

Chamber music for rock festivals: textural references to progressive rock in Ketil Hvoslef's *Konsert for violin og pop-band* (1979)

Música de câmara para festivais de rock: referências textuais ao rock progressivo em *Konsert for violin og pop-band* (1979) de Ketil Hvoslef



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Abstract: *Konsert for violin og pop-band* is an example of the appropriation of a popular music genre within western art music. By means of instruments such as the electric guitar, this composition presents progressive rock textures that function as a genre synecdoche. This article presents a perceptual and semiotic analysis of this work to determine the characteristics of these textures and the connotations that they contribute. This is supported by the study of its cultural context and the different audiences it is intended for, from its premiere at a rock festival to its survival within the chamber music scene.

Keywords: texture, musical meaning, appropriation, chamber music, progressive rock, Ketil Hvoslef.

Resumo: *Konsert for violin og pop-band* é um exemplo da apropriação de um gênero musical popular dentro da música erudita ocidental. Por meio de instrumentos como a guitarra elétrica, esta composição apresenta texturas de rock progressivo que funcionam como uma sinédoque do gênero. Este artigo apresenta uma análise perceptiva e semiótica desta obra para determinar as características dessas texturas e as conotações que elas aportam.

Isto é suportado pelo estudo do seu contexto cultural e dos diferentes públicos a que se destina, desde a sua estreia num festival de rock até à sua sobrevivência no panorama da música de câmara.

Palavras-chave: textura, significado musical, apropriação, música de câmara, rock progressivo, Ketil Hvoslef.

Submetido em: 7 de julho de 2022

Aceito em: 25 de agosto de 2022

Introduction

In 1979 the Norwegian composer Ketil Hvoslef (1939) wrote *Konsert for violin og pop-band*, for violin, electric guitar, electric bass, piano, electric organ, and drums. This work arises from the commission of the rock festival Kalvøyafestivalen which, according to journalist Tor Marcussen (1979, p. 5), decided to include an art music performance in its 1979 edition with the intention of “breaking down the barriers between so-called high culture and youth culture”. With the aim of adapting to the context and legitimizing itself in front of the festival’s audience, Hvoslef introduces progressive rock textures that provide the composition with some of the stylistic aspects and meanings related to this musical genre.

Konsert for violin og pop-band is an example of the growing concern that appears within western art music about the isolation created during the post-war period. Richard Taruskin (2005, p. 411) points out how the arrival of the postmodern mentality in the mid-1970s led various composers to embark on the search for a new accessibility in their music to regain communication with the public. One of the main strategies adopted by these musicians consists of the representation or appropriation of otherness, that is, of those musical cultures different from one’s own. As declared by Georgina Born and David Hesmondhalgh (2013, p. 15), that practice is interrupted during the vanguards of the mid-twentieth century, which gave way to an “increasingly abstract, scientific, and rationalist formalism” in which the absolute autonomy of music is defended through the absence of references to popular music or other cultures of the world. In this way, the properly modernist relationship regarding the different is recovered, whose basis is found in the “recognition of difference yet attempted aesthetic incorporation or subsumption” (BORN and HESMONDHALGH 2013, p. 16). The introduction of this type of references supposes, in Joseph Auner’s words (2013, p. 262-63), “a solution to the challenge of making their music

more broadly accessible ... to reach a broader audience, and ... to separate themselves from the orthodoxies of Serialism and Indeterminacy”.

The postmodern appropriation and representation of otherness manifests itself in different ways and towards very varied cultures. A paradigmatic case is the influence exerted by Asian music over North American experimental and minimalist composers, which John Corbett (2013) identifies as a continuation of the oriental modernist taste. This referentiality is not reduced to the musical cultures of other continents since popular Western music is also in the spotlight. As with the admiration that Louis Andriessen expresses towards the music of Frank Zappa (Auner 2013, p. 294), the popular musical genres that are formally and technically closer to academic music become an important source of influence for many composers of this period.

This article presents an analysis of the textural references present in *Konsert for violin og pop-band*. For this, Philip Tagg's (1992, 2004, 2013) semiotic approach, with which the aural aspects that characterize these stylistic quotes and the meanings they bring to the musical work are identified, is mainly used. As shown below, the musical signs classification proposed by Tagg allows assigning these textures the category of genre synecdoche since they cite, as part-for-whole, the set of meanings related to progressive rock. When defining the aural characteristics of the textures, it is appropriate to complement Tagg's perspective through a methodology that delves into this aspect. For that purpose, Albert Bregman's (1990) auditory scene analysis, with which the textural parameter is approached from a perceptual point of view through the concept of auditory stream, is used. Ultimately, a hypertextual reading of the results obtained in the semiotic/perceptual analysis is carried out through Gerard Genette's (1997) concepts around textual relationships. The latter approach allows, on a more general level, to establish the kind of relationship that Hvoslef establishes between *Konsert for violin or pop-band* and the progressive rock styles that are texturally quoted throughout the work.

