

METRICAL DISSONANCE AND PHRASE GROUPING IN
SELECTED DANCES FROM EDVARD GRIEG'S

SLÅTTER, OP. 72

A THESIS IN
Music Theory

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF MUSIC

by
NICOLAS LYTLE LIRA

M.M., University of North Carolina School of the Arts, 2014
B.M., Michigan State University, 2012

Kansas City, MO
2019

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Nicolas Lytle Lira, candidate for the Master of Music Theory Degree
University of Missouri-Kansas City, 2019

ABSTRACT

Norwegian folk music fascinated Edvard Grieg, and he was determined to preserve the enchanting sound and character of the Hardanger fiddle dances in his arrangement of Knut Dahle's *slåtter* (Norwegian folk dances) while incorporating harmonic progressions and formal structures so that the music shared commonalities with 19th-century European art music. He prioritized metrical dissonance, motivic structure, and the use of Lydian mode that characterize "Gibøens Bruremarsch," "Nils Rekve's Halling," "Springdans ('after Möllargutten,')" and "Skuldalsbruri. Gangar" as he sought to refine aspects of the music that were less familiar to classical musicians and audiences. Understanding the metrical

dissonance and formal structure in Grieg's *Slåtter* illuminates how this work connects with the music of the Norwegian hardanger fiddle as well as the procedures he used to join this folk music with his identity as a Norwegian classical musician and composer.

Comparing the metrical traits of Johan Halvorsen's transcriptions, Grieg's source material, with the piano pieces reveals the ways in which he preserves and exaggerates metrical dissonance. This technique is analyzed using procedures outlined by Harald Krebs, Fred Lerdahl, and Roy Jackendoff to expose the metrical dissonance in three layers: low-level, the metrical, and interpretive (hypermeter). Simultaneously, Grieg uses harmony and register to create higher-level structural organization from the many motivic repetitions heard in each dance. He develops this material by constructing a harmonic narrative between the tonic and dominant key areas. Through tonicization, sequences, and his own closing sections, Grieg imbues the source material with formal structures familiar to European art music including sentences and periods, and ternary form.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance have examined a dissertation titled “Metrical Dissonance and Phrase Grouping in Selected Dances from Edvard Grieg’s *Slåtter*, op. 72,” presented by Nicolas Lira, candidate for the Master of Music Theory degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

David Thurmaier, Ph.D., Committee Chair
Conservatory of Music and Dance

William Everett, Ph.D.
Conservatory of Music and Dance

S. Andrew Granade, Ph.D.
Conservatory of Music and Dance

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CHAPTER 1

INTRODUCTION

Edvard Grieg left his imprint on classical music through his Norwegian identity, his borrowing of traits from Norwegian folk music, and his numerous compositions for the piano. In the last century, scholars have focused on musicological aspects of his catalog including connections between his late works and Norwegian independence, the influence of nature, and his works as a representation of the intersection between Norwegian social classes and their languages (Danish and Riksmål). Grieg's *Slåtter*, Op. 72, encapsulates these qualities. In this work, he arranged dances as transcribed from the playing of the hardanger fiddler Knut Dahle. Opus 72 demonstrates an intersection of Grieg's conservatory training with the aural tradition of Norwegian fiddle players. In this thesis, I seek to explain how metrical dissonance and phrase grouping from these two practices intersect in this work.

In 1843, Alexander Grieg, a merchant, and Gesine Hagerup, a pianist, brought Edvard Grieg into the world. His family life in Norway's upper-class shaped his artistic experiences throughout his early life. For centuries, foreign powers including Russia, Finland, and Denmark, ruled Norway. Consequently, the social elite sought out foreign culture, primarily from Western Europe. This practice shaped Grieg's musical upbringing, in which his concert-pianist mother filled the house with the music of prominent, Western European

composers rather than Norwegian music.¹ Following in the footsteps of other promising Norwegian musicians, Grieg left his country to continue his musical education at the Leipzig Conservatory in 1858.

His experiences at the conservatory proved pivotal to the development of his compositional style and approach, as well as the evolution of his aesthetics throughout his career. Grieg once stated that he felt “delivered” to the conservatory at the will of his family and the musician Ole Bull (1810-80).² Grieg’s four years at the Conservatory provided an essential foundation to his musical identity, although he would later have some regrets as he realized certain biases inherent in his education. Throughout his career, his mastery of counterpoint and understanding of German musical aesthetics shaped his compositions; however, Grieg was desperate for new inspiration upon graduation.

Grieg left Leipzig in 1862 with strong impressions of German nationalism through his study of music by Wagner, Schumann, and Mendelssohn. He set out to find his musical voice that reflected life in Norway; although, doing so presented problems. Norway lacked a strong sense of nationalism given the country’s colonized history, and he knew of no prominent Norwegians composing music with similar goals. Consequently, Grieg moved to

¹ David Monrad-Johansen, *Edvard Grieg*, trans. by Marge Robertson (Princeton, NJ: Princeton University Press, 1938), 26.

² Monrad-Johansen, *Edvard Grieg*, 33. Bull became the first internationally-known Norwegian musician. His early reputation as a violinist and a conductor grew to include philanthropy and a staunch support for Norwegian independence. He believed the development of a national Norwegian musical style as key to fostering an independent culture in his country and promoted the folk music played by *spelemenn*.

Copenhagen where he studied with the Danish composer Niels Gade (1817-90). There, he also met the slightly younger composer, Rikard Nordraak (1842-66), a fellow Norwegian.

Although Grieg was thankful for Gade's friendship and encouragement, he gained little from the Danish man's symphonic style which was heavily influenced by Felix Mendelssohn. On the other hand, Grieg found inspiration in hearing performances of Nordraak's incidental music *Sigurd Slembe* and *Mary Stuart*.³ He later credited Nordraak with showing him a pathway toward a new sound that was more closely identified with the folk music of Norway. Nordraak, however, lacked a firm foundation in compositional principles that Grieg learned in Leipzig. Nordraak's music was melodically and harmonically simple, but it managed to capture images and a folk style that was more representative of the Norwegian people than the Germanic style. Grieg's *Humoresques*, Op. 6, reflect this awakening realized from his meetings with Nordraak. The piece demonstrates a singular approach to harmony and a refutation of traditional pianistic idioms in a set of highly-technical pieces.⁴ The piece has similarities to the Norwegian spring dance or *springar*, but Grieg had limited familiarity with this Norwegian style.

Grieg's musical aesthetics became more refined in his Second Violin Sonata. The first theme of this work has clear connections to the *springar*, and the second movement borrows many rhythms prominent in Norwegian dance music. These works summarize his early, adventurous, and eccentric style. Grieg's style shifted towards the close of the 1860s,

³ Monrad-Johansen, *Edvard Grieg*, 66.

⁴ Monrad-Johansen, 70.

with his piano concerto. In this work, he returned to a larger form, an orchestra entrenched in stronger Germanic traditions, and a style that appealed to more western European audiences. This piece served as a transition into his conflicted middle period. During these years, Grieg struggled with critical reception from Norwegian audiences and both internal and external pressures to write large-scale works.

During the 1870s, Grieg began to familiarize himself with Norway's folk music traditions. He began with Ludvig Lindemann's *Ældre og nyere fjeld-melodier*, a collection of Norwegian folk melodies arranged in simple, tonal settings for the piano.⁵ In his compositions of the following twenty years, he continued to reference folk idioms and borrow melodies from collections such as Lindemann's.⁶ Works from this period lacked the harmonic and rhythmic flair of his earlier *Humoresques*, but retained Grieg's unique sound and received a gracious reception from audiences.

Grieg's works in the 1870s and 1880s incorporated explicit programmatic elements associated with Norwegian culture as he began exploring a more Impressionistic style. *Bergliot* (1871), a melodrama, told the story of Norwegian life with a text by Bjørnstjerne Bjørnson (1832-1910), a cousin of Nordraak.⁷ Around the same time Grieg composed music to the play *Sigurd Jorsalfor* (1872), honoring the life of King Sigurd I (1090-1130) of Norway. For this work, he looked specifically to Norway's folk-songs, marches, and dances.

⁵ Ludvig Lindemann, *Ældre og nyere fjeld-melodier* (Christiania: P.T. Mallings, 1840).

⁶ Monrad-Johansen, *Edvard Grieg*, 121.

⁷ Monrad-Johansen, 143.

Concurrently, he also explored incorporating folk influences into his piano music with *Scenes of Country Life*, Op. 19, in 1872. He referenced different musical styles and events of Norwegian culture in each of the three movements. These works exemplify a folk-inspired stylistic trajectory upon which *Peer Gynt* (1874-5), proved to be a landmark.

This suite incorporated two dance styles from Norwegian fiddle practice, the *halling* and the *springar*, as well as modal harmony. “Dovre—King’s Daughter,” uses the Lydian mode, common in the country’s folk music. While writing *Peer Gynt*, Grieg realized he had become disillusioned with city life and was increasingly drawn to nature and folk music. These elements inspired most of his later works.⁸

Beginning with *Album for Mandssang*, Op. 30 (1877-8), Grieg provided explicit Norwegian references within his compositions. At the same time, he also slowly abandoned his polyphonic style for a simpler texture of melody and harmony.⁹ Lindemann’s work continued to serve as a primary source for national musical material. His book provided Grieg with the twelve songs and dances heard in Opus 30, as well as Opus 35, a set of Norwegian Dances for piano duet. It was during this period the Grieg wrote many of his well-known sets of *Lyric Pieces* for the piano, refining his identity as a Norwegian musician. His incessant touring throughout western Europe, output of accessible piano music, and the popularity of his incidental music, led a French critic to comment in 1889, “Grieg is the living, thrilling incarnation of Norway.”¹⁰

⁸ Monrad-Johansen, *Edvard Grieg*, 203.

⁹ Monrad-Johansen, 204.

¹⁰ Monrad-Johansen, 290.

After 1890, Grieg returned styles and forms of his early compositions with more adventurous treatments of harmony and rhythm. Struggles with his health proved only temporary setbacks. Some of his groundbreaking works at the turn of the century included his *Symphonic Dances* (1896-8), Opus 64, the *Haugtussa Songs* (1895-8), Opus 66, *Slåtter*, Opus 72, and *Four Psalms After Old Norwegian Church Melodies* (1906), Opus 74. These works had direct links to Norwegian folk music.¹¹ By this time, Grieg had progressed past the simplified settings of Lindemann and sought more expressive ways to capture the sound of Norwegian folk music, including the style and timbre of the Hardanger fiddle.

The Hardanger Fiddle and the Slåtter

The hardanger fiddle hails from the Hardanger and Telemark regions in south-central Norway. Historians traced the first records of the instrument back to the mid-17th century. This instrument closely resembles the violin, but with a few differences. The body of the fiddle is slightly smaller and covered with *rosemaling*, an ornate flowery design that varied with the locality where it was built. A shorter neck and flatter bridge better facilitate large leaps and double and triple stops than the violin.¹² Artisans traditionally sculpted the scroll into a dragon, anchoring the four sounding strings, as well as four or five sympathetic strings. These sympathetic strings contribute resonance to the instrument. Primarily associated with the mandolin, sitar, and hurdy-gurdy today, sympathetic strings were more common on

¹¹ Monrad-Johansen, *Edvard Grieg*, 263.

¹² Pandora Hopkins, *Aural Thinking in Norway* (New York: Human Sciences Press, 1986), 63.

instruments 200 and 300 years ago. Instruments such as the Swedish *nyckelharpa* and the Bulgarian *gadulka* used sympathetic strings, as did the English *viola bastarda*.

Due to efforts to promote the hardanger fiddle in Norway and abroad, it has become more familiar to audiences across Europe and North America. The international reputation of the hardanger fiddle grew in the late 1800s, largely as a result of Ole Bull's promotion of the instrument and its dance music in Europe and the United States. It has become a central representation of Norwegian musical tradition, although Norwegians in the Northern and Eastern regions of the country played folk music on the traditional violin or fiddle, heard throughout Western Europe.

There are limited resources in the English language that discuss the Hardanger fiddle and the traditional performance practice of musicians in Norway, but several authors have proven especially useful. These include Pandora Hopkins's book *Aural Thinking in Norway*, Chris Goertzen's *Fiddling for Norway*, the musicology department's website at the University of Oslo, and the website of the Hardanger Fiddle Association of America.¹³ Together, these resources provide a thorough understanding of the instrument's history, construction, performance practice, and *slåtter* (the repertoire) as played by *spelemenn* (the fiddlers).

¹³ Kjeserud, Eid and Anniken Konstance, "Traditional Fiddle Music of Norway: The Harding Fiddle Volumes," accessed July-August 2016, <http://www.hf.uio.no/imv/english/research/projects/fiddlevolumes>; "Background," Hardanger Fiddle Association of America, <http://hfaa.org>; Chris Goertzen, *Fiddling for Norway* (Chicago: The University of Chicago Press, 1997).

Finn Vabø (1931-2017) describes proper fiddling (quoted by Hopkins) as follows: “You must have the right bowing and note skeleton, then you must add something from your heart.”¹⁴ Fiddlers came from rural, mountainous areas of Norway where they did not have access to training in a conservatory system. Instead, young men learned to play the hardanger fiddle through an apprenticeship with the local *spelemann*. In this setting they learned tunes, as well as performance practice. Students also became versed in more than twenty different tuning systems. The different scordatura tunings are essential to the harmonic language of the harmonic fiddle. In the most common tuning, bowed strings sound A, D, E, A and the sympathetic strings sound D, E, F-sharp, A. The array of tunings arises from the association of dances to different parts of the day, important events, and folk legends.

Having learned the hardanger fiddle’s history and performance practice from the local *spelemann*, the student would gradually come into his own as a player and master the accompanying foot-stomping patterns and the different styles of ornamentation. It was only after World War II that players began to learn tunes from recordings. Despite the existence of a comprehensive collection of transcriptions created in the 1960s, learning the hardanger fiddle remains an aural tradition. Vabø commented about the collection to Hopkins, “The music is not there [*Norsk Fokemusikk* collection].”¹⁵ It becomes evident through Hopkins’s many interviews of fiddlers that notation alone is not adequate to convey the nuances heard in this music.

¹⁴ Hopkins, *Aural Thinking*, 70.

¹⁵ Hopkins, 65.

Hopkins describes how Norwegian folk music lacks the regularity of the American and British folk-dance styles. She provides a set of criteria that prove helpful in categorizing a tune, beginning with the dance form and function. Many *slåtts* were inspired by nature, a legend, or a *spelemann's* dream, but no matter the inspiration, each *slått* has an intended function within a wedding.

Hardanger fiddlers play four dance styles: the slower *gangar* and *halling*, the fast *springar*, and the *bruremarsch*; as well as *lydarslått*, fantasia-like pieces intended for listening. Various *bruremarsjer* served as processions to the church and within the ceremony. A *lydarslått* may be heard during the ceremony and a wide array of dances would follow in the ensuing celebration. These wedding functions determine, in part, the dance's style, tempo, mode, and tuning system. Both Hopkins and Chris Goetzen discuss the practice of fiddlers recycling melodic material from short Norwegian folk songs called *stevs*. *Stevs* contain four lines of verse in “nearly identical couplets,” often set to a pentatonic melody.¹⁶ *Lydarslåttane* regularly borrowed material from popular lullabies, and *lokk*, herding songs. The style of performance must be considered as it concerns the region, the performer, and the performance situation. Fiddlers change their treatment of spontaneous elements such as ornamentation and stage presence based on the situation.¹⁷

Both the region and the performer determine the style of ornamentation, which originated from Baroque fiddling practices. The melody of a dance is never heard without

¹⁶ Goetzen, *Fiddling for Norway*, 13.

