



IB PlaySpace

Challenging the modes of performance research

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Theme III: Exploring the interwar period



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43 Å falle mellom stoler. En petit av Per Dahl

Kjære lesere

Temaet for årets utgave av tidsskriftet PlaySpace er mellomkrigstiden (1918–1939), en periode preget av nyskapende eksperimentering innen både klassisk og populærmusikk, som speilet tidens raske kulturelle og sosiale endringer.

Dette nummeret presenterer to bidrag knyttet til denne tematikken: Per Dahls artikkel om Stravinsky og Olaf Eggestads essay om Klaus Egge. I tillegg inneholder nummeret Esa Liljas artikkel om opptaksprøver i musikkteori i høyere musikkutdanning.

Per Dahls artikkel, *Sign and Expression in Performing Stravinsky's Neoclassical Works*, utforsker tegn og uttrykk som kritiske kommunikasjonsledd mellom komponistens intensjoner og musikernes tolkning. Dahl tar utgangspunkt i Stravinskys verk, som han mener krever en nyansert fremføring. Stravinsky gir omfattende veiledning på flere intellektuelle nivåer gjennom bøker, partitur og innspillinger. For å tolke hans neoklassiske verk må musikere tilnærme seg verket både subjektivt og intersubjektivt, noe som Stravinsky demonstrerer i sine innspillinger og særlig gjennom artikulasjonstegnene i disse verkene.

Esa Liljas artikkel handler om digitale opptaksprøver i musikkteori for høyere utdanning i Norge. Lilja argumenterer for at bruken av to alternative symbolsystemer for harmonianalyse gjør opptaksprøvene unødvendig komplekse. Han påpeker at begge systemene fokuserer på den europeiske kunstmusikktradisjonen, med liten hensyntagen til

andre musikalske stiler. Lilja diskuterer utfordringer ved prøvens utforming, vurderer litteraturen som anbefales kandidatene, og foreslår et alternativt analysesystem for fremtidige opptaksprøver.

Olaf Eggestads essay *EGGE – en kontrapunktisk norsk mellomkrigstidsscolage: Concertante contra Fuga* (solostemme mot fri firstemmig fuge med preambel og innskutte mellomspill) introduserer oss for komponisten, kritikeren og samfunnsdebattanten Klaus Egge (1906–1979). Eggestad transformerer fugens musikalske stil til en litterær form, der språk, struktur og layout spiller en sentral rolle. Gjennom denne unike komposisjonen skaper Eggestad et levende portrett av Egge, og fremhever hans betydning som en ledende skikkelse i norsk musikkliv i mellomkrigstiden. I tillegg inneholder dette nummeret et petite-bidrag fra Per Dahl, som med humor og refleksjon ser på uttrykket «å falle mellom to stoler.» Gjennom morsomme betraktninger over ulike stoltyper, fra pinnestoler til krakker, utforsker Dahl hvordan uttrykket brukes for å beskrive situasjoner der noe «faller mellom» ulike posisjoner – både i mellommenneskelige forhold og historisk tolkning. Med et skråblikk på mellomkrigstiden inviteres leserne til en frisk og tankevekkende refleksjon.

En stor takk til redaksjonen – bestående av, i tillegg til undertegnede, Per Dahl, Petter Frost Fadnes, Mari Flønes, Halvor Hosar og Elina Borg Björnström – samt våre bidragsytere og fagfeller!

Lise K. Meling
Redaktør

“Eggestad transformerer fugens musikalske stil til en litterær form, der språk, struktur og layout spiller en sentral rolle”



Lise Meling, redaktør.

PlaySpace (PS!)

Challenging modes of performance research

PLAYspace (PS!) is a new international, online, Open Access and peer-reviewed journal dedicated to critical perspectives on performance research. We wish to be inclusive, and stylistically non-discriminative, and here refer to artistic research in the widest sense.

This means that we encourage submissions from all forms of artistic- and practice-related research, such as new musicology, performance research, artistic practice, arts-based research, practice as research, artistic research, practice-infused research, as well as other AR-offshoots, and interdisciplinary approaches.

PS! wants to challenge the normal modes of knowledge transfer within the field, dedicated to exploring experimental solutions to critical writing. PS! sees the development of language as an important prerequisite for knowledge transfer, and believe Artistic Research has great potential in developing its own syntax, adapted to its evolving needs. PS! therefore invites submissions based on both known and unknown forms of writing – from scientific papers to transcribed conversations and poetry – urging its writers to play with words, play with media, and play with research.

The journal accepts submissions in Norwegian, Swedish, Danish, or English. Particularly welcome are contributions from Ph.D.-students, post-doc and/or young researchers.

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Redaksjon



● Lise K. Meling

Redaktør og ansvarlig
utgiver, førsteamanuensis



● Petter Frost Fadnes

Professor



● Elina Borg Björnström

Journal manager,
formgiver



● Per Dahl

Professor emeritus



● Halvor K. Hosar

Postdoktor



● Mari Flønes

Stipendiat

Contributors

Esa Lilja is a researcher, musician, and composer in the fields of euroclassical and popular music. His academic background is in musicology (PhD 2009, adjunct professor 2017, both at the University of Helsinki). His academic publications and presentations are mainly concerned with music theory and analysis, guitar distortion, early heavy metal, and music education. Lilja has worked as a teacher/lecturer of e.g. music theory, analysis, transcription, music history and pop/rock ensemble work since 1997, and supervised many master's theses in musicology. Currently Lilja works as an associate professor of music theory at the University of Stavanger, Norway.

Olaf Eggestad er pianist (debut 1985) og musikkviter. Han er førstelektor i musikkteori ved Universitetet i Stavanger med hovedvekt på historiske, oppføringspraktiske og musikkestetiske emner og har også undervist ved NTNU (akkompagnement, klaver) og NMH og virket som skribent, kritiker og foredragsholder. Fra 2000 til 2018 ledet han den klassiske fagavdelingen ved Fakultet for utøvende kunstfag, Universitetet i Stavanger. Siden starten av 1990-tallet har han parallelt med frilans-, undervisnings- og forskningsvirksomhet (bl.a. *The Reflective Musician*, 2013–2015) vært mye involvert i kulturadministrasjon og forestått en rekke festivalarrangementer i Stavanger, herunder Nordlyd, Kammermusikkfestivalen, Speculum-festivalene, St. Svithun-dagene og Krysspunkt Valen.

Professor emeritus dr. philos. **Per Dahl** (b. 1952) studied at the University of Trondheim, Norway (musicology, philosophy, and psychology), was a flautist in the professional Military Band in Trondheim (1975 - 77) and has been working in Stavanger since 1979 (Music Conservatoire, now Faculty of Performing Arts, University of Stavanger). He was a consultant to The Norwegian Institute of Recorded Sound Stavanger (1985 - 2023). He wrote music critics in Stavanger Aftenblad (1989 - 2001) and more than 1100 linear notes for the Stavanger Symphony Orchestra (1992 - 2012). He was Head of Studies at the Music Conservatoire 1980 - 88, Dean of the department 1996 - 2000 and Rector at Stavanger University College 2000 - 03. After finishing his dissertation at the University of Stavanger in 2006 (Title: *Jeg elsker Dig! Lytterens argument. Grammofoninnspillinger av Edvard Griegs opus 5 nr.3*), he has written five books: *Anvendt musikkestetikk* (2008) and *Verkanalysen som fortolkningsarena* (Unipub 2011), and *Music and Knowledge. A Performer's Perspective* (Sense Publishers 2017) (available as open access), *Utøverkunnskap* (Cappelen Damm Akademisk 2019), and *Modes of Communication in Stravinsky's Works. Sign and Expression* (Routledge 2022). He has written book chapters on music aesthetics, music criticism, and Stravinsky and has given numerous public lectures on music listening/appreciation.

Sign and Expression in Performing Stravinsky's Neoclassical Works

An article by Per Dahl

Introduction

During the inter-war period, some classical composers continued writing in an epigonal national Romantic style, especially in the peripheries of the leading European music capitals. The main aesthetic discussion, however, was polarised between expressionists and neoclassicists. Both trends maintained a link to the past but with very different aesthetics. This influenced performance practice, and Neoclassical works came to be seen as expressionless and objective in contrast to the intimate intensity of the expressionist camp who followed Schoenberg. Igor Stravinsky became the champion of the Neoclassicists, primarily through his statements and the change in the scope of his compositions during that period (smaller ensembles, heterogenic sound, historical non-Russian material). Stravinsky's affiliation with Neoclassicist ideology will be the working focus of this article.

Stravinsky's compositions are often divided into three styles/periods. The transition from his Russian to Neoclassical period unfolded over several years in the first decade of the interwar period, whereas the entrance of his Serial period came rather abruptly.¹ The main criteria for the subdivisions into these categories was his application of different composition techniques, most clearly in his adoption of the twelve-note system and Serial techniques. Pieter C. van den Toorn argues that Stravinsky's compositional technique remains the same throughout

all his works (Van den Toorn & McGinness, 2012). I agree with van den Toorn in that Stravinsky's compositional craftsmanship seems to remain constant in all his compositions, which is why it is relatively easy to identify a composition made by Stravinsky. His very personal adoption of serial techniques is an excellent example of this steadiness. However, his compositions' musical and ideological sources suggest a three-part division of his works, with Neoclassical works infused into the grouping of Russian and Serial works. Stravinsky's books, interviews, and other utterances strongly align him with the Neoclassical aesthetic through his promotion of the ideals of absolute music. This position has resulted in many performers adopting an approach to Stravinsky's aesthetic that tends to avoid expressiveness in performances of his Neoclassical works.

Two major trends have arisen in scholars' analysis of Stravinsky's oeuvre in his final decades. The first involves rewriting Stravinsky's history and ideas from sources other than Robert Craft's material (Stravinsky & Craft, 1959, 1960, 1962, 1963, 1969, 1980). The main contributors in this field have been Richard Taruskin (Taruskin, 1996) and Stephen Walsh (Walsh, 1999, 2006). The second takes as a point of departure an overview of Stravinsky's gramophone recordings, comparing the performances and interpretations arising from his many recordings of his own works. As Nicholas Cook demonstrates in "Stravinsky Conducts Stravinsky" (Cook, 2003), the claim that his recordings

express his intentions with an absolute exactitude invoked a thoroughly problematic concept, namely that of compositional intentionality. This concept, which Stravinsky links to his scores, falls to pieces as soon as there is any variance in the recording's expression. Many scholars have taken care to explore this opportunity.²

In this article, I take an alternate approach to analysing Stravinsky's works, focusing on the performer's position rather than examining the score's compositional (or biographical) traits, as is common in traditional analysis. I will look at three aspects of Stravinsky's communication to the performer: 1) his comments on performing and interpretation in his books, 2) his vocabulary of articulation and interpretative signs in his published scores, and 3) the performance of his music on records conducted by Stravinsky himself. In each of the three areas of communication, I will explore a few of the many discrepancies in his practice between utterances, notation, and performances. The focus will be on performative information rather than compositional technicalities. The underlying expectation is that a professional musician can perform the rhythms and pitches of the notated music with the articulations indicated. The challenge for the performer, however, is to determine and produce the appropriate type of musical expression. I see the notation on the score as the pivotal point of communication between the composer's idea of the musical work and the musician's

interpretation. Based on my study of Stravinsky's vocabulary of articulation in all his compositions, I hypothesize that in performing his Neoclassical works (usually defined as starting with the *Octet* (1923) and ending with *The Rake's Progress* (1951)), it is essential to read the actual notation in the scores without applying Stravinsky's most extreme ideas of interpretation and aesthetics.

Method

Performing classical music involves a combination of several categories of information/knowledge. Sorting out the relevance of different inputs and developing an interpretation is a process that often involves many intuitive elements. Performing Stravinsky's Neoclassical works is challenging because he provides relevant guidance through various media and on several intellectual levels through his books, scores, and recordings.

I will use a multi-layered communication model to elucidate this context and provide some advice on developing performance. The model can be seen as an extension of the semiotic triangle presented by (Ogden, 1974/1923), reframed and adapted to a musical context. The model's fundamental element is the arbitrary connection between a sign and its expression. Three positions establish the semiotic triangle: person – action – product. In music, we can describe this as the composer/performer/listener's musical thought/reference – the notation (action) – the music (product). The limitations of notation are well-known to performers of Classical music, leaving considerable space for interpretive variance. The connection between notation and music can be seen as arbitrary, as it is not the music that dictates the notation but the composer's cultural competence that transforms the musical ideas into notation.

The three corners of the triangle are connected by the person's intention of action that produces a sign/symbol, the possible identification of the action as a product of expression, and the receiver's interpretation of the product.

In these three terms of the communicative chain, the composer/performer's choice of sign/symbol can be reliable, as the sign/symbol is an object observable to anyone. The identification will, however, be independent of the sender's intentions. Therefore, a performance's validity will depend on the receiver's acceptance of the identified product as a form of musical expression.

When Stravinsky talks about musical objects, he attempts to reduce the distance between notation (symbol) and music (referent), keeping it to a minimum. He is searching for a linear model where his notation is equivalent to his music. Choked by the personal freedom taken by performers in Paris he joined the club of composers and intellectuals that promoted execution over interpretation.³ In the Western Classical Music tradition, the concept of a musical work makes strong alliances between the music notation (the score) and the music (sounding

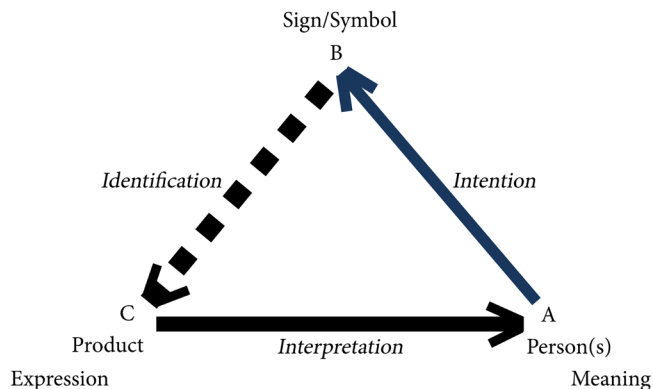


Figure 1: Basic elements of communication adapted from Ogden (1974/1923)

product); however, this concept of a "musical work" has its historical background in the development of bourgeois society in the late eighteenth century (Goehr, 2007)⁴. The random connection between the sign and its expression makes possible misunderstandings and misinterpretations of human acts crucial for developing language and music. In contrast, Stravinsky wished to present the notation of a musical work as a self-contained entity, an *objet d'art*, and this idea became central to his promotion of Neoclassical music.⁵

More generally, the idea of notation as a representation of music is integrated into many aspects of *musicking* (Small, 1998) and our concept of music. Still, it blurs the difference between identification and interpretation. This difference is crucial to understanding the intersubjective dimension of communication because the identification is bound to the cultural context of the product, and the receiver's identification is independent of the composer/performer's intentions. The identification does not need to be linguistic; you can identify musical elements without naming them. Usually, communication theories focus on the sender and the design of the message to establish communication. However, a

robust logical deduction from the reality of misunderstanding should make communication depend on the addressee (Luhmann, 1995). The sender intends to use a sign that identifies the expressive product. This identification is based on the sender's understanding of the relationship between the ideology inherent in the choice of sign and the context of the expression. However, the receiver's interpretation is an identification based on the receiver's understanding of the relationship between the sign and the expression, and this understanding is a logic or a way of thinking independent of the sender's logic. It is, therefore, partly wrong to attack the receiver's interpretation of the message. Misunderstandings evolve in the identification, where the relationship between the context and ideology is determined based on the receiver's impression of the sign and its expression. Therefore, the sender and the receiver are placed in the same position in this multi-layered model; they are the two human elements in the music communication chain that can create meaning and interpret musical performances.

The long-standing tradition of analysing classical music through studying the compositional elements in the score can unveil many characteristics in the syntac-

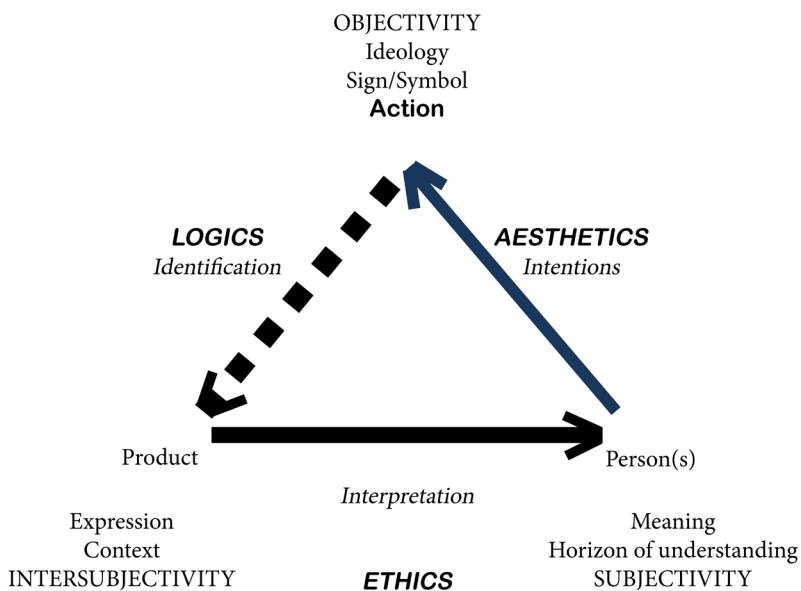


Figure 2: The multi-layered communication models.

tical structure of a composition. Nevertheless, I have methodological doubts about combining that kind of information with biographical information and cultural references to provide the analysis with a semantic flavour. There is no unified logic inherent in transforming notation into music, only arbitrariness. The result is that such an analysis tends to be authoritative (especially in textbooks) and sometimes becomes authoritarian (in master class seminars). (See figure 2)

Through its triangular structure, the model excludes the simple stimulus-response and communication models that conceive of language as a binary phenomenon. Saussure defined language as “a system of signs that express ideas” where the signifier (the sound object) is a set of speech sounds or marks on a page, and the signified (the concept) is the idea of the sign (Saussure et al., 1966). Stravinsky’s longing to present a musical work as a self-explanatory entity can be seen as an example of Saussure’s dichotomy.

