

## Slingrer ned ad Vestergade

### *Musico-emotional styles in Aarhus during the long 1970s*

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Whether you're 'ripping your heart out' in a guitar solo on stage or just ripping your jeans to match the toughness of your leather jacket before attending a rock concert, you are enacting emotions in relation to music. Or, more precisely: enacting what this project terms *musico-emotional styles*, i.e., combined musical and emotional practices by which human beings negotiate identities, communities and social norms. Emerging through bodily practices as well as discourses, such styles are tied to particular spaces and times: specific music venues, weekend concerts or annual festivals as recurring suspensions of everyday life. Thus, musico-emotional styles are integral parts of the overall geographies and rhythms of social life. Yet, occasionally, such rhythms are disrupted by new styles, expressing or prefiguring new social norms – from pop music conformism to easy-going hippie or hard-hitting rock styles. In other words: musico-emotional styles partake in social change.

From a present in which styles and norms are once again contested, this project develops musico-emotional styles as a historical category, exploring the intense proliferation of such styles in Western pop and rock music practices during the 'long 1970s' (c. 1965–85) as they emerged in particular, localised forms in and around the music venues of Aarhus, Denmark's 'second city'. This area displayed a wide variety of musico-emotional styles and allows for multiple scales of analysis. Thus, taking our cue from the Aarhus band GNAGS, we reel down *Vestergade* to explore spaces of music and emotion.

The project distinguishes itself from previous studies by analysing not just the *music* as such, nor merely *discourses* of music and/or emotion. It focusses on the ways socio-culturally shaped *spaces* (streets, buildings, interiors), *rhythms* (in musical practices, everyday life and the disruptions of social norms) and *bodily practices* (dancing, kissing, fighting) contributed to musico-emotional styles. At the same time, the project explores the ways musico-emotional styles negotiated *social norms*, i.e., shared standards of acceptable behaviour. To do so, the project draws on various textual, sonic and visual source materials, including sound recordings, photographs, blueprints, films, city maps, concert programmes, reviews in newspapers, diaries and participants' recollections. The results of this research will not only have impact on research in music and the history of emotions, but also be of interest to participants in music culture.

**Research Questions:** *How were musico-emotional styles negotiated in and around the music venues of Aarhus during the long 1970s? How were such styles related to social norms?*

**State of the Art:** The project intervenes in *music studies* and the *history of emotions*, offering a novel theoretical and methodological framework for analysing music and emotions in history.

Psychological, sociological and anthropological studies of music have explored its ability to mobilise emotions or affect in the present (Juslin & Sloboda 2010; Cochrane et al 2013; DeNora 2000; Marti 2019). However, few have explored such themes historically, reflecting conventional distances between History and Musicology (cf. Applegate 2012; Flechét 2020). Apart from a very general study of emotions in Western music and thought (Spitzer 2020), few scholars have studied historically specific intersections of emotions and social functions of music (Brauer 2012, 2016, 2020; Zalfen & Müller 2012). Furthermore, the spatial and non-verbal dimensions of historical emotions in and around music remain underexposed.

However, recent praxeological developments in both musicology and the history of emotions provide methodological potential for novel insights. The category of *musicking* – music conceived not as an ontologically distinct ‘thing’, but as a practice, a wide-reaching complex of processes associated with *doing* music – has gained currency, although mainly in educational and health studies and in music anthropology (Small 1998; Born 2005 and 2011; Nielsen & Krogh 2014; Reily & Brucher 2018; Barjolin-Smith 2020), and it was only recently introduced in historical studies (Hall 2014; Rempe & Nathaus 2021). At the same time, historians of emotions have challenged commonplace assumptions about emotions as distinct, biological entities ‘within’ by not only pointing to varying historical *discourses* of emotions but also developing new approaches to *emotional practices and experiences* in socio-cultural and bodily relations between individuals and their surroundings (Scheer 2012; Reddy 2001; Boddice 2018; Boddice & Smith 2020; Gammerl 2012 & 2021). Exploring the affinities between these approaches, our category of *musico-emotional styles* provides for decisive methodological impact.