¹⁷ Hopkins, *Aural Thinking*, 159.

embellishment, as the embellishments are considered just as vital to the music as the melody. The most common embellishments, the mordent, trill, and the grace note, all fall on the beat. The *likring*, is the most distinct ornament. Hopkins describes this as a trill or mordent so quick that the listener experiences the embellishment as a vibrato rather than a change of the note. Fiddlers use these ornaments to stress the important notes within the line rather than achieving accents through dynamic change.¹⁸ English-language authors have not delved into the area of embellishment practices enough to define regional differences in the Hardanger practice. One must also consider that travel and recording technology in the twentieth century has contributed to a mixing of these regional practices that were more clearly defined in the 18th and 19th centuries.

The steep mountainous terrain of southern Norway led to distinct regional traditions amongst *spelemenn*. Combined with only small tracts of arable land, the geography resulted in a country with primarily small, self-sufficient villages. Too small to support the full-time musicians that could be heard in Bergen and Christiania, fiddlers in rural areas also worked as farmers, herders, or metalsmiths. Prominent *spelemenn* only become renowned throughout Norway decades into the 19th century, when travel became easier.

Two of the most famous fiddlers came from the Telemark region: Torgeir Augundson (1801-72), known as “Myllarguten,” and Håvard Gibøen (1809-73).¹⁹ By the mid-19th century, these men performed on the Hardanger fiddle across Southern Norway, even making

¹⁸ Hopkins, *Aural Thinking*, 171.

¹⁹ Hopkins, 65.

appearances elsewhere in Europe. In response to cultural changes brought about by the Christian revival during the 1880s and 1890s, these musicians were responsible for taking hardanger performances into concert halls, as evangelicals frowned upon dancing.²⁰ Their performance style left a permanent mark on performance practice as evidenced by Hopkins's in-depth study of the instrument and the written record of *slåtter*, that continues to be performed today.

Hopkins helps further analyze the construction of *slått*s with a discussion of Tellef Kvifte's terms for components of the music. Kvifte uses *slått* to refer to the tune and all of its variations by performers. A *fremføring* is the performance of the tune by a *Spelemann* and contains 2-4 sections of equal length, the *omgang*. The performance may also contain a prelude and a postlude. Each *omgang* divides into *veks*, a series that develops from a single *motiv*. The *delmotiv*, a part of a motive, is the smallest unit described by Kvifte. This motivic development, heard in every *slått*, is one of the most readily identified traits of the music. Kvifte wrote that, "The 'right way' [to perform slåtter] refers to a deep 'structure' underlying the tune. This deep structure can be realized in many different ways that may differ musically but may be equally 'right.'"²¹ Consequently, the identity of the *slått* is preserved, while the character of the fiddler and his region is captured within his approach to developing the motive. Embellishments have been discussed previously; the common approaches to motivic variation include melodic contraction and amplification, and telescoping, a technique

²⁰ Goertzen, *Fiddling for Norway*, 17.

²¹ Hopkins, *Aural Thinking*, 169-70. Kvifte is Professor Emeritus of Traditional Art and Folk Music at the University of Sørøst-Noreg, Rauland, Norway.

described by Hopkins that preserves the beginning and end of the motive while abridging material in the middle, see Figure 1.1. Notice that mm. 15-16 preserve the A from m. 1 and the movement from F-sharp to E in heard in m. 2.

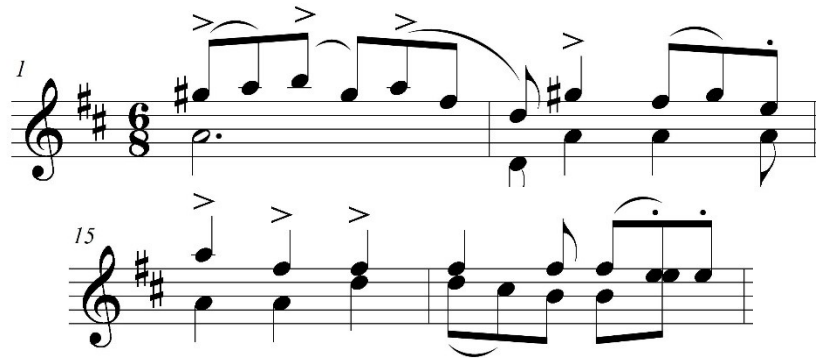


Figure 1.1. Motive from Knut Dahle’s “Gangar (efter ‘Mollargutten’),” mm. 1-2; telescoping treatment in mm. 15-16.

The Intersection of Folk Tradition and Classical Music

Hardanger music received little attention from Norwegian classical musicians in the 19th century, as their audience was the upper echelon of society. Its practice remained isolated in the rural communities where it had developed. Awareness of the musical tradition grew in cities throughout the century, but the upper-class of society regarded the music as a curiosity, inferior to music from the Austro-Germanic tradition. The exotic sound of the Hardanger fiddle attracted Ole Bull, but he saw greater potential in the ways this tradition could contribute to the emergence of a national musical style in Norway. He is quoted as

saying Norwegian art, “stood ready and waiting upon the mountains,” in the form of this music.²²

Around 1840, a confluence of events increased the dissemination of Hardanger music. Ole Bull advocated for its performance, while the government provided funding to composers including Lars Roverud (1776-1850), Olea Crøger (1801-55) Magnus Brostrup Landstad (1802-80), and Ludvig Mathias Lindeman (1812-87), to embark on nationalist projects.²³ In the meantime, peasants and farmers had begun leaving their isolated communities for city life and they brought their fiddles. Around this time, anti-colonial sentiment progressed among Norwegians. The Norwegians had lived under foreign rule for centuries, but it would be another 60 years before they gained full political independence. In response, they sought out cultural means of nationalist expression including literature, art, and music.

Grieg was drawn into the nationalist sentiment during the 1860s, after he met Rikard Nordraak, but his musical direction moved in a more Germanic style in the following decade. In 1877, he expressed interest in finding new ways to integrate traditional Norwegian styles into his music. During his summers, Grieg would visit festivals and observe musicians and dancers perform in the traditional folk styles.²⁴ In 1888, the *spelemann* Knut Dahle, wrote

²² Daniel Grimley, *Grieg: Music, Landscape, and Norwegian Identity* (Suffolk, UK: Boydell Press, 2006), 38.

²³ Grimley, 36.

²⁴ Grimley, 151.

Grieg asking him to visit and perhaps preserve some of the *slåtts* that he had learned from Myllarguten and Gibøen.

Grieg replied that he would visit Dahle that fall, explaining his deep love of “authentic Norwegian music.” However, he never made it to see him.²⁵ Dahle wrote again in 1901, when Grieg was ill and was struggling with writer’s block. The composer expressed his desire to complete the project and referred Dahle to his friend Johan Halvorsen, a violinist and conductor in Christiania, now known as Oslo. He felt a violinist would best preserve the bowing, tuning, fingering, and colors of the *slåtter*.²⁶ Writing to Halvorsen regarding the project, Grieg stated, “The main thing is the stamp of authenticity.”²⁷ It was of utmost importance to Grieg that Halvorsen preserve the tradition of the Hardanger fiddle in his transcriptions. Before Dahle made the trip, Grieg explained his intentions to use Halvorsen’s transcriptions to arrange Dahle’s *slåtter* for the piano. He hoped that this would aid their dissemination throughout Norway and internationally.

Despite his excitement upon receiving Halvorsen’s transcriptions, he had some reservations in embarking on the piano arrangements: “At the moment it feels to me as if it would be a sin to arrange these dance tunes for piano. But sooner or later I no doubt will

²⁵ Finn Benestad, *Edvard Grieg: Letters to Colleagues and Friends*, ed. Finn Benestad, trans. William H. Halverson (Columbus, OH: Peer Gynt Press, 2000), 203.

²⁶ Edvard Grieg, letter to Knut Dahle, 18 October 1901, in *Letters to Colleagues and Friends*, 243.

²⁷ Edvard Grieg, letter to Johan Halvorsen, 23 November 1901, in *Letters to Colleagues and Friends*, 348.

commit that sin. It is too tempting.”²⁸ Grieg felt that the ingrained bias of his conservatory education and lack of familiarity with the fiddle would prevent him from capturing the character he heard in the Hardanger fiddle. Grieg began the project in the fall of 1902, sending his completed work to Henri Hinrichsen at C. F. Peters Music Publishing Co. in February of 1903. His preface found in the publication of his arrangements offers insight into his views of these dances and his objectives for this project.

Those who can appreciate such music [*slåtter*], will be delighted at the originality, the blending of fine, soft gracefulness with sturdy almost uncouth power and untamed wildness as regards melody and more particularly rhythm, contained in them. This music, - which is handed down to us from an age when the culture of the Norwegian peasant was isolated in its solitary mountain-valleys from the outer world, to which fact it owes its whole originality, - bears the stamp of an imagination as daring in its flight as it is peculiar.

My object in arranging the music for the piano was to raise these works of the people to an artistic level, by giving them what I might call a style of musical concord, or bringing them under a system of harmony. Naturally, many of the little embellishments, characteristic of the peasant’s fiddle and of their peculiar manner of bowing, cannot be reproduced on the piano, and had accordingly to be left out. On the other hand, by virtue of its manifold dynamic and rhythmic qualities, the piano affords the great advantage of enabling us to avoid a monotonous uniformity, by varying the harmony of repeated passages or parts. I have endeavored to make myself clear in the lines set forth, in fact, to obtain a definite form.²⁹

Grieg appreciated the unique melodies and rhythms of these *slåtter*. However, his language has a patronizing quality in his use of “daring” and “peculiar.” Rather than perceiving the Hardanger tradition on its own merits, he sees faults in the ways that it differs

²⁸ Edvard Grieg, Johan Halvorsen, 6 December 1901, in *Letters to Colleagues and Friends*, 349.

²⁹ Edvard Grieg, “Preface” in *Norwegische Bauerntänze (Slåtter)* (Leipzig: C.F. Peters, 1903).

from mainstream musical traditions. Grieg saw characteristics within these works that attracted him, but also show unfulfilled potential. The *Norwegische Bauerntänze (Slåtter)* are fascinating in the ways in which Grieg facilitated these two desires. He shows an appreciation for the original melodies and rhythms created by the Norwegian *spelemann*, and a desire to use harmony to create forms common in European classical music while adapting the music to the piano. He had previously incorporated characteristic sounds of Norwegian folk music into his *Humoresques*, *Peer Gynt*, *Haugatussa*, and selections from his *Lyric Pieces*, but Grieg had never embarked on a project that strived to so truthfully preserve the music of the *spelemann*. The resulting *Norwegische Bauerntänze (Slåtter)* was unprecedented for its combination of metrical and formal traits in Grieg's harmonic and textural realization, marking an important contribution to the piano repertoire at the turn of the 20th century.

In a letter to Hinrichsen, Grieg wrote, "True, these are not *Lyric Pieces*! But I still hope that the work . . . will emerge victorious, ultimately if not immediately, for it was created with all the love at my command."³⁰ Pianists and audiences were both slow in accepting the *Slåtter* into the repertoire. Grieg did not perform the work until 1906, coinciding with Norwegian independence. In reviews, critics noted a hollow reception from mainstream music aficionados, while those with interests in folk music were more intrigued by Grieg's suite. Daniel Grimley characterizes Opus 72 as a struggle between the rural origin

³⁰ Edvard Grieg, letter to Henri Hinrichsen, 30 September 1902, in *Norwegische Bauerntänze: Slåtter* (München: G. Henle Verlag, 1994), 63.

of the peasant dances, and the urban, concert-music style of Grieg.³¹ The instrumentation alone characterizes this struggle. Grieg had no means to capture certain elements of hardanger fiddle performance practice including, but not limited to, the complex timbre of the sympathetic strings, cross-rhythms created by the *spelemann*'s foot-beating patterns which were absent in Halvorsen's transcriptions, micro-tonal inflections in intonation, and the different tuning systems. Grieg did attempt to recreate elements of these traits using cross-rhythms between the hands, and using the sustain pedal and harmonic spectrum to elicit changes in timbre.

The result was much closer to Norwegian tradition, and further removed from the style of his earlier works with folk inspiration such as *Norwegian Dances* (1881) and *19 Norwegian Folksongs* (1896). The *Norwegische Bauerntänze (Slåtter)* sound much more primitive with their use of the modes, drones, perfect-fifth harmonies, and motivic structure. The dances did find more receptive audiences in cosmopolitan areas outside of Norway and captured the attention of younger composers working in Europe at the time, including Béla Bartók, Percy Grainger, and Maurice Ravel. The *Slåtter* influenced their own efforts to incorporate the folk music of their countries into classical music.³²

Slåtter marks a departure for prominent European composers setting aside Austro-Germanic inspiration in efforts to better preserve contrasting traits of their nations' folk

³¹ Grimley, *Norwegian Identity*, 156.

³² Grimley, 148.

music. Bartók credited Grieg as, “among the first who cast off the German yoke.”³³ Bartók’s own collection of teaching pieces, *For Children*, borrowed from Slavic and Romanian folk traditions. Vera Lampert inquired whether Bartók recognized the similarity between the motivic structure of the *slåtter* and Romanian folk music that he transcribed. Her research found that Dag Schjelderup-Ebbe discovered editions of Grieg’s *Ballade*, op. 24, *Norwegian Songs and Dances*, op. 17, and *Slåtter*, op. 72 in the Budapest Bartók Archives, as well as a receipt from their purchase in 1910. Lampert also unearthed records of Bartók performing Grieg’s compositions and teaching them at the Academy of Music in Budapest.³⁴

Percy Grainger’s documents show that he did connect aspects of Norwegian folk music with English folk songs. He wrote that Grieg, “joined Bach, Brahms, and Wagner in the firmament of my compositional stars,” when he began studying *19 Norwegian Folksongs*, around 1899. As Grainger notes, “virtuosi-pianists” neglected Grieg’s solo piano works at the time he began incorporating them into his performance repertoire.³⁵ Grainger met Grieg when the Norwegian visited London in 1906 and the two became friends. He then visited the composer in Norway the following summer. Grieg wrote in his personal diaries how much he

³³ Vera Lampert, “Grieg Has To Be Taken Seriously: The Influence of Grieg’s Music on Bartók’s *For Children*,” paper presented at the Grieg in the European Context conference, Berlin, Germany, May 2009.

³⁴ Lampert, “Grieg Has To Be Taken Seriously.”

³⁵ Percy Grainger, 8 Dec 1938, in *The Nordic Inspiration: Percy Grainger (1882-1961) and Edvard Grieg (1843-1907)* exhibit catalog from the Grainger Museum (1993): 4-6, accessed 29 June 2019, https://grainger.unimelb.edu.au/data/assets/pdf_file/0009/2036664/Nordic_Inspiration_catalogue.pdf.

admired the way in which Grainger embodied the character of the *Slåtter*, as well as his ability to preserve qualities of English folk song that he then “elevated to the level of art,” mirroring Grieg’s own ambitions.³⁶ Thus, Grieg’s *Slåtter* left its imprint on two composers of the next generation as they pursued interpretations of folk music.

I have explained how Grieg negotiated preserving the character of the *slåtter* while incorporating harmonic and formal elements from his conservatory training, and how his approach impacted these later composers. My analyses of “Gibøens Bruremarsch,” “Nils Rekve’s Halling,” “Springdans (‘efter Möllargutten,’)” and “Skuldalsbruri. Gangar” will compare the impact of metrical dissonance and phrase structure between Halvorsen’s transcription of Dahle’s *slåtter* and Grieg’s arrangements. These two aspects best compare the aesthetics between Grieg’s arrangements and his source material. This method offers insight into the traits of these Norwegian dances that Grieg felt most important to preserve and the strategies that he employed to define phrase structures and bridge the stylistic divide between his country’s folk music and concert music.

³⁶ Edvard Grieg, letter to Percy Grainger, 11 Aug 1907, in *Letters to Colleagues and Friends*, 269.