Progressive rock textures

Philip Tagg (2013, p. 44) claims that music is a “form of interhuman communication in which humanly organized non-verbal sound can, following culturally specific conventions, carry meaning related to emotional, gestural, tactile, kinetic, spatial and prosodic patterns of cognition”. This definition allows the musical work to be approached as a text composed of potentially meaningful sound signs. Starting from this premise, progressive rock textures that appear in *Konsert for violin og pop-band* can be considered as style flags, a musical sign category by which a sound serves “to identify a particular musical style and often, by connotative extension, the cultural genre to which that musical style belongs” (Tagg 2013, p. 522). Within style flag subcategories, these textures function as a genre synecdoche because they serve to cite, as part-for-whole, a musical genre – progressive rock – alien to that of the work in question:

A genre synecdoche is therefore an indexical sign type which, by citing elements of a style of ‘other’ music, allows a particular audience to associate to another time, place or set of people than their own. By citing a small part of the ‘other’ musical style, a genre synecdoche alludes not only to that other style in its entirety but also to the complete genre of which that other musical style is a subset. (Tagg 2004, p. 4)

One of the most interesting aspects of this theory lies in the consideration of the referenced musical genre as a sum of cultural aspects that goes beyond musical language. According to the definition established by Franco Fabbri (1982, p. 52), the musical genre is “a set of musical events (real or possible) whose course is governed by a definite set of socially accepted rules”. Genre rules are not reduced to compositional and interpretive aspects, which Fabbri calls formal and technical rules, but also the semiotic, behavioural, social, ideological, economic and legal rules shared by the musical community must be considered: “By genre is meant not just a set of musical-structural rules or traits

– a musical style – but all cultural rules or traits associated by a particular audience, rightly or wrongly, with the style in question” (Tagg, 2004, p. 3).

Following Fabbri’s perspective (1982, p. 3), progressive rock is a musical genre belonging to the broader rock system. Hegarty and Halliwell define this genre as:

prog is an incredibly varied genre based on fusions of styles, approaches, and genres, and that it taps into broader cultural resonances that link to avant-garde art, classical and folk music, performance, and the moving image. One of the best ways to define progressive rock is that it is a heterogeneous and troublesome genre.

According to Bill Martin (1998, p. 74), one of the main characteristics of progressive rock resides in the stretching or extension of the rock style through the influence of other musical genres, mainly jazz and classical music. The import of stylistic aspects into progressive rock is manifested in musical parameters such as harmony, rhythm, form, duration – with very long pieces by the standards of popular music – or the practice of improvisation. Also, texture, timbre and instrumentation show these influences. Progressive rock bands, especially during the genre’s heyday in the 1970s, often included jazz and classical music instruments alongside electric guitar, electric bass, and drums. Taking some of the most famous examples, it can be observed how the transverse flute is a fundamental element in the music of Jethro Tull and in the early years of Genesis, as well as the violin and other wind instruments in King Crimson during the 1970s or the organ and the saxophone in bands like Pink Floyd and Soft Machine. According to this rule, a factor that reinforces the progressive rock synecdoche through in *Konsert for violin og pop-band* is its instrumentation. As Tagg (2013, p. 522-23) explains:

perhaps the most obvious sort of style flag, be it style indicator or genre synecdoche, is instrumental. For example, a string

quartet (two violins, viola and cello) indicates 'string quartet', not 'barbershop quartet' or 'glitch dub', just as the standard guitar band line-up (lead, rhythm and bass guitars plus drumkit) indicates a particular type of rock, not a madrigal group or gamelan ensemble.

The *Konsert for violin og pop-band* ensemble precisely follows the instrumentation rules of progressive rock bands, with a 'rock' base – electric guitar, electric bass, and drums – alongside two classical music instruments – violin and piano – and one belonging to various popular genres such as jazz or soul – electric organ. In fact, this group is practically the same as the one King Crimson used on both their albums and their performances during his most successful period 1972–1975¹. The use of these instruments not only facilitates, thanks to their technical and sound production possibilities, the creation of textures like those of progressive rock, but also gives rise to a mix of timbre that is decisive when evoking the genre.

Two types of texture appear throughout *Konsert for violin og pop-band* that function as a progressive rock synecdoche. To analyse them from a perceptual point of view, Albert Bregman's (1990) concepts of the ability of human beings to separate a complex auditory scene, as is the case of music, into different auditory streams are used. According to this theory, an auditory stream consists of a mental representation of a sound events sequence that, due to their properties and behaviours, present "a certain internal consistency, or continuity, that allows that sequence to be interpreted as a whole" (McAdams and Bregman 1979, p. 26). The main properties that favour the grouping of a sound events sequence in an auditory stream are timbre similarity, pitch, and register, while some of the key behaviours in this process are the creation of a rhythmic sequence or the attack coincidence of those events. The application of these principles to texture analysis can be found in works by Ravenscroft (1992) and McAdams, Depalle and Clarke (2004).

¹ The albums corresponding to this period are *Larks' Tongues in Aspic*, 1973, ILPS 9230; *Starless and Bible Black*, 1974, ILPS 9275; *Red*, 1974, ILPS 9308; y *USA*, 1975, ILPS 9316.

