och analysera ”nationella” körförhållanden. Det kan handla om ett specifikt land⁵², en region⁵³, en grupp⁵⁴, en organisation⁵⁵ eller en tid⁵⁶. Här finns också samhällsvetenskaplig litteratur som på ett mer allmänt plan sysslar med körsociologiska fenomen⁵⁷.

Underrubriker till ”Körsociologi” är ”Körpsykologi, -perception, -kognition och -reception” samt ”Kör och genus”.

Även om minnes- och festskrifter som skildrar till exempel enskilda körer, sångföreningar och körorganisationer inte omedelbart kan sägas tillhöra forskningslitteraturen, utgör de dock i många fall ett viktigt källmaterial, som försvarar deras plats i en bibliografi som denna.

⁵² Alarcón Díaz, Víctor (1995). ”Situación actual de los coros en Chile.” In: Carrasco, Eduardo; Rodríguez, Mili (eds.). *Situación de la música clásica en Chile*. Santiago de Chile: Universidad de Chile; Goluboff, Sascha Leigh (1999). *Jewish multi-ethnicities in post-Soviet Russia: An eventful ethnography of the Moscow Choral Synagogue*. Ph.D. Urbana-Champaign: University of Illinois; Olwage, Grant (2002). ”Scriptures of the Choral: The Historiography of Black South African Choralism.” In: *South African Journal of Musicology* (22), 29–45.

⁵³ Cardoso, José Maria Pedrosa (1986). ”Papel social de um coro amador da área de Lisboa.” In: *Boletim da Associação Portuguesa de Educação Musical* (48), 47; Liang, Maochun (2001). ”Guotongqu de ‘minzhu geyong yundong’.” In: Liang, Maochun (ed.) *Bai nian yin yue zhi sheng*. Beijing: Zhongguo jing ji chu ban she (Bai nian Zhongguo), 249–252.

⁵⁴ Bartel, Lee (1986). ”The tradition of the Amish in music.” In: *The hymn: A journal of congregational song* (37:4), 20; Klymasz, Robert B. (1993). ”Tracking the ‘living book’: Doukhobor song in Canada since 1899.” In: *Canadian folk music journal* (21), 40.

⁵⁵ Bernskiöld, Hans (1986). *”Sjung av hjärtat sjung“: Församlingssång och musikliv i Svenska Missionsförbundet fram till 1950-talet*. Diss. Göteborg: Göteborgs Universitet.

⁵⁶ Lespinard, Bernadette (2000). ”Le chant choral dans les années trente: Art d’élite, art populaire ou ‘Dis-moi ce que tu chantes.’” In: Pistone, Danièle (ed.). *Musiques et musiciens à Paris dans les années trente*. Paris: Champion (Musique - musicologie, 30/31), 205–222.

⁵⁷ Ahlquist 2006.

• **Körhistoria och -sociologi**

- Nationer
- Körer, sångföreningar och körorganisationer
- Körsociologi
- Körpsykologi, -perception, -kognition och
-reception
- Kör och genus

KÖRPEDAGOGIK

Körforskning som studerar, analyserar och ställer frågor av pedagogisk, körteknisk eller akustisk karaktär har samlats under rubriken ”Körpedagogik”. Kategorin tar upp forskningslitteratur som i vid bemärkelse rör allmänna eller specifika pedagogiska körfrågor och fenomen kring ”att lära ut” och ”att lära in” körsång och förutsättningarna för det. Rubriken ska inte förstås som att den enbart representerar litteratur inom det svenska utbildningsämnet *körpedagogik*. Det innebär att det exempelvis finns underrubriker som ”Körledning”, ”Körteknik och -akustik”, ”Körpraxis” och ”Kör och hälsa”.

• **Körpedagogik**

- Körledning
 - Enskilda körledare och pedagoger
- Körsjungande
- Körteknik och -akustik
 - Fysiologi
 - Rösten
 - Tonbildning och intonation
 - Andning-
 - Körakustik och körklang
 - Körrepetition
 - Notläsning
 - Körrepertoar
 - Kör och text
 - Interpretation
 - Tonic Sol-fa
- Körpraxis
 - Uppförandepraxis
- Kör och skola
- Barnkör
- Kör och hälsa

KÖRMUSIK

Körforskningen har i stor utsträckning tagit sig an frågor om körmusikproduktion, vilket tydligt kan ses i bibliografins kategori ”Körmusik”. Där samlas litteratur som fokuserar på *körmusiken* utifrån ett genre-, tonsättar- eller nationsperspektiv. Den utgår oftast från körverkens egna musikaliska och innehållsliga dynamik och sätter tonsättaren och musikens struktur i centrum. I undersökningarna fokuseras främst på kompositionstekniska detaljer och på körmusikens förändring inom ett genretänkande. Dikotomin vokalmusik – instrumentalmusik upprätthålls och tas som utgångspunkt för argumentationen och det musikvetenskapliga ställningstagandet.⁵⁸ Även litteratur om sångböcker och körmanuskript har förtecknats under rubriken.

• Körmusik

- Bibliografier och kataloger
- Körkomposition och köranalys
- Kör- och körmusikgenrer
 - Blandad kör
 - Damkör
 - Manskör och studentsång
 - Talkör
 - A cappella
 - Gospel
 - Jazz
 - Kantat
 - Madrigal
 - Spiritual
 - Kyrko- och församlingssång, liturgi
- Tonsättare
- Nationer
- Sångböcker, manuskript

METODER

Bibliografen grundas huvudsakligen på en systematisk sökning efter begreppen ”kör*”, ”chor*”, ”kor*”, ”choir*”, ”chœur*” och ”cor*” i nedanstående kataloger och databaser. En del av katalogen och databaserna är inte fritt tillgängliga, utan förutsätter en registrering eller tillgång via en bibliotekskatalog, som till exempel via universitetsbiblioteken, vilka också hjälper till med litteratursökningar.

Härutöver har tips och litteraturförslag influerats från kolleger, inte minst inom det internationella körforskningsnätverket ”Choir in Focus”, och som på ett värdefullt sätt har berikat bibliografen.

Referenshanteringsprogrammet *Citavi*⁵⁹ har använts för att samla, spara och sortera den bibliografiska informationen.

⁵⁸ Poos, Heinrich (ed.) (1989). *Chormusik und Analyse: Beiträge zur Formanalyse und Interpretation mehrstimmiger Vokalmusik*. Mainz: Schott.

⁵⁹ <www.citavi.com>

KATALOGER OCH DATASER

BMSonline: www.musikbibliographic.de

BMSonline är en fritt användbar internationell och interaktiv musikvetenskaplig bibliografi. Den utges av Statliga institutet för musikforskning i Berlin som fortsättning på den tryckta bibliografi som gavs ut fram till 1988. I nuläget förtecknar BMS över 270 000 skrifter sedan 1950.

→ViFaMusik: www.vifamusik.de/

Det virtuella ämnesbiblioteket Musik är en virtuell ingång till musikalisk och musikvetenskaplig information.

DVM: www.dvm.nu

Det Virtuella Musikbibliotek tillhör och administreras av Danmarks elektroniske forskningsbibliotek.

JSTOR: www.jstor.org

JSTOR erbjuder texter från fler än 1 000 olika vetenskapliga tidskrifter i deras ursprungliga form.

KB: www.kb.dk

Det Kongelige Bibliotek i Danmark

KVK: www.ubka.uni-karlsruhe.de/kvk.html

Karlsruher Virtueller Katalog är en meta-katalog som kan leta upp över 500 miljoner böcker och tidskrifter i biblioteks- och bokhandelskataloger världen över. Den har ingen egen databas, men fungerar som en guide till sökbara kataloger.