CHAPTER 2

ANALYTICAL PROCEDURE

In this chapter, I will outline my approach for the analysis of metrical and phrase structure in Grieg's arrangements of "Giböens Bruremarsch," "Nils Rekve's Halling," "Springtans (efter 'Möllargutten')," and "Skuldalsbruri. Gangar" in his *Slåtter*, as transcribed by Johan Halvorsen from the playing of the *spelemann* Knut Dahle. Scores to Halvorsen's transcriptions and Grieg's arrangements, analyzed in the ensuing chapters, are found in Appendix B and Appendix C. Grieg's determination to preserve the distinct characteristics of the melody and accent patterns, while seeking to "avoid monotonous uniformity," elaborate on the "system of harmony," and create "definite form," distinguish the *Slåtter* from his *Lyric Pieces* (1866-1901).¹ Identifying the notable traits of these hybrid dances, derived from folk melodies combined with Grieg's own formal aesthetics, is best understood through an examination of meter and phrase grouping. This analysis will unveil the ways in which Grieg's arrangements diverge from Halvorsen's transcriptions and challenge Western European musical characteristics through his treatment of metrical dissonance and use of harmony.

¹ Edvard Grieg, preface to *Norwegische Bauerntänze*, (Munich: Henle, 1994). Lyrical melodies influenced by, and borrowed from, Norwegian folk music distinguish the popular volumes of *Lyric Pieces*. Grieg's approach to these pieces might be compared to Johannes Brahms's *Hungarian Dances* or Antonín Dvořák's *Slavonic Dances*.

Halvorsen's transcriptions are the only notated records of Knut Dahle's performance of these dances. As explained in Chapter One, Grieg asked Halvorsen to transcribe Dahle's playing, and in Grieg's letters to Halvorsen, he notes his excitement upon receiving the manuscript. Grieg also comments upon his past frustrations in attempts to transcribe similar dances, and thus one may infer that Grieg regarded this manuscript positively for its accuracy.² The transcriptions were published in a single volume with Grieg's *Slåtter* in 1903.

As Grieg described in his preface to the original volume, as much as he loved this native music of Norway, he decided to "raise these works of the people to an artistic level."³ At the time, Norwegian society divided into two classes: *pengesamfunnet*, the public officials, industrialists, owners of large properties, and traders; and the *bondesamfunnet*, the farmers.⁴ As part of the *pengesamfunnet*, Grieg spent his entire life amongst the upper echelon who performed and listened to the popular concert music of Europe. He describes simultaneously being attracted to the *slåtter* by their originality and wondering about their peculiarities. The reliance on motivic development, the use of the Lydian mode, shifting hypermeter, and the presence of metrical dissonance are the most notable traits, beyond the physical quirks of the hardanger fiddle.

² Edvard Grieg, letter to Johann Halvorsen, 6 December 1901, in *Edvard Grieg: Letters to Colleagues and Friends*, 349.

³ Edvard Grieg, preface to *Norwegische Bauerntänze*.

⁴ Tak Chan and Elizabeth Birkelund, et. al., "Social Status in Norway," *European Sociological Review* 27, no. 4 (2011): 4, <https://doi.org/10.2307/41236608>.

Adapting Hardanger fiddle dances to the piano required Grieg to address some idiomatic issues in tuning and ornamentation. The restrictions of notation and the set tuning of the piano prevented the use of microtones and *scordatura*. Also, limitations of the hand prevented the preservation of certain ornamentations heard amongst *spelemenn*. But Grieg went further in his arrangements; while accommodating these challenges, he modified harmony, meter, and phrase grouping thus impacting the listener's expectations and experience when one compares the piano arrangements to Halvorsen's transcriptions.

Using methods described by Fred Lerdahl and Ray Jackendoff in *A Generative Theory of Tonal Music*, along with Harald Krebs's *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann*, and William Rothstein's *Phrase Rhythm in Tonal Music* provide a basis for understanding phrase grouping and meter in these dances.⁵ The guidelines found in Lerdahl and Jackendoff's text illustrate the layers present in phrase grouping, meter, and hypermeter. Just as this text served as a foundation for the later texts of Rothstein and Krebs, it provides initial insight into the structure of Grieg's arrangements.

The latter texts assist in applying Lerdahl and Jackendoff's principles to Dahle's tunes and Grieg's arrangements which feature harmonic stasis, repetitive use of short motives, phrase expansion, and shifting metric layers. Rothstein's book informs the interpretation of phrase grouping and expansion on higher levels, while offering more insight into the hearing of subphrases and phrases. His analysis of the harmonic traits of Johann

⁵ Ray Jackendoff and Fred Lerdahl, *A Generative Theory of Tonal Music* (Cambridge, MA: The MIT Press, 1983); Harald Krebs, *Fantasy Pieces* (New York: Oxford University Press, 1999); William Rothstein, *Phrase Rhythm in Tonal Music* (Ann Arbor: Musicalia Press, 2007).

Strauss Jr's "Blue Danube" waltz and Chopin's mazurkas are applied to better understand the dance transcriptions of Halvorsen, and Grieg's adaptations.

To guide my analysis, I supplemented Rothstein's ideas regarding sentences and periods with William Caplin's *Classical Form*.⁶ In the analysis, these two structures emerge through Grieg's harmonic organization of motives into larger phrase groups. Similarly, Krebs expands on Lerdahl and Jackendoff's discussion of pulse and meter. His insights assist in the application of their ideas to this music.

Krebs focuses on the non-alignment of pulses and juxtaposition of mixed-length groupings, which he terms metrical dissonance. Metrical dissonance is one identifying trait of the *Slåtter* that Grieg both enhances and refines in his arrangements. Grieg's harmonic and rhythmic choices combined with the motivic structure of the dances impact both the phrase grouping and metric structure. Chapter Three will discuss the dances' motivic structure in more depth, as well as the distinctive traits of the dance styles.

Metrical Dissonance

The regularity and clarity of pulse in these Norwegian dances is not as predictable as 19th-century European dance music such as the ballets of Tchaikovsky, the waltzes of Strauss, and the mazurkas of Chopin. These composers organized pulse in recurring groupings of 2, 4, 8, 16, 32 beats and so on, often creating symmetry in the musical structure, Grieg capitalizes on the *spelemann*'s practice of undermining this regularity through syncopation, phrase expansion, overlap/elision, odd numbers of repetition, and disrupting

⁶ William Caplin, *Classical Form* (New York: Oxford University Press, 1998).

hypermeter. The presence of metrical dissonance and interruptions of the hypermeter contribute to the particular sound of the *Slåtter*.

The use of Lerdahl and Jackendoff's "metrical grid" for visualizing the interaction between layers of pulse and hypermeter illustrates these complexities when combined with Krebs's concept. Described in the second chapter of *A Generative Theory of Tonal Music*, the authors use dots to show the pulse at each level of the metrical hierarchy, beginning at the subdivision of the beat and culminating with the largest evident hypermeter.⁷ Figure 2.1 shows the hierarchy of the metrical grid in 4/4 time and Figure 2.2 illustrates the levels present between the eighth-note and the 8-beat layer in Grieg's "Nils Rekve's Halling."

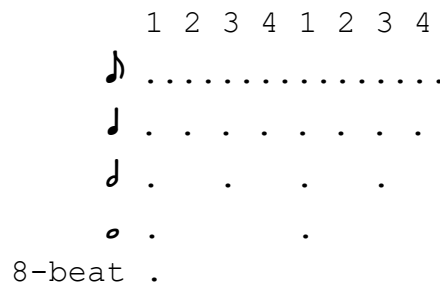


Figure 2.1. Pulses in metrical hierarchy in Lerdahl and Jackendoff's "metrical grid."

Every layer aligns in Figure 2.2, illustrating the structure of the meter at the low-level (eighth-notes), primary level (the pulse or tactus = quarter notes), metric level (2-beat groups), and the interpretive layer or hypermeter (4-beat, and 8-beat). Krebs goes further than Lerdahl and Jackendoff by seeking to explain how a composer's use of melodic, harmonic,

⁷ Lerdahl and Jackendoff, *Generative Theory*, 20.

and/or rhythmic patterns can disrupt this alignment, creating interpretive layers, most often occurring in the middle metric layers. Krebs describes each layer by its *cardinality*, the regular grouping of pulses in each layer as determined by phenomenal accents.⁸ Metric consonance continues as long as the interpretive layer or layers align with the pulse structure of the meter.⁹ Metrical dissonance results when a change to the phenomenal accents shifts the interpretive layer or layers out of alignment with the established metrical structure. The second chapter of Krebs book defines two primary types of metrical dissonance – *grouping* and *displacement* dissonance – and explains their use as direct or indirect.¹⁰

Both types of metrical dissonance can occur from superimposed layers (*direct dissonance*) or chronologically through the juxtaposition of dissonant layers (*indirect dissonance*). To explain this more clearly, polymeter can be one type of direct dissonance and mixed meter is a type of indirect dissonance. Both manifestations of dissonance may occur at any level within the metric structure, but it is most noticeable at the primary and metrical levels as is found in the *Slåtter. Spelemenn* incorporated indirect dissonance in the low-level, primary, and interpretive layers, while *grouping dissonance* is most easily heard in its indirect form, at the low-level and primary layer in the fiddle transcription.

⁸ Lerdahl and Jackendoff, *Generative Theory*, 17. “Any event at the musical surface that gives emphasis or stress to a moment in the musical flow.”

⁹ Krebs, *Fantasy Pieces*, 23.

¹⁰ Krebs, *Fantasy Pieces*, 22-62.



Figure 2.2. Metrical grid applied to Grieg, "Nils Rekve's Halling," mm. 3-10.

Grouping dissonance occurs when the cardinality of two simultaneous layers are not factors or multiples of each other, as explained by Krebs.¹¹ For instance, the cardinality of an interpretative layer will conflict with the cardinality of the metric layer, see Figure 2.3.¹² Krebs labels grouping dissonance Gx/y , where x and y represent the cardinalities of the

¹¹ Krebs, *Fantasy Pieces*, 31.

¹² In his text, Krebs provides an example of grouping dissonance in mm. 28-32 of Robert Schumann's "Prélude" from *Carnaval*.

conflicting layers. The point of alignment between the dissonant layers may be calculated by multiplying x and y . In a less common example, metrical dissonance may derive from conflicting interpretive layers in the absence of the metric layer, called *subliminal grouping dissonance*. Although polyphonic limitations of the hardanger fiddle prevented wide use of direct grouping dissonance, indirect grouping dissonance occurs often. Grieg preserves this metrical characteristic from Halvorsen’s transcriptions and uses the polyphonic abilities of the pianist to add direct grouping dissonance to his arrangements.

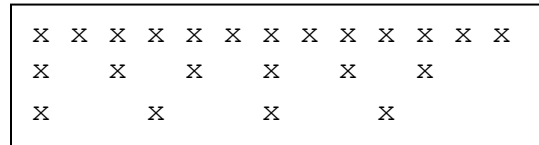


Figure 2.3. Grouping dissonance: G3/2.

Displacement dissonance, the other type of metrical dissonance, occurs when interpretive layers share the same cardinality but the layers do not align, as shown in Figure 2.4. Krebs labels this type of dissonance, $Dx \pm a$. In this label x =cardinality, the $+$ or $-$ indicates if the displacement occurs in a forward or backward direction, and a =displacement index, the number of pulses separating the “pulse-layer attacks.”¹³ Unlike grouping dissonance, the conflicting layers never align during a period of displacement dissonance. Krebs also describes the occurrence of displacement dissonance in the sudden absence of the notated meter.

¹³ Krebs, *Fantasy Pieces*, 34-5. The author refers to mm. 24-28 of Robert Schumann’s “Papillons” from *Carnaval*.

Subliminal displacement dissonance occurs when the musical features establish one interpretive layer, apart from and in the absence of the metric layer (established by musical context and time signature). For example, the composer may begin a new section of a waltz by placing the down-beat on the third beat of the notated meter, rather than reinforcing the metric accent of the notated meter.¹⁴ Analysis reveals subliminal displacement dissonance as the most prevalent type of metrical dissonance used by *spelemenn* and heard in Grieg's arrangements.

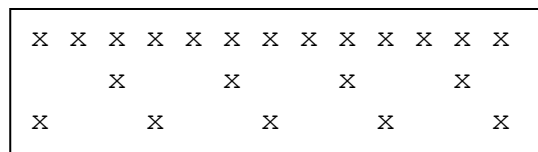


Figure 2.4. Displacement dissonance: D3+2.

Recordings of fiddlers performing *slåtter* reveal places where the motive shifts by a beat, separating the interpretive layer from the metrical layer.¹⁵ Halvorsen's notation fails to capture this effect fully, which is also difficult to see in the score due to the tendency of phrases to both begin and end on quarter notes, often the same pitch. With the exception of "Skudalsbruri. Gangar," Halvorsen chose a single meter for each dance. Had he notated the dances later in the 20th century, he might have used mixed meter to ensure that the metric accent of the motive receives equal emphasis as it shifts within the metrical context, as heard

¹⁴ Krebs, 45.

¹⁵ I recommend listening to fiddler Knut Buen and pianist Einar Steen-Nøkleberg's recording *Edvard Grieg: Slåtter / Norwegian Peasant Dances, Op. 72*, on Simax Classics; and Ingrid Breie Nyhus and Ashild Breie Nyhus's recording *Edvard Grieg Slåtter, Opus 72 and the Knut Dahle Slåtter* on Simax Classics.

in hardanger fiddle performance practice. At times, Grieg preserves the displacement dissonance and other times it is omitted from the piano adaptation, although other types of metrical dissonance are heard including direct and indirect grouping dissonance.

Indirect grouping dissonance exists in all of the hardanger dances in the low-level layer, occurring between duple and triple subdivisions, seen in the top voice of Figure 2.5. In the fiddle practice, this juxtaposition is a mixed result of the dance style and the ornamentation style of the fiddler. Grieg's treatment of this metrical dissonance varied; at times he omitted it in favor of an exact repetition of the previous phrase group. At other times, he added this type of dissonance, suggesting that he found it to be a prominent trait of the style.

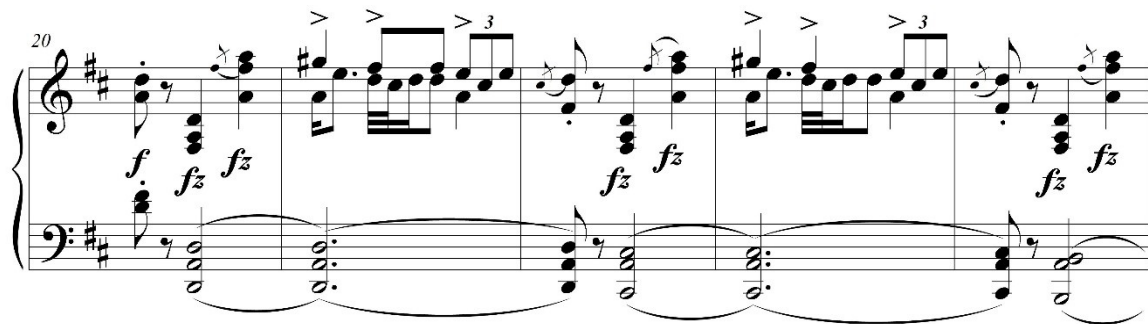


Figure 2.5. Grieg, "Springdans (after "Möllargutten"), mm. 20-24.

Other types of metrical dissonance heard in the hardanger dances include subliminal dissonance, occurring when the active interpretative layers of the music contradict the time signature, and grouping dissonance, different and simultaneous groupings of the pulse. Subliminal dissonance is most pronounced in "Skudalsbruri. Gangar," but it also takes place in other dances when a beat is added or dropped. Figure 2.5 illustrates subliminal displacement dissonance as preserved by Grieg from the original transcription. The downbeat

of the motive is heard on the second beat of the measure. Due to the requirement of multiple voices for grouping dissonance, it is difficult to accomplish while playing double stops on the Hardanger fiddle; however, Grieg uses the metrical technique prominently throughout the piano arrangements of these four dances. Grouping dissonance is strongest in the “Skudalsbruri. Gangar” and “Springdans (efter ‘Möllargutten’).”

