



GÖTEBORGS UNIVERSITET

# LINJER

Musikens rörelser – komposition i förändring

av

Kim Hedås

## Akademisk avhandling

som med tillstånd av Konstnärliga fakulteten vid Göteborgs universitet  
för vinnande av konstnärlig doktorsexamen i ämnet musikalisk gestaltning  
framläggs till offentlig granskning

Fredagen den 6 september 2013 kl 13.00  
i Lindgrensalen på Högsolan för scen och musik,  
Artisten, Fågelsången 1, Göteborg

Fakultetsopponent:

Henrik Frisk, musiker och konstnärlig doktor,  
forskarassistent vid Kungliga Musikhögskolan i Stockholm.

## ABSTRACT

**Title:** *Linjer. Musikens rörelser – komposition i förändring*

**English title:** *Lines: Music Moving – Composition Changing*

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**Language:** Swedish, with an English Summary

**University:** The Academy of Music and Drama at the Faculty of Fine, Applied and Performing Arts, the University of Gothenburg, Box 100, SE-405 30 Gothenburg, Sweden

**Keywords:** music, composition, relationship, connection, motion, movement, identity, time, memory, space, change, transformation, reflexivity, voice, meaning.

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This dissertation takes the shape of a DVD, comprising the music in sixteen compositions, and a book, comprising the dissertation text.

*Lines: Music Moving – Composition Changing* is a dissertation that focuses on relationships in music. The main question posed in this dissertation is: How does music relate to what is *not* music? Through an artistic inquiry, where a reflexive movement between the different parts produces the method used, the dissertation addresses the act of composing with particular focus on how music moves and how relations in music change. Results are also in motion, and traces – *lines* – move, change direction, and connect the music with what is *not* music.

This inquiry embraces the following five themes: *movement, identity, time, memory and space* – which all relate to each other, and which, through composition, change, transform and reshape meaning as well as expression.

The aim of this study is to demonstrate the changes that arise as a result of the relationships that are activated between music and what is *not* music, since an understanding of how these relationships work enables opportunities for the composition of new music.