LIBRIS: libris.kb.se

LIBRIS är en nationell söktjänst med information om titlar på svenska universitets-, högskole- och forskningsbibliotek samt ett tjugotal folkbibliotek. Här finns böcker, tidskrifter, artiklar, kartor, affischer, noter, elektroniskt publicerat material m.m. LIBRIS är de svenska forskningsbibliotekens gemensamma katalog och uppdateras dagligen. För närvarande finns 6,5 miljoner titlar i databasen.⁶⁰

→ **SMHB:** libris.kb.se/form_extended.jsp?f=smhb

(se också <www.muslib.se/sma/smhb.html>)

Deldatabasen Svensk musikhistorisk bibliografi innehåller referenser till bland annat

- monografier och samlingsverk
- artiklar i svenska musiktidskrifter
- musikartiklar i andra tidskrifter och samlingsverk
- dokument på Internet.

Dessutom finns ett urval referenser till recensioner, utförligare skivkommentarer och texthäften till musikinspelningar (på svenska). Titlar publicerade 1991 och senare bevakas löpande. Deldatabasen produceras av Arkiv- och dokumentationsavdelning vid Statens musikbibliotek.⁶¹

⁶⁰ Information från LIBRIS hemsida

⁶¹ Information från LIBRIS hemsida

MLA: www.mla.org/bibliography

Modern Language Associations internationella bibliografi bidrar med en detaljerad indexering av artiklar, böcker och dissertationer. Den elektroniska bibliografin förtecknar titlar tillbaka till 1920-talet och innehåller fler än två miljoner citeringar från över 4 400 tidskrifter och 1 000 förlag.

PQDT: www.proquest.com/en-US/catalogs/databases/detail/pqdt.shtml

ProQuests Dissertations & Theses (tidigare *Digital Dissertations*) innehåller information om doktorsavhandlingar från mer än 1000 universitet. Alla stora amerikanska universitet liksom de flesta europeiska (1988-) finns representerade. Från och med 1980 innehåller de bibliografiska posterna *abstracts* skrivna av författaren. Fulltext finns tillgänglig från 1997 och kan beställas online mot avgift i microform, papper eller elektroniskt format. De första 24 sidorna är fritt tillgängliga.⁶²

RILM: www.rilm.org

Répertoire International de Littérature Musicale är en omfattande och fortlöpande aktualiserad orientering om musikpublikationer världen över. RILM inkluderar över 600 000 poster och över 33 000 nya poster tillkommer varje år. Alla dokumenttyper noteras: artiklar, böcker, bibliografier, kataloger, dissertationer, festskrifter, ikonografier, kritiska kommentarer, etnografiska inspelningar, konferensbidrag, elektroniska medier, recensioner m.m.

SwePub: www.swepub.se

SwePub innehåller referenser till de forskningspublikationer som finns registrerade i för närvarande ett trettiotal svenska lärosätens publiceringsdatabaser. Endast publicerade arbeten tas med och samma publikation kan förekomma i olika versioner till exempel både som konferensbidrag och som tidskriftsartikel. För att underlätta forskning och berika LIBRIS söktjänst kommer SwePub:s innehåll på sikt integreras i LIBRIS söktjänst.⁶³

WorldCat: www.worldcat.org

WorldCat är världens största söknätverk för biblioteks innehåll, som böcker, tidskrifter, CD:s och videos.⁶⁴

⁶² Information från LibHub:s hemsida

⁶³ Information från SwePub:s hemsida.

⁶⁴ Information från WorldCat:s hemsida.

COMMENTARY

INTRODUCTION

This is a choral *research* bibliography. It has been compiled on commission from Körcentrum Syd with the aim of mapping choral research in Sweden and globally. Since one of the goals of Körcentrum Syd's activity is to strengthen choral vitality and choral research in the region as well as to develop these on a national level, a need to map choral research and its *status quo* has been formulated. This is partly because choral *singing* is an activity that is full of life in Sweden, whereas choral *research* is more or less invisible or seems to hide behind other research thematic orientations (music pedagogical, vocal musical, (music) sociological, acoustical etc.).

An inventory would help to draw attention to the weaknesses and strengths of choral research in Sweden and to position it in the global discourse of, above all, choral historical, choral pedagogical and choral musical perspectives. Therefore the commentary to the bibliography is also intended to function as a guide to questions regarding choral research for those who are studying or doing research in the field. The bibliography section lists approximately 5,500 titles, of which the greatest part is comprised of articles and contributions in scientific journals, memorial publications as well as monographs and theses from the years 1960-2010; but also older research literature has been listed to the extent that it has been deemed relevant for the choral research of today.

MUSIC PEDAGOGICAL VERSUS MUSIC HISTORICAL CHORAL RESEARCH?

The bibliography as such is not intended to be a research publication in the field of choral research since one cannot, as yet, really speak of such a field of research. It is still in its infancy both as an academic subject and institutionally.

It is difficult to assess to what extent hitherto expounded results of choral research have had an impact on practical choral singing. It would seem that choruses and their leaders in Sweden have only taken advantage, and made use, of choral research results to a very small extent.

This is one of the conclusions that can be drawn from Karin Johansson's, Musikhögskolan i Malmö (Malmö Academy of Music), interview study with leading choirmasters in Sweden. The interview study is focused on "choral activity as musical and social interaction" and primarily takes up musical, pedagogical and social issues as well as interaction within the chorus.

The present bibliography and the interview study are intended to complement each other in the drawing up of an inventory and in mapping the status and needs of choral research in Sweden and internationally, both from a scientific and from a practical perspective.

The idea that the choral domain is of interest for research within both the humanities and educational science is particularly expressed in a supposition formulated by, among others, Ragnhild Sandberg Jurström: "The social and cultural fellowship that is to be

found in a choir is of a specific character that is unlike that of any other activity.”⁶⁵ This ”specific character” consists, not least, of an interplay of musical and social topoi in a communicative situation. At the same time, human voice and song have, for a long time, been suffused with characteristics that are not assumed to exist within instrumental music. This situation, taken together with an idea of the need for human fellowship and vocal musical rituals, has laid the foundation for the special status of choruses and choral singers when it comes to combining ”the aesthetic” and ”the social”.

The fact that there is an extensive amount of research all around the world about various choral phenomena based on pedagogical, historical, ethnological, cultural, psychological, acoustical, sociological, discourse and music analytical, performance practical, genus and composer related as well as health and sound related aspects, cannot be denied. However, these research perspectives have not, to any appreciable extent, been synthesised or even compiled in a collected bibliographical way. The most comprehensive compilation so far is the annotated bibliography by Avery T. Sharp and James Michael Floyd *Choral music: a research and information guide* (2002), that focuses on choral *music* research between 1960 and 2000 and which lists just over 500 various resources.

The aim of this bibliography is thus, not least, to make visible and bring to the fore choral related research that has not seldom been carried out within research areas other than musical ones and that has thus been overlooked by choral researchers and choirmasters, thereby landing up outside the discourses of choral research.

Another aim has been to provide an orientation about, and within, the diversity of choral research through time and space as well as to illustrate the complex of problems surrounding the often proposed line of division between music *pedagogical* and *musicological* choral research initiatives. A rough simplification would be to describe music *pedagogical* choral research as being about the *practice* of choral singing and *musicological* choral research as being about choral *history*.

Even though there are many examples of such a division, newer research points to the divisions between the disciplines being diverted towards a less sharp dichotomisation. On the contrary this dichotomisation does not seem to be inherent in the object of study but rather a result of the different methods of the departments and subjects - such as, for example, interview studies and participatory observation versus the interpretation of historical sources - and theories that have had an impact on choral research issues and results. Thus there is reason to investigate whether it is, as Kia Hedell writes, that ”the musicological choral research [...] is often, with certain exceptions, descriptive rather than problematising and reflective”.⁶⁶

In order to make the choral research bibliography useful, easily accessible and searchable, the pdf-format has been chosen. It lacks an index which is compensated for by the search function of the pdf-format. It is far from complete, but opens up, in its present form, for the possibility of continuous complementary additions depending on the needs and resources.

⁶⁵ Sandberg Jurström, Ragnhild (2004). ”Körforskning!” In: *Informationsbladet Körledaren* (2), 6.