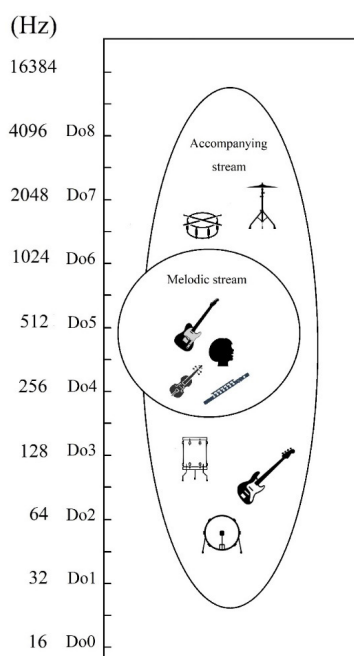
Entering the analysis object, the two textures that function as a synecdoche in *Konsert for violin og pop-band* correspond to the two styles of progressive rock identified by Bill Martin. The first texture, which will be referred to as prog-rock 1 from now on, is common in those bands which extend rock through jazz or other African American music genres such as soul. It is made up of two auditory streams, one main or melodic and the other accompanying or rhythmic. The main auditory stream develops in the middle and high registers through the voice, electric guitar, violin, saxophone, or any other instrument of melodic nature. It exhibits a continuity behaviour, with long and linked sounds, and its timbre often has a rough profile or, as McAdams, Depalle and Clarke (2004, p. 191) define it, is inherently dissonant. The timbral roughness is achieved through different techniques or effects, such as the raspy voice or the distortion in the electric guitar, which contribute residual frequencies to the sound events produced.

The accompanying stream is normally carried out by electric bass and drums, which play events grouped in regular or irregular rhythmic patterns and through a constant pulse, and tend to present two types of behaviours; one of greater continuity and attack density in which the electric bass plays a riff or jazz walking bass line while the drums play a pattern through the cymbals, snare and kick drum; the other type of behaviour presents less continuity, with the sound events more separated. This stream is characterized by a polarized register, combining low-pitched events from the electric bass, kick, and toms of the drums with high-pitched events produced by the cymbals and the drum snare. This configuration facilitates the perceptual differentiation of the two streams that forms this texture, since each one develops in well differentiated regions. As can be seen in the frequency representation of this textural typology (fig. 1), the melodic stream remains in an intermediate register between the low-pitched and high-pitched events of the accompanying stream.

The prog-rock 1 texture can be found in many progressive rock songs and instrumental pieces, especially those by King Crimson. A clear example appears in "The Talking Drum" (04:26-04:39), where the accompaniment stream consists of a 4/4 riff played by

electric bass and drums with a high continuity behaviour while the violin and the electric guitar, both with rough timbre, perform the main or melodic stream. Another example is the central section of "Starless" (06:42-06:55), in which a 13/8 signature riff played by electric bass and drums shows the kind of irregular rhythmic pattern that often characterizes the accompaniment stream of this textural typology. A case with a less continuity behaviour and attack density in the accompanying stream can be heard in "Prince Rupert's Lament". Other bands that frequently resort to the prog-rock 1 texture include Soft Machine, Emerson Lake and Palmer, and Pink Floyd. "Money", by the latter band, presents a different treatment of this configuration. Along with the melodic stream, performed alternately by the voice, the electric guitar and the saxophone, and the accompanying stream, composed of a 7/4 riff played by electric bass and drums, multiple events and secondary streams appear that considerably increase the register density of the texture.

Figure 1. Frequency representation of the prog-rock 1 textural typology



The other progressive rock texture that appears in *Konsert for violin og pop-band* is called here as prog-rock 2 and corresponds

to that of those pieces or bands that, according to Bill Martin, have a greater influence of classical music. In it, all or most of the instruments converge in a single auditory stream by playing the same melodic line, sometimes as a riff, in different registers – in traditional musical language is often called homophony and Edward Macan (1997, p. 205) tends to describe it as “rhythmic unison”. This texture is characterized by its high register range and by the density that arises from the confluence of all the instruments in a stream. The melodic line tends to be technically demanding, with frequent signature changes and high attack density. In this way, prog-rock 2 textures are often used to demonstrate musician’s skill and virtuosity, which is, according to Martin, one of the key rules in the genre (MARTIN 1998, p. 121). By not being able to play the same pitches, drums tend to emulate the rhythmic pattern through different resources of the set.

Several examples of prog-rock 2 texture can be heard throughout Jethro Tull’s “Thick as a Brick (Pt. 1)”. From minute 4’39” of the recording, electric guitar, electric bass, drums, and electric organ converge in an auditory stream with high attack density and high tempo. In this case, the melodic line played by the ensemble presents a riff structure due to its repetitive nature. For its part, in “Firth of Frith” (04:30-04:39) by Genesis this textural typology is formed through a rhythmic-harmonic pattern carried out by synthesizer, electric bass and drums that presents a greater melodic development and frequent signature changes, which are two fundamental characteristics of the band’s music.

Progressive rock textures in *Konsert for violin og pop-band*

Prog-rock 1 and prog-rock 2 textures, clearly differentiated in streams, properties, and behaviours, appear as a synecdoche in *Konsert for violin og pop-band*. Both typologies are transformed throughout the work in such a way that they resemble different styles of progressive rock. A greater presence of the prog-rock 1 texture is appreciated, while the prog-rock 2 develops in shorter and isolated passages except for the central section in bb. 144–195 (table 1). As shown below, these two typologies are accompanied by

style indicators, that is, signs that contribute to the establishment of a musical style (Tagg 2013, p. 523). As with the instrumentation and timbre combination, style indicators reinforce the perception of these textures as progressive rock synecdoche.