Unusual aspects of hypermeter also appear in the dances, with shifts between 2-, 3-, 4-, and 8-bar groupings. In Halvorsen’s transcriptions, these groupings are defined by motivic repetition. For the most part, Grieg adheres to the motivic use heard in Halvorsen’s transcriptions. My analysis will show how Grieg’s use of different accompanimental figures, dynamics, register, and harmony result in modifications to the original hypermetric structure. In addition to his approach of increasing variation in repetitions, Grieg added introductions and codas, as well as altered the number of motivic repetitions to create symmetry. While some these decisions appear to have been aesthetic, as Grieg desired more variety in texture and timbre in this repetitive folk music, other changes define phrase groupings to create larger musical structures.

Phrase Grouping

Analyzing Halvorsen’s transcriptions of Knut Dahle, it quickly becomes evident that the dances often do not adhere to traits of functional tonality. This feature can be attributed to factors including their origin as folk music, the motivic structure, the qualities of the hardanger fiddle and its sympathetic strings, the prevalence of the Lydian mode, and double stops with ambiguous harmonic implications. All of these factors compound the difficulty of

analyzing the phrase grouping using methods derived for functional tonal music; however, the melodic structure and the use of tonal centers provide anchors to approach this music with the guidance of Lerdahl and Jackendoff's and Rothstein's work.

Grieg's *Slåtter* diverge by using the melodic, harmonic, rhythmic, and expressive qualities often found in 19th-century art music with its motivic structure creating clear lower-level phrase groupings. Lerdahl and Jackendoff's approach highlights the grouping structure as revealed by the music's rhythmic and melodic traits and focuses on understanding the relationships between multiple grouping levels. This provides initial insight into the motivic construction of the *Slåtter*, but fails to describe phrase expansions and other alterations in grouping patterns. More specifically, the simple and sometimes static harmony, motivic repetition, and asymmetry pose challenges in making sense of the higher-level phrase grouping because of these differences from functional tonal music.

Like Lerdahl and Jackendoff, Rothstein focuses on the relationship of phrase and harmonic rhythm, but he also examines the consequences of departing from symmetrical structure.¹⁶ The underlying hypermeter and use of motivic expansion in the *Slåtter* makes this approach insightful in understanding the grouping structure of the dances and the procedures undertaken by Grieg to clarify phrase grouping in his arrangements. This proves a useful addition to Lerdahl and Jackendoff's analytical tools, even though the fiddle dances seldom fulfill the definition of phrase set forth by Rothstein.

¹⁶ Rothstein, *Phrase Rhythm*, 12-15.

In his book, Rothstein argues that a phrase requires, “a directed motion in time from one tonal entity [harmonic and/or melodic] to another,” containing a beginning, middle, and an end. He is adamant that, “if there is no tonal motion, there is no phrase,” and examines the implications of his definition in an analysis of Strauss’s “Blue Danube” waltz. Although the theme of the Strauss contains four-bar groups, Rothstein explains the absence of tonal motion in any single segment relegates each grouping to a subphrase. The entirety of the phrase stretches sixteen measures to encompass a complete “tonal motion.”¹⁷ The motivic structure found in Halvorsen’s transcriptions of the *Slåtter* shares similarities with the regular, but slow, harmonic rhythm that Rothstein illustrates in Strauss’s waltz. In sections of works such as “Nils Rekve’s Halling,” Dahle’s harmony is static or rhythmically alternates between two harmonies, failing to fulfill the harmonic motion described in *Phrase Rhythm* (Figure 2.6).

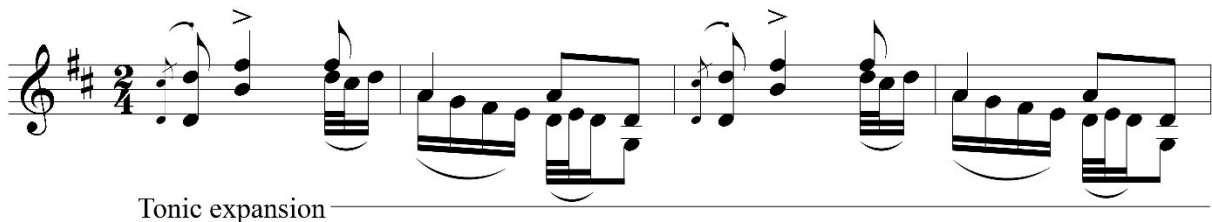


Figure 2.6. Harmonic stasis during motivic repetition, Halvorsen, "Nils Rekve's Halling," mm. 1-3.

Grieg’s modification and acceleration of harmonic progressions, addition of ostinato, pedal tones, and register changes, enliven the motivic repetition and define larger phrase groupings than those heard in the original fiddle transcriptions. These changes also accomplish his goal of avoiding monotony by creating harmonic tension through long-

¹⁷ Rothstein, 5-9.

duration pedal tones and the anticipation of resolutions. However, his pursuit of larger grouping organization also entails melodic and rhythmic modifications that alter the motivic relationships between small groups such as will be discussed in “Skuldarsbruri. Gangar.” Incorporating his harmonic vision for these dances at the piano, he chose to modify the intervals found in the fiddle’s double stops. This practice is most prominent when he substitutes a consonant third interval for the dissonance of the perfect or augmented fourth.

In other examples, Grieg’s motivic changes extend to the omission or addition of a repetition of a subphrase to preserve symmetry, as well as the creation of brief introductory segments and closing sections in each of the dances to be discussed.¹⁸ These changes facilitate higher-level phrase groupings and will require the consideration of larger conventional formal structures such as the sentence, period, and ternary.

This process of creating more formal organization out of unconventional music requires the theorist to question the minimum requirements of a sentence, a period, and larger forms such as binary and ternary. During his schooling in Leipzig, Grieg studied works from which characteristics of these structural elements emerge in his arrangements of the *Slåtter*, with occasional concessions due to the folk music context.¹⁹ Rothstein’s observations on phrase structure and Caplin’s *Classical Form* provide a basis for discussion of these more conventional European formal characteristics that result from Grieg’s harmonic modifications to the dance music.

¹⁸ The terms subphrase and phrase segment will be used interchangeably.

¹⁹ Edvard Grieg, “My First Success,” in *Edvard Grieg: Diaries, Articles, Speeches*, ed. Finn Benestad, trans. William Halverson (Columbus, OH: Peer Gynt Press, 2001): 80-83.

My analysis of metrical dissonance and phrase grouping in “Giböens Bruremarsch,” “Nils Rekve’s Halling,” “Springtans (efter ‘Möllargutten’),” and “Skuldalsbruri. Gangar” thus will show how the motivic structure and metrical dissonance of the hardanger fiddle tradition intersects with mainstream aspects of harmony and phrase grouping. Grieg embraced and exaggerated Knut Dahle’s use of motivic variation and metrical dissonance. While showcasing the melodic traits of the dances, the composer used harmony and symmetry to define clearer formal organization through the creation of larger phrase grouping.

CHAPTER 3

SLÅTTER FORM

Slåtter refer to the entire collection of folk dances played by Norwegian fiddlers and include *gammeldansar*, the dance styles heard on the violin (*flatfele*) and throughout Europe, and *bygdedanser*, played on the hardanger fiddle. This chapter will identify the discerning traits among the four common types of *bygdedanser*: *bruremarsjer*, *gangars*, *springars* *hallings*. Pandora Hopkins advocates for *spelemann* Finn Vabø's categorization of the four dances by tempo and beat subdivision. The *gangar* and *bruremarsj* have slower tempos, with the uneven beats of the *gangar* described as an "elastic gait," while the *bruremarsj* has even pulse.¹ The *halling* has a constant pulse at a moderate tempo, and the *springar* has quick, uneven beats in groupings of three. Musicologist Tellef Kvifte has formalized structural terminology in his book, *What to Listen for in Norwegian Folk Music*. His approach helps to illustrate the sections heard in each dance.

Norwegians refer to each individual performance of a *slått* (fiddle tune) as a *fremføring*. This is due to the characteristic use of variation and improvisation, although the degree to which a *spelemann* varies his performance of a tune is personal matter. A series of motives are the heart of each *slått*. Kvifte quotes his hardanger fiddle teacher when describing the approximate form of a dance: "First you play each motif once, then once

¹ Pandora Hopkins, *Aural Thinking*, 154-5.

more. Then you play the next motif the same way. When you play through the whole tune, you play it once more.”² See this hierarchal structure below, in Figure 3.1.

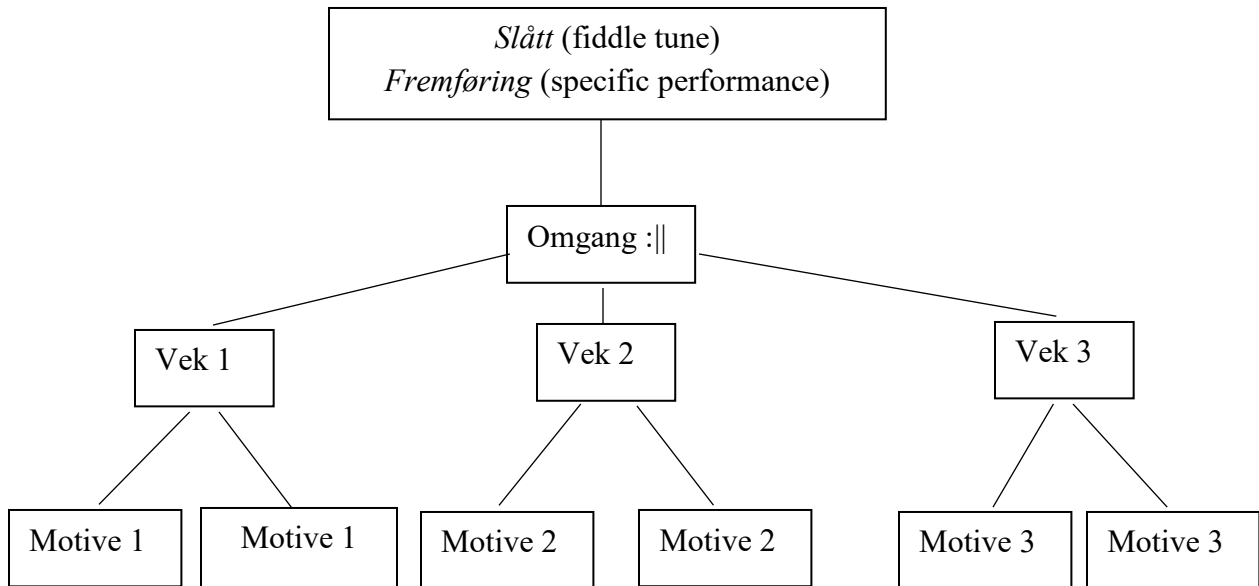


Figure 3.1. Hierarchal structure of a *slått*. Source: Kvifte: *What to Listen for*, 51.

The *spelemann* repeats each motive as he or she sees fit, usually between two and eight times. The number of repeats often depends on whom they learned the tune from and the performance situation. More repetitions are played for dancers than for an audience of listeners. The repetitions of a motive form a section called a *vek*. The number of *veks* vary by dance and differentiating between them becomes difficult because the player might fuse consequential motives before presenting the new idea in its entirety. The player performs

² Tellef Kvifte, *What to Listen for in Norwegian Folk Music* (Oslo: Taragot Sounds, 2008), 51.

every *vek*, completing the *omgang* (round), and then repeats the entire thing to finish the *fremføring*.³

A number of variables occur in each performance, most importantly in treatment of the motive. The techniques of variation heard in a performance originate from the teacher of the performer and the regional practice. Hopkins summarizes the fiddler's tools of repetition and variation as the following:⁴

- Exact repetition
- Repetition at the perfect fifth interval
- Melodic contraction or amplification
- Rhythmic diminution or augmentation
- Telescoping (removing or compressing middle material)
- Retrograde motion

Johan Halvorsen's transcription of "Nil's Rekve's Halling" provides an example of the repetition, variation, and ornamentation of motives, and the series of *veks*, in Figure 3.2.

While Hopkins provides a general understanding of the techniques encountered in Halvorsen's transcriptions of Knut Dahle, Kvifte discusses aspects of variation in greater detail in *How to Listen to Norwegian Music* and his book *On Variability on the Performance of Hardingfele Tunes – and Paradigms in Ethnomusicological Research*. Both sources provide more insight into this aspect of the performance practice. In summary, a set of motives lies at the heart of each tune on which the fiddler imparts his own ornamentation, a

³ Hopkins, *Aural Listening*, 169-70.

⁴ Hopkins, 168.

product of his teachers and geographic region, while his use of repetition and variation is dictated by the mood of the performance situation.⁵

⁵ Tellef Kvifte, *On Variability on the Performance of Hardingfele Tunes – and Paradigms in Ethnomusicological Research* (Oslo: Taragot Sounds, 2007), 48. The author notes that *spelemenn* perform shorter versions of tunes for musicologists because in this situation they are not performing for dancers.

Nils Rekve's Halling

Vek A
Motive A
M.M. ♩ = 84

Motive A - repetition

9. 

Vek B
Motive B

Motive B - repetition

Edition Peters 8919

Figure 3.2. Motives and *veks*, Halvorsen, "Nils Rekve's Halling."
Johan Halvorsen, "Nils Rekve's Halling," in *Slåtter*, (Frankfurt: C.F. Peters, 1910), 12.

Bygdedanser Arranged by Grieg

Johann Halvorsen transcribed Knut Dahle's performances of four styles of dance. His seventeen dance transcriptions published with Grieg's arrangements include three *bruremarsjer*, four *gangars*, five *springars*, and five *hallings*. The following section describes the traits of each style. A deeper analysis of the metrical organization and grouping structure in "Giböens Bruremarsch," "Nils Rekve's Halling," "Springtans (efter 'Möllargutten')," and "Skuldalsbruri. Gangar" will be found in the following chapters.

Bruremarch⁶

The bridal march is one of the simpler dances transcribed by Halvorsen in its metric and grouping structure. It is the only dance of the *bygdedanser* to use a symmetrical and even beat structure.⁷ The dance was traditionally associated with the bridal party's passage through the village to the church, although it could have been heard at other times. In comparison with the other styles of *slåtter*, the major-key harmony and even treatment of the beats makes this dance contrast. It is identified by its moderate tempo of 80-90 bpm and symmetrical phrase structure. Characteristically, some *bruremarsjer* shift the metrical accent, adding a beat at some point. Generally, the fiddler does not obfuscate the movement between the *veks* of the *bruremarsch*, as observed in "Giböens Bruremarsch."

⁶ Spelling varies by source, Norwegians spell *Bruremarsch* or *Bruremarsj*. Both the C.F. Peters and the Henle editions call the dance a *Brautmarsch*.

⁷ Hopkins, *Aural Thinking*, 178.

*Gangar*⁸

During the wedding celebration, those with ceremonial roles would dance with the bride during the *gangar*. The name is derived from *gang*, meaning “to walk.”⁹ While this dance has a similar tempo to the *bruremarsch*, its motivic material does not align with the notated meter so neatly. Anniken Konstance and Eid Kjeserud refer to this quality as an “elastic gait,” which is further emphasized through slurs and syncopation to give the dance a rolling quality.¹⁰ Although typically notated in 2/4 or 6/8 time, Konstance and Kjeserud, Hopkins, and Kvifte, all argue for the use of 1/4 or 3/8, as the two beats lack hierarchy. The dance steps are identical whether the subdivision of the beat is even or uneven, with only slight changes.