Writings

Although Stravinsky used ghostwriters in *An Autobiography* (1936/1990) and the *Poetics of Music* (1942/1970), I see his utterances in those books as much more representative of his thinking about music than in many of the interviews he gave. Both books were published during his Neoclassical period and were products of the cultural context in which he found himself in Paris. French became the language of his official correspondence, and French expressions supplemented his notation practice from 1914.⁶ The many books and conversations with Robert Craft came from 1959 (i.e., after his Neoclassical period). By that time, Stravinsky was already a celebrity, and he often answered questions in a way that enhanced his esteem as a leading music person, making statements that sometimes conflicted with earlier statements.

In his autobiography, Stravinsky (1936/1990, pp. 31 – 32) writes:

Having finished this bizarre piece, I struggled for hours, while walking beside the Lake of Geneva, to find a *title which would express in a word the character of my music* and consequently, the personality of its creature (*Petrouchka*) (italics mine).

I have used italics where Stravinsky indicates an exciting link between music and language, a kind of parallel expressivity between word and music that later he would so often deny existed in his music.⁷ Despite his denial, many works have solid connections between the words’ meaning and his musical expressions. As early as *Poetics of Music* (1942/1970), he indicates another understanding of the link between music and language:

But no matter how scrupulously a piece of music may be notated, no matter how carefully it may be insured against every possible ambiguity through the indications of tempo, shading, phrasing, ac-

centuation, and so on, it always contains hidden elements that defy definition, because *verbal dialectic is powerless to define musical dialectic in its totality*. The realization of these elements is thus a matter of experience and intuition, in a word, of the talent of the person who is called upon to present the music.

(Stravinsky 1942/1970, p. 123)

Here, Stravinsky sees music and language as incongruent communication systems.⁸ However, when he recorded the repertoire for two pianos with his son Soulima, Stravinsky admitted that his pronouncements were not to be taken as unbending as he professed (Joseph, 2001). Nevertheless, in Stravinsky’s writings and interviews, many examples indicate an unstable understanding of the connection between language and music and between notation and music. Placing these discrepancies on different sides of the semiotic triangle can provide a better understanding of Stravinsky’s thinking. **When talking to Soulima, Stravinsky explains the logic (the hierarchical understanding) a musician needs to have to identify the connection between a sign and its expression. When discussing the reliability of notation, his concern is the aesthetics that the composer needs to focus on realising his intentions. When he accuses performers of taking too much liberty in their deviations from (interpretations of) the score, he addresses the ethics of the musicians mediating the music for the listeners.**

An essential constituent in Stravinsky’s life and one that had consequences for his attitude towards language and music performance was his religious conviction. In adulthood, after gaining admittance to the circle of Diaghilev, Stravinsky formally left the church in 1910. During the 1920s, however, he became increasingly concerned about questions of religion and faith. In 1926, Stravinsky re-joined the Russian Orthodox Church; an immediate consequence was Stravinsky’s composition of *Otče naš* (*Pater Noster*). The text was Slavonic, the language in which Stravinsky prayed. There is a strong connection between the words’ meaning and the melodic line (in line with the doctrine of affects) (Dahl, 2015). It was his first work that did not involve instruments, and the score has no articulation, tempo, or dynamic signs, very starkly making a performance dependent on the talent (horizon of understanding the text) of the person called upon to present the music.

Stravinsky’s development from his Russian period towards Neoclassicism took several years. Depending on which criteria are used to define the two stylistic outcomes, there is a mix of elements that belong to each or both in several of Stravinsky’s works in the period after *The Rite* and up to the *Octet*. As early as the *Three Pieces for String Quartet* (1914), Swiss conductor Ernest Ansermet (1883–1969) commented, “this music is absolute music in a true sense of the word ... music innocent of any and all suspicion of a literary or philosophic program” (Ansermet, 1915). However, the second

movement, later orchestrated as Eccentric, was inspired by the movements of the clown Little Tich, whom Stravinsky saw in London in 1914 (Stravinsky & Craft, 1960). Maureen A. Carr (2014) argues in her book *After the Rite* that he composed the *Jeu du rossignol mécanique* on August 1, 1913, which could be taken as his first step on his path to Neoclassicism. She also underlines that the emergence of Neoclassicism is closely tied to the changing aesthetics of the time.

Stravinsky was not the only intellectual living in Paris who spent their early years in St. Petersburg. Several members of the artistic group *Mir iskusstva* had moved to Paris, and their magazine was form 1898 edited by Alexandre Benois, Léon Bakst and Sergei Diaghilev (chief editor). In 1910, Nicholas Roerich became the new chairman and continued to promote artistic individualism and other principles of *Art Nouveau*. Their experiments in literature, art, music, and dance led to intense discussions in Paris, not least from the French intellectuals, Catholics or not. Moreover, for Stravinsky, his acquaintance with Jacques Maritain’s article “Art et scolastique” from 1920 (Maritain, 1971) would underpin an Aristotelian-Thomist understanding of reality that provided him with a broad basis for the humanist practice of art and religion. Maritain, who was associated with the *renouveau Catholique* movement, argued that the lack of clarity in the Catholic church and late Romantic thought shared common causes and a common remedy: to depersonalise expression and return to medieval ideals of humility and anonymity wherein acceptance of a divine sense of order was implicit. This idea was not only against Romanticism but for a music performer; it represented a complete break with the concept of (traditional) musicianship. On the other hand, if art is not about emoting (a Romantic trait) but about intellectualising (as promoted in Neoclassicism), aesthetic theory could function as an arbiter of taste regarding spiritual values. But what then about musicianship, embodied knowledge, and traditional expressivity?

These concepts were essential to Stravinsky as he developed his understanding of text-music relationships, especially concerning religious texts. For Stravinsky, these discussions extended his fundamental belief that music has its own ordered nature and must avoid any extra-musical literary representation of its text’s content. However, Stravinsky’s assumption (and that of the co-constructors of his aesthetic theory in *Poetics of Music*) that it is possible to separate a word’s linguistic meaning from its sound structure could be clearer. He bases his theory of language on the text’s written meaning (and the complex meaning it represents). However, he does not account for the dimensions and qualities that spoken language contributes to constructing meaning, which is a cultural and intersubjective contribution. When the composer Stravinsky is fascinated by words and syllables (as in *Oedipus Rex*), the sound of language captures his interest; when he rejects language as an untoward influence upon his way of

composing, it is the content of language to which he refers. A performer should, therefore, not use the literary meaning of the words as a guide for expressions in the music but rather seek the expressive potential in the pronunciation of the text.

In the cultural debate after World War I, Stravinsky's statement, "My Octuor is a musical object" (Stravinsky, 1924, cited in White, 1979, pp. 574–577) had an immense impact, making possible a new understanding of Stravinsky's music.¹⁰ The core of Stravinsky's ideas about Neoclassicism is sometimes reduced to the slogan: "Music is, by its very nature, essentially powerless to express anything at all."¹¹ He presents this idea in his autobiography (Stravinsky, 1936/1990, p. 53), and he repeats some of it as a question in the *Poetics of Music*: "Do we not, in truth, ask the impossible of music when we expect it to express feelings, to translate dramatic situations, even to imitate

nature?" (Stravinsky, 1942/1970, p. 177). Adding "in truth" to the statement makes it sound more scientific, underlining Stravinsky's search for objectivity as the ideological ground of Neoclassical absolute music. Stravinsky's list of expected expressions combines ontological (objective) elements, such as dramatic situations and nature, and epistemological elements, such as (subjective) feelings. Nevertheless, as further documented in this article, he uses a vocabulary that includes objective signs of articulation and emotive literary elements that refer to feelings in his notation practice.

Stravinsky sees only one creator in the communicative music chain: the composer. This corresponds to the traditional way of thinking about musical communication, which involves three (human) figures arranged in a sequence from the composer via the performer to the listener. This model has been paradigmatic

to nearly all discourses in music history and music theory, often without the benefit of any distinction among the ideas of music that might accompany or even characterise these three humans. The concept of communication as an exchange of ideas has dominated the discourse about the musical experience. Still, music's double ontological status demands that we include the most essential non-human elements (or objects) in musical life. In classical music, these would be the notation, the sound of a performance, and the discourse about the music. In performing Stravinsky's Neoclassical works, it is necessary to consider these non-human elements, developing an interpretation and not letting Stravinsky's writings and aesthetics overrule the actual score.

The communicative chain, then, will look like this:

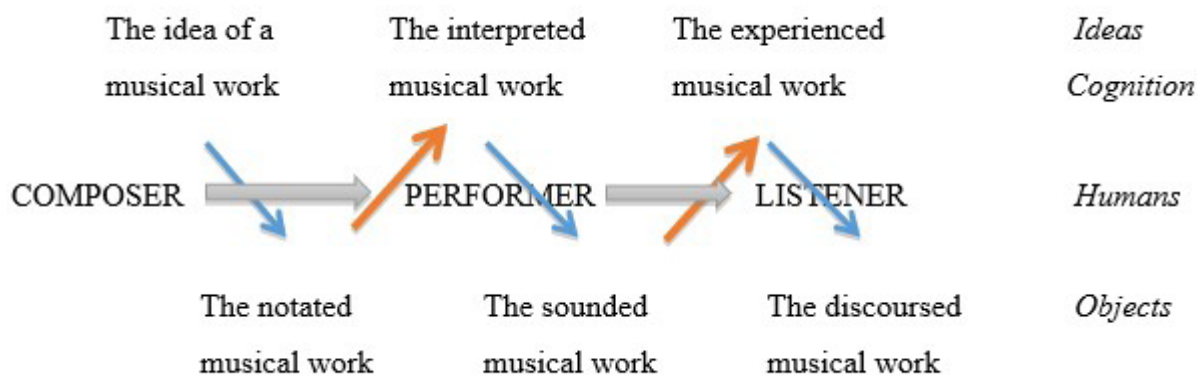


Figure 3: The communicative chain (Dahl, 2019).

This model illustrates that transforming an idea towards an object involves reducing the information from a thick entity to a thin entity (to use Stephen Davies' (2001) terms). The composer's idea of the musical work is developed during its composition, and the actual notation practice limits and dictates what ends up in the work's score. The notated musical work is the thin element that needs to be interpreted—that is, given (musical) meaning through the addition of properties that consequently open new space for meanings other than those intended by the composer. The performer's reading of the notation generates an interpretation based on the performer's horizon of knowledge (which is not restricted to music/sound/notation) and their performance skills. The performance as a sounding musical work is thinner (has fewer properties) than the performer's concept of the interpreted musical work. The listener will then interpret the performance through their own expectations and horizon of knowledge, which is not restricted to music at all.¹² The utterances in a discourse of music are thinner than the musical experience that prompted them. It is impossible to trace this model backwards because of the lack of consistent linearity in the

communicative process. It involves three different people, each with unique ways of structuring musical knowledge. In addition, essential information is lost when comparing objects and ideas at each stage (a big challenge for the music critic!)

Stravinsky's demands of the interpreter are typically twofold: a perfect translation of the score into sound and a literate approach that provides loving care towards the composer's intentions and which follows the style and conventions associated with the composer (Stravinsky, 1942/1970, pp. 123–124). The balance between interpretation and execution greatly occupied Stravinsky in the 1920s. He was one of many composers who became frustrated about performers deviating from the score.¹³ In *Poetics*, he became rather demagogic in his analysis of the dilemma: "It is the conflict of these two principles – execution and interpretation – that is at the root of all errors, all sins, all the misunderstandings that interpose themselves between the musical work and the listener and prevent a faithful transmission of its message." (Stravinsky, 1942/1970, p. 122). Here, there is a mix of objective entities (errors), ethical choices (sins), and a lack

of communication that might have a thousand reasons other than simply the balance between interpretation and execution. Stravinsky's way out of this mess is, as always: "It is the need for order without which nothing can be achieved, and upon the disappearance of which everything disintegrates." (Stravinsky, 1926/1990, pp. 131–132). This order could be linked to the multi-layered model (Fig. 2) as a hierarchical understanding of the logic that connects the sign to its expression. However, the main problem inherent in Stravinsky's many utterances is his understanding of musical notation as a representational visualisation of music. His premise is: "The idea that execution implies the strict putting into effect of an explicit will that contains nothing beyond what it specifically commands." (Stravinsky, 1942/1970, p. 122). It presupposes that musical notation can give specific commands to the performer in an explicit way, thus resulting in an effective (objective) realisation of the musical work commanded by the composer.

Notation

Notation is a graphical logic-mathematical sign system that must be interpreted to be transformed into a musical perfor-

mance. Notation is visual, not sounding, and it is restricted to a logic-mathematical timeline that lies far from the realm of human expression. As Brian Ferneyhough comments, "A strange ontological position: a sign constellation referring directly to a further such constellation of a completely different perceptual order." (Ferneyhough, 1998). Stravinsky used the traditional vocabulary of signs in music notation to communicate his musical ideas to the musician. However, he often talks about music notation as an ahistorical tool. Such a discourse stands outside the cultural process in which the notation is seen as an object of social and creative interaction.¹⁴ Transforming notation into music requires an understanding that includes more than just identifying the signs/symbols that direct which pitch and tone length are to be produced. In one way, notation is a representation, but simultaneously, it puts the imagination into action.¹⁵ *Music notation is a system of ontological entities with the potential for meaning construction in a cultural context* (Dahl, 2023). Stravinsky's writings about notation and performance lack this understanding. Nadia Boulanger seems to have shared a similar opinion that the music itself controlled a work's signification when she linked notions of emotions, expressions, and inspiration not to subjectivity but to form/objectivity.¹⁶ Nevertheless, Stravinsky uses specific commands in producing the sound from the instrument that are supplemented by verbal expressions to activate the performer's imagination.

In my book *Modes of Communication in Stravinsky's Works* (Dahl, 2022), I divided

"Music notation is a system of ontological entities with the potential for meaning construction in a cultural context"

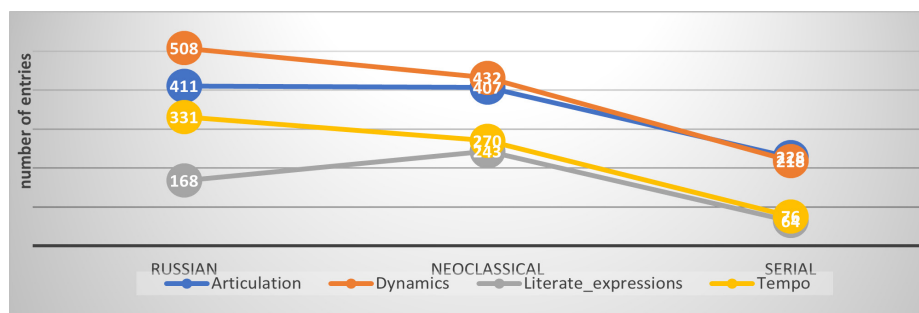


Figure 4: Sum of vocabulary groups in the three periods

the vocabulary in Stravinsky's published scores into four categories: Articulation, Dynamics, Tempo, and Literary expressions, all containing subgroups,¹⁷ organising a total vocabulary of 232 entries. The total number of registrations was 5,486 from 155 works.¹⁸ I also divided his compositions into nine work categories.

A grouping of signs for shortening and lengthening the tone produced empirical results that underline the notion of Stravinsky focusing on the attack of the tone.¹⁹ The typification of the vocabulary in adjustment and nuances was necessary, as adjustments can be interpreted within the information already

presented in the score. In contrast, nuances refer to a human experience that exists independently of the score. Consequently, in the performance assessment, the reliability of performing adjustments in the score can be identified. The nuances will lack an unambiguous basis for objective criteria, so only their validity is assessable for the listener.

The empirical study I undertook indicates the potential for a new understanding of Stravinsky and his development as a composer. In exploring his search for objectivity, we could expect that his notation in his Neoclassical period became more focused on standard signs and their adjustments. An overview of his vocabulary in the three periods, Russian, Neoclassical, and Serial, indicates minor differences between Russian and Neoclassical, but a dramatic reduction of vocabulary in the Serial period. See figure 4.

(N=155. Number of entries distributed on vocabulary units: Russian 189, Neoclassical 194, and Serial 95. The correlation coefficient between the vocabulary in Russian and Neoclassical works is $r=0.834$.)

Breaking down the data on vocabulary subgroups unveils a surprising development in Stravinsky's notation practice. Based on his critique of the performing practices he found in Paris, an increased use of universal articulation signs (including the 11 character indications in French used in 1914–1930) could be expected. However, there is an enhanced use of literary expressions and nuances of character in his Neoclassical works, which is unexpected.

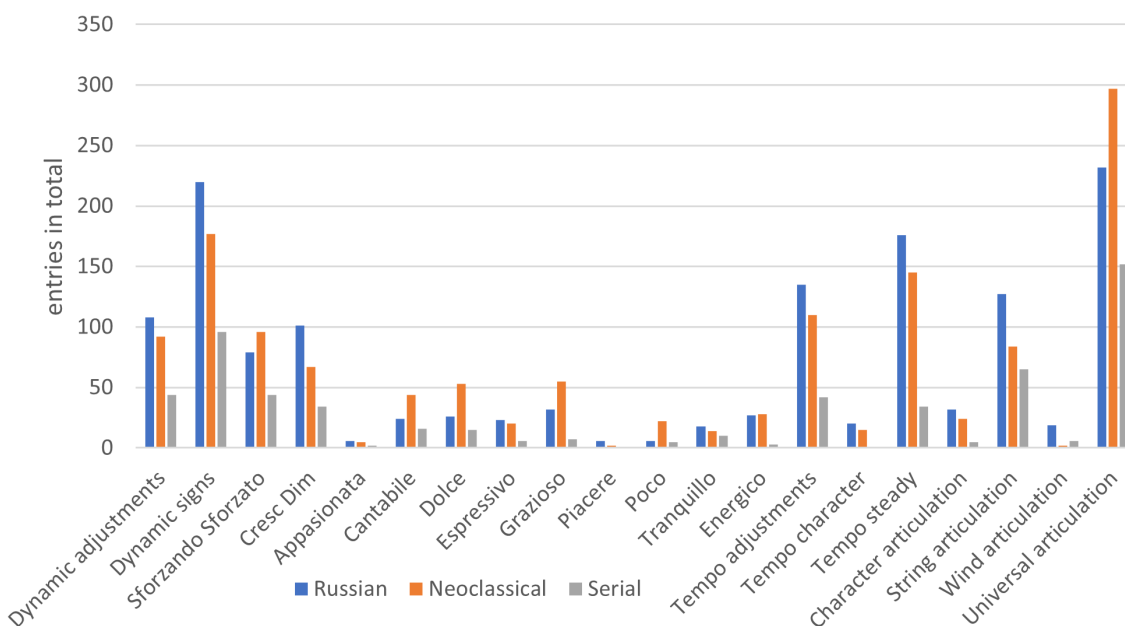


Figure 5: Subgroups of vocabulary in RNS



Illustration: Richard Buttenworth

Cantabile, dolce, grazioso, and poco are used much more in Stravinsky's Neoclassical works than in his Russian repertoire.