⁶⁶ Hedell, Kia (2007). ”Svenska körer sjunger svenskt?” *Presentation av och reflektioner kring en kartläggning av svensk musik i fyra körers repertoar*. Uppsala universitets körcentrum. Institutionen för musikvetenskap, 4.

The bibliography may be used freely within scientific contexts and for study purposes. Reference must always be given, for example as follows:

Geisler, Ursula (2010). *Choral Research. A Global Bibliography*. Lund/Malmö: Southern Choral Centre.

CHORAL RESEARCH: SOME PERSPECTIVES

What is meant by the area of "choral research" which is in focus here? The singing together, in various parts or in unison, of human beings is documented way back in time within both sacred and secular contexts all around the world. The idea, and the definitions, of what the terms "choir/chorus/choral" mean have changed over space and time.

In the retrospective view, and construction, of classical antiquity of the Enlightenment of the 18th century, Johann Georg Sulzer (1720-1779) defined "choir" in the lexicon *Allgemeine Theorie der schönen Künste* as primarily being a name for three different, but with each other associated, phenomena: 1) a group of people singing, 2) the music performed by the group, and 3) the place in which the group performed the music.⁶⁷

Today's concept of choir/chorus/choral and the idea of what is meant by the above still have this orientation, and the division is still reflected in today's research. This is why (1) and (2) are in focus in the bibliography. Research on the chancel in the church (3), that is, the area in the church where the church choir was found has, however, not been taken into account.⁶⁸

In the compilation of the bibliography it has been more important to illustrate the research concerning various group singing phenomena than to delimit the area in accordance with a specific choral definition. Thus a very open and inclusive choral concept has been chosen as a point of departure. It includes, for example, genres such as cantata, motet, and madrigal, even though it is brought to our attention by, for example, Armstrong in his dissertation from 1968 that madrigals from the time before 1800 were most often not called choral music by researchers. The reconstructed contemporary singing praxis is cause enough, seen from today's perspective, to nonetheless classify madrigal singing as a part of the choral domain.⁶⁹ A long-term perspective on global

⁶⁷ Sulzer, Johann Georg (2002). *Allgemeine Theorie der schönen Künste. Lexikon der Künste und der Ästhetik (1771/1774)*. Berlin: Directmedia Publ., 792: "Von den singenden Chören der Alten haben wir noch itzt die Benennungen, da wir durch das Wort Chor einen Trup Sänger, oder den von ihm abgesungenen Gesang, oder auch den Ort in den Kirchen, wo er stehet, bezeichnen." See also Sulzer's lexicon in full text: <<http://www.zeno.org/Sulzer-1771/A/Chor>> 2010-12-13.

⁶⁸ An exception is Deborah Howard and Laura Moretti's *Sound and Space in Renaissance Venice. Architecture, Music, Acoustics* (2009), in which issues relating to performance practice and acoustics are treated. This research is, at the same time, an example of a shift from a productive to a receptive perspective, since it, to a great extent, examines listener issues and not performance or composition issues. The acoustic measurements made on the basis of reconstructed choral performances in the Venice of the renaissance (approx. 1450-1600) take, for example, into account the location of the listeners in the church interior and can thus compare choral production with choral reception. See also Centre for Acoustic and Musical Experiments in Renaissance Architecture: <<http://www.hoart.cam.ac.uk/HistoryOfArt/ResearchGroup.aspx?p=24&ix=145&pid=53&prcid=5&ppid=1405>> 2010-11-08.

⁶⁹ Armstrong, Donald Jan (1971). *A study of some important twentieth century secular compositions for women's chorus with a preliminary discussion of secular choral music from a historical and philosophical viewpoint*. Ph.D. Austin, 9.

choral singing would seem to gain more from semantically opening up the concept of chorus/choir towards "a singing group in organised form" than to limit it to "a song ensemble with four parts in which at least three people sing in the same part", which could, more or less, define an SATB-choir in a variant larger than a double-quartet.

The above-mentioned division by Sulzer is useful with regard to issues of definition since it opens up for a choral definition that goes beyond that of the unaccompanied, polyphonic, mixed chorus song that, historically speaking, is quite a young phenomenon.

Karen Ahlquist's definition of chorus, in the introduction to *Chorus and Community* (2006), points to the fact that the idea of chorus prevalent today is characterised by several adjacent markers without being clearly defined. According to her, chorus constituting elements can, for example be

- a more or less fixed membership
- a distinction between preparation and a culminating musical event
- a chosen repertoire
- an acknowledged musical leader
- that the members are not soloists
- that sounds are produced by an aggregate of voices, either in sections or by the chorus as a whole.⁷⁰

This definition of "chorus" describes it according to its *structure*, which can be regarded as a traditional way of defining societal- and musical formations. What is not covered by such a definition is the social, communicative and ritual *function* of a chorus. The listener perspective too, is missing in this definition, so it is thus only *one* possible point of departure for a methodological approach in choral research.

CHORAL RESEARCH IN SWEDEN

The scope of research that has been conducted on the phenomenon of choruses and choral singing in Sweden has been varied. Since the middle of the 1980s in particular, choral singing and choral activity has been given a good deal of attention from several different directions, often by individual researchers with a specialisation within a specific subject orientation. It is, to a large extent, to the mixed choir song one refers when taking up Swedish choral issues and "The Swedish choral miracle". According to Lennart Reimers the latter is closely associated with a specific choral 'sound', and he has pointed out that "this 'miracle' was not a sudden event following the Second World War but a crystallization of various historical, cultural and national traditions which go back a long way in time, primarily to the period between the end of the 18th and the beginning of the 20th centuries"⁷¹.

These "historical, cultural and national traditions" suggested by Reimers have, to a

⁷⁰ Ahlquist, Karen (ed.) (2006). *Chorus and community*. Urbana: University of Illinois Press, 3.

⁷¹ Reimers, Lennart (1993). *A cappella: The story behind the Swedish "choral miracle"*. In: Reimers, Lennart; Wallner, Bo; Ericson, Eric; Leighton, David; Tanner, Roger (eds.). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music, 141.

certain extent, been studied in Swedish research. However, from a non-Swedish research horizon the "miracle" is still closely associated with the development of choral music (a cappella) and with the influence of individual choirmasters since the Second World War.⁷² The chorus conductor Eric Ericson and the composers Sven-Erik Bäck and Ingvar Lidholm are regarded, in choral music studies, to represent a generation that helped establish and develop a specific "Swedish choral sound".

Since the year 2000 there is a Choral Centre (Körcentrum) at Uppsala University that, among other things, "stimulates, initiates and coordinates research and choral singing". Choral singing is described on Uppsala University's Choral Centre's homepage as "an organised cultural activity" which, in turn, leads to one of the goals being to initiate "the conduction of research, both about choral singing as a form of vocal expression and about choral composing as well as about the people in the choirs from a historical and a contemporary perspective".⁷³

A point of departure for the systematic of the present bibliography has been to take into account aspects such as: What are the questions posed by the research, and for what purpose? What is intended to be accomplished by the research and how shall it be put into practice? Is the research concrete and result-oriented or could it be said to be research within the humanities and cultural studies in a more general sense?

These questions are linked to the methodological and theoretical perspectives and approaches of the research. The requirement of "measurability" can, for example, be regarded as such a methodological-theoretical perspective, which, in the USA in particular, has made a breakthrough within various choral research orientations, not only with regard to acoustics.⁷⁴

CHORAL ACOUSTICS

One research orientation that has now been established in Sweden focuses on choral acoustic and physiological issues that are related to the research on choral sound.⁷⁵ Within this orientation the methods used are primarily those of the natural sciences and the phenomena studied are primarily measurable, such as, for example, aspects of the sound. Ternström puts this into the following words: "Several aspects of sound can be measured objectively, and such results can be related to known properties of voices,

⁷² Sparks, Richard (1998). *The Swedish choral miracle: Swedish a cappella music since 1945*. Pittsboro: Blue Fire Productions.

⁷³ <<http://www.korcentrum.uu.se/node14>> 2010-12-06.