Kvifte illustrates the common rhythmic grouping for this dance 3+2+1+2+2+2, which may begin on any part of the beat (see Figure 3.3.)¹¹ The groupings of two create a hemiola. Krebs refers to this juxtaposition of the alternating groupings of eighth-notes in the melodic line as indirect low-level metrical dissonance, occurring faster than the pulse.¹² The

⁸ The *gangar* may also be referred to as the *brudegangar* or *brudeslått*. The Henle edition refers to this dance as a *Getretener Tanz*.

⁹ Hopkins, *Aural Thinking*, 175.

¹⁰ Eid Kjeserud and Anniken Konstance, “Traditional Fiddle Music of Norway: The Harding Fiddle Volumes.” <http://www.hf.uio.no/imv/english/research/projects/fiddlevolumes>.

¹¹ Kvifte, *What to Listen for*, 46.

¹² Krebs, *Fantasy Pieces*, 45.

alternating groupings also create direct metrical dissonance with the duple foot-beating patterns.¹³



Figure 3.3 Rhythmic grouping in the *gangar*.

The *gangar* stems from a single motive that undergoes successive transformations and additions. Hopkins describes the motivic development as where “new...elements are added successively to old material from the preceding phrase in a chain-like formation.”¹⁴ Over the course of the dance, a *spelemann* will drop a beat, or add one, shifting the placement of the rhythmic pattern in the meter, often on multiple occasions. Halvorsen’s transcriptions show that Knut Dahle began “Skuldalsbruri. Gangar” with the 2+2+2 grouping. Later in the transcription, Halvorsen compensated for Dahle’s metric abnormalities with the addition of 3/8 bars. The *spelemann*’s flexibility with his placement of the rhythmic group and the addition of beats impacts both meter and phrase grouping. The *springar* often uses similar motivic material to the *gangar*, but differentiates itself through rhythmic traits and different methods of development.

¹³ Hopkins, *Aural Listening*, 175.

¹⁴ Hopkins, 179.

*Springar*¹⁵

The *springar* is a large and diverse genre of dance with a high degree of variability in its regional characteristics. The dance magnifies the elastic traits heard in the *gangar* with its uneven division of the beat and uneven division of the measure. Fiddlers perform the *springar* about 50% faster than the *gangar*, around 130 bpm.

Kvifte identifies two primary styles of the *springar*: symmetrical (emphasis on all three beats, danced in three) and asymmetrical (emphasis on two beats, danced in two).¹⁶ While the dance is commonly notated in 3/4, this time signature fails to illustrate the varying beat lengths of the asymmetric style that Knut Dahle performed for Halvorsen. The uneven treatment of the three beats is the most unusual aspect of this dance. A number of Norwegian musicologists have worked to measure the relationships of the uneven beats in the performances of different *spelemann* and found that they fell in the vicinity of 8:7:6 or 5:4:3.¹⁷ This is one of the most identifiable traits of the dance and most difficult for Western-trained musicians to master, as Einar Steen-Nokleberg humorously shared with Hopkins, “I nearly fell off the piano stool, when Knut showed me how the Telemark *springar* should really be played.”¹⁸

¹⁵ In the C.F. Peters edition of Halvorsen’s transcription, this dance is the *Springdans*, and in the Henle edition, *Springtanz*.

¹⁶ Kvifte, *What to Listen for*, 41.

¹⁷ Eid Kjeserud and Anniken Konstance, “Traditional Fiddle Music of Norway: The Harding Fiddle Volumes.”

¹⁸ Hopkins, *Aural Listening*, 96.

One of the difficulties lies in identifying a beat pattern. Areas in the North and East play the dance with a short beat one, while musicians in the South and West play a short beat three. Kvifte directs listeners to identify the short beat by the placement of the triplet rhythm.¹⁹ The accented beat is more difficult to identify. Knut Dahle accented the second beat, in the practice identified with Telemark and shown by the ornaments in Halvorsen's transcription. This emphasis continues throughout the dance, shifting to beat one when the motive moves in relation to the written meter.

The *springar* uses the structure of motives, *veks*, and *omgangs* seen in Figure 3.1. Like the *bruremarsch*, the *springar* has several sections with contrasting tonal centers. Each section contains several iterations of a motive of at least six beats repeated several times. Elisions occasionally obscure the transition between *veks*, the last note of the phrase overlapping with the beginning of the new one. Unlike the *gangar*, opening material may reappear later in the *springar* and undergo new transformations.

Halling

The last up-tempo dance, the *halling*, lacks the rhythmic complexities heard in the *springar* and the *gangar*. The *halling* is an acrobatic dance by males, characterized by high kicks and leaps.²⁰ It stands out for its consistent use of duple rhythms and groupings in either 6/8 or 2/4 meter, with eighth- notes at the end of each bar carrying momentum forward.

¹⁹ Kvifte, *What to Listen for*, 41.

²⁰ The *halling* received a moment in the spotlight when the Belarusian-Norwegian singer and fiddler Alexander Rybak won the Eurovision 2009 television competition with "Fairytale," pop song incorporating the dance style.

Spelemenn use separated articulations to exaggerate this momentum at the end of motives. Crossing beats with slurs gives the dance a syncopated, light, and athletic character.

The *halling* is the most repetitive-sounding dance of the four *slåtter*, often using the quarter-note, two eighth-notes rhythm throughout the dance. *Spelemenn* add variation to a motivic repetition by changing the bowing. They may introduce a new motive through elision, resulting in an entire section during which the metrical accent of the music is syncopated with the foot beats. Traditionally, the dance ended as soon as the dancer kicked a hat off a pole, 6-8 feet in the air; the ending is left to the fiddler when performing alone.²¹ “Nils Rekve’s *Halling*” embodies these traits, establishing multiple layers of metrical consonance before using elision to disrupt the expected accent patterns. Like the *bruremarsch*, the established metrical consonance magnifies the impact of this sudden metrical dissonance on the listener.

Establishing this background in the *slåtter* shows how Grieg’s musical decisions embody the character of each dance, or alter, or omit identifying traits that would be heard in a fiddle performance. Chapters four and five will analyze how Knut Dahle’s *slåtter* abide by these features of form and meter in the *bruremarsch*, *halling*, *gangar*, and *springar*. Metrical dissonance will be explained as it is heard in Halvorsen’s transcriptions and the ways in which Grieg adapts the material for the piano. Finally, the impact of Grieg’s arrangement decisions on phrase grouping will be analyzed.

²¹ Goertzen, *Fiddling for Norway*, 151.

CHAPTER 4

ASPECTS OF METER

This chapter investigates the presence of hypermeter and metrical dissonance in one example of the *bruremarsj*, *halling*, *springar*, and *gangar* from the *Slåtter*. Each analysis begins by recognizing these metrical structures in Halvorsen's transcriptions by identifying metric and phenomenal accents, and analyzing how the metric layers align or conflict. The same procedure is followed with Grieg's arrangements for sake of comparison. This process unveils metrical aspects that Grieg chose to preserve or highlight from the Norwegian dances, as well as strategies he used to increase organization and symmetry in his arrangements of these dances.

“Giböens Bruremarsch” by Knut Dahle, trans. Johan Halvorsen

Halvorsen's transcription begins with consistent hypermetric grouping as would be expected when comparing this *bruremarsch* to other European and American march styles.¹ The march has regular accents on beats one and three, and hypermetric segmentation of two, four, eight, and sixteen measures. As the dance develops, metrical dissonance manifests as the hypermetric layers unravel resulting in displacement dissonance, subliminal dissonance, and indirect grouping dissonance.

The first *vek* of the dance introduces the four-measure motive A, seen in Figure 4.1. This motive repeats four times, resulting in 2-, 4-, 8-, and 16-bar hypermeters. This

¹ Johan Halvorsen, “Giböens Bruremarsch,” in *Slåtter* (Frankfurt: C.F. Peters, 1910), 5.

conventional hypermetric structure establishes expectations which are soon challenged. In the first *vek*, metrical dissonance only occurs at the low-level as the ornamentation shifts between duple and triple subdivision.²



Figure 4.1. Indirect grouping dissonance in opening of Halvorsen, “Giböens Bruremarsch.”

The beginning of the *vek* B disrupts multiple metrical layers at m. 11. Although the new 8-beat motive fits within the organization of the previous *vek*, the downbeat of the metric and hypermetric layers shifts backward one beat causing subliminal displacement dissonance, D8-1. This dissonance is subliminal because the musical traits are united in contrasting with the previously established metrical layer.³ The subliminal displacement also causes indirect dissonance to occur as the listener’s expectation adjusts to the new placement of the metrical accent.

Motive B, also disrupts the 4-beat metrical layer with indirect grouping dissonance, as the hypermetric structure gradually dissolves. Unlike the opening 4-bar motive, this new motive lacks an even division of the 8-beat pattern; instead, the listener groups the pattern

² Krebs, *Fantasy Pieces*, 53. Low-level metrical dissonance occurs between micro-pulses.

³ Krebs, 48.

into 3+2+3 based on the rhythm, as seen in Figure 4.2. Motive B is heard four times, reinforcing the 8-bar hypermeter.

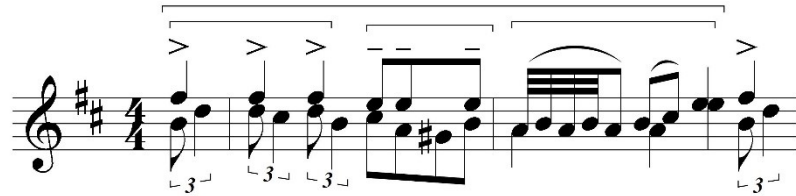


Figure 4.2. Unequal metric division of motive B, Halvorsen, “Giböens Bruremarsch.”

The hypermetric structure begins to weaken in m. 19 when the motive begins on F-sharp rather than repeating a second time on B. The motivic rhythm and repeated lower voice preserve the 4-bar hypermeasure through m. 20, but the change of displacement in m. 23 interrupts both the 4-bar and 8-bar hypermeter. This shift eliminates the subliminal dissonance, seen in Figure 4.3, although the 8- and 16-bar hypermetric segments fail to return.



Figure 4.3. Resolution of subliminal displacement dissonance, Halvorsen, “Giböens Bruremarsch,” mm. 21-23.

The 2-bar motivic segment realigns the metrical accent with the notated barlines, reestablishes a 4-beat metric layer, and its repetition creates a new 4-bar hypermeasure.

When the motive begins a third time in m. 25, it ends with a one-measure expansion rather than repeating again to complete an 8-bar group. As was traditional for some fiddlers in the *bruremarsch*, m. 27 is inserted to expand the motive to three bars (mm. 25-7), resulting in indirect grouping dissonance in the 2-bar hypermeter. This indirect dissonance is more jarring than the melodic shifts between duple and triple subdivisions.

The 2-bar and 4-bar hypermeters resume with motive C, in m. 28. The rhythm and meter of the final motive mirror motive A. Motive C is 4-bars long with a 4-beat metrical layer and 2-bar hypermeter. The exact repetition of the motive marks the return of an 8-bar group. Although the last 8-bar group ended in m. 16, the persistence of the 4-bar group throughout the march and the repetition of the motive are sufficient to comprehend this larger hypermetric segment.

The dance closes with a 4-bar codetta in which the two voices create displacement dissonance, D2+1. The upper-voice pedal A emphasizes beats 1 and 3, while the trills in the lower voice create syncopation by stressing beats 2 and 4, resulting in a perceptible change in the metrical layer from four beats to two beats. The fiddler resolves this dissonance with heavy emphasis on the first three beats in the final bar.

In summary, low-level grouping dissonance characterizes the fiddler's ornamentation, and displacement, and grouping dissonance in *vek* B and C disrupt the established hypermetric layers. Grieg maintains the integrity of the original melody in "Giböens Bruremarsch," but he increases the presence of syncopation and indirect dissonance in his arrangement. His alterations to motivic repetitions increase the regularity of the hypermeter at multiple levels.

“Giböens Bruremarsch,” Op. 72, no. 1, arr. Edvard Grieg

Grieg characterizes the first *vek* of his arrangement of “Giböens Bruremarsch” with syncopation from a 2-beat ostinato in the bass. Starting the piece alone, the ostinato creates subliminal dissonance. The pulse heard is notated on the upbeats, but the absence of context does not reveal this metrical dissonance until motive A enters on the downbeat of m. 3, producing syncopation through displacement dissonance. Using Krebs’s description of this phenomenon, the RH operates as the metrical layer (aligning with the meter) and the LH is the antimetrical layer; the irony lies in these roles reversed. While one may hear the RH melody emphasize the upbeats, it aligns with the beat in the score. The syncopation causes a metric displacement of one eighth-note between the voices. D4-1 (1=8th) describes this displacement, as the LH ostinato has a two-beat cycle and the RH anticipates the beginning of the ostinato by one eighth-note, a “backward” displacement.⁴ The listener’s perception of the displacement changes when Grieg alters the ostinato in m. 11. Twice as long as the previous pattern, D8-1 (1=8th) now describes the continuing syncopation between the LH and RH.

Grieg omits the indirect dissonance heard in mm. 4 and 6, a trademark of the hardanger practice, and blurs the division between the *bruremarsch* and the dotted-rhythms popular in marches at the turn of the 20th century. He replaces Dahle’s division of the beat into three parts with a sixteenth note and dotted-eighth. Although Grieg neglects to include

⁴ Krebs, *Fantasy Pieces*, 34-5.

the indirect grouping dissonance of duple and triplets in the fiddle transcription, the unrelenting syncopation has a more visceral effect.

Grieg intensifies the syncopation in m. 13 by compounding it at the quarter-note and the eighth-note level, seen in Figure 4.4. The accented top voice highlights the continuing quarter-note displacement dissonance with the left hand, while the sixteenth-note line creates dissonance at the eighth-note level. This intensification of the rhythmic activity leads to a resolution of the eighth-note dissonance in m. 14 and the quarter-note dissonance in m. 15, when the hands play motive A in unison.



Figure 4.4. Displacement dissonance and resolution, Grieg, "Giböens Bruremarsch," mm. 13-15.

Grieg provides one instance of the indirect grouping dissonance that inflected Knut Dahle's first *vek* after the resolution of the displacement dissonance. Grieg lessens the effect of this dissonance by placing the triplet on the metrically-weak beat two and surrounds it with quarter notes, when compared to the juxtaposition of duple and triple subdivisions in Halvorsen's transcription. Neither the displacement dissonance nor the grouping dissonance affects the hypermetric structure.

While Grieg's brief introduction shifts the beginning of the larger hypermetrical structure back by two bars, these four repetitions of the ostinato fit within the 2-bar hypermetric segment and mirror the four repetitions of the motive to follow. Like Halvorsen's transcription, mm. 2-18 of this arrangement also have hypermetric groupings of four, eight, and sixteen measures. The four appearances of motive A form two 8-bar groups, shown by the change in the ostinato at m. 11. Grieg's modification of the melodic closing of the fourth motivic repetition creates an imperfect authentic cadence in m. 18 with resolution to the tonic, rather than the mediant. The cadence and melodic closure reinforces the hearing of a 16-bar group encompassing all of *vek A*, although unison motion prevents bass motion from completing a perfect authentic cadence (PAC). This large group is less-pronounced in the fiddle transcription without the melodic closure. Although syncopation returns to the LH in *vek B*, it does not result in the relentless metrical dissonance heard in the beginning.

Displacement dissonance returns with motive B, when Grieg again emphasizes it over the subtler indirect grouping dissonance heard in the fiddle transcription. The LH provides syncopation with its antimetrical layer, D8+1.⁵ Unlike *vek A*, the antimetrical layer follows the metrical layer. Grieg uses the displacement to emphasize the indirect grouping dissonance as it occurs in the motive (3+2+3); the LH rhythm moves in quarter notes during the 3-beat groups and eighth notes during the 2-beat groups. He alters the accompanying voices in the third repetition, continuing the syncopation, but uses a pedal G for the first five beats of the motive. The listener continues to hear the grouping dissonance despite this

⁵ Krebs, *Fantasy Pieces*, 31.

alteration. The increased P5 interval between the B and E and the established metrical pattern preserve the unequal metrical grouping.