From the perspective of Stravinsky's writings, this could be seen as a way of making what he calls *specific commands*. However, when performing literary expressions and character nuances, musicians must make decisions based on their horizon of understanding the expression and what it could mean in generating musical sounds. As such, his enhanced use of literary expressions advocates a more personal interpretation from the musician, in contrast to what Stravinsky, the writer, preaches.

Recordings

In his autobiography, Stravinsky (1936/1990, p. 101) writes: "In order to prevent the distortion of my compositions by future interpreters, I had always been anxious to find a means of imposing some restrictions on the notorious liberty, especially widespread today, which prevents the public from obtaining a correct idea of the author's intentions." The gramophone record became his preferred physical documentation of his musical works and performance aesthetics.²⁰ The recorded history of Stravinsky conducting and playing his music started with acoustic recordings on 78s in 1923 and ended with stereo LPs in 1967 (Stuart, 1991). It covers nearly all his compositions and is a unique legacy created under the spell of Neoclassicism (Dahl, 2020). The technical development from acoustic to electric recordings (1925), the introduction of the tape recorder in 1945 (which made editing possible), and the change from shellac to vinyl (1948) did not have any impact on Stravinsky's

recording practice. As with most classical music recordings, the aesthetics focused on documenting a concert performance and reducing any interference from new technology assets.²¹ Nevertheless, editing possibilities resulted in a sharper distinction between recording and performance. In 1951, CBS launched the slogan "Stravinsky Conducts Stravinsky", and in a conversation with Robert Craft in 1959, Stravinsky said: "I regard my recordings as indispensable supplements to the printed music." (Stravinsky & Craft, 1980, p. 119). However, an overview of Stravinsky's gramophone and concert recordings makes possible a comparison between different performances of the same work. Then, the concept of unique compositional intentionality ("musical work") falls to pieces when there is any variance in the recording's expression, as Nicholas Cook and many others have shown. (Cook, 2003).

In the *Symphony of Psalms* (1930), Stravinsky originally called the second movement "Double Fugue". It is impossible to compose a double fugue, of course, unless you invest wholeheartedly in the structure and content restrictions of the form. It is, therefore, tempting to read Stravinsky's choice of this form for the work's text (Psalm 39, verses 2, 3, and 4) as an act of advocacy for a logic of something bigger (God) than his own compositional aesthetics. The movement is not only a double fugue but also a prayer. His religious beliefs are also evident in the

work's other movements via several of his musical-rhetorical figures. However, he remarked that he "even chose Psalm 150 in part for its popularity, though another and compelling reason was my eagerness to counter the many composers who have abused these magisterial verses as pegs for their own lyrico-sentimental 'feelings'" (Stravinsky & Craft, 1963, p. 7). This comment reveals a desire to realise performances that depersonalise expression, which is in line with Maritain

and the *renouveau Catholique* movement, which sought a return to the medieval ideals of humility and anonymity alongside an implicit acceptance of a divine sense of order. The choirs used in Stravinsky's three published recordings of *Symphony of Psalms*

"The soundscape created by the producer in the studio can have a significant impact on the musical experience of listening to the record"

do not realise this intention because the orchestra and choir use too much vibrato and lyrico-sentimental feelings.²²

The soundscape created by the producer in the studio can have a significant impact on the musical experience of listening to the record. Stravinsky recorded the *Concerto in D for String Orchestra* (1946 "Basel") for the first time on April 1, 1950,²³ and the soundscape has a dry and nearly aggressive character. The string sound is far from the Romantic string sound that dominated classical records. As such, it is an example of Stravinsky's ideology overruling the soundscape, making the recording an extension of this new score. However, the soundscape was totally different when he re-recorded the piece in Rome on Oc-



Illustration: Stravinsky rehearsing the Rite of Spring, Jean Cocteau

tober 23, 1957.²⁴ In this recording, there are slow tempi and rhythmic disorders in the parts (possibly due to a lack of rehearsal time enabling the musicians to adjust to Stravinsky's conducting style?), so this recording is not to be seen as "how my music is to be performed".²⁵ The third recording, made for CBS in 1963,²⁶ is more in line with Stravinsky's first recording. The soundscape is closer to a typical concert hall acoustics but is still rather aggressive, especially in the first movement, and dry, even in the Arioso (marked *dolce espressivo* in VnI and Vc), where the accompaniment in Violin II and Viola is marked *staccato*.

In *Themes and Conclusions* (Stravinsky, 1972), Stravinsky comments on his recording of *The Rite of Spring* with the Columbia Symphony from 1960 (reissued in 1970)²⁷ and compares it with Boulez/Cleveland Orchestra²⁸ and Metha/Los Angeles Philharmonic²⁹ made in June 1969. For all three recordings, he continuously comments on tempo, dynamics, and articulation, all with reference to the score. Evaluating his own recording as the best, his final argument includes a typical Stravinsky utterance: "Because the tempos are better on the whole and because there is more strength behind it." (Stravinsky, 1972). I would say that the tempi are indicated in the score by a diversity of standardised musical signs. Still, the strength behind it seems to result from the interpreter's imaginary decisions that were mediated to the musicians. Stravinsky's discrepancy in trying to write conductor-proof music, reducing interpretation to execution, and his need for musical dimensions that are still not part of notation practice illustrate the diversity between Stravinsky, the champion

of scholarly objectivity (Neoclassicism), and Stravinsky, the creative musician.

Conclusion

Analysing Stravinsky's works in a multi-layered communication model makes it possible to shed some light on some important interpretive problems. Taking the performer's perspective, thereby making the score the pivotal point of communication between the composer and the performer, has demonstrated a new approach to Stravinsky's music.³⁰ In this way, the analysis has offered more information about how the music is (to be performed) than how it was composed.³¹ This method has the potential for developing new perspectives and further research on all compositions that have a comparable use of the notation system's signs and symbols. It will also make the analysis more attractive for the performers and will contribute to the practical turn in musicology.

Stravinsky's professed preference for execution over interpretation indicates a lack of understanding of the relationships between the outer circles in the model (Fig. 2): The sign/symbol's dependence on Ideology and Objectivity, Expressions on the Context of their appearances and the affiliation to Intersubjectivity, and the Person's Meaning on their Horizon of understanding and Subjectivity. Music notation is an objective collection of signs and symbols. Still, its realisation as a form of musical expression depends on the performer's logic as it is bound to the actual context (including the performer's artistic level) and ideology. This logic is independent of the composer's aesthet-

ics in the choice of notation. In the slogan "music is powerless to express anything at all", Stravinsky fails to understand the dimension of intersubjectivity in our musical experiences, making objectivity the only platform for musical experiences. As demonstrated through my analysis of his vocabulary of articulation signs, Stravinsky, in his Neoclassical works, uses adjustments and nuances that can only be realised through the performer's interpretation. The discrepancies between his preference for execution over interpretation are most notable in his Neoclassical period but are based on an overly simple understanding of the communicative element in music.

As a conductor, Stravinsky let musical expression overrule notation, meaning that his recorded interpretations became dependent on the context of the sounding recording. A performer who avoids expression in performing Stravinsky's Neoclassical works might end up playing "stupid notes", as Boulez called it, referring to performing single notes without an understanding of the context of the composition.

Therefore, I conclude that when Stravinsky's Neoclassical works are to be performed, the performer should not emphasise Stravinsky's flashy utterances and writings about striving for an objective performance practice, but instead stick to realising the possibilities of subjective expression in the score. Remember, in the seminal article about the Octour, Stravinsky concluded: "I must say that I follow in my art an instinctive logic and that I do not formulate its theory in any other way than *ex post facto*." (White, 1979, p. 577). As such, Stravinsky was an absolute musician.

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NOTES

¹ Nevertheless, in addition to the twenty serial compositions listed in Straus (2001), Stravinsky also composed 9 works using non-serial composition techniques.

² Here to mention just a few: Fink (1999), Hill (2000), Cook (2003), Philip (2004), Taruskin (1996), Day (2000), Cross (1998) and Stravinsky!

³ His fascination for pianola is one consequence of this idea. See McFarland (2011).

⁴ While Stephen Davies finds that “the work concept as a recent invention does not provide the most plausible narrative for music’s history. My emphasis on the thinness or thickness of pieces better captures the differences between musical periods and styles while respecting the continuities that unify them.” (Davies, 2001).

⁵ His understanding of notation as a tool for expressing musical facts in an unambiguous way could be seen as a premature version of the philosophical movement of logical positivism that developed from the mid-1920s. It posited an understanding of language as a tool for expressing logical and scientific facts in an unambiguous way. (Wittgenstein & Russell, 1971).

⁶ In his published scores from *Three Pieces for String Quartet* (1914) to the *Symphony of Psalms* (1930).

⁷ When Stravinsky talks about Abraham and Isaac, he says: I do not wish the listener any luck in discovering musical descriptions or illustrations; to my knowledge none was composed, and as I see it, the notes themselves are the end of the road (Newman, Craft, Stravinsky, 1967, reproduced on the record cover of *The New Stravinsky MS 7386*).

⁸ Music and language as incongruent communication systems is one of the three categories in Agawu’s list of music/language propositions. I group Agawu’s ten (eleven) propositions into three categories: Similarities, a difference of degree, and disparity/incongruence. Agawu (1999, pp.141–146) and Agawu (2009).

⁹ Stravinsky and Maritain met for the first time in 1926. They became close acquaintances in 1929, two years after the second edition of Maritain’s “*Art et scolastique*”, in which Maritain apologises for associating Stravinsky with Wagner in terms of music “that dulled and ‘debauched’ the eye, ear or spirit” in the first edition. In Stravinsky and Craft (1962), Stravinsky dismisses any influence of Maritain upon this conversion. Walsh (2006, p. 170) notes that starting in the 1920s, Igor and Katya were reading Maritain and Aquinas (especially his *Summa Theological*) and other central works of the Catholic church’s theological literature.

¹⁰ Copland, present at the premiere October 18, 1923, wrote: “Everyone asked why Stravinsky should have exchanged his Russian heritage for what looked very much like a mess of eighteenth-century mannerism.” (Copland, 1941, p. 101).

¹¹ There are several forerunners to such a statement: Most prominent is likely Hanslick in 1856 (Hanslick, 1986) but also Nietzsche, who twists the question to whether feelings can generate music. (cited in Carr, 2014). Nietzsche’s text “*On Music and Words*” is also available in Dahlhaus et al., 2020).

¹² Listening to a performance by your hero makes everything in the performance valid!

¹³ Ravel: “I do not ask for my music to be interpreted, but only it to be played.” (Long, 1973, p. 16).

¹⁴ A syncopation can look the same in music by Scott Joplin and W. A. Mozart, but needs to be identified according to a different logic.

¹⁵ Boulez calls it “*To realise an invention*” (Boulez et al. 2005, p. 558).

¹⁶ Rephrasing Francis (2015).

¹⁷ Subgroups of Articulation: universal, string, wind articulation, and character articulation. Dynamics: dynamic signs, *Cresc./Dim.*, *Sforzando/sforzato*, dynamic adjustments. Tempo: tempo steady, tempo adjustments, tempo character. Literary expressions were divided into 9 subgroups.

¹⁸ It included some revisions of the 105 original compositions. He kept his vocabulary the same in the revised versions independent of style at composing the work and at the time of revision.

¹⁹ By shortening the tone, there will be less time for expressivity! There are 14 different signs in the subgroup *Sforzando/sforzato*... The ratio *Staccato/Legato* was 1.49 in the Russian and 1.87 in the Neoclassical period.

The characteristic focus on the attack of the tone is also commented on in Van den Toorn & McGinness (2012, p. 259): “In matters of articulation, a crisp, clean, secco approach was essential if the bite of invention was to be given its due.”

²⁰ Stravinsky about gramophone recordings: “This work greatly interested me, for here, far better than with the piano-rolls, I was able to express all my intentions with real exactitude.” (Stravinsky, 1936/1990, p.150).

²¹ Trying to “create an ambience equivalent to the best seat in the concert hall” (Walter Legge’s mantra in Symes (2004, p. 73).

²² A good example is the first movement’s choir part in Fig. 5. After singing “Hear my prayer, O Lord” in piano in Fig. 4, the choir is instructed to sing in a simple forte “and my supplication”. Many choirs go overboard here, expressing too many feelings (among the worst is the Choir der Deutsche Oper in Karajan/DG 1975 – in addition, after the fortissimo at 12, the male choir is out of tune).

²³ R.C.A. Victor Electrical twelve inch 78: 12-1327-29, LP issue LM 1096. Recorded 1 Apr 1950.

²⁴ Fonit-Cetra (2LPs) LAR 25 (Rome Symphony Orchestra) 23 Oct 1957

²⁵ Seattle Post-Intelligencer 5 March 1954. See also Cook (2003, p. 179.)

²⁶ Producer: John McClure CBS LP: USA M 30516, Europe 72976. (in 1982 in 2Recorded Legacy”)

²⁷ C.B.S. DL5503/DS 6183 (set D3L300/D3S614) recorded 5 -6 Jan 1960

²⁸ C.B.S. 72 807 (1969)

²⁹ Decca 7.075B (SXL6444) (1969)

³⁰ Different from what was presented in Lang’s (1963) seminal book.

³¹ Schoenberg, in a letter to Rudolf Koelisch on 27 July 1932, who had presented his analysis of the row in Schoenberg’s 3rd String Quartet: “I can’t utter too many warnings against overrating these analyses, since after all, they only lead to what I have always been dead against: seeing how it is done; whereas I have always helped people to see: what it is!” (Schoenberg, 1964).

Harmony Analysis Tasks in the Music Theory Admission Test for Higher Music Education in Norway: A Proposal for Development

By Esa Lilja

Esa Lilja

University of Stavanger

esa.lilja@uis.no

<https://orcid.org/0000-0002-3066-6028>**Harmony Analysis Tasks in the Music Theory Admission Test for Higher Music Education in Norway: A Proposal for Development****Abstract**

The digital music theory admission test for higher music education in Norway uses two alternative symbol systems for harmony analysis. In the view adopted here, both systems are unnecessarily complex for an admission test, where a lower level of theoretical knowledge would suffice. In addition, both systems focus on the so-called Euroclassical music tradition and largely ignore the conventions of other musical styles. Moreover, the literature suggested for candidates preparing for the test is not properly aligned with the test. This article outlines the harmony tasks in the admission test, discusses issues with the test design, reviews the literature suggested for candidates, and explores the symbol systems used in the test. As a proposal for development, the article suggests that a different analysis system be used for the test.

Introduction

This is an analysis of and commentary on the harmony analysis section of the digital admission test used for higher music education in Norway. 1 The joint theory/aural test is used by seven institutions that offer bachelor's programs in music performance. 2

These include seven programs or study orientations in classical music (all institutions), five in jazz (Bergen, NMH, Stavanger, Tromsø, Trondheim), two in popular music (Agder, Tromsø), two in folk music (Bergen, NMH), and one in music technology (Trondheim). The jazz program and the music technology program in Trondheim and the electronic music program in Agder do not use the joint test.³

I explore the following issues in this article. 1) What kinds of problems are there in the test design? 2) How well does the suggested literature correspond with the test? 3) What kinds of problems are there with the analytical systems used in the test? 4) Are these systems fair, and do they account for different musical genres? 5) Are they relevant to different programs of study? 6) Should they be replaced with or complemented by a different system? Two alternative symbol systems are used in the test (“post-Weberian” and “post-Riemannian”), and candidates can use either system for the harmony analysis tasks. In my opinion, both systems are unnecessarily complex for an admission test, where I think it should be sufficient for candidates to demonstrate a basic understanding of fundamental concepts and skills. Moreover, both systems are biased toward so-called Euroclassical music⁴ and largely, if not completely, ignore the harmonic and analytical conventions of jazz, folk, and popular musics. Therefore, I will propose another system to be used in the test.

The structure of this article is as follows. First, I introduce the wider context to which this article belongs. Second, I introduce the harmony analysis tasks in the test. Third, I address the suggested literature for candidates. Fourth, I discuss problems pertaining to the two symbol systems, and fifth, I propose that a

third system be used in the test. I conclude with a discussion as to why I think all this is important.

As for key terminology, I discuss three chord-notation systems throughout this article. First, in need of a better term, the *post-Weberian* system refers to the practice in which figured bass numbers are attached directly to Roman numerals to denote chordal inversions. Second, I call the Norwegian function notation system *post-Riemannian* after Bjørnar Utne-Reitan (2022, p. 79). This system is based on Hugo Riemann's theory of harmonic functions, although in a simplified form. Third, the *Berklee system* is based on chord/lead sheet symbols (hereafter *chord sheet symbols*) in which Roman numerals are substituted for letters indicating chord roots (e.g., Imaj7 for Cmaj7 in the key of C; see Nettles & Graf, 1997). This system has been made popular by the Berklee College of Music and is widely used in analyzing jazz and pop/rock music in the Western world.

For the reader to better understand my viewpoints, I would like to say a few words about my personal position. From the 1990s until I entered the academy in Norway in 2019, I studied (and taught) using all three of these harmony analysis systems in Finland: the post-Weberian system in a classical conservatory and a music school, the Berklee system in a pop/jazz conservatory, and a post-Riemannian function system at a university. As for the post-Riemannian framework, however, I used Diether de la Motte's (1983 [1976]) adaptation of function theory, which differs in some ways from the Norwegian versions.⁷

Having been relatively recently introduced to the traditions of Norwegian music education, I still have some blind spots. Thus, this article also stems from my personal need to better understand the theoretical frameworks in Norway that are taken as self-evident. Moreover, in writing this, I can rely only on publicly available material, and the tacit knowledge about what is done in classrooms around the country is only slowly starting to become visible to me. For example, a colleague

teaching ear training at another university recently argued that what I had called “the Norwegian system” would be better called “the Sigvald Tveit system” (after an influential textbook author) and pointed out that it was unclear how commonly ear training teachers in Norway actually use that system. The everyday reality is, hence, more complicated than presented here. However, against this backdrop, I feel that discussing the content of the entrance exam and the related literature is even more important. For example, it is not unreasonable to think that a candidate preparing for the test expects to be tested on the concepts presented in the suggested literature and not on something else.