⁷⁴ For example Graves, David Lee (1980). *The development of an objective sight-singing achievement test employing electronic measurement apparatus*. D.B.A. University of Georgia; Larkin, Michael Howard (1985). *The construction and validation of rating scales for the objective measurement of five dimensions of achievement in choral music performance*. D.M.A. Pennsylvania: Temple University; Jaffe, Hildy (1998). *The effects of implementing a curriculum-based service learning program incorporating a choral reading model*. Ed.D. Pennsylvania: Widener University; Jaros, Marc David (2008). *Optimal experience in the choral rehearsal: A study of flow and affect among singers*. Ph.D. University of Minnesota; Hickok, Stephen Clyde (2009). *The relationships of parental involvement, motivating factors, and socioeconomic status to high school all-state choir and band membership*. Ph.D. Alabama: Auburn University.

⁷⁵ Sundberg, Johan (1987). *The science of the singing voice*. DeKalb, Ill.: Northern Illinois University Press; Ternström, Sten (1989). *Acoustical aspects of choir singing*. Diss. Stockholm: Kungliga Tekniska Högskolan; Berndtsson, Gunilla (1995). *Systems for synthesising singing and for enhancing the acoustics of music rooms: Two aspects of shaping musical sounds*. Ph.D. Sweden: Kungliga Tekniska Högskolan.

rooms, ears, and musical scores“.⁷⁶

Choral research that makes use of methods from the natural sciences stands partly in contrast to culturally and historically oriented research.⁷⁷ While the former focuses on questions about the origin, composition, character, variability and possible variations of the choral *sound* in the musical moment, the latter is more often concentrated on contextualising choral singing historically and on describing the origin, change and role of choral *life* in societies.

CHORAL HISTORY

The roots of choral singing in both the sacred and the secular are reflected in the topics of research in musical history as well as in choral music research. Research about singing in churches and in congregations has contributed with knowledge about choral singing and the function and orientation of collective choral singing. Hans Bernskiöld's thesis "*Sjung av hjärtat sjung*"⁷⁸ ("Sing to your heart's content") about congregational singing, is focused on religious revival and the society, and Margareta Jersild's and Ingrid Åkesson's *Folkelig koralsång* (*Popular Chorale Singing*) draws our attention to the various forms and functions of singing that, for example, have led to the fact that "[t]he congregation as a performer could [...] function both as an entity and as a group with different individual participants".⁷⁹ In Karin Strinnholm Lagergren's thesis about liturgical song in Catholic monasteries, 2005-2007, the specific character of the monastic singing ideal is emphasised, in that it "strives after a voice that is sincere and honest, a voice that comes from the body and from one's own self".⁸⁰ A singing ideal such as this one is, in turn, shared with other modern choral movements, in which so-called "Everyone-can-sing-choirs" encourage each and every person to participate in the singing based on the idea that everyone can sing and take part in the spirit of community, irrespective of his/her musical endowment. The difference between the kind of singing of a profane chorus and that of a monastic choir is, among other things, Strinnholm Lagergren explains, that the latter "is borne up by a number of instructions that encourage small, thin voices, with ideals of humility and 'moderate voices' that do not shout each other down".⁸¹

The profane choral life in Sweden has, to a large extent, been characterised by the folk movements and by students' and men's choruses. When Inger Selander wrote in 1985 that "[t]he three major popular movements in Sweden, the religious revival and Free Churchist movement, the temperance movement and the Labour movement, are popular movements of song"⁸², she was referring, in particular, to the unisonic and polyphonic

⁷⁶ Ternström, Sten (2003). "Choir Acoustics: An Overview of Scientific Research Published to Date." In: *International Journal of Research in Choral Singing* (1:1), 3.

⁷⁷ Dobszay, László (2003). *Concerning a Chronology for Chant*. In: Gallagher, Sean; Haar, James; Nadas, John; Striplin, Timothy (eds.). *Western plainchant in the first millennium. Studies in the medieval liturgy and its music*. Aldershot, Hants, England, Burlington, VT: Ashgate, 227.

⁷⁸ Bernskiöld, Hans (1986). "*Sjung av hjärtat sjung*": *Församlingssång och musikliv i Svenska Missionsförbundet fram till 1950-talet*. Diss. Göteborg: Göteborgs Universitet.

⁷⁹ Jersild, Margareta (2000). *Folkelig koralsång: en musiknologisk undersökning av bakgrunden, bruket och musiken*. Hedemora: Gidlund. I samarbete med Svenskt visarkiv (Skrifter utgivna av Svenskt visarkiv), 55.

⁸⁰ Strinnholm Lagergren, Karin (2009). *Ordet blev sång. Liturgisk sång i katolska kloster 2005-2007*. Diss. Göteborgs Universitet, 321.

⁸¹ *Ibid.*, 322.

⁸² Selander, Inger (1985). "Den unisona sången inom folkrelserna i Sverige 1850-1920." In: Gustavsson, Anders (ed.) *Religiösa väckelserörelser i Norden under 1800- och 1900-talen: aktuell forskning presenterad vid ett*

choral activity for propaganda purposes between the 1850s and the 1920s. The student choral society was in focus in Leif Jonsson's thesis *Ljusets riddarvakt*⁸³ (*Knight Watch of the Light*) in which the objective was partly to map the activity of the student choral society in Sweden in the 19th century, and partly to describe it from the perspective of political, social and cultural factors of that period. When Folke Bohlin, in connection with the 202-year jubilee of choral singing in Sweden in 2010, points out that "all male choral singing during the 19th century goes back to the Uppsala song, and [that] the Uppsala song actually goes back to an event on the 24 October 1808"⁸⁴, he confirms that the secular and officially ritualised choral singing and choral life of Sweden today is a relatively young phenomenon that is not more than a few centuries old. In this sense it has developed on a parallel with choral activities in other European countries.

Jonsson's thesis was included in a larger research project (financed by the Joint Committee for Nordic research councils for the Humanities and Social Sciences - NOS-H) that focused on mapping and studying the student choral movements in the Nordic countries, apart from in Sweden, also in Norway⁸⁵, Denmark⁸⁶ and Finland⁸⁷. Also one of the most recently published books with an orientation in the history of music that is about choral singing in Sweden brings up issues regarding student choral singing and male choirs.⁸⁸

The student choral singing movement from the 19th century has in many ways characterised public choral singing. In Sweden the student's cap is still sometimes used as a ritual marker in choral circumstances. At the same time the visual choral image has been shaped and renegotiated, not least through the influence of the media. The image of the uniformed, virtually immobile choral singer who looks stiffly in one direction - towards the choirmaster/conductor - has been complemented or replaced by scenarios in which choruses make use of choreographic features, dancing, swinging, individual choice of attire and other aspects that are traditionally not associated with the uniformed overall impression just mentioned. The musical repertoire of the chorus has developed and changed as well as been partly adapted to contemporary needs. At the same time, the great sacred and secular works from the 18th and 19th centuries⁸⁹ and certain "men's choral classics" still hold their ground on the repertoire lists of today, especially in connection with public rituals such as festivals and jubilees.

In the same way as it can be appropriate to dichotomise "the sacred" and "the secular"

symposium. Lund: Centrum för religionsetnologisk forskning (Skrifter utgivna av Etnologiska sällskapet i Lund), 191.

⁸³ Jonsson, Leif (1990). *Ljusets riddarvakt: 1800-talets studentsång utövad som offentlig sambällskonst*. Diss. Uppsala universitet.

⁸⁴ <<http://www.sundtv.se/Gyllinsdrangar.html>> 2010-12-05.

⁸⁵ Kydland Lysdahl, Anne Jorunn (1995). *Sangen har lysning. Studentersång i Norge på 1800-tallet*. Oslo: Solum-Forlag (Studentersangen i Norden, 2).

⁸⁶ Ørbæk Jensen, Anne (1996). *Hellige Flamme. Studentersång i Danmark i 1800-tallet*. København: Engstrøm Sødring (Studentersangen i Norden, 3).