While Grieg highlights the indirect grouping dissonance, his decision to remove the accents at the start of the motive and add an accent on the sixth beat of the motive weakens the subliminal displacement dissonance (SDD) heard in the original transcription. Grieg's accent interrupts the SDD by stressing the alignment of the third group in the motive with the measure's metric accent at the beginning of m. 20. Consequently, the first two groups of the motive do not align with the expected metric accent, but the last group does (see Figure 4.5). In each repetition, spanning mm. 19-30, the motive begins in subliminal dissonance which resolves on the sixth beat. The abandoned metrical layer continues to be heard for several beats after it ends; in this example, the layer resumes three beats later, when accounting for the 2-beat group on beat three, or five beats later if heard with the accent.⁶ Grieg resolves the SDD on the downbeat of m. 31, like the transcription. Here, he uses the LH to reinforce the return to metrical consonance, whereas it amplified the metrical dissonance earlier in the *vek*.



Figure 4.5. Motive B, Grieg, "Giböens Bruremarsch," mm. 19-20.

⁶ Krebs, *Fantasy Pieces*, 46.

Grieg adjusts the repetitions of motive B and C to preserve the 8-bar and 16-bar hypermetric layers heard in the first *vek*. In this way he creates symmetry and lessens the improvisatory nature of the fiddle tune. Like the Halvorsen transcription, *vek* B begins with 2, 4, and 8-bar grouping, shown in Figure 4.6a. At this point, Grieg omits repetitions so that each variation of the motive appears twice, seen in Figure 4.6b. Comparing his score with the transcription reveals the absence of Halvorsen’s mm. 17-18 and 23-24. This results in two consecutive 8-bar groups, which pair to form a 16-bar group. Both scores conclude the *vek* with a one-measure expansion resulting in indirect grouping dissonance in the hypermeter at the 2-bar level. Whereas *spelemenn* approach performance without a set number of repetitions in mind, it is evident that Grieg’s approach to this section may have been shaped by his familiarity with hypermetric order in concert music.

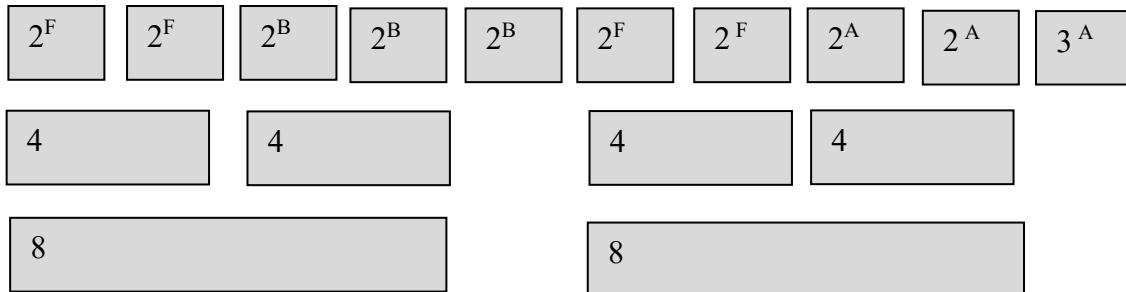


Figure 4.6a. Hypermetric grouping of motive B and C in Halvorsen, “Giböens Bruremarsch.” 2^F begins on F-sharp, 2^B begins on B, 2^A begins on A, integer shows length of motive in measures.

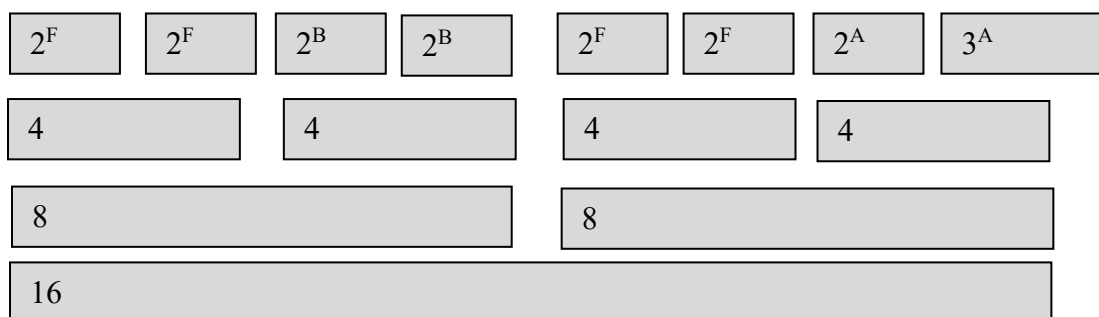


Figure 4.6b. Hypermetric grouping of motive B in Grieg, *Giböens Bruremarsch*. 2^F begins on F-sharp, 2^B begins on B, 2^A begins on A, integer shows length of motive in measures.

Grieg does little to modify the metric qualities of the third *vek*. For the first time in the arrangement, the LH does not instigate metrical dissonance. Instead, the pedal-point tremolo prolongs the dominant. Grieg copies the indirect grouping dissonance from the transcription in the triplet sixteenth-notes in m. 37, but he alters the rhythm to duple subdivisions in m. 38.⁷ He maintains the 2-, 4-, and 8-bar hypermeters heard in the fiddle transcription.

Grieg's metric interpretation diverges again from the transcription with his interpretation of Dahle's codetta material and his additional third section. Grieg expands the codetta; first, by replacing its 4-bar group with an 8-bar hypermeasure spanning mm. 44-51. He uses the tremolo motive to expand this section beyond Halvorsen's ending and function as a transition to the return of the opening material. Whereas the concise ending of the transcription concludes the dance within the context of the hypermetric and motivic structure,

⁷ Although possibly considered a negligible rhythmic change, this is reflected accurately in the recording of Op.72, no.1 by Einar Steen-Nokleburg, the esteemed Norwegian pianist and Grieg scholar.

Grieg's third section serves as a written-out *decelerando* by way of rhythmic augmentation and fragmentation.

The ostinato returns in m. 52 as an antimetrical layer. Direct displacement dissonance reoccurs with the entrance of the motive in the right hand; however, Grieg's decision to expand the motive with half-rests interrupts this metrical dissonance and fragments the hypermetric groupings, (Figures 4.7a and 4.7b). He implements this process in a single iteration of the motive, increasing the augmentation incrementally. The fourth measure of motive A arrives 8-beats after the listener's probable expectation. Grieg prepares and circumvents a 4-bar hypermeasure with metric downbeats in mm. 56-8 by displacing the resolution to D by one beat in m. 57, and its repetition in m. 58. He continues the metric tension to the end of the piece by resolving RH on the metrically-weak second beat in m. 60 and placing the last P5 of the ostinato on the upbeat of beat three in the final measure.

Although much of Grieg's music is associated with his focus on melody, his metric-centered approach in "Giböens Bruremarsch" contradicts this characterization. He shows no regard for the melodic integrity of motive A by fragmenting it into two and four-beat segments between m. 53 and m. 58. The rhythmic prioritization is most evident in m. 55, where he interrupts the end of beat two, previously heard as a pick-up, with the half-rest.



Figure 4.7a. Motive A in *vek* A, Grieg, “Giböens Bruremarsch,” mm. 7-10.

Figure 4.7b. Motive A with increasing displacement in coda, Grieg, “Giböens Bruremarsch,” mm. 53-62.

In “Giböens Bruremarsch,” Grieg took liberties with metrical dissonance. Using the piano’s polyphonic capabilities, he added displacement dissonance in the form of syncopation, weakened the displacement in the second *vek* of the original transcription while normalizing its hypermetric structure, and minimized the indirect grouping dissonance that

characterized the ornamentation of the Knut Dahle. The next analysis of the “Nils Rekve’s Halling” will show a similar propensity for 2-, 4-, and 8-bar hypermetric groups in the original transcription, which Grieg reinforced with tonic and dominant harmonies.

“Nils Rekve’s Halling” by Knut Dahle, trans. Johan Halvorsen

This *halling*, the ninth dance in the collection, contains all of the qualities described in its background, in Chapter Three. Motive A combines syncopation, typical of its athletic character, followed by the quarter-note, two eighth-note rhythm discussed by Goertzen in *Fiddling for Norway*.⁸ The motive imparts clear duple groupings in all layers of the meter. Even the ornaments conform to duple subdivisions, avoiding grouping dissonance, seen in Figure 4.8. Like “Giböens Bruremarsch,” disruptions to hypermetric structure take place as the dance continues.

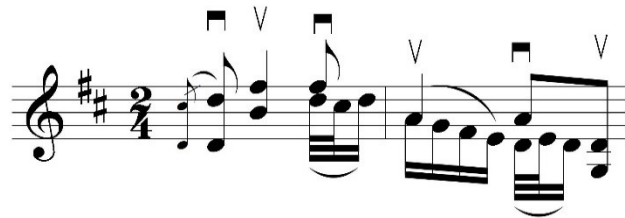


Figure 4.8. Motive A, Halvorsen, “Nils Rekve's Halling.”

The number of motivic repetitions at the beginning of “Nils Rekve’s Halling” is striking for its limited use of variation. This construction results in clear 2-, 4-, 8-, and 16-bar hypermetric groupings. Dahle repeats motive A four more times following the 16-bar group, before a derivative of the motive appears in m. 25. Although only a single measure long, this

⁸ Goertzen, *Fiddling for Norway*, 151.

idea heard four times, continuing the 2- and 4-bar layer, but disrupting the listener's conception of a larger 16-bar group prior to the beginning of the second *vek* at m. 29.

Motive B continues these hypermetric layers until an overlap interrupts the accent pattern in m. 32, which simultaneously serves as the end and the beginning of separate motives, seen in Figure 4.9. The overlap results from displacement of the 2-bar group, expected in m. 33, heard two beats early, D2-1 (1=half note). While m. 32 serves as the beginning of a new group, it is not metrically accented, as m. 31 is heard as the beginning of the 2-bar group. The 2-bar hypermeter continues in m. 34 as the G of the double stops reinforce this metric accent. The abrupt ending is characteristic of the dance's conclusion with the dancer's high-kick of a dangling hat.



Figure 4.9. Metric layers with overlap occurring in m. 32, Halvorsen, “Nils Rekve's Halling,” mm. 29-end.

“Nils Rekve’s Halling,” Op. 72, no. 9, arr. Edvard Grieg

Grieg maintains the integrity of the melody in the ninth dance of the *Slåtter*, while using the LH to reinforce the hypermeter at 2, 4, and 8-bar levels through repetition. While metrical dissonance does not influence the dance as in “Giböens Bruremarsch,” brief points of indirect grouping dissonance and displacement dissonance add variety to the first *vek*. His treatment of the hypermetric layers matches Halvorsen’s transcription. The only caveat emerges at the end of the arrangement with a small extension to make the ending less abrupt than in Dahle’s version.

Grieg opens this *halling* by establishing a 2-bar pattern in the LH similar to the beginning of “Giböens Bruremarsch.” Unlike in the other dance, Grieg does not hesitate to use indirect grouping dissonance in the ornamentation of the melody. Sixteenth-note triplets become juxtaposed with sixteenth-notes in m. 4 and m. 6. He added this metrical dissonance on his own accord. Halvorsen’s transcription lacks any metrical dissonance of this type.⁹

The high degree of metrical consonance in the hypermetric structure is notable in Grieg’s arrangement. From mm. 3-14, the LH accompanies the 2-bar motive with 2-bar ideas that he repeats an octave lower, reinforcing this layer of the hypermeter. Grieg introduces a new variation in the accompaniment every 4-bars to strengthen metric accents in this layer.

He adds metric displacement at m. 15, where he creates an antimetrical layer by shifting the LH entrance by one eighth-note for the next four bars. The *piano* dynamic and the accent emphasize this new metrical dissonance. Grieg’s omission of the melodic accents

⁹ Fiddlers also compose *hallings* in compound meters. This metrical differentiation between *hallings* may account for the lack of indirect grouping dissonance in this dance.

and slurs in these measures is inconsequential, as the pianist naturally stresses the notes that fall on the beat. The LH realigns with the metrical layer on the downbeat of m. 19, and motive A repeats four more times, as heard in the transcription.

Grieg's LH accompaniment continues to outline the hypermetric layers in the second *vek* without any alterations. His arrangement highlights the construction of the overlap in m. 34 for the listener. The left-hand part repeats at the octave in m. 33 as occurred with the counter-motive in the first *vek*, but he extends the end by eight sixteenth-notes to accommodate the overlap, delaying the metric emphasis to m. 36 in the melody and accompaniment, shown in Figure 4.10. When the motive B' arrives in mm. 36-37, it occurs with the second and third bar from the overlap accompaniment.

The change of the LH to an eighth-note rhythm in m. 38 does not impact the hypermeter, but Grieg extends the ending of the transcribed dance, providing full 4-bar group rather than the 1-bar arrival on the metric downbeat recorded in Halvorsen's transcription, see Figure 4.11. Grieg uses rhythm and a diatonic progression to avoid aligning the tonic harmony with a metrically-accented downbeat until m. 42. In this way, he reinforces the *halling*'s characteristic metric consonance.

Grieg shows more restraint in his use of metrical dissonance in "Nils Rekve's Halling." Hypermetric consistency characterizes this dance, strengthened by the accompaniment in the left hand. The LH also permits Grieg to highlight the melodic overlap as a departure from this consistency before he expands the cadential motion to reestablish the 2- and 4-bar hypermeter.

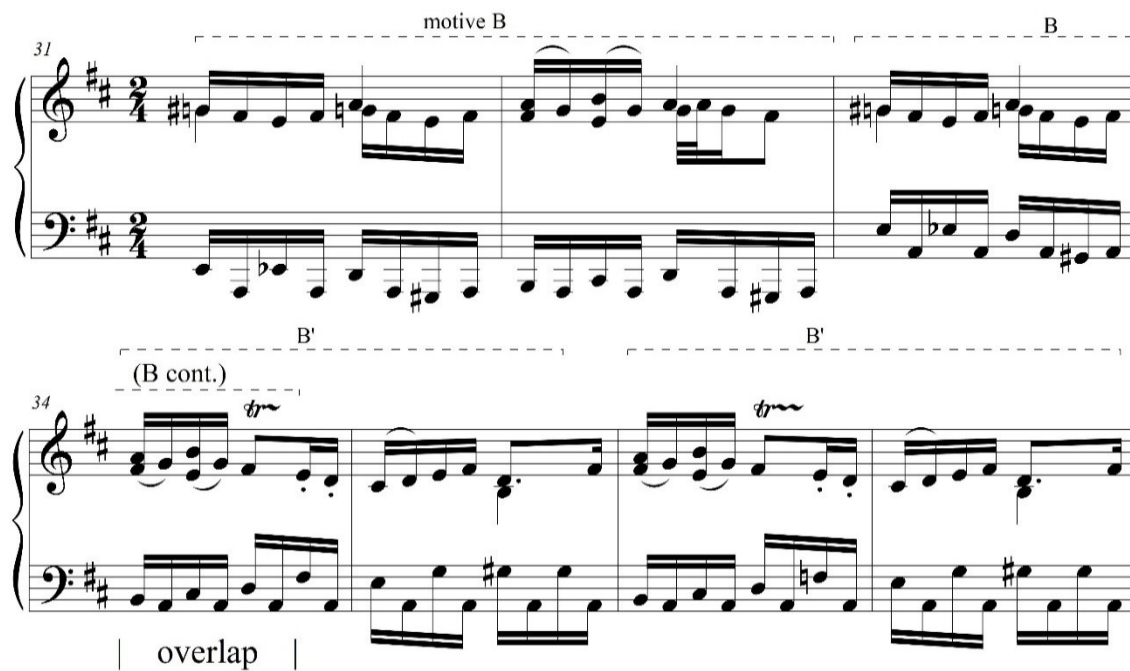


Figure 4.10. LH illustration of overlap, Grieg, "Nils Rekve's Halling," mm. 31-37.