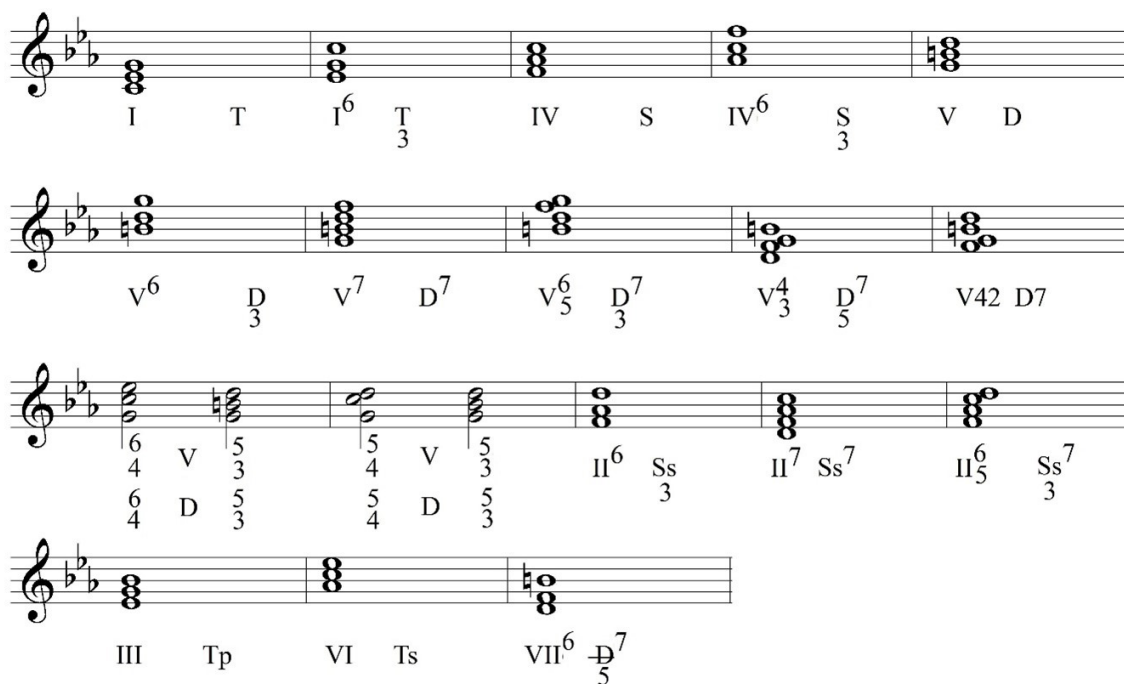
Context: Admission Test Revision Project

Some of us who teach oral and aural skills, music theory, and related subjects in Norwegian music education institutions have perceived a high variety in the skill level among incoming students. Having spoken to my colleagues working in higher music education in Norway – e.g., in the Ear Training Pedagogic Conference organized in Stavanger in 2023 (UiS, 2024) – this seems to have been a growing trend since the new digital test was introduced in 2017. The strong students are still strong when starting higher education, but some students lack the knowledge and skills we previously took for granted. For example, every year we encounter students who do not know key signatures, cannot perform simple rhythms, and cannot differentiate an arpeggio from a stepwise melody or a major third from a minor third.

There are three interlocking ways we can approach the declining level of students' initial skills: 1) lower the level of requirements in final examinations; 2) adapt our teaching to meet the needs of the lowest skill level; 3) have several groups for different skill levels; or 4) change the admission test.

In 2022, we initiated a multi-institutional project with Maria Medby Tollefsen at the Arctic University of Norway (UiT) in Tromsø and Laura Gorbe-Ferrer at the Norwegian Academy of Music (NMH) in Oslo.

AKKORDSYMBOLER: MOLL



I T I⁶ T₃ IV S IV⁶ S₃ V D
 V⁶ D₃ V⁷ D⁷ V⁶₅ D⁷₃ V⁴₃ D⁷₅ V42 D7
 6 5 5 5 5 6 6 6
 4 V 3 4 V 3 II⁶ Ss₃ II⁷ Ss⁷ II⁶ Ss⁷₅
 4 D 3 4 D 3
 III Tp VI Ts VII⁶ D⁷₅

Figure 2. An instruction sheet for chords in the key of C-minor (Demo Test, 2024).

The aim of the project is to evaluate and revise the theory/aural test in the entrance examinations (see Tollefsen et al., 2023). Since 2024, the project has been partially funded by the national professional body for performing and creative music, i.e., FUM. As part of the ongoing evaluation process, we are looking closely at different sections of the digital test to spot possible areas for improvement. This article is part of that process, focusing on the harmony analysis section.

The admission test for music theory and aural skills was revised in 2017 (e.g., Bergby, 2023). The new test is fully digital and is conducted under supervised conditions in all partnering institutions. The test platform is provided by the company Inspera, which specializes in digital assessment products (<https://www.inspera.com/>). The website of the Norwegian Academy of Music in Oslo (*Norges musikkhøgskole*, NMH) provides a public demo test, which can be used

by applicants for orientation prior to the actual test, and an instructional video as to how the test works (NMH, 2023a, 2023b).

The test is considerably shorter than the paper-and-pencil tests used previously. All questions are multiple-choice, which was apparently the most convenient and easily adaptable question type for the chosen digital application at the time the test was developed.

As another subproject, we gave the pre-2017 paper-format tests to our new students in 2022, 2023, and 2024, and compared the results with the students' results from the digital test. Students generally scored lower on the old tests than they did on the digital test, suggesting that the digital test could be easier than the old test; we also know that some areas that were included in the old test are not tested on the digital test at all (Tollefsen et al., forthcoming). Moreover, multiple-choice questions in general do not test deep knowledge to the same

extent as constructed response tasks, and luck can also play a significant role (ibid.).

Harmony Analysis Tasks in the Test

The harmony section of the test ("Section 2: Harmony," *Demo Test*, 2024) contains aural and on-paper recognition of chord types and inversions, chord sheet symbols, and chord progressions, followed by two questions about relative keys, and two harmonic analysis tasks. The harmony analysis tasks have multiple-choice options, requiring candidates to drag and drop the correct answers into their appropriate places (Figure 1). Two symbol system options are provided, meaning that a candidate only needs to be familiar with one of these symbol systems. The options are Roman numerals combined with figured bass numbers (the "post-Weberian" system), and harmonic function nomenclature (the "post-Riemannian" system).

27 **2 o: Harmonisk analyse**

HARMONIC FUNCTIONS

Analyse the chords numbered from 2 to 6.

Drag the correct symbol into the boxes (roman numerals in parentheses).




Figure 1. A screenshot of a harmony analysis task (*Demo Test*, 2024).

The instruction sheets in the test (Figure 2) are not entirely consistent with the tasks and do not cover all the cases a candidate encounters. For example, there is a different symbol for the chord on III in the instruction sheet (Tp) and on the test (Tm). The third option (Ds), which is given in the suggested preparatory literature (Figure 5), is not used in the instructions or in the test.

The cadential 6/4-chord can be problematic in a test designed like this. It is

a two-chord phenomenon, but in the test, the candidate must choose one symbol for each chord. The 6/4-chord here is obviously built with tones of the chord I, but in its usual context, it is often thought of as projecting Dominant function⁸. In the instruction sheet (Figure 2), the cadential 6/4-chord appears in its normal context, preceding the tonic 5/3-chord, but in the task (Figure 1), the symbol ⁶4V stands alone without any context. When the symbol stands alone like this, it is

left in doubt whether the bass should be on scale degree 5 or 2 (i.e., the note B or Fs in the key of E-minor; in other words, are we talking about the chord Em/B or B/Fs). However, the alternative symbol I⁶₄ is not given in the task; hence, a candidate who is not entirely confident whether to mark the chord as I or V can rule out the obviously wrong choices.⁹

Entrance Exam Literature

The NMH website (2023a, 2023b) provides a list of suggested literature for applicants preparing for the admission test. The literature list can be found only in the Norwegian and not in the English version of the website, and all the material is in Norwegian.¹⁰ There are three music theory textbooks (Benestad, 2009; Bjerkestrand & Nesheim, 1991 and 1995), four ear training textbooks (Johansen, 2000, and 2006; Reitan, 2010; Øye, 2019), and one website (Johansen, 2024).

Johansen's two ear training books (2000, 2006) do not contain harmony. His website (2024) exploits post-Riemannian systems (Norwegian and Danish), but mostly sporadically and in a simplified fashion. The author explains that this is because the website's focus is on hearing similarities between different progressions and not on indulging in detailed analysis (see subpage "Generelt om materialet"). The three theory textbooks (Benestad, Bjerkestrand, & Nesheim) discuss Roman numerals briefly and are mainly concerned with function systems. Reitan's ear training textbook uses function symbols exclusively, as does Øye's.

None of the suggested literature uses a system entirely consistent with the test, and none discusses all the situations an applicant might face. For example, the symbols for the cadential 6/4-chord and the chords on II and VII differ between sources, and none of the sources have all the symbols that are used in the test. Thus, a candidate cannot trust that one source is comprehensive when preparing for the test. Figure 3 illustrates this.¹¹

	C(m)/G	Dm	Dm/F	Dm ⁷	F ⁶	Dm ^{7b5}	D ^o	Dm ^{7b5}	Fm ⁶	B ^o	B ^o /D	B ^{o7}
Demo tasks:	⁶ 4V ⁶ 4D	II Ss	- -	- -	- -	II Ss	- -	II ⁷ Ss ⁷	- -	- -	VII ⁶ B ⁷ ₅	- -
Instruction sheets:	⁶ 4V ⁶ 4D	II Ss	II ⁶ Ss ₃	II ⁷ Ss ⁷	II ⁶ Ss ₃ ⁷	II Ss	II ⁶ Ss ₃	II ⁷ Ss ⁷	II ⁶ Ss ₃ ⁷	- -	VII ⁶ B ⁷ ₅	- -
Benestad (2009):	I ⁶ ₄ T ₆	II -	- -	II ⁷ Ss ⁷	II ⁶ Ss ₃ ⁷	- -	- -	°II ⁷ Ss ⁷	°II ⁶ Ss ₃ ⁷	°VII -	- -	- B ⁹ ₃
Bjerkestrand & Nesheim (1991):	I ⁶ ₄ -	II Ss	- -	- -	II ⁶ S ⁶ ₆	II Ss	- -	- -	- -	VII ⁶ Dm	- -	- B ⁷
Bjerkestrand & Nesheim (1995):	I ⁶ ₄ T ₆ D ⁶ ₄	II Ss	II ⁶ Ss ₃	II ⁷ Ss ⁷	II ⁶ S ⁶ ₆	II Ss	II ⁶ Ss ₃	II ⁷ Ss ⁷	II ⁶ S ⁶ ₆	VII Dm	VII ⁶ Dm	- -
Johansen (2024):	⁶ 4D S ₆	Ss S ₆	S ⁶ -	- -	S ⁶ S ₆	Ss -	S ⁶ -	- -	S ⁶ S ₆	- -	B ⁷ -	B ^{9o} B ₃
Reitan (2010):	⁶ 4D	Ss	S ⁶	Ss ⁷	S ⁶ ₆	-	S ⁶	Ss ⁷	S ⁶ ₆	-	B ⁷	B ⁹ ₃
Øye (2019):	⁶ 4D T ₆	Ss	S ⁶	Ss ⁷	??	Ss	S ⁶	Ss ⁷	??	Dm	B ⁷ ₅	??
	C(m)/G	Dm	Dm/F	Dm ⁷	F ⁶	Dm ^{7b5}	D ^o	Dm ^{7b5}	Fm ⁶	B ^o	B ^o /D	B ^{o7}

Figure 3. The 6/4-chord, various Subdominant chords, and the VII^o chord in C-major and minor keys as presented in the test and in the suggested literature.

I will now address some disparate points that are depicted in Figure 3. They demonstrate inconsistencies between the literature and the test. Benestad (2009, p.52) and Bjerkestrand & Nesheim (1991, p. 83; 1995, p. 71) present a Roman numeral analysis for the 6/4-chord, which is different from the test, and a functional analysis that is similar to the test (1995, p. 71). Benestad's function symbol presents the chord as an inversion of the tonic chord (p. 52). He does not discuss it in a cadential context (pp. 53–55) and does not give it a symbol when dealing with double suspensions (p. 63). Reitan (2010, pp. 18–19) and Øye (2019, Chapter 3.1) are aligned with the test when dealing with the 6/4-chord. Chords on II have multiple symbol alternatives in the literature. Benestad's (2009) function symbols for Dm7 chord and its derivatives (p. 57) are in accordance with the test instruction sheet but not with the demo test. Moreover, Roman numeral symbols for minor chords are given with small capital letters and diminished with a circle ("o"), which differs from the test and the instruction sheet (Benestad, 2009, p. 57). Bjerkestrand & Nesheim (1995) present several symbols for chords on II and IV (pp. 56, 92–96), some of which (p. 56) are used in the test and the instructions. Diminished chords on VII are often treated as rootless V^7 chords (Benestad, 2009, p. 58; Bjerkestrand & Nesheim, 1995, p. 85; Reitan 2010, pp. 18–19; Øye, 2019, Chapter 1.2),

which is in accordance with the test and the instructions. However, sometimes VII^o is treated as an independent harmony in the literature (Bjerkestrand & Nesheim, 1991, p. 83; 1995, p. 44; cf. Figure 5 below).¹² In conclusion, there are several points where the suggested literature is not aligned with the test.

Overall, Reitan (2010) comes the closest to using the symbols presented in the test and the instruction sheet. Hers is also the only textbook that presents a comprehensive table of function symbols (pp. 18–19). Some books explain function categories and symbols using Roman numerals (Benestad, 2009, p. 51; Bjerkestrand & Nesheim, 1995, p. 44), but none covers the post-Weberian system in the way that it is used in the test. This is strange, because the system is given as an option.

As a final observation, the test seems to closely follow the guidelines set by Sigvald Tveit's textbook *Harmonilære fra en ny innfallsvinkel* (1990 [1984]), but the book is not included in the suggested literature. Tveit presents all analytical symbols used in the test, explains them in detail, and includes tables comparing Roman numeral analysis, function analysis, and chord sheet symbols (pp. 187–192), suggesting that it would be a suitable resource for test preparation.

Post-Weberian System: A Mixture of Two Systems

The post-Weberian system is a scale degree-based system that is commonly used in the classical world in most English-speaking countries. Pedagogical challenges that a teacher and a student face mostly arise from the fact that the system is a mixture of two separate systems, namely Roman numerals indicating scale degrees of the fundamental bass and figured bass numbers indicating chord inversions.¹³

In teaching this system, I have found it easiest to start with the figured bass, which is comparable to the chord sheet symbols of jazz and popular music.¹⁴ Numbers attached to a bass note indicate which intervals should be added above the bass, but do not denote the order (Figure 4). For example, bass note C with figures 5_3 makes up the exact same notes as E with 6_3 and G with 6_4 . In modern common usage, the latter two chords are regarded as inversions of the first. The theoretical chord root is the same note C for all three chords. The theoretical root is a result of arranging the notes in stacks of thirds inside an octave. The fundamental bass note (and not the figured bass note) is then marked with a Roman numeral indicating which scale step it is situated on in a musical scale. Finally, the figured bass numbers are attached to the Roman numeral (some numbers,

Notes indicated by the figures	
Figured bass	
Fundamental bass	
Post-Weberian symbols	C: I I ⁶ I ⁶ ₄

Figure 4. C-major triad with its first and second inversions in C-major.

such as 3 and 5, are omitted by convention). Note that interval numbers are attached not to the Roman numeral of the sounding bass note (from which they are counted) but to the non-sounding theoretical bass note instead.

The post-Weberian system requires a student to learn two systems in order to master one system. A teacher not only needs to explain how the systems work together, but also – to motivate a student – needs to explain why the system is so complicated.

In my opinion, this can be a difficult task, especially if figured bass is not central to the repertoire in the educational institution using this system, and in my experience, many find this system very confusing. However, despite its weaknesses, this system has, to a large extent, been standardized in Anglophone music theory. One obvious advantage is there are a large number of English-language

resources students and candidates can engage with.¹⁵

Post-Riemannian System: Harmonic Functions Simplified

Post-Riemannian systems in Norway are based on the simplification of Hugo Riemann's harmonic function theory. Moving from scale degrees to functions in Norway in the 1970s, the symbol system was made as simple as possible.¹⁶ Riemann's original system was deemed complicated, and admittedly, it is.¹⁷

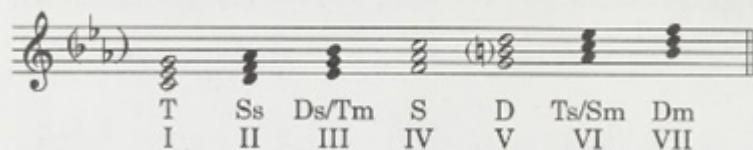
Riemann's (1896) theory postulates that it is not a chord's place in a musical scale that gives a chord its meaning (as in scale degree theories) but a chord's relationship to one of the primary triads (pp. 8–9). Primary triads are also not defined by their location within a scale but by their relationship to the key center. These triads are built on the keynote (Tonic) and the two

fifths surrounding it – the Dominant resides a fifth above and the Subdominant (“under-Dominant”) a fifth below. All chords are conceived as modifications or substitutions of the three primary triads (I, IV, V), and ultimately fall into one or two of the three categories and are marked with letter symbols (T, S, D).¹⁸

Figure 5 shows chords in C-major/minor as presented in one of the suggested textbooks. Primary triads are marked with a capital letter only (T, S, D), and secondary triads have either a small letter “m” referring to “mediant,” or “s” to “submediant.” They are situated a third above and below a primary triad, respectively.¹⁹ As is usual in function-based theories, chords on III and VI can be analyzed in two different functions. Inversions are marked with numerals situated below the letter symbol (see Figure 2 above).

Figure 5. Primary and secondary triads for C-major and C-minor (Bjerkestrand & Neshheim, 1995, p. 44).