Table 1 - Textural development in *Konsert for violin og pop-band*

<i>Bars</i>	<i>Textural typology</i>	<i>Streams</i>
0 - 14	Prog-rock 1	Main/melodic: violín; Accompanying: piano & drums
15 - 17	Prog-rock 2	Main/melodic: violin, piano, el. guitar, el. bass y el. Organ
18 - 36	Prog-rock 1	Main/melodic: vl.; Ac- companying: p. y bt.
37 - 45	Prog-rock 2	Single: vl, p., gt., bj. y org.
46 - 81	Prog-rock 1	Main/melodic: vl.; Ac- companying: bj. y bt.
82 - 107	Prog-rock 1+2	Main/melodic: gt.; Accompanying: vl, p., gt., bj., org., bt.
108 - 118	Prog-rock 1	Main/melodic: vl.; Ac- companying: bj. y bt
119 - 143	Prog-rock 1	Main/melodic: vl.; Accompanying: p., bj. y bt.
144 - 152	Prog-rock 2	Single: p. y org.
152 - 167	Prog-rock 2	Single: vl, p., gt., bj., org. y bt.
168 - 195	Prog-rock 2	Single: vl., p. y org.
196 - 206	Prog-rock 1	Main/melodic: vl.; Accompanying: org.
207 - 237	Prog-rock 1	Main/melodic: vl.; Ac- companying: bj. y bt.
238 - 287	Prog-rock 1	Main/melodic: vl.; Accompanying: org., bj. y bt.
288 - 306	Prog-rock 1	Main/melodic: p.; Ac- companying: bj. y bt.

307 – 318	Prog-rock 2	Single: vl. y p.
319 – 344	Prog-rock 1	Main/melodic: vl.; Accompanying: p. y bt.
345 – 401	Prog-rock 1	Main/melodic: vl. y gt.; Accompanying: bj. y bt.

The work begins with a prog-rock 1 texture in which the violin plays the melodic stream in middle register and with high dynamics (*ff*) (fig. 2)². The accompanying stream arises from the coincidence of piano chords and the drums' ride cymbal attacks grouped in irregular and changing patterns, with slightly lower dynamics (*f*) and discontinuity behaviour. The two streams are accompanied by occasional events from other instruments, such as the high-pitched tone maintained in the electric organ during the opening bars.

Figure 2. Prog-rock 1 texture in *Konsert for violin og pop-band*, bb. 1–4

The figure displays a musical score for the first four bars of a piece. It is organized into three horizontal staves. The top staff is labeled 'Melodic stream' and 'Violin', featuring a treble clef and a 4/4 time signature. The melody begins with a rest in the first bar, followed by a chromatic line starting on D4 (labeled *ff*) and moving through E4, F4, G4, A4, B4, C5, and D5. The middle staff is labeled 'Accomp. stream' and 'Piano', using a bass clef and 4/4 time. It shows a series of chords: a D4-F4 chord in bar 1, a D4-F4 chord in bar 2, a D4-F4 chord in bar 3, and a D4-F4 chord in bar 4. The bottom staff is labeled 'Drums' and uses a drum set notation with a 4/4 time signature. It shows a pattern of eighth notes: a quarter rest followed by an eighth note in bar 1, a quarter rest followed by an eighth note in bar 2, a quarter rest followed by an eighth note in bar 3, and a quarter rest followed by an eighth note in bar 4. The dynamic marking *f* is placed below the drum staff.

This initial texture already shows clear style indicators that help establish synecdoche. The violin melodic line develops from a brief chromatic motif around the note Db4. Both the use of generative melodic figure and chromaticism are common in progressive rock, as can be seen in the similarity of this motif with the beginning of the electric organ solo (16:19) by Tony

² All figures and tables for this article stem from my own analysis and transcriptions from *Konsert for violin og pop-band* (1979) manuscript located in the National Library of Norway and Ricardo Odriozola's recording: <<https://www.youtube.com/watch?v=G6y5vq-JgL4>>.

Banks in "Supper's Ready" (1972). There are also clear harmonic references to the genre. The low and dissonant chords repeated insistently on the piano establish G as tonic, in such a way that the violin melodic line – which rests several times on Db4 – establishes an augmented fourth with respect to these chords. Harmonic statism, dissonant chords, and the incidence on the tritone are characteristic features of progressive rock – these three style indicators can be appreciated in the example of "The Talking Drum".

Style indicators are not limited to melodic and harmonic aspects. As heard in Ricardo Odriozola's recording ("Concerto" 0:00-16:46), the violin's timbre throughout the performance is rough, with strong attacks from the bow – *molto marcato* – which is placed near the bridge. A similar timbre can be heard in the violin and electric guitar part of most of the tracks on the album *Lark's Tongues in Aspic* by King Crimson. On the other hand, the fact that streams move in a high dynamics range – most of the time around *f* and *ff* – is another style indicator that can not only be applied to progressive rock but to rock in general.

Prog-rock 2 texture appears for the first time with a short intervention in bb. 15–17 (fig. 3). The complete ensemble, except for the drums, comes together in a stream, again with strong dynamics (*ff*), by playing the chromatic initial motif in three different octaves: electric bass in Db 2, piano and electric guitar in Db 3 and electric organ and violin in Db 4. Even though the violin plays a different pitch sequence, its confluence with the rest of the instruments occurs due to the similarity of the rhythmic scheme. This texture is more like prog-rock 2 in the style of Genesis's "Firth of Fifth" due to the more melodic character – based on the initial violin motif – and the irregular rhythmic patterns.