Figure 4.11. Grieg, "Nils Rekve's Halling," mm. 38-end.

“Springdans efter “Möllargutten” by Knut Dahle, trans. Halvorsen

Similarities in hypermetric grouping relate this *springar* to “Nils Rekve’s Halling.” When the metric activity begins to vary at m. 31, the changes are similar to the fragmented repetition and overlap in the previous dance. Although Dahle convolutes the movement between the different *veks* more so than in the *bruremarsch* and *halling*, this does not affect the hypermeter. The only prominent metrical dissonance occurs by displacement and also does not affect hypermeter.

Halvorsen transcribed motive A with the juxtaposition of dotted-eighth rhythms and triplets; however, Kvifte writes that the subdivisions are more accurately notated in threes rather than twos or fours.¹⁰ Listening to recordings such as Knut Buen’s performance of three *springars* on *Edvard Grieg: Slåtter*, attest to the accuracy of this observation.¹¹ Halvorsen’s notated indirect grouping dissonance is not performed as such and can be dismissed as a fallacy of the notation.

Dahle uses some flexibility in his treatment of the higher layers of hypermeter. “Springdans (efter ‘Möllargutten’)” opens with repetitions of motive A in 2-, 4-, 8-, and 16-bar hypermeasures. One more repetition of the motive follows the 16-bar group (mm. 17-18), allowing Dahle to repeat the variation heard in mm. 13-14. The brief duration of this extra repetition in proportion to the previous 16 bars, as well as its melodic and rhythmic

¹⁰ Kvifte, *What to Listen For*, 41.

¹¹ Grieg, Edvard, Johan Halvorsen, and Knut Dahle, *Slåtter: (Norwegian dances): op. 72; together with the original fiddle tunes*, performed by Knut Buen and Einar Steen-Nøkleberg, Simax Classics, 1988, CD.

connections to the preceding material, lead the listener to group them together. A 4-bar transition follows the cadence at m. 18, repeating motive A in the Lydian mode and initiating subliminal displacement dissonance by placing the metric accent on the written anacrusis.

The subliminal displacement dissonance, D3-1, continues into the lower register where *vek* B is heard, mm. 23-31. The triplet heard on the downbeat of motive B in mm. 24 and 26 removes the expected metric accent and reinforces this metrical dissonance. The hypermetric groups shift with the displacement. Hypermetric 8-bar groups accommodates both motive B (mm. 23-30) and motive C (mm. 31-38), combining to form one large 16-bar group, creating symmetry with the 16-bars of *vek* A.

While the pitch collection of motive C remains virtually identical to the previous *vek*, the pedal ostinato (half note, quarter-note trill) and the avoidance of D on the downbeat of the second bar are significant enough to establish a new motive while the hypermeter continues. These similarities between the motives enable the 8-bar and 16-bar hypermeter to complete in m. 38.

Listening to *vek* C of Knut Buen's recording of this *slått* unearths metrical complexities not evident in Halvorsen's notation without further knowledge of the hardanger fiddle practice, including an overlap similar to "Nils Rekve's Halling." Halvorsen's transcription does not make it clear that the metric accent falls on the quarter note. The *spelemann* emphasizes this accent with the grace note and trill. The pedal tone ostinato helps establish order and guide the metric analysis of this section. Heard in the top voice, the quarter-note, half-note rhythm of the pedal tone amplifies the 3-beat layer over the predominating 6-beat, while the subliminal displacement dissonance continues. This doubles

the occurrence of the metric accent from every six beats to every three beats. This new metric emphasis conflicts with the established 6-beat layer, resulting in G3/6.¹² These two metric layers often occur in consonance; dissonance is experienced here because metric accents occur where they previously did not. Meanwhile, the 6-layer remaining in the lower voice facilitates an overlap in m. 36 that ends the *vek* and before returning to motive B. The motive in mm. 36-37 first appeared when the displacement began in mm. 23-24. With its return, Dahle reaffirms the 2-, 4-, and 8-bar hypermeter and the dance concludes with this 6-beat descending motive.

Similarities in the treatment of hypermeter and use of overlap warrant a comparison of the hypermetrical structure in “Nils Rekve’s Halling” and “Springdans (after ‘Möllargutten’).” Both dances feature 2-bar motives and begin with a 16-bar hypermeasure before the fracture of layers longer than four bars. In the *halling*, Dahle follows the 16-bar group with another eight bars of motive A. In m. 25, he introduces motive B with four repetitions of a 1-bar fragment, disrupting the 8-bar hypermeasure. Dahle then disrupts the 2-bar layer with an overlap at m. 32 that fuses motive B and motive C.

Likewise, accents at the metrical (1-bar) level in m. 31 precede the overlap in the *springdans* and the return of larger groupings. The music stresses the 1-bar metric accent, while the listener continues to feel a weaker 2-bar grouping. When motive B returns in m. 36, it aligns with the second half of the current two-bar pattern, delaying the next 2-bar accent

¹² Although the two beat slurs in the lower voice suggest G3/2, this is not heard as metrical dissonance because this voice is subdominant to the metrical accents of the pedal tone. When the slur does not align with the pedal tone, it follows a beat behind the metric accent or functions as an anacrusis when it occurs a beat ahead of the pedal ostinato.

until the third beat of m. 37. These two very different-sounding dances use the overlap as a tool toward the reestablishment of 4-bar groups (in both dances) and the 8-bar group (in the *springdans*).

“Springdans (efter ‘Möllargutten’),” Op. 72, no. 12, arr. Edvard Grieg

Grieg uses the LH to support hypermetric layers in the *springar* like he did in previous arrangements of the *Slåtter*. The ostinato heard at the beginning accompanies the first two repetitions of motive A. He preserves the rhythmic integrity of the transcription’s melody, only altering it by writing out Halvorsen’s ornaments in rhythm. The introduction of the LH quarter-note descending idea in m. 7 adds contrapuntal interest and serves to reinforce the 2- and 4-bar groupings. The return of the ostinato in m. 11 signifies the start of a new 8-bar group. Like the first 8-bar group, Grieg alters the LH ostinato in the fifth bar of this group (m. 15) which completes the 16-bar layer of *vek* A.

Grieg intensifies the subliminal displacement dissonance in m. 20 of his arrangement by increasing it from the transcription’s D3-1 to D3-2. Moving the metric accent by an additional beat results in two consequential strong beats and disrupts the 2-bar group in this transition, as seen in Figure 4.12. Grieg uses the low register of the piano, unison rhythm, and loud dynamic to reinforce this metrical displacement. He diverges from Halvorsen’s transcription once more and undercuts the 4-bar hypermeter by adding a third repetition of the motive (mm. 24-25) to smooth the stepwise voice leading in the bass.

Rather than continue with D3-2, Grieg creates a forward displacement through his use of dynamics and a new ostinato at the entrance of motive B, in m. 26. The *subito* change in

19

D3-2

23

D3-1

pp

Grieg returns to the metric layers present in Halvorsen's transcription during *vek* B. The similarities between motives B and C were discussed previously, including the continuation of the hypermetrical levels across the transition between these *veks*. Grieg's realization of motive C in mm. 34-39 obfuscates the identifying traits of the new motive

further than the fiddle transcription. Grieg uses the LH to illustrate the grouping dissonance G6/3 that was implied in the fiddle transcription. He continues the 2-bar dotted-eighth ostinato from m. 25 as the RH pedal tone A asserts the metrical layer with its accent every bar.¹³

Grieg's preservation of the 2-bar level creates greater drama at the overlap in m. 39. Here, he copies the melody exactly from the transcription, but places a new ostinato on the downbeat of m. 40 to introduce more displacement dissonance. The RH continues to be displaced one beat ahead of the metrical accent D3-1, but the LH has realigned with the metric accent. This displacement between the hands continues to the conclusion of the dance.

The hypermeter continues with the displaced accent of the RH, as this part is familiar and matches the expected grouping. The range of the motive, around middle C, is also more easily heard by the listener than the downbeat of the LH ostinato on D2. Grieg repeats motive B four times, reestablishing the 4- and 8-bar hypermeters before he adds a 4-bar codetta, in mm. 47-50.

Grieg dismisses both the metric and 2-bar layer accents in this tonic expansion. This added ambiguity creates a similar sensation of abruptness that occurs at the end of Halvorsen's transcription. Grieg undoes the hypermetric structure with his combination of rhythmic and metric elements and a diminuendo from m. 46 to the end. The dotted-eighth ostinato continues in the LH, stressing each beat equally, while the half-notes of the RH fall on the second beat of mm. 47-48 before the LH joins in unison in the last two bars. Grieg

¹³ The impact of Grieg's use of tonal centers to differentiate motive C from motive B will be discussed as an element of phrase grouping in the next chapter.

breaks up the metrical groupings in a similar manner in “Giböens Bruremarsch;” however, he portrays the metrical fragmentation at the end of “Springdans (efter ‘Möllargutten’)” in a way that is more dependent on the performer to avoid adding metric emphasis after barlines.¹⁴

“Skuldalsbruri. Gangar” by Knut Dahle, trans. Johan Halvorsen

This *gangar* exhibits the rhythmic qualities described by Konstance, Kjeserud, Hopkins, and Kvifte. The regular addition and deletion of new material as phrase expansions shapes the *spelemann*’s performance in “Skuldalsbruri. Gangar.” Although the tune is built from a single motive following Kvifte’s explanation, the improvisatory use of variations and additions – including the addition and subtraction of beats – pose difficulties in seeking out hypermetric levels. An equal treatment of the beats facilitates this approach.¹⁵

The dance opens with the three-bar motive A using the 3-2-1-2-2-2 rhythmic pattern that was discussed in chapter 2. Syncopation characterizes this rhythmic motive, resulting from indirect grouping dissonance. An immediate repetition of the motive in mm. 4-6 reinforces the 3-bar layer and suggests a larger 6-bar layer. Dahle dismisses both layers when the motive begins once more in m. 7. He alters m. 9 to create an overlap with an insertion

¹⁴ This interpretation of the metrical fragmentation best connects Grieg’s arrangement to the peculiarity of the *springar* and his other arrangements in the *Slåtter*. However, a pianist may interpret the RH as displacement dissonance D3+1, falling a beat behind the notated metrical accent. While the notated rhythm could support this interpretation, the lack of motivic content, harmonic change, and stress through dynamic, articulation, or ornamentation and the brevity of the passage do not support such a conclusion.

¹⁵ The reader may consult Figure 4.15 on pages 77-79, which illustrates the irregular groupings using a dot grid-matrix, as they appear in Grieg’s arrangement.

rather than descend as heard in m. 3 and m. 6. He repeats the two-bar insertion before the final measure of the motive returns in m. 13. Dahle repeats this 13-bar pattern in mm. 14-23; motive A repeats twice, and he expands the third repetition with the elision of a related 2-bar pattern.

The irregular behavior of the metric structure continues. Rather than returning to the 3-bar form of motive A in m. 24, the motive shifts into the 2-bar layer. Dahle uses sequential motion, rather than repetition, to stretch the idea to 4 bars. However, the unpredictability of the metrical structure continues. When the motive recurs in m. 28, the third bar repeats three times. This repetition disrupts any 3-bar or 6-bar pattern possibly conceived. After the fragment is heard as the third bar of the motive (m. 30), it cannot be heard as a metrical downbeat in m. 31. The slight alteration in m. 32 aides in hearing the last two repetitions as a group, preparing the concluding appearance of motive A in mm. 34-38.

In m. 38, the music abandons the indirect grouping dissonance and shifts to a consistent grouping of eighth-notes in a 2+2+2 pattern. Subliminal grouping dissonance results between the 6/8 time signature and the 3/4 meter heard. The 2-bar hypermeter continues during this development of the metrical dissonance. Like the previous section, Dahle disrupts this pattern and 2-bar groupings in mm. 44-45 by returning to a 2+1+2+1 division of the bar. Halvorsen's use of mixed meter in mm. 44-47 illustrates the indirect grouping dissonance that occurs at the metric and hypermetric levels. The second entrance of the new motivic variation in m. 46 arrives a beat ahead of the listener's expectation of the 2-bar metric accent. The full 2-bar motive with low-level indirect grouping dissonance returns in m. 48 before four repetitions of a new 1-bar idea. The metric consonance of these four bars

is significant, reinforcing the triple subdivision of the beat, and hypermeter at the 2-bar and 4-bar levels.

This consonance provides a point of contrast for grouping and displacement dissonance at m. 58. Dahle dismisses the 2-bar structure once again, this time extending the expected length by one-half bar to cause grouping displacement. Simultaneously displacement by one eighth-note amplifies this dissonance. The grouping of two eighth-notes parallels the motive at m. 38, but the addition of the 3/8 bar inhibits an even division of the five beats (subdivided into 15 eighths). Consequently, the groupings of two-eighths is disrupted by a grouping of three. The displacement ends after the repetition (mm. 61-63) so that the next idea begins with the pulse, but the 2-bar hypermeter does not return. The rhythmic pattern of the three-beat motive heard at mm. 44-47 returns, which Halvorsen facilitates with mixed meter. Dahle adds a beat at the end of the second repetition to align the return of the 2-bar hypermeter with the downbeat at m. 68. The characteristic 3+2+1+2+2+2 pattern returns at the same time with its indirect grouping dissonance. The four repetitions of the motive, mm. 68-75, provide a concluding sense of organization after consistently undermining the establishment of regular hypermetric layers.

“Skuldalsbruri. Gangar,” Op. 72, no. 15, arr. Edvard Grieg

Grieg’s intention to create clearer hypermetric organization is most evident in the *gangar*. Whereas he approached the *bruremarsch*, *halling*, and *springar* looking for ways to add variety to their repetitive nature, here he creates larger metrical structures despite the irregular rhythmic qualities of the melody, illustrated with a metrical grid in Figure 4.12. He

uses the register, texture and harmony to continue 2- and 4-bar layers. As in the previous dances, Grieg preserves the melodic line of Halvorsen's transcription with its characteristic indirect grouping dissonance, while creating direct grouping dissonance between the two hands of the pianist. His adherence to the transcription results in further metrical dissonance, instead relying on ostinatos support the hypermetrical layers. Unlike the previous dances, his pursuit of melodic closure at some points has radical metrical implications given his aversion to modifying the content of Halvorsen's other transcriptions.

This approach is evident in the beginning of the dance when the dotted-quarter beat of the LH interval creates grouping dissonance with the melody. It changes with the repetitions of the motive to support the 3-bar and 6-bar metrical layers of the melody. When the third repetition is interrupted at m. 12, Grieg continues the LH pattern, interpreting m. 13 as an extension of the motive (4 bars). The change of the LH in m. 14 groups the second part of the phrase in 3 bars, as seen in Figure 4.13. The LH connects the inserted material to the parts of the motive on either side. When the motive returns in m. 16, the unison rhythm and register changes of the LH continue to support the hypermetric layers of the melody.



Figure 4.13. Harmony and metric grouping, Grieg, "Skuldalsbruri. Gangar," mm. 9-15.

Grieg's use of the piano's low register emphasizes a metric accent at m. 25, where the hypermeter switches to 2-bar and 4-bar layers, beginning a period of indirect grouping dissonance. Despite Grieg stressing this metric change, one expects a 3-bar presentation of the motive at m. 29 due to this grouping pattern occurring five times previously. However, Grieg reinforces continuation of the 2-bar and 4-bar layers with the accompaniment of the LH.