**Theories and categories:** Our core category of *musico-emotional styles* combines approaches to *musicking* with a key category of emotional practice, *emotional styles*: the spatially situated discursive or bodily practices of emotions through which individuals engage and negotiate certain historically constituted communities and norms, often tapping into them, partially embracing them or bridging them rather than passively accepting them as given (Gammerl 2012 & 2021). Expanding upon the spatial dimensions of emotional styles, the project inquires how specific emotional practices shape, and are shaped by, *spaces, places and movements*, producing sites of cultural encounter and power struggle (Lefebvre 1974; Harvey 2007; Soja 1994; Cresswell 2005; Massey 2013). The project also explores the *temporalities* of musico-emotional styles, particularly through analyses of repetitive, disruptive and plural *rhythms*. Like space and place, the category of rhythm is scalable, from the musical beat and its bodily repercussions to the social rhythms of a changing society as enacted in musico-emotional styles (Lefebvre 2005; Dawn 2021; Brighenti & Kärrholm 2018; Rochow & Stahl 2017; Brown 2010; Attali 1985).

**Case selection:** While many studies of urban music culture focus on present developments in centres of international music culture (Baker 2019; Ballico & Watson 2020; Escher & Rempe 2021; Holt & Wergin 2013), this project explores the long 1970s as a key chapter in the historical *emergence* of plural, commercially mediated yet also autonomizing youth cultures, centered on popular music, along with new emotional practices and experiences. The study thus also contributes to historical studies of youth cultures as well as the overall socio-cultural and emotional ruptures of the era (Schildt & Siegfried 2007; Marwick 1998; Siegfried 2017; Villaume et al 2016; Ferguson et al 2010; Bergman et al 2017). By selecting Denmark's 'second city' (Hodos 2011), the project occupies a methodological vantage point, not only for analysing *local receptions and reworkings* of transnationally circulating styles, drawing on approaches to 'glocalization' (Roudometof 2016), but also for tracing the *flows* of styles and human beings between smaller provincial towns and international cultural centres, in which Aarhus served as a point of transit as well as a small regional centre in its own right. Within Aarhus, the project focuses on selected music venues as hubs of musico-emotional styles.

**Methods and source materials:** Even as musico-emotional styles are expressed in ephemeral contexts, they leave traces in material structures, archives and memories. To study such styles, the project emphasises phenomenological analysis of spaces, materials, movements, looks and sounds, besides conventional textual sources. We will visit locations and study historical city maps, photographs, memoirs, video and sound recordings for what they reveal about designs, sound, clothing, hairstyles, dance, and interactions between musicians and audiences, drawing on approaches to visual and sonic culture, historical cartography et al (e.g., Rose 2016; Morat 2014; Harley 2016) to develop object-specific methodologies. In Aarhus City Archive, the Royal Library, the National Archives and the museum *Den Gamle By* we will study such material as well as the records of local venues and those of municipal authorities and the police for records of conflicts, complaints and efforts to manage unruly crowds. To supplement archival collections, we will seek out private collections and conduct interviews with participants in representative roles: partakers in all main musico-emotional styles; musicians, audience members as well as organizers; locals as well as visitors. As the participants in the musico-emotional styles of this key moment in the emergence of consumption-based youth cultures are beginning to pass away, it is vital that such interviews are conducted soon.

**Sub-projects:** The project contains three interrelated sub-projects. As part of a shared methodology, all participants will continuously collaborate on mapping and analysing musico-emotional styles. Each project contributes to answering the main research questions, emphasizing specific interrelated dimensions of the overall project (spatiality, temporality) by studying selected key venues and events in depth.