Figure 3. Prog-rock 2 texture in *Konsert for violin og pop-band*, bb. 15–17

The musical score for Figure 3 consists of five staves, each representing a different instrument: Violin, El. Org., El. Guit., Piano, and El. Bass. The music is written in 4/4 time and features a 'Convergence stream' texture. The Violin part is in the upper register, while the other instruments are in the mid register. The score includes dynamic markings like 'ff' and 'z'.

From bar 23 on, the piano and electric guitar form a new auditory stream in the mid register that adds density to the prog-rock 1 texture in a similar way to that seen in Pink Floyd's "Money". After another brief appearance of prog-rock 2 between bars 36 and 45, again with all instruments converging in a stream except for the drums, prog-rock 1 texture is picked up in a new configuration. The violin returns to playing the main or melodic stream, while the accompanying stream consists of a repeated electric bass riff based on an irregular rhythmic pattern (7/8 + 4/4) that is supported by drums' ride plate (fig. 4). Unlike the prog-rock 1 texture at the beginning, here the accompanying stream shows instrumentation – with electric bass – and a rhythmic and continuity behaviour like the textures of the genre. In this section (bb. 45–81) the roughness in the violin's timbre is also increased, combining short staccato attacks with double strings and dissonant intervals. On the other hand, the electric guitar occasionally reinforces the accompanying stream with events in the middle register and pronounced attack that add density to the texture. This entry is a style indicator in which events are grouped into accompanying guitar-style rhythmic patterns that can be heard on tracks like King Crimson's "Easy Money" (1973). The density of the accompanying stream increases progressively

around b. 70 with the addition of the piano and the electric organ to the electric bass, electric guitar, and drums.

Figure 4. Electric bass and drums stream in *Konsert for violin og pop-band*, bb. 45–46

The musical score for Figure 4 consists of two staves. The top staff is for the Electric Bass (El. Bass) in bass clef, with a tempo marking of $J = 116$. It begins in 7/8 time and changes to 4/4 time. The bottom staff is for Drums, starting with a drum set icon and a 7/8 time signature, also changing to 4/4. The drum part is represented by a series of 'x' marks indicating a rhythmic stream.

From b. 81 on, a variant appears in which aspects of the two textural modalities are mixed. This section begins in a prog-rock 2 texture, with the electric guitar, piano, electric organ, and electric bass merging into an auditory stream through the repetition of the same note in different registers and with a rhythmic pattern whose duration transforms on each repetition (8/13, 8/14, 8/16, etc.). In b. 86, the electric guitar becomes detached from the rest of the instruments and forms an independent auditory stream of a melodic nature, like that of the prog-rock 1, while the initial stream acquires an accompaniment function (fig. 5). The confluence of the piano, the electric organ and the electric bass presents similar characteristics to the example of “Thick as a Brick Pt. 1”. It shows the same repetitive character, like a riff, through the insistence on a single pitch (D). This texture also presents a harmonic style indicator in the chord that is formed between these three instruments. The repetition of this note in three different octaves is reminiscent of an “empty” power chord, that is, it lacks a fifth interval but fulfils the same purpose. In turn, this entire section presents a diatonic / modal profile like the one that appears in the case of “Thick as a Brick Pt. 1” and that also recalls the harmonic language of bands like Genesis or Pink Floyd.

Figure 5. Prog-rock 1/2 texture in *Konsert for violin og pop-band*, bb. 84–91

The image displays two systems of musical notation for the piece *Konsert for violin og pop-band*, measures 84-91. The first system (measures 84-91) is divided into two parts: 'Melodic stream' and 'Converg./accomp. stream'. The 'Melodic stream' is played by 'El. guit.' (Electric guitar) in a treble clef, 4/4 time, with a dynamic marking of *p*. The 'Converg./accomp. stream' involves three instruments: 'El. org.' (Electric organ) in a treble clef, 'Piano' in a bass clef, and 'El. bass' (Electric bass) in a bass clef, all in 4/4 time with a dynamic marking of *p*. The second system (measures 92-95) also has two parts: 'Melodic stream' and 'Converg./accomp. stream'. The 'Melodic stream' is played by 'El. Guit.' in a treble clef, 4/4 time, with a dynamic marking of *p*. The 'Converg./accomp. stream' involves 'El. org.' in a treble clef, 'Pno.' (Piano) in a bass clef, and 'El. bass' in a bass clef, all in 4/4 time. The electric organ part has a dynamic marking of *mf* and a crescendo hairpin. The piano and electric bass parts have a dynamic marking of *p*.

The prog-rock 1 + prog-rock 2 texture transforms dramatically at bar 108, reverting to a prog-rock 1 configuration characterized by a specially polarized register (fig. 6). The violin melodic stream moves around a Bb6 while the accompaniment stream consists of an electric bass riff between the notes C2 and B1. The electric organ performs a chord with low dynamics that merges between these two streams. The contrast between the notes of the electric bass at the lowest register and the violin line at the highest register can be heard on various progressive rock tracks, such as on various Genesis – “Dance on a Volcano” (1976) – or Rush – “Tom Sawyer” (1981) – tracks in which a pedal synthesizer is used to produce notes in a very low register.