Eks. 38 Hoved- og bitreklanger



Various versions of function symbols are used today, especially in German-speaking countries with varying degrees of allegiance to Riemann's original ideas.²⁰ The system in the admission test is unique to Norway, although its close relatives are used in Denmark and Sweden.²¹ As Bjørnar Utne-Reitan (2023) points out, from the many available function systems, Norwegians have preferred variants in which the most basic premises of Riemann's function theory have been removed in an attempt to make function analysis analogous to scale degree analysis.²² This is especially true with Sigvald Tveit (1990, pp. 187–192), who makes function symbols directly translatable to Roman numerals. In Tveit's system, every chord has one

fixed symbol, and the alternative labels for III and VI are removed (Ds and Sm, respectively).

In my view, however, simplifying the system to move it away from its theoretical premises does not necessarily make it better. If most of the foundational theory is left out, we are left with a labeling system not much different from Roman numerals – again, in my view – only with more complicated symbols.

“Indeed, both systems are quite distant from the musical practices and analytical conventions of jazz, folk, and pop/rock music”

A Proposal: Berklee System

Both symbol systems that are used in the test focus on Euroclassical music. This bias has been regularly criticized by my colleagues who teach in jazz departments. Indeed, both systems are quite distant from the musical practices and analytical conventions of jazz, folk, and pop/rock music. Because of this, I suggest the system popularized and promoted by the Berklee College of Music be used in the test – or at least given as a third option.²³

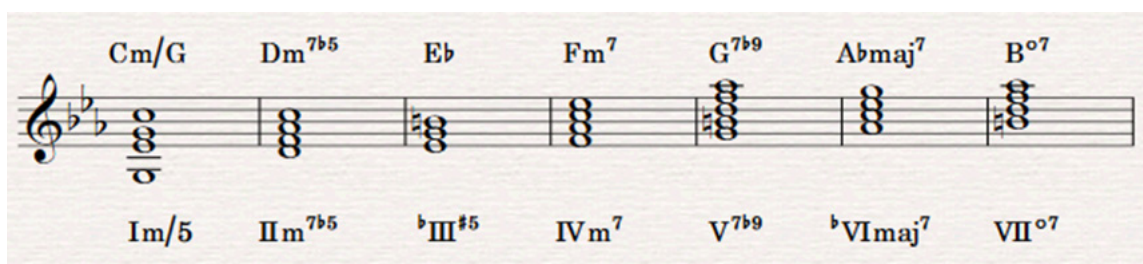


Figure 6. Some common chords in C-minor analyzed using the Berklee system.

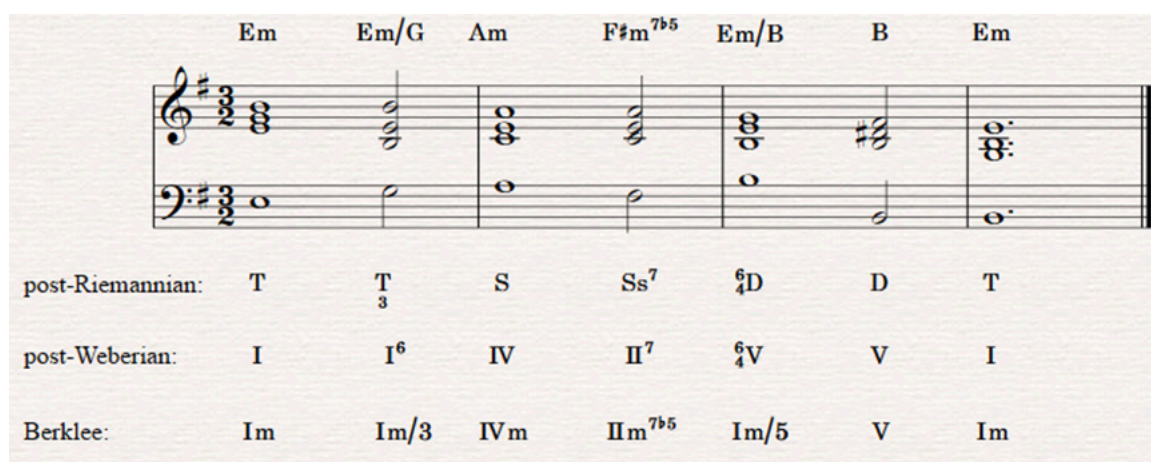
Berklee's system and its derivative forms are common in pop and jazz literature and are taught in many jazz departments in various countries.

The Berklee system is based on scale degrees, Roman numerals, and chord sheet symbols (Figure 6). Roman numerals designate chord roots, and inversions are marked with a slash (/) followed by an interval number indicating which chord tone is on the bass (e.g., IV/3 instead of post-Weberian IV⁶ for the F/A chord in the key of C). All indicators and additions (m, 7, o, ...) are marked as chord sheet symbols (e.g., Nettles & Graf, 1997, p. 24).²⁴ Chord roots are marked chromati-

cally in relation to the major scale. This means that, for example, a chord built on the minor third scale degree (b³) is always marked with bIII, no matter whether it occurs in major or minor key.²⁵ Using chromatic designations in all key contexts makes it easy to deal with music that contains elements from both parallel major and minor keys or other modes, such as Dorian or Phrygian. Modal variation is, after all, common in a lot of music in many genres.

Compared to the two systems used in the admission test (Figure 7), I argue that the Berklee system is perhaps not the most elegant, but it is the easiest to teach and the easiest

to learn. **One only needs to understand chord sheet symbols, and then be able to replace the letter for the chord root with the correct Roman numeral to indicate the root's place in a key.** If the level of the admission test remains as it is now, this would be enough. Complex harmonic phenomena beyond this (e.g., secondary dominants, tritone substitutes, augmented sixth chords) are not assessed in the test; however, should these need to be covered at pre-university levels, the system easily incorporates these features, and there are several examples of this in the music theory literature (e.g., Biamonte, 2008; Nettles & Graf, 1997, pp. 40–43).



	Em	Em/G	Am	F#m ^{7b5}	Em/B	B	Em
post-Riemannian:	T	T ₃	S	Ss ⁷	⁶ / ₄ D	D	T
post-Weberian:	I	I ⁶	IV	II ⁷	⁶ / ₄ V	V	I
Berklee:	Im	Im/3	IVm	II m ^{7b5}	Im/5	V	Im

Figure 7. A harmony task in the demo test with chord sheet symbols and three analytical systems.

Post-Weberian and post-Riemannian systems are both “key-relational” (cf. Kirkegaard-Larsen, 2018, pp. 82–83). This means that they use the same labels for chords in major and minor keys (i.e., in E-minor key: S or IV = A-minor chord; in E-major key: S or IV = A-major chord). All symbols are read in the context of a key and mode and then translated into a corresponding chord type. Chords from a different mode are treated as “exceptions” that need additional markings in symbols (e.g., A-minor chord in the key of E-major would be, e.g., ^oS or IVb³). Compared to this, the Berklee system is simply “key center relational,” and all modes are treated equally. The system spells out a chord’s structure in the same way in all keys and modes, and Roman numerals need to be read only in relation to a key center (i.e., in any E-based mode: IV = A major, IVm = A minor).

It may be argued that – just like the post-Weberian system – the Berklee system requires a student to learn two systems. However, unlike the post-Weberian system, the Berklee system is not constructed from two entirely different systems; instead, it builds on chord sheet symbols, only situating them within a key context.

All chord notation systems have problems, and they all invoke stylistic and aesthetic assumptions. Labeling some pitch collections as chords and others not is never a completely neutral act. However, in my opinion, chord sheet symbols can be regarded as fundamental knowledge, regardless of musical genre preferences. They are a relatively neutral and practical way of describing the exact tone content of a chord. They are fully prescriptive and not dependent on key contexts, and their construction principles are easy to understand. The Berklee system then only replaces the letter for a chord root with a Roman numeral.

Discussion: Ways Forward

The main purpose of an admission test is to ensure that candidates have the necessary basic music theory and aural skills for their studies. At the same time, an admission test is normative in the sense that it largely dictates what is taught (and

what is not taught) at pre-university levels of music education.

In my opinion, Riemann’s function theory, in a less reduced form, would give deeper information about harmonic relationships than any scale degree theory alone. Setting aside this personal view, however, at the very least, one can say that the two theories give *different* kinds of information. As for the admission test, I regard function theory as unnecessarily complex. Unlike scale degree theories, it requires non-linear thinking: One chord can have many different functions depending on the musical context. This flexibility is an analytical strength, but it also makes learning more time-consuming.²⁶ In my view, Riemannian concepts belong to the advanced study of harmony in higher music education, and basic concepts are better

“All chord notation systems have problems, and they all invoke stylistic and aesthetic assumptions”

(and easier) taught using simpler systems. A simplified post-Riemannian system, however, takes away the flexibility of the original but does not offer much more than a Roman numeral system would.

It can be argued that by introducing the Berklee system into the admission test, we do not solve the genre bias problem but instead create a new one. It might be too much, then, to suggest that the Berklee system replace the two systems currently in use. After all, the post-Riemannian system has gained a central place in classical education in Norway, and the post-Weberian system – although not widely used in Norway – provides access to a wide range of classical Anglophone literature. However, these two systems do not serve jazz, folk, and popular music genres well. Berklee-based systems and pedagogy are already used in the Stavanger jazz program, and most likely also in

other non-classical study programs in the country. Thus, I feel it is not unreasonable to suggest that the Berklee system be added as a third option in the test.

It is my educated guess that even though there might be young musicians today who have not been exposed to genres other than Euroclassical music, this group is a minority. For example, most people are exposed to incidental music, film music, game music, and the internet at the very least. Enthusiastic students can also learn music and music theoretical concepts from YouTube videos and other online platforms.²⁷ Moreover, recent studies show that popular music predominates in extracurricular municipal schools of music and performing arts (SMPA, *kulturskoler*; see Jordhus-Lier et al., 2021; Nielsen et al., 2023). In compulsory schools, popular music cannot be avoided (Ellefsen et al., 2023), and similarly, folk high schools (*folkehøgskoler*) offer predominantly popular music courses (see <https://www.folkehogskole.no/>). Alongside high schools (*videregående skoler*) these are the main institutions in which students can access formal pre-university level music education in Norway; however, it is unclear to what degree, if at all, music theory subjects are included in the study programs above. National and regional talent programs focus on classical music (see Senter for talentutvikling, 2024), and these mostly offer music theory; however, this seems like an exception in the national field. If music theory is not generally included in formal music studies, it seems to make more sense to start with chord sheet symbols.

Chord sheet symbols are common practice in jazz, folk, and popular music, and classical musicians can be reasonably expected to have encountered a chord sheet or a song book from a number of contexts, including pianists or guitarists who may accompany *schlager* or *viser*.

For those classical musicians who may not accompany others (e.g., violinists and flutists) and therefore may not have encountered chord symbols before, I argue that they can learn them very easily.

It is perhaps obvious that the suggested Berklee system is not

especially deep and nuanced, and to avoid any misunderstanding, I am not advocating for general simplification of harmonic theory and analysis. Quite the opposite: I suggest that this system serves as a starting point for students to engage with the concepts for their admission test, from which they can later easily build on to engage with more elaborate theoretical concepts. If the basis is firm, it will be easier to proceed to another theoretical, analytical, or practical direction – whichever happens to be the focal point of one's studies. The system suggested here is easy to teach, easy to learn, easy to use, and sufficient for most analytical cases. The system is easy to build on when going deeper into more style sensitive or specialized fields, such as figured bass, harmonic function, counterpoint, four-part chorales, Schenkerian analysis, chromatic II–V progressions of bebop jazz, plagal harmonies of rock and heavy metal, and so on.

Any admission test has practical and far-reaching implications for pre-university level education. As for students at this level, regardless of their music educational background, I can see two target groups, both of which are equally important. The first group engages in music as a hobby and does not have prospects or a desire to become a professional musician or academic thinker. However, in my view, personal enjoyment is the best reason for listening to or making music, and these students will become, if they not already are, informed amateurs and enthusiastic audiences. The second group will apply for further music studies in higher education. For this group, a national admission test will necessarily guide the content of the theory teaching they obtain.

I do not think it would be impossible to keep both target groups in mind when designing pre-university level music theory education. It is argued here that it should be done with the following goals in mind: 1) building a clear understanding of fundamental musical concepts and structures (i.e., basic vocabulary and nomenclature); 2) using symbol systems that are flexible and ideally can be used for different musical styles

and contexts; and 3) giving a firm basis for further studies for those who wish to do so. I think that a simple chord symbol-based harmony analysis system can be used to achieve these goals.

As for practical ways to move forward with the admission test, having three alternatives in the harmony section is only one possibility. The second would be to have separate tests for classical and other study programs. Some programs have already done this; however, there seems to be a general consensus among partnering institutions that a joint test will continue to be used in the future. The third option would be to remove problematic inversions from the questions (such as the cadential 6/4-chord) or to remove the harmony analysis questions altogether. However, I suspect that further lowering the admission level from the post-2017 revision is not desirable for these institutions. The fourth option is to go back to the old paper-format test, in which a candidate can write their answers using any system, and the fifth would be to use a digital platform that allows candidates the flexibility of the paper system. Constructed answer tasks – in which a candidate must produce the answers from scratch instead of choosing from the given choices – provide a broader and more nuanced picture of what a candidate is capable of (cf. Tollefsen et al., forthcoming). However, this approach is labor intensive, requiring theory teachers to correct potentially hundreds of answers by hand. Furthermore, unlimited system choices for candidates would also require assessors to have broad knowledge of the many different symbol systems that could appear in the answers. If the test is going to be revised, it would perhaps be most ideal to find a digital solution that allows free-text answers and which could still be corrected automatically.

Finally, if the test is not changed, at the very least, the suggested literature

should be aligned. At present, Sigvald Tveit's (1990) textbook seems the most natural choice for the analysis section because it includes both systems used in the test. Tveit's chord tables (pp. 187–192) are systematic in their demonstration of how his function symbols are translated to post-Weberian Roman numerals and chord sheet symbols. Candidates with a background in jazz, folk, or popular music can then translate chord symbols to post-Weberian or post-Riemannian symbols for the purposes of the test.

Conclusion

In my view, the harmony section in the admission test for higher music education in Norway has several areas that need attention. The test design includes a two-chord phenomenon (cadential 6/4-chord) but allows only one-chord answers. The multiple-choice design makes guessing relatively easy, and the suggested literature

is not aligned with the test. None of the literature covers all the situations in the test, and many of them use systems that are different from the test. As for the analytical systems used in the test, I think the post-Weberian system

“Riemannian concepts give different, in some ways perhaps deeper, information about chord relationships than the Weberian system”

is unnecessarily complicated and confusing; however, it has become a standard analytical device in the English-speaking classical world. The post-Riemannian system is only used in Norway, which potentially creates isolation from the rest of the world. Riemannian concepts give different, in some ways perhaps deeper, information about chord relationships than the Weberian system; however, the post-Riemannian systems used in Norway are overly simplified, serving as mechanical labeling systems that are not much different from simply using Roman numerals. Both systems focus on Euroclassical music, and are not especially relevant to jazz, folk, and popular music or their corresponding study programs. In conclusion, I suggest that a Berklee-based analysis system be used as a third option if and when the admission test is revised again.

Notes

¹ I want to thank professor emeritus Per Dahl, university lecturer Maria Medby Tollefsen, and the anonymous reviewer for their priceless feedback on the manuscript of this article, Jory Debenham for proofreading and correcting my English, and my colleagues in the classical and jazz departments at the University of Stavanger, with whom I have had many fruitful discussions over the years pertaining to the harmony section of the entrance test.

² The partnering institutions using the joint test are the Music Conservatory at the Arctic University of Norway in Tromsø (UiT), Institute of Music at the Norwegian University of Science and Technology in Trondheim (NTNU), Grieg Academy at the University of Bergen (UiB), Faculty of Performing Arts at the University of Stavanger (UiS), Faculty of Arts at the University of Agder (UiA), Barratt Due Institute of Music in Oslo, and the Norwegian Academy of Music in Oslo (NMH). (FUM's secretary K. Solvik, email correspondence, 16 March 2023; also see Appendix). The institutions using the joint test are organized under the National professional body for performing and creative music (*Nasjonalt fagorgan for utøvende og skapende musikk*, FUM, formerly known as RUM). FUM operates under the national University and College Council (*Universitets- og høyskolerådet*; UHR, 2024a), which is "a cooperative body for 32 accredited universities and university colleges" (UHR, 2024b). FUM does not have a website.

³ In addition, there are programs or study orientations in different institutions in, e.g., church music, composing, conducting, and music pedagogy. All of these use the joint test. The information here is collected from the institutions' websites. See Appendix.

⁴ The term "Euroclassical" is from Philip Tagg (2014, p. 486) denoting "European classical music (a.k.a. 'art music', or 'WECT' [Western European Classical Tradition]), most typically that composed between c. 1650 and c. 1910."

⁵ Some of the earliest authors to use Roman numerals for chord roots include Johann Kirnberger (1774), Abbé Vogler (1800), and perhaps most famously Gottfried Weber (1842), followed by Ernst Richter (1860 [1853]). The reason I do not call this system simply "Weberian" as is often done, or "Richterian" as Utne-Reitan does, is that neither of them, to my knowledge, attached figured bass numbers directly to Roman numerals. Rather, they wrote Roman numerals *without* inversions under a bass part. Figured bass numbers were directly combined with Roman numerals "post-Weber" by e.g., Heinrich Schenker (e.g., 1906, pp. 48, 82) and Rudolf Louis and Ludwig Thuille (e.g., 1920 [1907], pp. 66–67), but not in a systematic fashion, although Arnold Schönberg (1922 [1911]) was more consistent (e.g., pp. 99, 110). Earlier examples by less well-known authors exist as well (e.g., Chadwick 1897, p. 52; Vincent 1900, p. 63; Cutter, 1902, p. 5; I thank Miguel Vicente Garcia for these references, email correspondences, 5–18 October 2022). Damschroeder (2008) gives a historical account of analytical treatises with many early examples on scale degree numbering with either Roman or Arabic numerals or other kind of symbols.

⁶ "Post-Riemannian" is Utne-Reitan's (2022) term for theories that do not draw directly on Riemann's writings, but on his successors' instead (p. 79). Norway has a particular post-Riemannian analysis system that is not used elsewhere. It was introduced by Anfinn Øien (1975), mainly building on the Danish author Povl Hamburger (1951). The Danish in turn favor other post-Riemannian systems that are different from Hamburger's (see Kirkegaard-Larsen 2018, p. 83). The Norwegian system has several adaptations, some of which are discussed in this article, but generally they are close to one another (Utne-Reitan 2022, p. 79).