*Places and routes of popular music venues in Aarhus* (postdoc project, Silke Holmqvist PhD): The project explores musico-emotional styles in selected Aarhus music venues and the routes between them, seeking to understand which styles the material constructions and successive designs of music venues facilitated, discouraged or excluded, as well as how musico-emotional styles were distributed along several spatial scales (within the music venue and in its immediate surroundings; throughout the city as routes; and towards international styles). The venues studied in-depth catered to distinct audiences and styles, particularly among youth, and each of them existed throughout most of the period in question: 1) the dance restaurant *La Cabana* (est. 1966, renamed several times after 1974), 2) the disco and rock music venue *Boom* (est. 1965, renamed Box 72 in 1968 and Motown in 1980), 3) the counter-cultural activity center and concert venue *Husets Musikteater* (est. 1972, hosting ‘hippies’, ‘punks’ etc.), and 4) the gay dance club *PAN* (est. 1976). All of these venues have left extensive archival sources.

*The rhythms of musico-emotional styles* (Associate Professor Bertel Nygaard). Focusing on *Husets Musikteater* as a hub of far-reaching projects for new social norms, this sub-project ties in with Holmqvist’s research by emphasizing the temporal aspects of spatially situated styles, asking how certain characteristic rhythms – in music, everyday life and social change; in explicit values as well as implications of practice (visual, sonic, bodily etc.) – were established, played out, disrupted and combined among various groups of participants throughout the period.

*Musico-emotional styles, from the global to the local, of temporary music venues in Aarhus* (Professor Morten Michelsen): This sub-project synthesizes the spatial and temporal emphases of the other sub-projects by studying how the temporary sites of special events like festivals, one-off concerts, and demonstrations afforded different musico-emotional styles based on the detachment from the everyday. The pop and rock events of *Aarhus Festuge* (1965–), a succession of punk festivals (1978-83), and one-off concerts by Jimi Hendrix and The Rolling Stones will be used to analyse negotiations between the local and the global and their consequences for the musico-emotional styles, material conditions, and spatial distributions of Aarhus music culture.

**PI, research team and outreach:** Nygaard will act as PI based on his extensive contributions to questions of temporalities and the glocalization processes of a popular music culture. In a Danish context, this has resulted in articles on popular music in Denmark from the 1940s to the 1970s and a highly acclaimed book on the Danish reception and uses of Elvis Presley. With six years of experience as a head of the Research Programme in History at Aarhus University he has extensive experience with research organization.

The project will be hosted by the Danish Centre for Popular Music Studies at Aarhus University, led by Michelsen and Nygaard. As a Professor of Musicology, Michelsen specializes in popular music culture, having led several collaborative research projects within that field. Silke Holmqvist is

uniquely qualified for this project due to her methodically innovative PhD dissertation on emotions and places in Denmark between the 1960s and 1980s.

The themes and local embeddedness of the project provide rich potentials for public outreach, to be realized through local and national media as well as prominent local and national venues. During the project period we will extend our international network of contacts by attending international research events, producing research and inviting leading experts on music and/or emotions in history to our seminars as speakers (including the prominent cultural historian of music, Celia Applegate, Vanderbilt University; and the leading authority on emotional styles, Benno Gammerl, EUI). As part of the project, Silke Holmqvist will develop the theoretical and methodological aspects of the project further and expand its international outreach during a three-month research stay at the *Centre of Excellence in the History of Experiences* at Tampere University, the top research environment within the history of emotions.

**Output:** The project results will be presented in *one co-written book* in the series *Music and the City* (Cambridge University Press), *at least four articles* for top-level academic journals as well as a number of *seminars and international conference presentations*. Also, in order to communicate our results and to mobilize the largely tacit knowledge of participants in the Aarhus popular music scene of that era, we will make our project public visible through *media, public seminars and at least one large-scale cultural event* combining high-profile international researchers with participants' perspectives, to be organized at a prominent local venue (preferably the museum *Den Gamle By*). This project will also serve as a pilot study in a more comprehensive endeavour to map and analyse twentieth-century music scenes in Denmark, co-organized by the Danish Rock Archive and the Danish Centre of Popular Music Culture at Aarhus University (and partially funded by *Fonden for kulturhistorisk forskning*).