From a more general perspective, the style that *Konsert for violin og pop-band* texture most closely resembles is that of King Crimson. This is due, in part, to the fact that the most used

modality in the work is the prog-rock 1 texture. One of the clearest examples occurs from b. 207, where the drums and the electric bass converge through a 6/4 rhythmic pattern that once again serves as an accompaniment to the violin melodic stream. The drum's part appears in this section with an *ad libitum* "pop-jazz" indication, which in the analysed recording is played through a standard 'pop' pattern, with the kick-drum on the strong beats, the snare drum on the weak beats and hit-hat attacks on every eighth note. The electric bass plays a riff with B as tonal centre and a dissonant melodic profile (Fig. 7). This configuration in the accompanying auditory stream is very similar to that present in various sections of "Lark's Tongues in Aspic Pt. 1" (1973) and "Lark's Tongues in Aspic Pt. 2" (1973), in which the violin can also be heard performing the melodic stream.

Figure 6. Prog-rock 1 texture in *Konsert for violin og pop-band*, bb. 108–111

The musical score for Figure 6 is in 4/4 time. The Melodic stream (Violin) features a melodic line starting with a sixteenth-note run, followed by a dotted quarter note, a half note, and a quarter note. The Accompaniment stream (Electric bass) consists of a steady eighth-note pattern. The Drums part shows a standard pop-jazz pattern with a kick drum on the strong beats, a snare drum on the weak beats, and a hi-hat on every eighth note.

Figure 7. Electric bass and drums stream, b. 207

The musical score for Figure 7 is in 6/4 time. The Accompaniment stream (Electric bass) features a melodic line with a dissonant profile, starting with a half note, followed by a quarter note, a dotted quarter note, and a half note. The Drums part shows a repeated rhythmic pattern with a kick drum on the strong beats and a snare drum on the weak beats.

Another clear example of prog-rock 1 texture in the King Crimson style occurs in the final section of the work, from b. 345 (fig. 8). The accompanying stream is formed from a repeated

note on the electric bass in a 10/8 signature and a sustained roll on the snare drum. The melodic stream is carried out by the violin and the electric guitar, which converge through long notes and rough timbre. These two characteristics are obtained in the electric guitar with the effect of distortion and the e-bow, a magnet that maintains the strings vibration in a similar way to the violin bow. This textural configuration, with the same instruments and through similar properties and behaviours, appears in King Crimson's "The Talking Drum" (fig. 2), where the electric guitar also performs slow *glissandi* by maintaining the strings vibration with a bend.

Figure 8. Prog-rock 1 texture in *Konsert for violin og pop-band*, bb. 352–355

The musical score for Figure 8 is presented in four staves. The top two staves, labeled 'Melodic stream', are for Violin (Vln.) and Electric Guitar (El. Guit.). The Vln. part has a melodic line with a *ff* dynamic. The El. Guit. part has a sustained, distorted sound with a *ff* dynamic and a *gliss. molto lento* instruction. The bottom two staves, labeled 'Accomp. stream', are for Electric Bass (El. Bass) and Drums. The El. Bass part has a rhythmic pattern. The Drums part has a sustained roll on the snare drum.

Meaning and cultural analysis

As already indicated at the beginning of this article, *Konsert for violin og pop-band* was written with the aim of being premiered in a popular context and in front of a young audience. Hvoslef wrote the violin part to be performed by his son, Trond Sæverud: "In 1979 my violinist son was 17 years old, so it seemed appropriate to use him in this youthful musical context"³. It can be said that the composer introduces progressive rock textures in *Konsert for violin og pop-band* in a peculiar way.

³ This sentence comes from a Ketil Hvoslef's email cited by Ricardo Odriozola in "Ketil Hvoslef", 2 February 2017, https://repertoire-explorer.musikmph.de/wp-content/uploads/vorworte_prefaces/1939.html.

Instead of serving to evoke an 'alien' genre to the public, these references are intended to make the composition more in tune with the cultural context in which it is presented and, therefore, more accessible to the audience. In other words, it shows the composer's ambition to connect through the known with a musical community different from his own.

At this point, it is necessary to delve into the type of meanings attributed to progressive rock as one of the genres which, according to Edward Macan (1997, 3) "emerged in the wake of the counterculture". As Hegarty and Halliwell (2011, p. 4) point out, during the 1970s progressive rock became a very successful musical genre linked to the countercultural movements of that period:

A global music, spreading rapidly beyond England, crisscrossing the Atlantic and emerging in various European countries including Germany, Italy, the Netherlands and Sweden, and building on (but also complicating) the countercultural moves for individual and social freedoms that became visible in so many places in 1968.

According to Hegarty and Halliwell (2011, p. 4), the relationship between progressive rock and the counterculture is due to the "openness and extreme diversity" that characterize it. On his part, Martin (1998, p.121) also defines the genre as strongly utopian in its commitment to social change. Given that the fame of progressive rock and its ideological connotations persisted in 1979, the year in which Pink Floyd's *The Wall* and Genesis's *Duke* were recorded, it can be considered that most of the audience that attended the Kalvøya festival was familiar to a greater or lesser extent with this genre and the type of cultural connotations associated with it. In this sense, the textural references presented in *Konsert for violin og pop-band* would endow the composition with, following Tagg, the paramusical field of connotation related to this musical genre. As suggested by Hegarty and Halliwell and Martin, this field of connotation includes meanings such as

“countercultural”, “modern” and “youthful”, which are normally required in rock festival music of this period.