⁸⁷ Kvist Dahlstedt, Barbro (2001). *Suomis sång: kollektiva identiteter i den finländska studentsången 1819-1917*. Diss. Göteborgs universitet: Institutionen för musikvetenskap (Skrifter från Institutionen för musikvetenskap, 65).

⁸⁸ Larsén, Carlhåkan (ed.) (2009). *Sångare! En bok om svensk manskörssång och Svenska Sångarförbundet*. Stockholm: Gehrman's musikförlag.

⁸⁹ For example, Masses, Passions, Requiems and choral works by Johann Sebastian Bach, Ludwig van Beethoven, Johannes Brahms, Joseph Haydn, Georg Friedrich Händel, Wolfgang Amadeus Mozart and others.

with the purpose of approaching the role of the nature of choral singing in societies, it can also be meaningful to separate a composer perspective from a listener perspective. It is not only choral music that finds itself in this state of tension between production and reception.

In his bibliographical mapping of amateur culture in the Nordic countries in connection with a UNESCO-symposium on the same subject in 2002, Eyolf Østrem listed all-in-all 51 of 122 titles under various choral headings.⁹⁰ This intimates that choral singing is considered to be a widely spread and integrated part of the leisure time activities of the population. This stands in contrast to the multitude of in-depth research studies revolving around the nature of choral singing at large. Østrem described amateur culture, that is, non-professional culture, from the perspective of a comparison with professional culture and with prevailing art concepts. According to him, perspectives from amateur culture could, among other things, reveal ideas about "quality, levels of knowledge and education, relations to personal development, and public welfare"⁹¹, areas that apart from their role in vocal music are important for the status of choral music and choirs, also beyond the borders of Sweden.

Choral singing in Sweden has only to a marginal extent been studied with a focus on international and transnational circumstances and contexts.⁹² The interest in the Swedish choral sound and cultural constructions of singing performances in Sweden has, in part, made an impact on international research.⁹³

A great deal of research on the phenomena of choral singing and choruses in Sweden seen from a transnational perspective remains to be done. There is a surprisingly small amount of historically oriented basic research that has been done using the existing archival and library material about choral activity in Sweden from the beginning of the 20th century up until today. The fact that Sweden's reputation as a "choral singing nation" has mainly been built up during the second half of the 20th century could have been expected to give rise to in-depth studies of the phenomenon of choral singing and to a scientific debate on the obvious needs of modern people for community-enhancing and -affirmative singing rituals. The occasional contribution to the discourse on "the Swedish choral sound" has been made since 1945.⁹⁴ Comparative transnational long-term studies, where Sweden is included as a *case study*, are conspicuous by their absence in spite of the fact that European culture has ever since antiquity been characterised, on various levels, by public singing rituals.

⁹⁰ Østrem, Eyolf (2003). *Kartläggning av nordisk amatörkulturforskning*. Stockholm: Svenska unescorådet (Svenska unescorådets skriftserie, 2002:1).

⁹¹ *Ibid.*, 8.

⁹² Reimers, Lennart; Wallner, Bo; Ericson, Eric, et al. (eds.) (1993). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music; Bohlin, Folke (1993). "Internationell körforskning: En studiegrupp under bildande." In: *Nordisk musikkforskerkongress, Oslo 24.-27. juni 1992*, 440–442; Gustafsson, Jonas (2000). *Så ska det låta. Studier av det musikpedagogiska fältets frammäxt i Sverige 1900-1965*. Diss. Uppsala: Uppsala universitet (Acta Universitatis Upsaliensis, 91); Geisler, Ursula (2008). *Voicing Communities. Northern European and Continental Choirs in Comparison*. "Den 15. nordiske musikkforskerkongress 2008". Oslo.

⁹³ Sparks 1998; Seeman, Rebecca (1998). *The Swedish women's choir: An overview of its history and repertoire*. Santz Cruz: Univ. of California; Geisler, Ursula (2001). *Gesang und nationale Gemeinschaft. Zur kulturellen Konstruktion von schwedischem "folksång" und deutscher "Nationalhymne"*. Diss. Baden-Baden: Nomos (Die kulturelle Konstruktion von Gemeinschaften im Modernisierungsprozeß, 3).

⁹⁴ Reimers, Lennart (1993). *Finns det ett svenskt kör-sound?* In: Larsen, Holger (ed.) *Svenskhet i musiken*. Stockholm: Stockholms universitet, 121–136; Hedell, Kia (2009). "Klang i kör. Uppfattningar om körsång och klang i efterkrigstidens Sverige." In: *STM-Online* (12).

CHORAL RESEARCH ON THE CONTINENT AND GLOBALLY

The diversity of choral research perspectives in a global context makes it virtually impossible to provide any conclusive description of the primary features of choral research. Therefore, a few aspects will be treated in the following text, without this meaning that it is to be seen as a complete description of the state of choral research the world over at the present time. This comment also applies to the actual bibliography section, in which the approximately 5,500 entered titles do not constitute a complete list of the choral research literature in the years 1960-2010, but rather merely reflect certain specific sub-sections of the global research about choral phenomena.

The limitations of the choral research bibliography are, not least, of a linguistic nature. Much of the literature in different languages is missing due to the authors' foreign language limitations and it is thus uncertain, in the case of several countries, just how much relevant research has been carried out within the area of choral research. For the same reasons, German language publications are given a great deal of space in the bibliography, which can, perhaps, be perceived to be a one-sided perspective considering the choral research carried out in Europe. At the same time the varied German scientific landscape has also left its mark on the area of choral research and contributed to the diversity of scientific publications with orientations in choral sociological, choral historical, choral ethnological, choral educational, choral acoustical and choral musical themes, that are worth drawing attention to.

Neither the student choral singing movement nor the male chorus tradition is a genuinely Swedish phenomenon. In Germany especially, research has been able to point to a close connection between nationalisation processes since the beginning of the 19th century and public singing rituals.⁹⁵ The fact that research in the humanities is most often carried out according to "national" discourses is, however, not a phenomenon that is peculiar to choral research, but rather a general result of the origin and development of the departments and their discourses.

However, this makes it difficult to throw any light on, and to place in a broader perspective, the similarities and differences between, for example, European choral traditions. Nonetheless, the following questions were formulated at an international symposium on choral research issues in Lund in 2009:

- "Is choir still a representation of society? What does choir represent in today's society?"
- Is there a European choir sound?
- Is choir music a representation of, or a metaphor for, European culture? Should choir music be seen as an example of the crisis of European culture in a postcolonial and postmodern world?
- How does choir or choral music express national traditions and the conflicts inherent in

⁹⁵ Brusniak, Friedhelm (1995). "Männerchorwesen und Konfession von 1800 bis in den Vormärz." In: Brusniak, Friedhelm; Klenke, Dietmar (eds.) *"Heil deutschem Wort und Sang!" Nationalidentität und Gesangskultur in der deutschen Geschichte - Tagungsbericht Feuchtwangen 1994*. Augsburg: Wißner (Feuchtwanger Beiträge zur Musikforschung), 123–140; Klenke, Dietmar (1998). *Der singende "deutsche Mann": Gesangsvereine und deutsches Nationalbewußtsein von Napoleon bis Hitler*. Münster: Waxmann; Konrad, Ulrich (ed.) (1998). *Musikpflege und "Musikwissenschaft" in Würzburg um 1800. Symposiumsbericht Würzburg 1997*. Tutzing: Schneider.

a culture through individuals?

- Why do we need to have choir(s)?⁹⁶

In spite of the fact that transnational choral research subjects are few and far between, in recent years literature, in the wake of both *the linguistic* and *the cultural turn*, has contributed with studies on various aspects of the nature of choirs and choruses seen from new perspectives on, for example, participation in associations, and the various connections between musical, community creating and social phenomena over time and space.

Cultural anthropology has discovered that questions regarding participation in associations can be a sign of the adhesive paste of modern society. Singing festivals and choral movements of different kinds and character have, in this context, been observed and investigated, as well as placed within a larger historical context. According to Eva-Maria Auch, choral singing is a potent tool for the studying of processes of social change.⁹⁷

Anthologies such as *Chorus and Community*⁹⁸ and *Chorgesang als Medium von Interkulturalität*⁹⁹ also display a pluralism of method with regard to choral research themes.