⁷ Whereas most Norwegian function theories are "interval-relational" (Kirkegaard-Larsen, 2018, pp.82–83), Motte's theory could be described as "transformation specific". Compared to Norwegians, Motte is more in line with Riemann's (1896) chord transformation theory (pp. 55–106) and more sensitive to chord qualities (i.e., major chords get a capital symbol and minor chords a lower case).

⁸ Vicente García (2012, p. 10) calls this "paradoxical association."

⁹ In a sample of answers for this task, many candidates chose to analyze the chord as I and not V. Even though there are arguments to back up this analysis – not all of the suggested literature is clear as to how to treat this chord – the digital test automatically marks it as a wrong answer.

¹⁰ All institutions except the NMH state on their websites that Norwegian is the primary, and in most cases, the only language of their study programs. NMH gives English as an option.

¹¹ Øye's (2019) digital ear training textbook is seemingly a work in progress. Almost all notated examples are missing, so the function symbols are here collected from her verbal explanations. If a symbol could not be deduced from the explanations, a question mark has been added in Figure 3.

¹² Most function theories and related labelling systems treat the diminished triad on VII as a rootless V7 chord. Countering this, Bjerkestrand & Nesheim (1995, p. 44) and Sigvald Tveit's (1990 [1984], p. 191) widely used textbook regard it as an independent harmony, "Dominant's mediant" (see Utne-Reitan 2022, pp. 84–85). Hermann Grabner (1992 [1967]) reflects a similar line of thought, although the "over-third chord" (Ger. *Oberterzklang*) of the major Dominant is only depicted (p. 90) but not explained like the others (p. 93). Elsewhere Grabner also presents the rootless Dominant interpretation (p. 64).

¹³ Both concepts stem from Jean-Philippe Rameau (1971/1722, pp. 40–52, 206, 226). The fundamental bass describes the succession of chord roots, but this part is not meant to be played. For more about Rameau and the fundamental bass, see e.g., Lester (2002, pp. 761–764).

¹⁴ By this comparison I mean that both figured bass and chord sheet symbols are prescriptive "cookbook notations", instructions for an instrument player which keys or frets to press to make up a chord on top of a bass/root note. For example, "for a 6/4-chord on the bass note C, press C–F–A; for a Cmaj7 chord, press C–E–G–B." Neither of the systems give direct information about voicings and doublings – which are dictated by factors such as instrumental technique and stylistic convention – are left to the player to decide.

¹⁵ I thank the anonymous reviewer for reminding me about this obvious point.

¹⁶ "The first conservatoire textbook in harmony providing a full-fledged post-Riemannian framework is [Anfinn] Øien's (1975), which can

therefore be considered the definitive turn in Norwegian harmony literature” (Utne-Reitan 2022, p. 82). The scale degree-based theory, which was used previously, was largely based on the work of Ernst Richter (e.g., 1860 [1853]). The post-Riemannian approach was largely adopted in Norway because of its practical rather than theoretical dimensions: “[T]he two frameworks, Richterian and post-Riemannian, do share many similarities, such as their focus on the writing of four-part harmony and the chord-to-chord vertical (i.e. micro-level) analysis of these settings – what Brian Hyer (2011, [p. 111]) termed a ‘mania for naming and labeling chords.’” (Utne-Reitan 2022, p. 83.) therefore be considered the definitive turn in Norwegian harmony literature” (Utne-Reitan 2022, p. 82). The scale degree-based theory, which was used previously, was largely based on the work of Ernst Richter (e.g., 1860 [1853]). The post-Riemannian approach was largely adopted in Norway because of its practical rather than theoretical dimensions: “[T]he two frameworks, Richterian and post-Riemannian, do share many similarities, such as their focus on the writing of four-part harmony and the chord-to-chord vertical (i.e. micro-level) analysis of these settings – what Brian Hyer (2011, [p. 111]) termed a ‘mania for naming and labeling chords.’” (Utne-Reitan 2022, p. 83.)

¹⁷ See e.g., Riemann’s textbook *Harmony Simplified* (1896), in which he explains his system in a simplified practical form. Riemann was convinced and committed to the idea that his system would ultimately replace scale-degree theories as the main pedagogic and analytical tool for studying harmony (e.g., Harrison, 1994, pp. 280–284).

¹⁸ “There are only three kinds of tonal functions of harmony (meanings within a key), namely that of the tonic, dominant, and subdominant [commonly abbreviated as T, D, and S]” (Riemann 1896, p. 9).

¹⁹ In Norwegian texts that follow Sigvald Tveit (1990 [1984]), diminished triads on VII in major and II in minor are also considered mediant, which is unusual in most other theories. Rather, mediant are usually regarded as not just chords that reside a third apart from their referential chord, but only such *consonant* triads (e.g., Kopp, 2002; also see Gotham, 2023; for an earlier account on the topic, see Tischler, 1958, p. 95; cf. Grabner, 1992, p. 202).

²⁰ Renate Imig (1970) has a detailed overview of various function symbol systems after Riemann until 1970. Post-1970, German systems include those of Diether de la Motte (1983 [1976]) which has, through translations, gained use in Sweden and Finland (1981 and 1987, respectively), and Wolf Burbat (1988), which deals with jazz.

²¹ See Thomas Jul Kirkegaard-Larsen’s (2018, pp. 82–83) typology of Scandinavian function theories, which is based on treatment of the so-called secondary chords (i.e., non-primary triads). Secondary chords are conceptualized differently based on key (most Swedish theories: *parallel* and *kontraparallel* chords reside in opposite sides of a primary triad in major and minor keys), specific interval (Norwegian: mediant and submediant are always a third up and a third down, respectively), or progression (most Danish: a secondary chord can be, e.g., a derivation, substitution, passing chord or prolongation of a primary triad). Also see Hvidtfelt Nielsen (2024), Kirkegaard (2024), Kirkegaard-Larsen (2019; 2020, pp. 89–94), Utne-Reitan (2023, pp. 125–127).

²² “Sett i lys av mangfoldet av funksjonsteoretiske systemer har man i Norge også foretrukket en variant hvor flest mulig av Riemanns funksjonsteoretiske grunnpremisser er plukket bort, i forsøk på å gjøre funksjonsanalysen mer (eller helt) analog med trinnanalysen” (Utne-Reitan, 2023, p. 137).

²³ See e.g., *The Berklee Book of Jazz Harmony* (Mulholland & Hojnacki, 2013).

²⁴ A close and common variant employs upper-case Roman numerals for major and lower-case for minor chords (e.g., Tagg 2014, pp. 218–221).

²⁵ Most classical scale-degree systems would label the third degree in minor keys with III instead of bIII.

²⁶ For a discussion of analytical freedoms of Riemann’s theory, see Harrison (1994, pp. 284–292).

²⁷ For example, online platforms such as *Ultimate Guitar* (<https://www.ultimate-guitar.com/>) are very popular today.

²⁸ I could not find similar studies on musical genre distribution in upper secondary schools (*videregående skoler*, i.e., high schools) and folk high schools (*folkehøgskoler*). Out of the 415 high schools in Norway, 57 offer music, dance, and drama (i.e., MDD; see Lied et al., 2018, p. 20; Novari IKS, 2024). *StudentTorget* (2024) lists all schools providing MDD, but not all MDD schools offer music. For example, Hartvik Nissen offers only drama. The 83 folk high schools offer 159 music programs (see <https://www.folkehogskole.no/>).

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N.B. Some links might not work if you are outside the Norwegian library system.

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Appendix

Links to admission test information for Norwegian institutions using the joint theory test as of 7 September 2024

Barrat Due Institute of Music (Oslo)

<https://www.barratdue.no/hoyere-utdanning/soknad-og-opptak/bachelor-utovende-musikk-og-pabyggingsstudium-i-utoving/>

NMH (Norwegian Academy of Music, Oslo)

All study programs: <https://nmh.no/opptak/sok-bachelor>

NTNU (Institute of Music at the Norwegian University of Science and Technology, Trondheim)

Classical: <https://www.ntnu.no/studier/bmusp/teoriprove>

Jazz: <https://www.ntnu.no/studier/bmusk/teoriprove>

Music technology: <https://www.ntnu.no/studier/bmust/opptak>

UiA (Faculty of Arts at the University of Agder, Kristiansand)

Performing music: <https://www.uia.no/studier/soknad-og-opptak/musikkstudier/>

Electronic music: <https://old.uia.no/om-ua/fakultet/fakultet-for-kunsthog-og-utdanning/musikkopptak/opptaksproeve-elektronisk-musikk>

UiB (Grieg Academy at the University of Bergen, Bergen)

All study programs: <https://www.uib.no/grieg/25211/bachelor-i-ut%C3%B8vende-musikk-eller-komposisjon>

UiS (Faculty of Performing Arts at the University of Stavanger, Stavanger)

All study programs: <https://www.uis.no/nb/studier/utovende-musikk-bachelor#SliksokerdutilBachelor>

UiT (Music Conservatory at the Arctic University of Norway, Tromsø)

All study programs: https://uit.no/utdanning/program/sub?sub_id=708332&p_document_id=280865

EGGE

– en kontrapunktisk norsk mellomkrigstidscollage: Concertante contra Fuga (solostemme mot fri firstemmig fuge med preambel og innskutte mellomspill)

En montasje av Olaf Eggestad

MEN!

alle retninger, alle forskjellig innstillede skal komme til orde, fra de mest radikale til de mest konservative

*da vil de overbevisende begavelser vokse fram naturlig i kraft av det ekte, det opprinnelige
du ga jo en slags programmerklæring i det bladet som kaltes Norsk Tonekunst i
nittenfemogtredve...?*

rødmusset og blid på Blom

vi tegnet H7 i snøen og overalt – og syvende trinnet, H i C-dur, det er jo ledetonen!

han er så veldig mange forskjellige personer

og skravla går som en foss i Telemark

*det har aldri vært lett å være komponist i Norge. Aller minst i de harde
trettiåra. Å velge et slikt yrke den gang måtte vel for de fleste fortone seg
som den rene meningsløshet. Ingen kunne jo leve av det å komponere.*

Man kan det knapt nok i dag...

*en livskraftig norsk selvhevdelse levde videre, båret oppe av et usvikelig nasjonalt instinkt. Dette
var vår skapende tonekunsts indre prøvelse i en råbarket terrortid. Utviklingen av det spesielle
nasjonale tonefall i vår skapende tonekunst har pågått i en ubrutt linje fra våre nasjonale
klassikere Kjerulf, Grieg og så videre... Men denne utvikling har på siden av seg hatt spirer til en
rikere utdypelse av åndelig livsutfoldelse i folket vårt. Nasjonalklassikerne våre uttrykte det
norske folks lynne og karakter. Sagamiljø og historiske motiver ellers fikk utløp til dels i musikk til
skuespill. Men det typiske uttrykk for de åndelige prøvelsene og modningene gjennom indre
nasjonale brytninger sosialt sett, det manglet. 20- og 30-årene gir en viss utdypelse ved siden av
det romantiske nasjonale. Formen er blitt mer preget av det individuelle, ikke så meget akkurat
hos de helt yngste, men mest hos de som nå står i sin manndoms fulle kraft. Verker fra
konkurransen og krigsårene i det hele viser hos den enkelte at den indre individuelle frigjøring fra
den rendyrkede nasjonalisme, sammen med åndskampen i krigsårene, har brakt en ny æra i
tonediktningen vår. Den nye æra bringer i utvidet norsk psyke innenfor det kunstneriske prinsipp,
slik at musikken gjenspeiler i sterkere grad nasjonens indre prøvelser og kamp innenfor den
tiden vi lever i nå. Komponistenes verker er inspirert og brakt til utløsning ved tidens egen
tyngde*

*la oss håpe at tilhørerne i radio og konsertsal vil ane at vår tonekunst lever videre med en
overbevisende, nyskapende kraft. La oss videre håpe at dere alle sammen vil forsøke å følge
med i den fruktbringende prosess som vår tonekunst nå for tiden gjennomgår. Steng ikke av
radioen om det skulle bli noe altfor nytt og uvant innimellom! Men la oss gjennom framføring i
Kringkastingen komme nærmere inn på folket. Gang på gang har det vist seg: Musikken er den
kunststart som på mest samlende vis kan gi uttrykk for de forskjellige folks prøvelser og kamp.*

Tonesproget er vår jordklodes eneste fellessprog

*for Klaus må oppleves! Ham tar man ikke slik uten videre. Dertil er han
altfor impulsiv og rik, på samme tid buldrende og myk, voldsom og vår,
og med en ubendig frodighet i fantasien. Med samarbeidet med ham
kan jeg aldri huske har budt på problemer. Som rimelig kan være er han
spent, men han skrider allikevel verdig og selvsikker omkring. Men ofte
er det nok en usikker sikkerhet og en på samme tid sjarmerende blyghet
i verdigheten hans. Han kan både bråke og buldre, men man føler varmen
og hjertelaget på samme tid*

*klikkvesen og strategisk spekulasjon, som jeg skrev om i 1935, er falt bort. I begynnelsen av 1930-
årene hadde vi faktisk noe av smålig egoisme og selvgodhet i Norsk komponistforening*

BANALT

men til moderne innstillede er det også noen bud, her er noen få av dem:

1 – steng deg ikke hovmodig ute fra eldre musikkens skjønnhet

2 – hør aldri på en eldre komposisjon på bakgrunn av nåtidens klanger

3 – søk alltid inn til enheten i musikkens utvikling og vurder all musikk ut fra dens egen tids vesen først da er du musikalsk kultivert

hvorfor er norsk komposisjon så preget av norsk folkemusikk?

... virker som at nordmenn i særlig grad elsker sin egen folkemusikk

hardingfelemusikken er fremsprunget av vår egen natur og utformet av nordmenn, ingen andre.

Den er vårt eget. En norsk kulturmusikk må ha som oppgave å utfylle det primitive i denne musikk ved tilføyelse av form, variasjon både melodisk og klanglig

dette gjøres ikke ved å kopiere hardingfela!

det gjøres ikke ved folketoneetterligning i melodikken!

men det gjøres ved å lede både harmonikken, rytmen og de melodiske linjer inn i en frigjort

linjemusikk med polyfonisens ubegrensede muligheter i fri spenning. Da først kan man snakke om kultivering av folkemusikken vår helt ut, om utvikling

du sublimerer folkemusikken? – den skal på en måte inngå abstrahert i kunstmusikken,

det er særlig da det polyfone spillet og det rytmiske aspektet du da fremhever...

de yngre i vår tid er så imponert over denne jazzbølgen

jeg er ikke i stand til å skjønne det med tanke på hvilke fantastiske muligheter som ligger skjult i vår egen folkemusikk

jazzen er jo runnet av en for oss fullstendig fremmedartet psyke

DET RENE EPIGONER!

ja, det lå i luften her at vi måtte følge Grieg, se på Finland, de har vanskeligheter med å komme

unna Sibelius – men SÅ – ikke kline seg inn på hans klangverden!

det er faktisk blitt et særpreg i norsk musikk det da, altså, at man heller til folkemusikk

på en eller annen måte... nært eller fjernt...

det derre der med det nasjonale... her har vi jo noen fullstendig idiotformler på det, som vi bruker

som skjellsord, som nasjonalromantikk og sånt, som er et slags norsk kompleks

du har et slags eget forhold til det nasjonale, til det nasjonale tonefall. Hva vil du si om

det?

og jeg regner som så at min solide bakgrunn, det er det jeg har fått utav folkemusikken. Og det er

jo klart og tydelig i min produksjon. Men man kan ikke si derfra og dit at det verket er mere norsk

enn et annet og sånn. Men jeg lurer på det, om det ikke på én måte ligger bak allikevel

må huske hans stilistiske bakgrunn som er tredveåra i Norge. Og der var det

nasjonale veldig sterkt. Og det er i stykker hvor disse elementene er mye nærmere

enn i de senere verkene. Har fulgt og følt utviklingen i Europa, for han reiste jo ut.

Stakk jo av fra Norge en stund. Og må der ha hørt mye av den nye musikken —

Hindemiths, bl.a. Dette spores først i første symfoni og dernest videre utover. Så

tolvtonemusikken var ikke noe nytt for ham. Han brukte den også selv, men på sin

helt egne måte — typisk Klaus. Ville bare bruke sitt eget

den fatale bommert som våre pianolærere stort sett gjør, er å holde dissonanser og mer

fremmedgjorte klanger borte fra barn

NEI, SÅNN ER'E JO IKKE!

de store kunstnerpersonligheter som er runnen av en nasjonalt stoff, som vi kjenner til i vår tid,

altså Bartok og Stravinskij, ville ikke vært det de er uten at de hadde hatt den bakgrunnen til å

begynne med. Men det er jo abstrahert!!

men du har jo også gått denne utviklingen her... nå var jo også de første verkene dine

godt sublimeret, kan man si, men de bar veldig preg av folkemusikk, som f.eks. korverket

Sveinung Vreim – tittel og stoff... gammel sagatid... og du har en sonate som regelrett

heter Draumkvedsonaten. Men etterhånden skjøv du vel dette noe mer i bakgrunnen og lot

det bare innvirke på komposisjonen... mer abstrakt...?

du vet, det der Sveinung Vreim, det er noe av det mest tilsiktet primitivt norske jeg har skrevet, det!

Og det er jo skrevet på den villskapen i diktningen til Hans Henrik Holm

jeg skulle spille Fantasi i halling, og jeg hadde ikke vært særlig bort den

slags ny musikk, så jeg fikk virkelig hetta, jeg var helt vettaskremt og

tenkte: hva skal jeg gjøre med dette?

men man skal være klar over det, at de største karakterene vi har i norsk musikk, det vil vise seg

det at de er runnen derfra

sonaten er meget viktig i min utvikling. Den viser klart og tydelig min polyfone legning, så tidlig. Og

glimrende spilt av Eva Knardahl, da, vet du... Der har jeg brukt de tre Draumkved-melodiene i

innledningen. Og så har jeg vært såpass lur, at det er en fjerde variant jeg har sneket inn som

kontrapunkt i venstre hånd, i codaen! – i første sats!... haha, ja, ganske artig!

Du har jo dype røtter i norsk folkemusikk...