In turn, it is worth remembering the fact that the two appropriated textures also carry specific meanings within progressive rock that are potentially perceptible to those listeners more familiar with the genre. During the analysis it was found that the prog-rock 1 texture is used in *Konsert for violin or pop-band* through a style especially close to that of King Crimson. As reflected by Hegarty and Halliwell (2011, p. 72) and Martin (1998, p. 160), King Crismon music has a different paramusical field of connotation from that of other progressive rock bands. This field of connotation includes ideas such as “complexity” and “avant-garde”, but also “dystopia”, “alienation”, “aggressiveness” or “potency”. At the same time, the prog-rock 2 textural typology is used within this musical genre as a demonstration of virtuosity, which also adds the connotation of “technical/formal virtuosity” or “good interpretation” to that field of connotation, as it has already been mentioned.

Both the general connotations associated with progressive rock and the one’s associated with King Crimson are clear indicators of the legitimation of this musical genre within popular music. As Val Ripollés (2017, p. 114) indicates:

from the sixties on, rock was presented as a clearly youthful style but whose approaches were serious, following the process of legitimizing youth [...]; it wasn’t just music, or dance, or fun. It was something more important, it was art.

Within rock, progressive rock has an even higher legitimacy status by combining the two types of authenticity suggested by Keightley (2001), which are romantic and modern or avant-garde authenticity. The first is reflected in the imported features from classical music, romantic music, and jazz, in its relationship to a young and enthusiastic audience and in the renunciation of massive commercial success. The second type is given by its

experimental nature, its technical and formal complexity, and its relationship to countercultural ideas. Therefore, it can be affirmed that Hvoslef injects into *Konsert for violin og pop-band* this double authenticity that allows him to legitimize himself in front of the progressive rock music community. It is true that art music influences in progressive rock have sometimes been branded as pretentious and unrelated to the avant-garde spirit (Undberg 2014). Nonetheless, it can be observed in this case how these two authenticities are perfectly complementary.

After its premiere at Kalvøyafestivalen, *Konsert for violin og pop-band* continues to be performed within chamber music scene thanks to violinist Ricardo Odriozola, author of the recording that has served to carry out the textural analysis of the work. In this context, the reference presented in the composition recovers its usual function of meaning, that is, to quote and evoke an 'alien' genre to the audience that listens to it. As Joseph Auner (2013, P. 270) points out, this type of citation is an example of the growing interest that popular music has aroused in recent decades within the art music community:

Since the 1960s, however, classical musicians and audiences have taken pop cultural forms more and more seriously. As a result, composers who borrow from popular styles are just as likely to seek to acquire prestige as they are to bestow it.

This last aspect is important since the introduction of progressive rock within an art music performance also shows the intention of dignifying the genre and of demonstrating its validity within the aesthetic standards of this musical context. An evidence of the validity of the *Konsert for violin og pop-band* references within the chamber music scene occurred during the recorded performance at Bergen Grieg Academy in 1999. During an improvised *cadenza*, Odriozola consciously introduced some melodic fragments of "Larks' Tongues in Aspic (Pt. 1)", one of the

instrumental pieces by King Crimson that, as seen previously, presents greater textural similarity with some sections of the work: "A small snippet from Larks' Tongues in Aspic crept in there somehow".⁴ The introduction of this quotes shows that Odriozola and the rest of performers recognized the textural references to progressive rock and, more specifically, to the style of King Crimson. In addition, it confirms the interest of those musicians towards this musical genre.

The temporal distancing of these performances with respect to progressive rock's heyday is an additional meaning factor since, unlike what happened in its premiere in 1979, by citing this genre, British underground culture is also being evoked which, as Martin (1998, p. 121) points out, is a fundamental aspect associated with progressive rock. In this sense, the work also acquires a romantic authenticity by referencing one of the most valued and validated popular music genres within art music context. This is mainly because chamber music and progressive rock share a series of technical and formal rules – interpretative and compositional virtuosity, complexity, etc.– but also behavioural ones since in both genres an attentive and silent listening is required. It can be said that *Konsert for violin og pop-band* presents a crossover between related musical genres not only because they share these rules, but also because progressive rock arises precisely from the taking of art music aspects. At the same time, the double authenticity of the genre – romantic and avant-garde – appears as a determining factor in the acceptance of this reference by the academic musical community.

Taking these last considerations into account, it is appropriate to carry out a more general reading of the textual relationship that arises between this work and the set of progressive rock pieces that have been mentioned throughout the analysis. Following Gerard Genette's (1995, p. 5) theories, this can be considered as an example of hypertextuality, that is, "any relationship uniting a text B to an earlier text A, upon which it is grafted in a manner that is not that of commentary".

⁴ From video description in "Ketil Hvoslef - Concerto for Violin and Pop Band - Ricardo Odriozola, violin" <<https://www.youtube.com/watch?v=G6y5vq-JgL4>>.