CHORAL PRACTICE

The performance aspect too, is a good example of how various research traditions with different methods can meet within common perspectives. When Anton Bierl problematizes the reception by recent research of the chorus in antique drama, it is the unfair treatment of the performance aspects that he criticizes.¹⁰⁰ According to him "the chorus is the essential element of the antique drama as *Gesamtkunstwerk*"¹⁰¹ and he goes on to point out the lacking of traditional text research, that does not take the chorus into consideration as a ritualized practice with its visual, rhythmical and non-verbal elements.¹⁰²

It is precisely these visual and non-verbal elements of choral practice that are at the centre of some of the latest choral pedagogical research, in which the chorus is seen as a semantic space and in which the communicative relationship between choral conductors

⁹⁶ Geisler, Ursula; Johansson, Karin (eds.) (2010). *Choir in Focus 2010*. Göteborg: Bo Ejeby, 152.

⁹⁷ Auch, Eva-Maria (2007). "Chorgesang im historischen Kontext von kulturellen Topographien, von Schichten der Identitätsstiftung und Entwicklungsproblemen der Zivilgesellschaft – Die Sicht der Osteuropäischen Geschichte." In: Fischer, Erich; Kürsten, Annelie (eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3), 370.

⁹⁸ Ahlquist, Karen (ed.) (2006). *Chorus and community*. Urbana: University of Illinois Press.

⁹⁹ Fischer, Erich; Kürsten, Annelie (eds.) (2007). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

¹⁰⁰ Bierl, Anton (2001). *Der Chor in der alten Komödie. Ritual und Performativität unter besonderer Berücksichtigung von Aristophanes' "Thesmophoriazusen" und der Phalloslieder fr. 851 PMG*. München: Saur (Beiträge zur Altertumskunde, 126), 13.

¹⁰¹ Ibid., 11.

¹⁰² Ibid., 13, 17, 21f.

and choral singers is studied.¹⁰³ One example of this performance and identity perspective is that of Liz Garnett's *Choral conducting and the construction of meaning. Gesture, voice, identity* (2009) in which she maintains that "the gestural languages of choral conducting, and their choirs' associated body languages and styles of vocal production, are integral to the way that musicians understand both the music they perform and [...] their own identities as performing musicians".¹⁰⁴

WESTERN SONG TRADITIONS

Choral singing in the modern sense is closely related to Western song traditions and rituals, as well as with the development of society as a whole since the Age of Enlightenment and the origin of voluntary associations. An important aspect in this context is the idea of the formative and educative function of a nation - in contrast with, or as a supplement to, that of the church. It was not only Voltaire's (1694-1778) and Jean-Jacques Rousseau's (1712-1778) philosophical and pedagogical ideas and de La Chalotais' (1701-1785) *Essai d'éducation nationale ou plan d'études pour la jeunesse* (1763) that had a great influence on the development of music education in France and the whole of Europe. Music and singing education became, according to Johann Heinrich Pestalozzi (1746-1827) and Hans Georg Nägeli (1773-1836) concept, an integrated part of popular education from the beginning of the 19th century and onward. Philosophers and educators such as, for example, the German, Johann Gottlieb Fichte (1762-1814), strongly recommended the use of Pestalozzi's concrete ideas of popular education with their theoretical point of departure in the inherent powers of the human being. Music and especially song was viewed in this context as a formative and educative instrument that could help develop people and their appreciation of art as well as their ability to form their own characters, thereby influencing society in a positive direction. Pestalozzi's *Chorgesangschule* ("School of choral singing") from 1829 was the second part of his *Gesangsbildungslehre* ("Principles of song education") from 1810 that characterised the singing instruction of popular education for several decades in the Europe of the 19th century.¹⁰⁵

In Sweden the number of prescribed hours of instruction for the subject of "Music and Song" in the "Kongl. Maj:ts nådiga Reglemente för Folkskolelärare-Seminarierna i Riket" ("His Royal Majesty the King's gracious Statute for the Public Schools Teachers' Training Colleges in the Kingdom of Sweden") in the year 1862 and revised in 1865 points in the same direction with an increase from 3 to 4 compulsory hours of instruction per week, which even surpassed "Geometry and Calculation" and "History and Geography".

The development of the area of music and song education in Sweden is closely associated with continental processes.¹⁰⁶ What can be seen as European similarities with regard to singing instruction and choral activity since the Age of Enlightenment has, at the same time, given rise to differences. For example, the greatly varying political

¹⁰³ Sandberg Jurström, Ragnhild (2009). *Att ge form åt musikaliska gestaltningar. En socialsemiotisk studie av körledares multimodala kommunikation i kör*. Diss. Göteborg: Högskolan för scen och musik, Göteborgs universitet.

¹⁰⁴ Garnett, Liz (2009). *Choral conducting and the construction of meaning. Gesture, voice, identity*. Farnham: Ashgate, 2.

¹⁰⁵ Gruhn, Wilfried (2003). *Geschichte der Musikerziehung. Eine Kultur- und Sozialgeschichte der Aufklärungspädagogik zu ästhetisch-kultureller Bildung*. 2 ed. Hofheim: Wolke, 53ff.

¹⁰⁶ Gustafsson 2000, 158ff.

conditions in the European countries have led to the fact that public collective singing, especially choral singing, has been charged with very different values over time.

The German male choir movement up until 1871 cannot be separated from the strivings towards nationalisation, in the same way as Theodor W. Adorno's (1903-1969) criticism from the 1950s of the youth music movement's "Musikantentum" ("Minstrelsy") and singing for the sake of singing¹⁰⁷ cannot be separated from the National Socialists' interpretation and functionalisation of "song", "folk music" and "community spirit" in the 1930s and 1940s.

The entry of singing into the public sphere in the 19th century can, to a great extent, be interpreted as political and symbolic representation. Since then choral singing has, over and above vocal aesthetics, also been suffused with social expectations in particular. It was seen, among other things, as a possible representation of society on a small scale. The discussion concerning working class songs and mixed choral singing in the 1920s and 1930s concurred, for example, with a discourse on improving society and making it fairer. The exclusion of female voices from choral singing (in, for example, male choruses) was interpreted in this context as being obsolete and undemocratic.

This idea of democracy and participation was also significant for the interpretation of international precursors to continental singing aspects in the 20th century, such as, for example, *community singing* in the US. When Peter Dykema wrote in 1916, that "[t]he community music movement [...] is giving the opportunity to every man and woman for free and frequent participation in music, especially in choral singing with great groups of singing"¹⁰⁸ he gave expression, in this way, to several aspects that still today, to a greater or lesser extent, are associated with choral singing as a leisure time activity:

- Accessibility for all
- Free admission
- Regular activity

At the same time, Dykemas' statement about "great groups of singing" points in the direction of the phenomenon of mass singing, that has characterised the politically ritualised choral activity in many countries. With the meeting up of 140,000 German choral singers in Vienna in the "Schubert year" of 1928 came an unmistakable national political presage of the subsequent Austrian "Anschluss" to the German Third Reich.¹⁰⁹ Choral singing with more than 10,000 singers was performed in the great banqueting hall and Europe protested against this musical symbolisation of Pan-German thought matter.

In connection with the demonstrations of the Baltic countries for national independence in the late 1980s, the expression "the singing revolution" was coined. Here too, collective singing was used as a political instrument, although with altogether different overtones than during the 1930s.

¹⁰⁷ Adorno, Theodor W. (1956). *Dissonanzen: Musik in der verwalteten Welt*. Göttingen, 75.

¹⁰⁸ Dykema, Peter W. (1916). "The Spread of the Community Music Idea." In: *Annals of the American Academy of Political and Social Science* (67), 222f.

¹⁰⁹ Holzer, Andreas (1995). *Dokumente des Musiklebens. Katalog und Regestenbeft zur Ausstellung "Österreich-Ideologie in der Musik"*. Aus dem Archiv des Instituts für Musikgeschichte, 18.