... ja, og så da det jeg nevnte om Draumkvedsonaten, med hensyn til dette med linearitet, den

polyfone skrivemåten, den har jeg da ytterligere strammet opp, i Fantasi i halling. Så er det et slags

stilistisk ekstrakt, av min norske folketonetilknytning

den er så malende hele sonaten. Jeg visste ikke så mye om hva Draumkvedet

var. Men så forklarte Klaus: der har du jomfru Maria, skjønner du,

og alt det der – det gjorde sånt uutslettelig inntrykk på meg. Og så scherzosatsen som er så djevelsk, det er jo som fanden sjøl. Den er virkelig genialt skrevet, den ligger også fantastisk godt til rette rent klavermessig. Den er veldig intrikat, men alt sammen faller så godt på plass

i musikkundervisningen i skolen hender det ikke at barn får høre all slags musikk helt fra begynnelsen. Fikk de det, ville de ta imot den såkalte moderne musikk like naturlig som musikk ellers

MAKAN!

kosmos, ja!! Er det noe musikken i høyeste grad er, så er det kosmos! Derfor skvatt jeg da jeg så nå den skulpturen som vant nå... på plassen foran konserthuset: «Jordmusikk». Takk, da reagerte jeg nokså skarpt, altså. Jeg kan ikke tenke meg musikk kalt jordmusikk, nemlig. Den tilhører eteren og utfolder seg som klang i rommet

«Skiftningene mellom moll og dur, de små og store tersers progresjon og deres betydning for symfonien som helhet – merk dere det.»

det dukker opp tematiske småstumper i fantasien. Det er mitt tilfelle akkurat som å veve et teppe på en måte. Polyfonien er jo sånn. Faktum er jo det, at når du er blitt barket, altså, i din egen skriveform sånn, så skriver du automatisk temaer som lar seg kontrapunktisk behandle. Du får en slags intuitiv teft av det. Der ligger forskjellen på det å være polyfon komponist og homofon

Klaus Egge har et særpreget visittkort. Trykket er ekte og fast. Men det dukker også viltre og forvridde greiner og røtter opp, som litt rebelske gjør forsøk på å grumse til. Dog lykkes det ikke. Tross de mange sprell, tross bukkesprang og kåte påfunn som både kan ergre, men langt oftere glede og more, står det tydelig: Klaus Egge – tvers igjennom norsk!

«Jeg heter Klaus Egge, merk dere navnet, gutter! Det får dere høre mer til senere!»

... ja så. Har jeg virkelig sagt det, ja. Det var jo veldig dristig sagt. Det var litt kjekkasfasong på det derre der. Men du skjønner det at jeg tok tonen til elevene, jeg. Jeg var jo dus med dem alle sammen, og hadde et veldig godt kameratskap. Så det var liksom det som gjorde at jeg snakket sånn sponant rett ut

FOR NOE TULL

musikkundervisningen i skolen er i det hele tatt et svart kapittel. Vi har fått en idiotisk tverrvending av utviklingen fordi lærerprøven nå er slik at det er fritt valg om lærerskoleelevene vil ta musikk eller ei

lærere som ikke har peiling på musikkundervisning i det hele tatt, har offisiell tillatelse til å undervise i musikk i folkeskolen det er jo aldeles sinnsvakt

det er først og fremst ærligheten som slår en med Klaus, der kommer sannheten rett frem uten forsiringer. Det er ganske forfriskende. Han har et godt hjerte, og det vil han ikke alltid være ved, han skal liksom briske seg litt. Men Klaus er en snill gutt, han er snillere enn han vil være ved, tror jeg. Han kan være en ordentlig buldrebase, men han er dønn ærlig og han er veldig myk på bunnen

det må være helt klart at for barn er bare det beste godt nok

«Creativity, as ususally understood, entails not only a 'what', a talent, but also a 'who' – strong personal characteristics, a strong identity, perswonal sensibility, a personal style, which flow into the talent, interfuse it, give it personal body and form. Creativity in this sense involves the power to originate, to break away from the existing ways of looking at things, to move freely in the realm of the imagination, to create and re-create worlds fully in one's mind – while supervising all this with a critical inner eye.»

INSPIRASJON

vi er alle deler av en kosmisk lovmessighet. Vårt samliv med naturen avleirer impulslagre i vår underbevissthet, slik at når vi som skapende kunstnere fomler etter formprinsipper, så styres vår bevissthet fra alt det vi også underbevisst har samlet opp av naturens former

du har jo selv skrevet om, eller analysert, dette verket i en bok hvor du uttaler deg om inspirasjon...du sier at «en realiserer sitt ubevisste jeg ved en bevisst arbeidsmetode»...

inspirasjon er bare nøkkelen til et arbeidsfelt

det ubevisste har en mystisk drivkraft i seg, skal jeg si deg. Og den kan være vel så viktig som det rent bevisste

man kan ikke lære å blir komponist, sier Klaus Egge. Man kan lære det rent tekniske, men ikke det å skape

det er bare én ting som teller for en nykomling, for en komponist som starter opp, det er bare én

vei å gå hvis man vil skape noe virkelig brukbart og det er: den største motstands vei. Med det mener jeg det tematiske arbeidet

først og fremst er det vel viktig å si at utspringet, det er typisk norsk. Det er norsk musikk på en måte. Utgangspunktet er hjemstavn. Det er spillemannen. Det er det folklore element som går igjen i vår folkemusikk

teknikk kan vi aldri hoppe over. Har du ikke den blir du ei kløne
så da blir det en syntese mellom inspirasjon og teknikk?

da blir det en syntese, ja! Hvis du har en sånn noenlunde brukbar fantasi så blir det det
slåss du med stoffet?

ååå-ja! Slåss og koser meg!

jeg må jo også si, at noe av det mest typiske med Egges musikk er forskyvningen av hvor det tunge og det lette faller. Uberegnelig, som det ofte er i folkemusikken. Når du hører godt felespill og ikke kan si at dette er i den og den taktarten. Og det som du ser og som kan utledes videre ut ifra dette er jo at han bruker ganske små kjerner, sånn som også spillemenn gjør. Også i symfoniene, selv i det dramatiske og konfliktfylte, vil man finne at han bruker små partikler og spinner videre på de, og så bygger han opp én blokk. Også gjør han noe som er ganske typisk for Klaus, at han bygger en ny blokk oppå der igjen, som han utvikler på samme måte. Så går det mot et klimaks før liksom hele satsen liksom faller ned, og så begynner han om igjen. Og slik gjør han det ofte en to-tre ganger, for eksempel i slutten av første symfonien. Et veldig dramatisk stykke

strukturen i musikken bæres opp av de tre hovedelementene: det melodiske, det harmoniske, det rytmiske. Hvem av dem du nevner først, kan være det samme

komposisjonskvelden i 1934 vitner om en intellektuell bragd av rang
intuisjonen hos en virkelig originalskapende personlighet er altså på bølgelengde med de kosmiske lovene som omgir oss. Det rare er at det synes like greit, naturlig og det kan gå like fort enten det gjelder å skrive en komplisert eller en enkel sats, når du først har det i deg

SÅNN ER'E!

jo du forstår, Ingemar – det herre med Stravinskij, som stablet samtidige treklanger kromatisk på hverandre – det er passé. Man skal tenke tematisk...

det er som kjent ikke lett å avbryte Klaus Egge

mitt forestillingsområde, altså inspirasjonsområde, var Telemark. Ble født der. Hele mitt følelses... toneliv, er forankret i folkemusikk. Og vårt hjem, hjemme, var jo et gjennomgangshjem for blant annet hardingfelespillere, de vanket der. Min far og min mor var begge meget nasjonalbevisste mennesker. Så jeg er oppdratt med dette

han har en skarp, litt kantete, røff, buldrende rytme, den er så tvers
igjennom norsk, og Norge er jo et fjell-land

Stravinskij, for eksempel, han kunne ikke ha vært den typen som han ble gjennom hele sin produksjonsperiode uten den russiske psyke og den russiske folkemusikk i bakgrunnen. Bartók! – vi er jo vant til å snakke om Edvard Grieg hele veien... Men!! Det e'kke bare å bruke sånne formler, det skal også sees og utnyttes og fantaseres ut gjennom et temperament! Og så kommer den skapende personlighet inn! Og vi har jo her i landet mange fine bevis på, ut fra det norske stoffet, ikke sant, forskjellige personligheter som har gjort det på hver sin måte

når jeg har spilt Klaus i utlandet, så er Bartók det navnet som oftest har gått igjen

OG NÅ KOMMER JEG MED DET!

det å gå tilbake til naturen i egentlig forstand er ikke så enkelt,
for det fins ikke noe mer komplisert enn det som skjer i naturen

enheten i din første symfoni er typisk for alle dine arbeider fram til i dag – innenfor hvert verkog i forbindelsen verkene imellom. Enhet i uttrykket [...] vitner om den totale grepethet du lever under. Derfor hører vi at du så å si skriver samme musikken om og om igjen ut fra stadig nye «koblinger», for å bruke ett av dine egne uttrykk. Noen kaller det besettelse – andre navngir det som konsekvens.

Her kombinerer du symfoniens elementer på en måte som i geniale vifteformasjoner brer seg bakover mot begynnelsen og framover mot slutten av verket. Enhet i stoff, bearbeidelse og konklusjon

ja, man henter ikke en inspirasjon, man får en inspirasjon. Men der er vi inne på musikkens vesen. Som jeg sa, musikken er bølgende tanker

en klassiker

en samtidskomponist som er klassiker

både har det allmenne som ligger i en sterk tradisjonsforankring – og samtidig er svært original og representerer en ekstrem stilegenart
noe så sjeldent som «radikal tradisjonsbevissthet»

en klart formulert, kraftig egenart

og senere kom jeg da til Nils Larsen på klaver, Sandvold på orgel, og så borti Fartein Valen i komposisjon

de sto igjen, liksom etter et kraftig jordskjelv, ribbet for alt som tidligere hadde vært trygge og faste holdepunkter. Til gjengjeld blomstret en lang og forvirrende rekke av «ismer» på ruinene av romantikken. Impresjonisme,

ekspresjonisme, atonalitet, ny-saklighet, polytonalitet og dissonerende linearitet, for å nevne noen av de ikke altfor presise moteordene vi møter den gang solen gikk opp over trettiårenes harde nye arbeidsdag i musikken
men jeg beklaget meg, nemlig, til min professor i Berlin, at grunnlaget var litt for dårlig og DA SA HAN: «De skal bare være glad, De, at De har fått utvikle Dem i fred, slik De er! For da er De blitt en TYPE, på eget grunnlag,» sa han til meg

det synes som Klaus Egge alt på dette tidspunkt både hadde formulert problemet, tatt utfordringen opp og skissert svaret på spørsmålet. Svaret besto altså i dissonerende polyfoni, der de forskjellige stemmene samtidig ble ledet etter de melodiske prinsipper som man møter i den norske slåttemusikken i de egensindige hardingfeleslåttene

da oppsto jo spørsmålet om homofon eller polyfon musikk. Først og fremst må man betrakte et folkemusikkstoff som et byggemateriale som alt annet tematisk byggemateriale – min innstilling har hele tiden vært å bygge dette ut i samsvar med tidens klang

Grepet – det kraftige og sikre håndverket

Viljen – strømmende målrettet kraft i det musikalske forløpet

Sansen for proporsjoner – de store formene ble en naturlig tumleplass

musikken har i sine formprinsipper en indre sammenheng med de kosmiske formler som bærer hele universet. Et musikkverk kan derfor bedømmes ut fra den indre lovmessighet som gjør seg gjeldende i det

«[Egges musikk] virker foreløbig som en blanding av Fartein Valen og Ola Mosafinn – og det forekommer mig å være en betenkelig allianse.»

da jeg f.eks. kjørte opp med Fantasi i halling og forsøkte å lage en viss konsentrert polyfon sats, det gjorde jeg der første gang, i Fantasi i halling, med disse tetrakordene. SENERE har jeg jo funnet ut det, at det er ikke nødvendig å tenke sånn for meg – dansen på intervallene er den samme!

jeg spiller den gjerne. Og jeg har spilt den meget. Man kan kanskje si, den er litt kvistet, men, den er full av liv og spenstighet og... har en morsom tone. Og den er dertil kompositorisk ganske morsom, for allerede den gang begynte han å eksperimentere med det vi kaller tritonus og så videre

Egges forhold til formen viser at han i denne perioden er helt på linje med den modernistisk-klassiske tenkemåte som hersket i Europa og Sambandsstatene 1935–45

det er svært viktig, hvis man er født polyfoniker så har man en intuitiv evne til å finne frem til temaer som passer i polyfon sammenheng. I en tematisk utvikling

DEN LILLE SAKEN HER

dagens kontrapunkt: Kraft i musikken

det er en tilbøyelighet hos en del mennesker til å oppfatte akustisk klangstyrke som uttrykk for kraft, åndelig kraft. Men faktum er at den indre musikalske kraft i en komposisjon beror på ganske andre verdier. Selv det svakeste pianissimo kan gjøre den mest overveldende virkning på ens sinn, stille, dirrende partier

han hadde mange uttrykk og mange utpregede karakteriserte melodier og all ting. Og hvis vi ser på annensats i hans annen klaversonate, så er også der så å si et nytt uttrykk fra ham selv. Fordypet. Han kaller det canto eterico. Og det er eterisk, svevende. En vidunderlig sats

noe lignende kan man oppleve ute i naturen en stille natt

nei, å oppleve kraften i musikken er å finne inn til den åndelige spenning som stoffets innerste vesen eier

men senere, og også i første symfonien, hvor han ikke bruker folketoner, men lager sine egne; for eksempel jeg tenker på den skønne adagiosatsen, er et typisk eksempel på nettopp bruken av det stilistiske materiale som folkemusikken har gitt ham, uten at det er anvendt sitater. Det er hans eget

i pakt med de svingningene som bærer hele kosmos. Altså det svingende tonesystem. Altså, i rent filosofisk forstand kan man gjerne si, at musikk har en filosofisk fylde som er i slekt med religionen. Religiøse følelser. For den religiøse følelse, den er svært opptatt av det kosmiske spenn. Hvem er vi? Hva kommer vi fra?

i en fredelig pause satte du deg bort til ditt flygel og spilte andanten i cellokonserten. «Dette er noe av det skjønneste jeg i mitt liv jeg har hørt,» utbrøt jeg. Det gledet deg og du la til at du ennå ikke hadde bommet i en langsom sats

den stille visjon, det kontemplative, det kommer altså i de langsomme satsene

jeg vil si at i langsomme sats, der er han bare outstanding...

ja, det henger nok i hop med at han i bunn og grunn var lyriker. Det er jo klart at han er en veldig lyrisk begavelse, og særlig kanskje i førstesymfoniens andresats. Der har du jo også det som er en skifting mellom dur og moll som vi også kjenner fra folkemusikken. Den og åpningen av fiolinkonserten, som har noe av det samme. Men særlig synes jeg altså i progresjonen, i vekslingene mellom dur og moll som vi da finner i denne andresatsen

I HODET, ALTSÅ

jeg har et par morsomme erfaringer; jeg snakket med Hindemith om dette her. Og han sa at han tenkte på forhånd nokså mye, inne i hodet. Når jeg skriver et verk så er det som regel allerede nesten ferdig i hodet, sa han. Og jeg husker da jeg var oppe i Tsjajkovskij-huset oppe i Klin i 1947, da viste guiden frem noe som hadde tilhørt Davidoff, nevøen til Tsjajkovskij, som sjette symfonien, Pathetique, er tilegnet; det var en liten skisse, to takter, i en poesiebok av Pushkin, «dette kalte Tsjajkovskij for en komposisjon», sa han. Alt satt her oppe!!

holdningen hos komponistene var nå meget mer enn tidligere bestemt av selve den musikalske problemstillingen, av selve det komposisjonstekniske problem, som måtte løses med kjølig kalkyle og klar intelligens

enhver komponist har vel mange arbeidsmetoder, tenker jeg? Først ligger det naturligvis tenkning bak. Fordypelse. Man trenger tid

det kan være nesten håpløst til å begynne med å komme seg igjennom komposisjonene til Klaus. Men man må ikke gi opp i første omgang, etterhvert som man arbeider seg inn i stoffet, blir det lysende klart

jeg påstår, at musikken, ut fra sine svingende lover, den er i pakt med de matematiske lover som gjelder for hele universet. For hvis vi slår en tone, så er det en lov som gir en spesiell overtonerekke, og etterhvert som de klangene er innfanget og det menneskelige øret har utviklet seg... der ligger hele utviklingsprosessen i musikk. Men alt er abstrakt! Slik at alle former, fra de minste melodiske motivstumper og opp til de største symfoniske former, skjer ut fra dette svingende kompleks

«steil» er noe mange forbinder med din kunstnerfysiognomi, din kunstnerprofil joa. Men jeg håper det ikke er bare det. Jeg er'a følsom også, da — i all beskjedenhet (ler for seg selv)

hender det at du kan føle deg slått ned i skoa, som det heter?

ja, jeg skal si at jeg har hatt mine tunge stunder i tilstrekkelig grad til at det har vært store påkjenninger. Det har alle skikkelige kunstnere!

ikke bare intelligensens faste stål, men like meget hjertevarmens mer lettsmeltelige sølv

bare man ikke gjør det på den måten at musikken liksom skal illustrere det! – for musikken kan jo ikke illustrere no'n ting!

jeg sier til Klaus: «Nei, du Klaus,» sier jeg, «du er jo romantiker!» «Nei, ikke tull her,» sier Klaus

ATTEN GANGER!!

programmene er altfor ofte bare preget av klassiske ting. Våre eksekutører er ikke talerør nok for sin tid, de forkynner nesten bare fortiden. De må få mer av «oppdagertrangen» i seg. Ikke vær redd for å spille noe som ikke har vært spilt før. Man skal våge litt. Det skjerper og det utvikler. Og med hensyn til utvikling av en komponist, så er det bare én vei som fører skikkelig fram, og det er å bli spilt!

jeg har lyst til å si at dirigenten på sett og vis skal være med på å løsne på på verkets avhengighetsforhold til komponisten, – få verket til å stå på egne ben

og så er det en annen ting! – som jeg har vært veldig opptatt a': Jeg skriver musikk som skal spilles!! For musikk, det oppføres jo i tid. Og jeg har alltid følt det slik, at den nære kontakt mellom eksekutøren og komponisten er veldig viktig

siden de angivelig så lykkelige tider, da komponist og utøver var forenet i samme person, har spesialiseringen på alle felt også satt sitt preg på musikklivet. Kløften mellom de to har stadig blitt dypere

ja, jeg har jo vært så heldig... jeg har jo bare hatt førsteklases kunstnere på mine saker!

kort sagt, realisere alt det komponisten har forutsatt i kraft av sin skapende fantasi: til alt dette trengs det en direkte konfrontasjon

han understreker hvor viktig det er for en komponist at eksekutøren gir en tolkning som dekker intensjonene

det er inspirerende å høre en personlighet fremføre dine verk på sin måte, bare han holder seg innenfor reglene!

som musikant og eksekutør ønsket jeg at solostemmen skulle være takknemlig i den rette mening, den skulle gi solisten interessante problemer å løse og samtidig la selve instrumentets uttrykkspotensial få utfolde seg

se for eksempel, på min andre klaverkonsert, som nokså mange har spilt, og hør hvordan de mange individuelle uttrykk kommer til sin rett da... jeg har jo ikke den der banale fasongen at det finnes bare én riktig måte å gjøre det på, det er noe tøv, altså!

men den viktigste faktor i all musikkutøvelse må vel være at utøveren og dermed mottakeren er naturlig og levende engasjert i det verk som framføres

så det er ganske artig. Det er svært å spille, men når du først har fått det i fingrene, så ligger det bra til. Bortsett fra noen steder som er veldig kantete, men da har Eva sagt at «takk, jeg skal spille det også jeg», sier'a

ja, han skriver realt og ordentlig for klaver

men!! Det kunne være artig å bli spilt mer. Man kunne godt spilles mer, framføres mer, – og bestilles mer

Looking back, it was the originality of these groups that enthralled me. Their sound was new, their music different than anyone else was doing, and its quality was far and away the best. They had something special. [...]