Of the two types of hypertextual relationship proposed by Genette, the presence of progressive rock textures in *Konsert for violin og pop-band* can be considered as an imitation. Unlike what happens with transformation, in this type of relationship “it is inevitably necessary to acquire at least a partial mastery [...] of that specific quality which one has chosen to imitate” (Genette 1997, p. 6). In other words, it starts from the existence of a *model of generic competence* that can be mimicked by the composer, which in this case is constituted by progressive rock textures. Due to this, it can be stated that the textual status of *Konsert for violin og pop-band* is that of pastiche, in which the imitation purpose is not a specific text but his style:

The pastiche writer gets hold of a style –an object that is a bit less easily, or less immediately, to be seized– and this style dictates the text. In other words, [...] the imitator essentially deals with the style, and with text only incidentally; the target is a style and the thematic motifs that it involves. (Genette 1997, p. 50)

In this sense, the idea of pastiche is close to that of the genre synecdoche that has served for the semiotic analysis. As with this type of musical sign, genre appears in pastiche as the final level of referentiality, above a specific text or style:

The pastiche in general does not imitate a text, for one simple reason, which I will first formulate in a deliberately provocative manner by stating that *it is impossible to imitate a text*, or – which comes to the same – that *one can imitate only a style: that is to say, a genre*. (Genette 1997, p. 82–3)

This idea was clearly seen throughout the semiotic and perceptual analysis. *Konsert for violin og pop-band* textures mimic King Crimson, Genesis, Pink Floyd, or Jethro Tull styles, as both the prog-rock 1 and prog-rock 2 typologies can be found in multiple

pieces and tracks of each one of these bands. Only in Odriozola's recording does a melodic quote appear towards a specific piece, which is "Lark's Tongues in Aspic Pt. 1".

The next level in Genette's hypertextual analysis is to determine the regime – playful, satirical, or serious – in which *Konsert for violin og pop-band* is situated as a progressive rock pastiche. Considering Hvoslef's motivations and the type of reference that is made, the work can be defined as a playful pastiche, that is, "a sort of pure amusement or pleasing exercise with no aggressive or mocking intention" (Genette 1997, p. 40). Genette (1997, 24) thus differentiates it from parody, which "inevitably connotes satire and irony (while) *pastiche*, by contrast, appears as a more neutral and a more technical term". Within the modes of appropriation and representation suggested by Born and Hesmondhalgh (2013, p. 39), a very similar idea of pastiche appears, understood as "an apparently affectionate and humorous mimesis, a mode of musical obeisance to the original". This type of playful regime is the one observed in Ketil Hvoslef's composition since the intention of satirizing progressive rock is not shown at any time. On the contrary, it can be said that the Norwegian composer makes a recognition of this musical genre with a catalogue of the textures practiced by some of his most paradigmatic bands. In this sense, *Konsert for violin og pop-band* can be considered as a tribute to progressive rock, in which Hvoslef values the genre and the meanings associated with it. It is, therefore, a respectful appropriation in which otherness does not appear as an inferior musical culture to composer's one.

Conclusion

The appropriation made by Ketil Hvoslef in *Konsert for violin og pop-band* offers an interesting space of mimesis with the progressive rock language that denotes the composer's effort to adapt to Kalvøyafestivalen. To do this, he resorts to the typical textures and thematic elaboration of the referenced genre showing,

in turn, the capacity of western art music to cover popular music, even in its own performance context.

Ketil Hvoslef approaches the represented otherness through instrumentation, being the combination of the electric guitar, the electric bass, and the drums a fundamental factor for the emulation of progressive rock textures. In this sense, the composer also considers other musical parameters, such as harmonic stasis, rough timbres, the incidence in the augmented fourth interval or the use of irregular rhythmic patterns. All these elements enhance the possibility of listening to the different styles of progressive rock that have been mentioned, as well as they demonstrate the composer's intention to make these references perceptible to the audience.

On the other hand, it does not seem accidental that the style indicators present in *Konsert for violin og pop-band* refer to King Crimson, one of the most recognized and recognizable progressive rock bands of the seventies. This choice shows that the composer knows how to adapt to the musical competence of the audience present at the premiere. However, the work's production escape from the logic of rock by substituting the process of group and collaborative composition for the individual one typical of western art music. This limits the potential of live performance as a space for configuring the musical work.

In turn, it is important to highlight the fact that the influences occur in both directions in a feedback between classical and popular environments. It should be remembered that, originally, progressive rock acquired its status through the appropriation of stylistic aspects of western art music and, consequently, of the meanings attributed to this musical culture.

In conclusion, *Konsert for violin og pop-band* and the circumstances of its premiere show the speed and the way in which cultural globalization has conditioned the dialogue between these two musical fields. It is a work in which the boundaries between genres are blurred and in which the processes of translation, adaptation and appropriation are intermingled. As

shown in the recording that has been taken as a reference for this analysis, this type of crossover takes a turn in twenty-first century with the figure of the omnivorous listener.

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Financing

Programa de Ayudas "Severo Ochoa" para la formación en investigación y docencia del Principado de Asturias 2019

Publisher

Federal University of Goiás. School of Music and Performing Arts. Graduate Program in Music. Publication in the Portal of Periodicals UFG.

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