



GÖTEBORGS UNIVERSITET

# K O M P O S I T I O N

Trädgården - som förgrenar sig

- några ingångar till en  
kompositorisk praktik

av

Anders Hultqvist

## AKADEMISK AVHANDLING

som med tillstånd av Humanistiska fakulteten vid Göteborgs universitet  
för vinnande av filosofie doktorexamen i ämnet musikvetenskap,  
konstnärlig/kreativ inriktning, framläggs till offentlig granskning.

Fakultetsopponent:  
Prof. Ivar Frounberg  
Norges musikhøgskole

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## Abstract

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*Title:* Komposition, Trädgården - som förgrenar sig - några ingångar till en kompositorisk praktik.

*English title:* Composition, The garden - of forking paths - A few tracks towards a compositional practise.

*Author:* Anders Hultqvist

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Department of Cultural Sciences, University of Gothenburg. Box 200, SE-405 30 Gothenburg, in cooperation with the Academy of Music and Drama, University of Gothenburg, Box 210, SE-405 30 Gothenburg

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*Keywords:* Music composition, spectral, fractal, epistemology, cognition, 1/f-structure, entropy, formal time, musical dimensions, Fibonacci-series, poetic structure, cognitive poetics and musicology

With the compositional practise as the point of departure the text discusses different topics around musical composition and its artistic, philosophical and scientific context. Some initial explorations were carried out through the use of spectral- and fractal based techniques and experiments. One question asked during the work was if the way in which we perceive music has something to do with how we have learned to perceive specific sounds, and how this in turn connects to different general types of dynamic processes in nature? Is there a way to understand on which grounds we create, perceive and value the wholeness of larger informational structures? And if so, how can this be used as strategies for musical composition?

The text also discusses the fact that the artistic work has its ground in two different and simultaneous conceptual fields. Or rather that one field concerns itself with concepts while the other makes itself known by more or less precise emotions, hunches and subjective purposiveness, to speak with Kant. The text is searching for some clues concerning how to describe the relationship between the two forms of knowledge. Are there any subterranean connections between them, or are these two cognitive domains totally separated?

Some fifteen compositions have been the outcome in connection to working with the above thoughts and artistic ideas. Text and music comment on each other in a way that is similar to compositional work where the source material grows out of an oscillation between structural and intuitive perspectives. An important basis for the ideas around the compositional process and its general requirements has been the poem *Alfabet* by the Danish writer and poet Inger Christensen.