Far less simple is articulating that difference. In fact, nothing could be more difficult. There's no way I could have done it back then, and even now, as a professional wordsmith, it taxes my linguistic abilities. A somewhat technical approach is required – yet too analytical an explanation can't tell the whole story. It's faster to listen to the music. Your ears will tell! [...] These words may provide the best definition of originality available. «Fresh, energetic, and unmistakably your own.»

IKKE POKKER HELLER!

men jeg har funnet ut det – og det er flere komponister, ikke sant, og det er mange komponister som er kritikere

*uortodoks i sin uttrykksform
men anmeldelsene var jo alltid spennende lesning*

slettes ikke så uheldig, for de er vant til å høre musikken, ikke bare den ytre prestasjonen ved eksekutøren, men også selve verket, innenfra. Og får dermed en større helhet for ham var en konsertanmeldelse en alvorlig sak. Og ikke et forsøk i journalistisk virtuositet på den opptredendes bekostning

og så kommer det an på, om du har sånn nogenlunde suksess selv som kunstner, for er du en mislykket en blir sannsynligvis dine kritikker sure. Det er denne ubevisste misunnelsen som kommer frem

ekte og oppriktig. Var han begeistret var det jo ikke måte på hvordan han kunne blomstre

og midt oppe i alt dette herre her, gjør tankene seg gjeldende. Jeg for min del har som prinsipp – jeg er tross alt en av dem som har vært heldig – at jeg er ikke redd for å smelle opp hvis det er noe jeg er begeistret for, mens jeg derimot den andre veien er mere forsiktig

men når han følte at tommelen måtte vendes ned kunne språket ofte bli noe voldsomt og slagene falle tunge. Men han var aldri uhøvisk

men jeg forsøker i hvert fall å ha et register å gå på. Slik at ikke alle karakteristika i form av adjektiver og sånt blir i det grå

DET ER NOE TØV, ALTSÅ!

det er nemlig forskjell på folk

den siden som gjelder musikkannmelderi, som du har drevet sterkt med... du var jo en av de markante, da, som vi virkelig leste i sin tid... du har sikkert noen synspunkter på det å anmelde kunst også

en musikkritiker må først og fremst ha som siktepunkt å forsøke å presentere det faktiske som skjer. Og innenfor det må han sørge for å markere forskjeller

jo, det er ganske morsomt. Og vil jeg si er typisk Klaus altså. Jeg hadde skrevet en strykekvartett og den hadde fått god kritikk av Klaus Egge i Arbeiderbladet, så jeg var jo helt henrykt. Så var det i Aulaen og Klaus kom opp midtgangen ikke sant, og da var det liksom slik at folk gikk til side. Og jeg gikk bort og takket ham for den veldig fine kritikken. Da sa han: «Dø, du skal aldri takke en kritiker! For jeg skriver alltid hva jeg mener. Forresten, så kan du ringe meg.» for innen kunst er det forskjell på folk!

i begynnelsen var jeg kanskje litt for hard, når jeg var irritert på kvaliteten, men jeg fant ut etter mange år, at det behøvde jeg ikke. Kunne bare antyde, liksom, det var nok

Helga har i høy grad bidratt til det som var Klaus Egge. Og huset var jo et veldig artig sted å komme. Og han hadde bygget så mye av det selv. Vi endte ofte opp på komponistloftet hans, der det gikk nokså høylydt for seg. Både når det gjaldt å spille av musikk og diskutere den

men i hvert fall, det spennet, fra det topp kvalitative til det heller dårlige, det må man sørge for å karakterisere med klare uttrykk, slik at man får frem det kvalitetsbetonte, altså

de som har truffet Klaus hjemme, på nært hold, når han var øm, ble merket for livet på en måte, på en positiv måte. For han ga alltid så veldig mye av seg sjøl. Var aldri noe sparing. Var det noe problemer så var han der med en gang

objektiv...!! – eksisterer ikke noe objektivt! Å være musikkannmelder... det er subjektive vurderinger



DET ER TIL Å BLI GÆERN AV!

(postscript)

avskyelighetens evangelium fra den nye «Kölnerdomen»

disse billige frekkasene og Paiks galehusopptreden

det er jo nettopp mange som spør seg i dag hvor grensen går for musikk

den dårekista som dette Kölnerstudioet har utviklet seg til å bli

hvis du tenker faktisk på dette, så er det vrøvl

og kanskje

spesielt da når man har hørt elektronisk musikk og det man nesten kan kalle lydeffekter?

det puttes inn i denne maskinen og legg merke til rytmen i denne musikken, den er mekanisk, man

kan høre at den er maskinelt presis, men den er ikke i pakt med vårt åndedrett. Den vibrerer ikke

med vårt sinn... vi reagerer på denne lyden utenfra, akkurat som på lydfenomener ellers. Den

kunstarten som er bygget, eller elektronisk bare på lydimpulser, død lyd, asså... Vi har jo en

gammel formel som sier at forskjellen på en tone og støy, er at tonen har svingninger, og lyden

ikke. Sparker du til en blekkboks så har for eksempel ikke den samme klangen som en kirkeklokke.

Og der ligger også hele skismaet i vår tid, på tonefølelsen

teknisk finbeherskelse, han visste hva han drev med. Instrumenterte godt, men det var vanskelig. Knudrete og kvistete, vrient og vrangt på mange måter. Men det var både spresk, ømt og varmt. Og han var moderne i sin uttrykksform, men ikke slik at han var moderne fordi han syntes han skulle være moderne. Men han levde i tiden og forsøkte å gi uttrykk for norsk lynne. Altså en helt annen uttrykksform og et helt annet resultat enn det Grieg nådde frem til. Men at også Klaus Egge er norsk, det er man ikke i tvil om når man hører hans musikk. Men den har også internasjonalt tilsnitt — tenker da for eksempel på fiolinkonserten. Som er en stil vokst opp av norsk jordbunn, men den er internasjonal i hele sitt opplegg

BAM-BAM-BAM-BAM!

nei så men, om vi skal avgi noen sympatierklæring i denne forbindelse!

ikke lett å avbryte Klaus

man kan ikke gå i årevis og me-he-e i sånne saker

bulldozer

vi hadde ikke akkurat ventet at Klaus Egge skulle komme tussende inn døren, uten uvær i

hender og munn – og uten problemer

storartet taler, det var dynamitt i dem!

du har jo da, gjennom førti år, da vocket norsk musikkliv, og det er jo en kolossal

utvikling fra tredveårene og frem til i dag. Hva mener du om den nye situasjonen, da, som

er i ferd med å åpne seg... kunstnere og deres eksistensmulighet

Norsk musikkfest 1945... imponerende at Komponistforeningen greide å stable på

bena et slikt arrangement så fort etter krigen. Klaus Egges første store bedrift som

leder av foreningen

hvis man tenker på en hvilken som helst kunstnerisk virksomhet så bygger jo den på det vi kan

kalle den prinsipielle selvopptatthet. Kunst er jo svært selvopptatt, ikke sant. Det er helt naturlig

satte fellesnyttens foran egennyttens

beklaget meg til Johan Borgen over alt jeg ikke rakk å skrive. «Jeg skal si deg, uansett hvor mye

man har å gjøre – man skriver ikke annet enn det man må,» sa han

og det er noe i det

han sto jo i norsk musikkliv i det hele som en støtte som alle så opp til. Han var et

kjempetre i en skog med mange små trær omkring. Kanskje noen av disse vokser

opp til hans størrelse — det tviler jeg på —. Men han sto som et sentrum for alle

As countless instances show, however, it is far more difficult to properly assess, in real time, new forms of expression in our immediate environment. That is because they often contain elements seen as unpleasant, unnatural, nonsensical, or sometimes even antisocial. [...] Whatever the case, those around us tend to react with surprise and, at the same time, shock. People instinctively dislike those things they can't understand [...]. They tend to apprehend the newcomer with abhorrence and disgust, because, in a worst-case scenario, the very ground upon which they stand might fall away from under them.

UNIKUMUKINU

uroppførelsen av tredje symfoni ble en musikkhistorisk milepæl, idet det er første gang en atonal symfoni har fått sin dåp i Norge

nr. 1 og 2 vil forklare oss mellomleddene

alt dette danner en overbevisende sluttet enhet av ånd og vilje, livstro og livssyn. Et skjønt oppbud av en stor, skapende ånd på norsk grunn

ja, Fartein Valen, du var jo elev av Fartein Valen, å... undrer meg på, du som har sett

det på nært hold, dette her, hvordan ble Valen mottatt sånn generelt blant publikum...?

nja... nei, han hadde det vondt. Han var så veldig følsom. Men så var det jo noen få, da, som

kjempet. Og jeg er glad for å kunne si at jeg tilhørte den kjernen som kjempet ham frem

han var forlatt, simpelthen, på mange vis forlatt

der borte i Valevåg

sterk nok inne i seg til å skrive verker uberørt av den ytre nedlatende arrogansen

han ble spurt en gang om han ikke syntes det var forferdelig at musikken hans ikke ble hyppigere

oppført

Da svart'n: «Det viktigste er at den er skrevet»

den stillferdige replikken slår ned som et lyn

men sånn har det alltid vært med de store

de bevisste, virkelige personligheter

alltid vært sånn med dem

ja, når vi snakker om Valen – så ser han plutselig på oss fra veggen der?

ja, du ser jeg har plassert'n bak meg – jeg vil ikke ha ham hengende på veggen foran meg. For da

ville jeg føle at de nydelig øynene hans bebreidet meg for alt det jeg ikke har skrevet på grunn av at

jeg sitter og har så mye å gjøre her i Komponistforeningen

«Når man skal man måle en stor mann skal man ikke bare måle det han har gjort,

men også det han har muliggjort.» Bjørnson om Grieg. Og Klaus Egge har

muliggjort en hel del i norsk musikkliv

buld kafoni øm dode rende me tan smel kene le opp uhø ab
aldri visk stra aldri ren ånds dyrket hert kamp me-he vokter prin
nasjo si nal piell selv inter opptatt vall objek eksist tivt erer ikke
jaja me-he bent lett frem smeltelige mennesket sølv nøk arbeids
kelen felt kos radi tone misk kalt følelse konser jord tra va skjelv
disjons tiv for poly ankring tonal dis kvis klang kont sone tete rerende
styrke sving tone ende me-he system sving for ete me-he
ningene rico dypet sving reli mate ende ma giøs tikk bunn over og
ly grunn tone riker rekke mor felles somt nytten egen felles nytten
gan mor dåre ske somt köl kiste ner gale domen hus knud spreisk
abstra rete varmt hert kom for po ening nist nyde be ikke lige breide
kos øyne flere mos felles verker nytte ikke flere men nok – det man
må sånn her det derre herre sånn
skal pre sva nå sist re
herre her asså
abstrahert!
kosmos!!!
(– det svart'n)

hvor stor følelse han hadde for den skjønnhet som fremkommer så
tydelig i de bittesmå islandske blomster og planter

forskjell på folk

evnet å gjennomføre

dynamisk mann

bentfram-mennesket

ikke lett

skal bli vanskelig å finne en erstatning

folk

skapte en fornemmelse av å være hensatt til vikingetiden

summa summarum: En fenalårsnatt sammen med en så intens personlighet

som Klaus Egge vil uvegerlig bli sittende igjen i erindringen som en

ganske enestående opplevelse

forskjell

vet ikke om jeg kan karakterisere stilen din, jeg, den er så personlig Egge, at du kanskje

ikke har noen direkte parallell

på

hans produksjon fram til i dag ligger som blåne bak blåne i den norske

musikkhistoriens Jotunheim. Den gjemmer eventyrets sølv og gull. La oss

skjerpe der flittig

Jeg heter Klaus Egge, merk dere navnet, gutter!

Klaus Egge (1906–79), norsk komponist, organisasjonsmann
(leder av Norsk komponistforening 1945–72), kritiker og samfunnsdebatant.

Kilder: Arkivmateriale NRK radio og fjernsyn (portretter, minneprogrammer, intervjuer). Klaus Egge – de store formenes komponist, festskrift på 70-årsdagen (Edition Lyche 1976).

Div. oppslagsverk.

Haruki Murakami, *Novelist as a Vocation* (Vintage International 2023), inkl. sitat av Oliver Sacks.

Div. fra Guri Egges privatarkiv.

Å falle mellom to stoler

En petit av Per Dahl

Uttrykket 'å falle mellom to stoler' brukes som beskrivelse og begrunnelse i omtalen av (historiske) hendelser. Denne kombinasjonen er forførende i den forstand at den fjerner skillet mellom identifikasjon av hendelsens elementer (tegn og symboler) og interpretasjon av hva hendelsen er uttrykk for. Dermed blir vi forført inn i fortellerens diskurs uten mulighet til kritisk analyse av elementene i kommunikasjonen. En opprinnelse til uttrykket kan skimtes i en konkret situasjon hvor en person faller bakover fordi det mangler en stol. Hva slags stoler er det snakk om? Det er mest sannsynlig at det gjelder stoler rundt et middagsbord eller en rekke av pinnestoler, ikke en samling lenestoler, for det er noe høytidelig og seriøst knyttet til dette uttrykket, og lenestoler forbindes med å kunne slenge seg ned i en avslappet situasjon. Det å falle bakover indikerer at det som ligger foran (f.eks. middagsmaten) blir uoppnåelig ettersom du faller mellom to stoler. Dette er mer alvorlig enn et tilbakeskritt, for i den situasjonen vil du fortsatt kunne se hva som tilbys deg, men når du faller mellom to stoler mister du tilgangen til den oversikten. I det hele vil det å falle mellom to stoler medføre en retrett (falle bakover) i forhold til dine fremtidsutsikter. I den betydningen brukes uttrykket metaforisk i en rekke situasjoner, hvor hva som er stolene blir abstrahert til mellommenneskelige relasjoner og konstruksjoner/institusjoner. Når noe faller mellom to stoler, kan det være svært alvorlig for vår forståelse av situasjonen.

I musikkhistorien vil vi kunne finne mange eksempler på at komponister faller mellom to stoler, men det er ofte stoler som er satt opp etter komponistenes levetid.

Seriøsiteten i uttrykket gir seg også utslag i avledete uttrykk som 'stol på meg' hvor poenget er å understreke ens egen seriøsitet og moralske overblikk; i nyere tid omtalt som at personen er 'hel ved'. Det er et uttrykk som delvis kolliderer med forestillingen om at stolene kan være pinnestoler. Av og til oppdages det at personer som en antok var 'hel ved' er pingler. Det er også en forbindelse til stolverdenen i tilknytning til verbet 'å falle'. Bli det et stort fall på børsen er det snakk om et krakk, og selv om 'krakk' i denne sammenheng er intetkjønn mens sitteanordningen 'krakk' er hankjønn, så vil lyden av ordet kunne gi assosiasjoner sitteanordningen, ikke minst fordi aksjemeglere ikke oppfattes som særlig seriøse (de valg/investeringer de gjør baserer seg så mye følelser og fornemmelser). Og en krakk er en sitteanordning uten klar retning (den er uten rygg/ryggdekning) og illustrerer en vinglete posisjon, men med rike valgmuligheter. Krakken er den pragmatiske løsningen når stolens rigide struktureringsiver synes å ta overhånd.

Når uttrykket brukes i overført betydning, kan de to stolene representere svært ulike deler av vår virkelighet. I den overførte betydningen forlater vi forestillingen

om stolene som konkrete objekter og setter søkelys på opplevelsesmessige relasjoner i den paradigmatisk virkelighet vi lever i. Dermed kan det bli at vi leser historiske hendelser ut fra vår posisjon og ikke ut fra progresjonen i den aktuelle samtiden. Hvem visste at de levde i Middelalderen eller mellomkrigstiden? Først i Romantikken ble Middelalderen interessant (ikke bare som et tusenårig mørke i Europas utvikling mellom antikken og renessansen) og mellomkrigstiden ble først et mulig begrep når andre verdenskrig var et faktum.

For å kunne ta inn over seg metaforen må det allerede være en forbindelse mellom situasjonen og billedbruken som gjør det mulig å godta bildet som relevant i situasjonen. Eller sagt på en annen måte, for at vi skal godta en lydpåvirkning som musikk, må det allerede være en generell forståelse (paradigme) som tilsier at slike lyder inngår i vårt begrep musikk. Når vi går mer i detalj i vår musikkopplevelse og begynner å karakterisere musikk ut fra sjanger og stil, vil vi kunne oppleve at en fremføring faller mellom to stoler i betydningen to stiler eller to sjangere. Da er inntrykket at det musikalske uttrykket ikke har en klar (stilren) fremdrift (det faller mellom to stoler) og utførelsen mangler retning. Vi kan ikke stole på den aktuelle bruken av virkemidler; det blir et krakk i forhold til vår forventning til fremføringen og fremføringen fremstår som en krøkkete krakk.