More long-term choral historical perspectives such as these have, to a greater or lesser extent, been studied in different countries.¹¹⁰ These studies have, in turn, not been compared from a transnational perspective even though choral singing per se with its roots in the sacred and the secular, as well as in the transcendental and the social, is well-suited for the posing of questions about cultural processes during a lengthy period of time. This applies, not only to musical, political, ritual and social scientific aspects, but also, and especially, with a focus on pedagogical and performance aspects.

Other examples are choral teaching methods such as the spreading of the tonic sol-fa method in Europe¹¹¹ or the connection between the development of the choral and singing movements and various conceptions about the positive effects of breathing and singing on one's health. The musical and song pedagogical debates after 1918 were characterised by key concepts such as musical "cultivation", "upbringing" and "cultural formation". On a parallel with the youth music movement these led, in the 1920s, especially in Germany, to a reform of the music and singing instruction in the schools based on the music pedagogical promptings of Leo Kestenberg (1882-1962).

Individual persons involved, such as the cantor Alfred Stier (1880-1967) in Dresden, emphasised, in connection with this, the ability of song to protect man from negative social tendencies.¹¹² In this one can trace the idea of the beneficial effects of song, both inwards and outwards, which points to the fact that also this conception of the formative and health conducive effects of choral singing is not a new phenomenon but has historical roots way back in time.

CHORAL LEADERSHIP

According to Hans Michael Beuerle, who refers back to Alfred Lorenzer's linguistic research, the idea that choral research and musical research on the whole can be needed for the benefit of practical musical activity and choral singing, is due to the very specific relation between language and music, in which language can contribute to an increased awareness of the aesthetic reality of music.¹¹³ One part of choral research takes up such issues as the relation between text and music and vocal aesthetic aspects. These issues are partially of a choral practical nature and are, for example, studied when choirs are using an international repertoire.

A quantitatively far greater portion of global choral research is about choral leadership issues and the musical and non-verbal communication between choirmaster and choir singers. In this research, studies include the development and philosophy of choral

¹¹⁰ For example Pritz, A. (1977). *Ukrainian cultural traditions in Canada: Theatre, choral music and dance, 1891-1967*. M.A. University of Ottawa; Morosan, Walter Vladimir (1984). *Choral Performance in Pre-revolutionary Russia*. D.M.A. Urbana-Champaign: University of Illinois; Engelson, Robert Allen (1994). *A history of adult community choirs in Charlotte, North Carolina: 1865-1918*. D.M.A. Arizona State University; Gruhn 2003; Tripold, D. (2006). *The development and role of choirs in the worship and culture of the Dutch Reformed Church in America, 1785-1860*. Ph.D. New Jersey: Drew University.

¹¹¹ Glover, Sarah Ann (1838). *Guide to Sol-fa-ing; containing German Canons, also Psalm Tunes, according with all the measures employed by Brady & Tate*. Norwich: Jarrold and Sons.

¹¹² Stier, Alfred (1927). "Sinn der musikalischen Erneuerung." In: Vötterle, Karl (ed.) *Bärenreiter Jahrbuch 1927 Dritte Folge*. Augsburg: Bärenreiter, 17-23.

¹¹³ Beuerle, Hans Michael (1987). *Johannes Brahms: Untersuchungen zu den A-cappella-Kompositionen: ein Beitrag zur Geschichte der Chormusik*. Hamburg: Wagner, 43.

leadership¹¹⁴ and the choirmaster's potential to develop and improve the choral singing. This type of research sometimes moves between the descriptive and the normative and often results in concrete instructions and guidance for choirmasters. In spite of this a large proportion of the research described above has been brought up under the heading of "Choral pedagogy → Choral leadership" not least with the aim of drawing attention to the breadth and unresearched areas of choral research.

THE BIBLIOGRAPHY: ORGANISATION, METHODS, CATALOGUES AND DATABASES

ORGANISATION

In this bibliography an inductive method of selection is used in the systematisation of research literature in order to narrow down the range of subjects and themes that are studied by researchers of various choral phenomena. This means that the search results are, to a certain extent, generated by the categories and not vice versa. One advantage of this is that one has been able to question certain supposedly self-evident categorisations and that the choral research bibliography therefore does not, out of principle, exclude certain titles on the basis of pre-determined categories.

The Dewey-decimal-classification that is increasingly used in the world of Swedish libraries would have entailed extra work, yet without any specific increase of value for the prospective readership. The now chosen structure of the bibliography is based on the five thematically categorised main headings.

- 1 Choir in general
- 2 Choral history and choral sociology
- 3 Choral education
- 4 Choral music
- 5 Choir and drama, literature and film

These, in turn, are divided into sub-categories.

What applies in general is that the literature that is listed under a main heading takes up the actual theme and orientation of the category respectively in a more general or overall plan than does the literature in the specified sub-categories.

Under the heading "Choir in general" thematically comprehensive choral research literature and general choral research resources such as periodicals are gathered.

The section "Choir and drama, literature and film" is a register of research literature in which choir is related to other media. The fact that the sub-headings "Antiquity" and

¹¹⁴ Hart, Steven Robert (1996). *Evolution of thought and recurrent ideas in choral conducting books and secondary music education texts published from 1939 to 1995*. Ph.D. Boulder: University of Colorado; Durrant, Colin (2003). *Choral conducting. Philosophy and practice*. New York: Routledge; Gibala-Maharidge, Muriel (2005). *The evolution of the choral conducting profession in the twentieth-century: Conducting methods as written testimonies*. D.M.A. Santa Barbara: University of California.

”Choir and opera” as compared to ”Choir and film/literature/theatre” assemble the greatest number of research titles is a sign of the stronger departmental support for these two areas.

The research literature found under the headings ”Choral history and sociology”, ”Choral education” and ”Choral music”, make up the major part of the bibliography with more than 1,000 titles each.

It feels right to subsume the greatest part of the research literature under these three headings since these are, globally speaking, the most widely represented research perspectives.

CHORAL HISTORY AND CHORAL SOCIOLOGY

”Choral history and choral sociology” is comprised of such research that, in one way or another, has a historical and sociological perspective on the changes in choral life.

At the same time it is this part of the bibliography that is the most unequivocally organised according to a national perspective, since it is often a case of studying and analysing ”national” choral circumstances. It might be about a specific country¹¹⁵, a region¹¹⁶, a group¹¹⁷, an organisation¹¹⁸ or a time period¹¹⁹. Here one can also find social science literature that in a more general sense takes up choral sociological phenomena¹²⁰.

Sub-headings to ”Choral sociology” are ”Choral psychology, perception, cognition, and reception” and ”Choir and gender”.

Even though commemoration and miscellany publications that portray a picture of, for example, individual choruses, singing groups and choral organisations cannot immediately be said to belong in the sphere of research literature, they nonetheless provide important source material that justifies their place in a bibliography such as this one.

¹¹⁵ Alarcón Díaz, Víctor (1995). ”Situación actual de los coros en Chile.” In: Carrasco, Eduardo; Rodríguez, Mili (eds.). *Situación de la música clásica en Chile*. Santiago de Chile: Universidad de Chile; Goluboff, Sascha Leigh (1999). *Jewish multi-ethnicities in post-Soviet Russia: An eventful ethnography of the Moscow Choral Synagogue*. Ph.D. Urbana-Champaign: University of Illinois; Olwage, Grant (2002). ”Scriptures of the Choral: The Historiography of Black South African Choralism.” In: *South African Journal of Musicology* (22), 29–45.

¹¹⁶ Cardoso, José Maria Pedrosa (1986). ”Papel social de um coro amador da área de Lisboa.” In: *Boletim da Associação Portuguesa de Educação Musical* (48), 47; Liang, Maochun (2001). ”Guotongqu de ‘minzhu geyong yundong’.” In: Liang, Maochun (ed.) *Bai nian yin yue zhi sheng*. Beijing: Zhongguo jing ji chu ban she (Bai nian Zhongguo), 249–252.

¹¹⁷ Bartel, Lee (1986). ”The tradition of the Amish in music.” In: *The hymn: A journal of congregational song* (37:4), 20; Klymasz, Robert B. (1993). ”Tracking the ‘living book’: Doukhobor song in Canada since 1899.” In: *Canadian folk music journal* (21), 40.

¹¹⁸ Bernskiöld, Hans (1986). ”*Sjung av hjärtat sjung*”: *Församlingssång och musikeliv i Svenska Missionsförbundet fram till 1950-talet*. Diss. Göteborg: Göteborgs Universitet.

¹¹⁹ Lespinard, Bernadette (2000). ”Le chant choral dans les années trente: Art d’élite, art populaire ou ‘Dis-moi ce que tu chantes.’” In: Pistone, Danièle (ed.). *Musiques et musiciens à Paris dans les années trente*. Paris: Champion (Musique - musicologie, 30/31), 205–222.

¹²⁰ Ahlquist 2006.

- **Choral history and choral sociology**

- Countries
 - Choirs, singing societies and choral organisations
- Choral sociology
 - Choral psychology, perception, cognition, and reception
 - Choir and gender

CHORAL EDUCATION

Choral research that studies, analyses and poses questions of a pedagogical, choral technical or acoustic nature have been gathered under the heading of "Choral education". This category takes up research literature that in a broader sense is concerned with general or specific pedagogical choral issues and phenomena about "teaching" and "learning" about choral singing and the conditions required for this. The heading is not to be understood as only representing literature within the Swedish educational subject *choral pedagogy*. This implies that, for example, there are sub-headings such as "Choral leadership", "Choral technique and acoustics", "Choral practice" and "Choir and health".

- **Choral education**

- Choral leadership/conducting
 - Individual choirmasters and educators
- Choral singing
- Choral technique and acoustics
 - Breathing
 - Physiology
 - The voice
 - Tone formation-Intonation
 - Breathing
 - Choral acoustics and sound
 - Sight singing
 - Choral repertoire
 - Choir and text
 - Interpretation
 - Tonic sol-fa
- Choral practice
 - Choral performance/practice
- Choir and school
- Children's choir
- Choir and health

CHORAL MUSIC

Choral research has, to a great extent, taken up the questions of choral music production, which can be seen clearly in the bibliography's category of "Choral music". Here literature is gathered that focuses on the choral *music* from a genre, composer or nation perspective. It is also seen from the perspective of the intrinsic dynamics of the music and content of the choral work and places the composer and the structure of the music in the centre of focus. In the studies focus is primarily on technical details of composition and on changes in choral music within the line of thought of a specific genre. The dichotomy of vocal music - instrumental music is maintained and taken as a point of departure for the argumentation and the musicological standpoint.¹²¹ Literature referring to song books and choral manuscripts has also been added under this heading.

• Choral music

- Bibliographies and catalogues
- Choral composition and choral analysis
- Choir and choral music genres
 - Mixed choirs
 - Women's choirs
 - Men's choirs and student choirs
 - Speaking choir
 - A cappella
 - Gospel
 - Jazz
 - Cantata
 - Madrigal
 - Spiritual
 - Church and Congregational music, liturgy
- Composers
- Countries
- Choir books, manuscripts

METHODS

The bibliography is primarily based on a systematic search for the concepts of "kör*", "chor*", "kor*", "choir*", "choeur*" and "cor*" in the catalogues and databases listed below. Some of the catalogues and databases are not freely accessible, but rather require registration or access via a library catalogue, such as, for example, via the university libraries that also assist in literature searches.

In addition to this, tips and literature suggestions have flowed in from colleagues, especially from those belonging to the international choral research network "Choir in Focus", and who, in a valuable way have enriched the bibliography.

¹²¹ Poos, Heinrich (ed.) (1989). *Chormusik und Analyse: Beiträge zur Formanalyse und Interpretation mehrstimmiger Vokalmusik*. Mainz: Schott.

The reference handling program *Citavi*¹²² has been used in order to gather, save and sort out bibliographical information.

The bibliography is sorted by the Swedish terms, and the special characters ä, å, ö, ø and ü are sorted as if they were a, o and u.

CATALOGUES AND DATABASES

BMSonline: www.musikbibliographie.de

The Bibliography of Music Literature *on-line* is an international and interactive bibliography of literature on music. This bibliographic reference tool is edited by the Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Berlin, and may be used free of charge. It is the continuation of the printed BMS and records more than 270,000 volumes since 1950.

→ **ViFaMusik:** www.vifamusik.de/

The virtual library is a German subject gateway for music research and musicological information.

DVM: www.dvm.nu

DVM is the Online Music Research Library of Denmark. It is a pilot project for the humanities area under the auspices of Denmark's Electronic Research Library.

JSTOR: www.jstor.org

JSTOR provides primary texts from more than a thousand academic journals.

KB: www.kb.dk

The Royal Library of Denmark.

KVK: www.ubka.uni-karlsruhe.de/kvk.html

The Karlsruher Virtueller Katalog is a meta-catalogue that can find more than 500 million books and magazines in catalogues from libraries and book shops all around the world. It does not have a database of its own but functions as a guide to searchable catalogues.

LIBRIS: libris.kb.se

LIBRIS is a national search service providing information on titles held by Swedish university and research libraries, as well as about twenty public libraries. Here you can find books, periodicals, articles, maps, posters, printed music, electronic resources, etc. LIBRIS is the joint catalogue of the Swedish academic and research libraries and is updated on a daily basis. At present the LIBRIS database contains 6.5 million titles.

→ **SMHB:** libris.kb.se/form_extended.jsp?f=smhb

(see also <www.muslib.se/sma/smhb.html>)

The Bibliography of Swedish Music Literature is a subset of the LIBRIS database and contains references to, for example:

- monographs and collections
- articles in Swedish periodicals in the field of music
- articles on music in other periodicals and in collections
- documents on the Internet

¹²² <www.citavi.com>

Moreover, the Bibliography contains a selection of references to reviews, more detailed comments on recordings, and song texts accompanying music recordings (in Swedish). The Bibliography has been and is continually updated with titles published from 1991 and onwards. This database is produced by the Archives and Documentation Division of the Music Library of Sweden.

MLA: www.mla.org/bibliography

The *MLA International Bibliography* provides a subject index for articles, books and dissertations. The electronic format includes material published from the 1920's to the present. *MLA* contains over two million records from more than 4,400 journals and 1,000 publishers.

PQDT: www.proquest.com/en-US/catalogs/databases/detail/pqdt.shtml

ProQuest Dissertations & Theses, formerly known as *Digital Dissertations*, provides information about doctoral dissertations and master's theses from more than 1000 Universities. All major North American universities are included as well as many European Universities (1988-). Dissertations published from 1980 and forward, and theses published from 1988 and forward, include abstracts written by the author. Full text is available from 1997 and can be purchased in microform, paper or electronic formats. The first 24 pages are available for free.¹²³

RILM: www.rilm.org

Répertoire International de Littérature Musicale is a comprehensive bibliography of writings on music serving the global music research community. Today RILM has over 600,000 records in 214 languages from 151 countries on traditional music, popular music, and classical music. Coverage of all document types begins in 1967. Coverage of Conference Proceedings goes back to 1835.¹²⁴

SwePub: www.swepub.se

SwePub currently contains references to research publications registered in at present approximately thirty of the Swedish university publication databases. Only published works are included. The same publication may exist in different versions e.g. both as a conference paper and as an article. In order to facilitate research and enrich the LIBRIS search service, the aim is to eventually integrate the content of SwePub in LIBRIS.¹²⁵

WorldCat: www.worldcat.org

WorldCat is the world's largest network of library services and content, like books, journals, music CDs and videos.¹²⁶

Translation: Christina Nilsson-Posada

¹²³ Information from the PQDT's homepage.

¹²⁴ Information from RILM's homepage.

¹²⁵ Information from SwePub's homepage.

¹²⁶ Information from WorldCat's homepage.

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