Grieg differentiates the 2-bar segments rhythmically, with a dotted-quarter rhythm in mm. 29-30 and eighth-note movement in mm. 31-32. The second part of this 4-bar pattern changes when the motive repeats, but both hypermetric layers continue until the 2-bar repetition in mm. 37-38 briefly disrupts the 4-bar layer. One is likely to hear mm. 33-38 as an extended 4-bar group rather than a return of the 6-bar group because mm. 37-38 are an exact repetition of mm. 35-36. Grieg's 2-bar metric accent in the LH circumvents the disruption of the hypermeter created by three repetitions of m. 30 in the fiddle transcription. The return of motive A in m. 39 of Grieg's arrangement continues the 2-bar pattern, but he takes liberty in his treatment of m. 43, altering the metric traits of the following section.

Grieg's first significant modification to the metric structure for melodic closure occurs in m. 43. This corresponds to m. 38 in Halvorsen's transcription, the beginning of the subliminal grouping dissonance and implied 2/4 meter. Whereas Dahle places the 2-bar metric accent on the downbeat of the measure, Grieg treats the corresponding measure (m. 43) as the resolution of the previous phrase, and he displaces the beginning of the next 2-bar accent to m. 44. In addition to this displacement of the 2-bar layer, the dotted-quarter rhythm in the LH replaces the metrical subliminal grouping dissonance with direct grouping

dissonance. Upon the repetition in m. 48, the 2-bar displacement results in hearing the 3/8 bar (m. 50) as an extension of the 2-bar motive, followed by the 3-beat motive as it appears in the transcription. The metric accent of the transcription and arrangement occur together once again in m. 51 (Grieg) and m. 46 (Halvorsen).

Grieg's addition of a 2-beat ostinato to the section simultaneously serves as a hypermetric anchor and a metric wrinkle given the mixed meter in this section. The ostinato begins with the 2-bar and 4-bar metric accent in m. 48 and continues through m. 53. Consequently, the 3/8 bar not only generates indirect grouping dissonance in the melody, but also causes brief displacement dissonance between the hands in mm. 51-52. The second 3/8 bar negates the displacement to realign the hands. Grieg's ostinato fits the mixed meter within the 2-bar and 4-bar layers, ostensibly providing metrical organization to a passage that would have sounded even more foreign to his audience in its original setting. However, he again diverges from Dahle's metric grouping by treating m. 53 as melodic closure rather than beginning the next group. Hence, the grouping of Grieg's arrangement splits once again from Dahle, as occurred at m. 43.

Grieg uses the register of the high F-sharp and a change of the LH texture to reset the 2-bar metrical accent in m. 54. However, shifting the metric accent by one bar causes a second interruption of the 2-bar layer when the repetition of the one-bar fragment begins in m. 59. These disruptions result from Grieg's decisions as arranger and do not occur in the fiddle version. With the repetition of this one-bar motive, Grieg attempts to restart the 2-bar and 4-bar layers but the unpredictable nature of the *gangar* continues with the return of

mixed meter and 2.5 measure segments (mm. 63-68) and 1.5 measure segments (mm. 68-72) as heard in the fiddle transcription (mm. 58-67).

Once again Grieg uses a dotted-quarter note ostinato in the LH to add a degree of organization to the mixed meter. It looks peculiar that the ostinato begins on the fifth beat of the five-beat segment begun in m. 66 rather than aligning with the second beat of m. 68, the metric accent of the motive. However, the ostinato begins exactly 9 beats after the metric accent in m. 63, continuing the 2-bar and 4-bar layers in the LH despite the notated mixed meter, seen in Figure 4.14. The added beat heard in m. 67 of the fiddle transcription provides Grieg with a beat to resolve the harmony and to realign the metric layers between the transcription and piano arrangement for the last four repetitions of the motive. As he did earlier, Grieg uses register and texture in the LH to reinforce a 4-bar layer. Grieg's codetta is a brief version of his approach seen in "Giböens Bruremarsch," fragmenting the second measure of the motive in m. 81 while the rhythmic motion and dynamic fades.

This *gangar* best provides evidence of Grieg's approach to supporting metric organization at the 2-bar and 4-bar layers for this irregular dance. In the beginning of the dance, his approach fortified the 3-bar and 6-bar segments, less common in more formal music, and he embraced the dance's characteristic grouping dissonance. In mm. 9-16 and mm. 33-38, he used the LH to preserve hypermetric layers that were unraveled by repetition in the fiddle transcription. However, his editorial decisions after m. 38 caused greater alterations in the metrical structure than was found in the previous dances. These changes and the use of ostinatos increased the consistency of the 2-bar and 4-bar layers, but achieved

minimal results given the mixed meter and irregularity of the melody and the addition of displacement dissonance.

63

67 LH ostinato

Figure 4.14. Ostinato aligns with 2- and 4-bar metric accent in m. 67, Grieg, “Skuldalsbruri, Gangar,” mm. 63-69.

(.) indicates missing, but expected
metrical accent

"Skuldalsbruri. Gangar"

Edvard Grieg, arr.

The image displays four systems of musical notation for the piece "Skuldalsbruri. Gangar" by Edvard Grieg. Each system consists of a single melodic line on a treble clef staff in D major (two sharps). Below each staff, there are three layers of metrical notation: a layer of eighth notes, a layer of quarter notes, and a layer of half notes. Brackets and dots are used to indicate metrical accents and groupings across these layers.

- System 1 (Measures 1-5):** The first system shows measures 1 through 5. The eighth note layer has a bracket labeled "[none]" under measures 1 and 2. The quarter note layer has a bracket labeled "[none]" under measures 1 and 2. The half note layer has a bracket labeled "[none]" under measures 1 and 2.
- System 2 (Measures 6-11):** The second system shows measures 6 through 11. The eighth note layer has a bracket labeled "[none]" under measures 6 and 7. The quarter note layer has a bracket labeled "[none]" under measures 6 and 7. The half note layer has a bracket labeled "[none]" under measures 6 and 7.
- System 3 (Measures 12-16):** The third system shows measures 12 through 16. The eighth note layer has a bracket labeled "(.)" under measures 12 and 13. The quarter note layer has a bracket labeled "(.)" under measures 12 and 13. The half note layer has a bracket labeled "(.)" under measures 12 and 13.
- System 4 (Measures 17-22):** The fourth system shows measures 17 through 22. The eighth note layer has a bracket labeled "[none]" under measures 17 and 18. The quarter note layer has a bracket labeled "[none]" under measures 17 and 18. The half note layer has a bracket labeled "[none]" under measures 17 and 18.

Figure 4.15. Metrical Layers in Grieg's "Skuldalsbruri. Gangar."

28

d. .
 o. o. (.)
 $\text{o. o. [begin 4-bar]}$
 $\text{o. o. o. (.) [end 6-bar]}$

(.) [end 3-bar]

33

d. .
 o. .
 o. o. .

(.)

38

d. .
 o. .
 o. o. .

43

d. .
 o. .
 o. o. .

49

d. .
 o. .
 o. o. .

(.)
(.)

54

d. .
 o. .
 o. o. .

Figure 4.15 (cont.)

60

65

70

73

77

81

87

[none]

Figure 4.15 (cont.)

Conclusion

These four dances illustrate the use of metrical dissonance by *spelemenn* and how Grieg preserved and elaborated on this trait in his arrangements. Grouping, displacement, and subliminal dissonance occur throughout his arrangements in the low-level, primary, and hypermetric layers. Although he sometimes omitted low-level indirect dissonance, such as in the *bruremarsch*, he used the piano's polyphonic ability to present syncopation, grouping, and displacement in visceral experience. The LH served to intensify dissonance heard in the fiddle transcriptions and instigate metrical dissonance in new ways. At the hypermetric level, Grieg used LH patterns in rhythm and pitch to imply larger metric structures when this organization was absent from the fiddle music. The analysis of phrase grouping will show that Grieg used harmony with this same intention to define larger structures within each dance.

CHAPTER 5

GRIEG'S PHRASE GROUPING AND FORMAL STRUCTURES

Halvorsen transcribed Dahle's playing with a focus on inflection in the motivic structure and ornamentation. One of Grieg's objectives in his arrangements was to provide a clearer structural foundation for the melodic approach of the *spelemann* by using harmonic progressions to create longer phrase groupings and imposing classical structures such as the sentence and period. Grieg specifies this intention in his forward to the *Slåtter*. Given the harmonic stasis, repetition, and irregularities of the folk music, shaping the material to fit classical forms required a degree of adaptation. Using William Caplin's descriptions of these forms and William Rothstein's theories on phrase and phrase rhythm, Grieg's methods will be analyzed.

"Gibøen's Bruremarsch," Edvard Grieg, Op. 72, no. 1

Grieg shapes the phrasal organization of "Gibøen's Bruremarsch" through his harmonic realization of the transcribed music and by creating phrase symmetry where it is absent in Halvorsen's transcription. Within this approach he adds harmonic closure, exaggerates the contrast between the tonic and dominant tonal areas, and reinterprets *vek* D as a transition for the return to motive A and the tonic key area. The recurrence of this material creates an ABA structure, absent from the fiddle transcription but common in European music.

The four repetitions of motive A make up the first part of this large structure and comprise a quarter of the piece. Notably, this 4-bar motive fulfills Rothstein's definition of a phrase by providing directed melodic and harmonic motion from the dominant harmony to the tonic. Like the transcription, the D-major motive ends harmonically open in the first three repetitions. However, Grieg's decision to create closure with his resolution to the tonic in m. 18 departs from the original transcription. The harmonic closure, combined with the long crescendo and ascending register, creates a 16-bar phrase group, rather than the phrase repetitions heard in the fiddle transcription with slightly varied ornamentation.

Motive B corresponds with the departure from the tonic to the dominant, initiating the second section of the ternary form. This motive is a 2-bar segment based on neighbor motion in the melody and does not provide the complete phrases that characterized *vek* A. Grieg realizes the 2-voice harmony of the fiddle into 4-voices. The first presentation of the motive in mm. 19-20 tonicizes A major by way of a cadential progression, ii-V#-I. While the cadential function provides a tonicization of A, Grieg uses several strategies to circumvent harmonic closure in addition to the melodic leap found in mm. 19-26. Syncopation of the LH, and the dissonant M7 interval avoids closure in m. 20 and m. 22. He then uses the A-major triad in first and second inversion to avoid harmonic closure in m. 24 and m. 26. At this same point, he omits the third repetition of the motive on B (Halvorsen, mm. 17-18) to create symmetry between the phrases begun on F-sharp (mm. 19-22) and on B (mm. 23-26). Although m. 27 provides the step ascent to create a perfect authentic cadence in A, dramatized by the contrasting motion between the hands, the syncopation and continuation of the motive at beat four fail to provide a sense of repose to accompany this arrival. Grieg

repeats this treatment two bars later, diverging from the transcription which returns to the harmonically open version of the motive. Grieg then initiates *vek* C one beat ahead in m. 30 than heard in the transcription (Halvorsen, m. 22) to continue the forward momentum while the dominant expansion continues.



Figure 5.1. Neighbor motion in motive B, mm. 11-12; and motive C, Halvorsen, “Giböens Bruremarsch,” mm. 23-24.

The third motive features the neighbor motion that characterized the previous *vek*, but begins it on the chord tone. The pedal A heard in the LH tremolo exaggerates the dominant expansion and supports hearing this as a new *vek*. Once again, Grieg omits a repetition of the motive (seen in Halvorsen, mm. 23-24) to preserve 4-bar symmetry. Whereas Dahle used the final repetition of this motive to return to D major (Halvorsen, m. 27), Grieg harmonizes the F-sharp of the top voice with the $\#vii^{o7}$ of A to continue the dominant prolongation.

Consequently, the return of the RH melody to D major is unprepared when motive D begins at m. 36 and the dominant pedal point remains.

As Dahle concludes *vek* C and moves into the 4-bar codetta, Grieg uses multiple strategies to avoid reestablishing D as the tonic in mm. 39-47. The harmonically open phrases of the Dahle's melody aide this effort, as well as the A pedal tone, the suspensions and the G-major triad to harmonize D, and placing D-major triads on the weaker third beat in m. 43 and m. 44. Grieg writes these harmonic foils in spite of the strong tonicization heard in the period-like structure of the melody with the continuation out of the cadence in m. 43 and the stepwise resolution to D in m. 47.

Whereas the texture and ornamentation of Dahle's playing better differentiate motive C from the codetta, Grieg uses the aspects listed above to combine these sections into a structure resembling a period. He modifies the ending upon the repeat of motive C, resulting in a HC at m. 43. By adding the melodically-open ending to the 4-bar phrase (mm. 40-43), it now functions as an antecedent. As Caplin describes, the phrase starts with a basic idea (A elaborated with neighbor tone and consonant skip), followed with a contrasting idea (descending motion), and a weakened cadence (IAC on beat 3 in m. 43). Grieg continues the next phrase in the same register while continuing the pedal tremolo, so that the cadential arrival in m. 47 concludes the 8-bar group. The expected consequent (mm. 44-47) fails to meet Caplin's requirement to repeat the basic idea heard in the antecedent, yet the similarities between the beginning of the consequent and the inner-voice of the antecedent explain why a listener may hear this periodic relationship between the two phrases.¹

This point ends Halvorsen's transcription, yet the pianist's LH has not concluded the dominant pedal point. Instead, Grieg creates a quarter-note gesture on the A tremolo

¹ Caplin, *Classical Form*, 49-54.

ascending and descending through the registers of the piano before a stepwise descent arrives at D in m. 52. He could have ended the dance with the tremolos because the repetition of this pitch-class leaves little harmonic tension to be resolved, and this textural segment lacks the rhythmic qualities of the dance motives. Grieg's use of the tremolo reinforces A, but does not provide a pleasing resolution to the unresolved harmonic tension between the melody and the pedal tone. This explains Grieg's need for a closing section to reestablish D major.

While the ten measures of Grieg's closing section in D major is trivial in proportion to the expansion of the dominant which exceeds 30 measures, its significance lies in its mere existence. Grieg makes a conscious decision to return to the opening tonic and bring back motive A in an improvisatory manner. The return to a familiar tonal center, ostinato, and melody, is heard as a distinct section from the previous material, hence the experience of a ternary form. In this brief section, Grieg accomplishes multiple goals. He creates a familiar form in Western music while maintaining the improvisatory character and finally returning to the tonic, as Dahle did in his fiddle playing.

“Nils Rekve's Halling,” Op. 72, no. 9

The *halling* distinguishes itself by the regular organization of its phrase structure. Grieg reflects this facet through his use of simpler harmonies, primarily the tonic and dominant chord, and pedal tones. He uses harmonic, registral, and textural changes to add interest to the predictable groupings and to better organize the abundant motivic repetitions into familiar patterns.

His approach to phrase grouping is evident when analyzing the LH in the opening 24 measures. After the introduction of the ostinato, Grieg uses the accompaniment to define the 2-bar motivic repetitions into 4-bar phrase groups, repeating the 2-bar ideas of the LH down the octave before the next iteration. The first textural change occurs at m. 7 with a realization of the opening ostinato in a sixteenth-note rhythm. This provides variation, while maintaining the phrase-grouping pattern.

Harmonic and expressive elements indicate a new phrase group in m. 11, where Grieg intensifies the harmonic variation heard in the transcription. Here, Dahle continues with the first bar of the motive heard since the beginning (Halvorsen, mm. 9-10), but moves to the dominant harmony in the following bar, shown in Figure 5.2a. The listener experiences this as a negligible change to a familiar motive.

In contrast, Grieg exaggerates the introduction of the dominant harmony through tonicization, changing to a slurred eighth-note texture in the LH, and a dynamic shift from *forte* to *piano*, shown in Figure 5.2b. His return to a tonic pedal in m. 15 is equally dramatic and colored by the addition of scale degree six in m. 16 and m. 18, whereas Dahle adds a few suspensions to the iteration of the motive heard in the previous four bars. Grieg links the two phrase groups in mm. 11-14 and mm. 15-18, motivically and by the 4-bar crescendo. Despite Grieg's harmonic efforts, he still has not provided harmonic closure by the conclusion of the 4-bar group in m. 18.

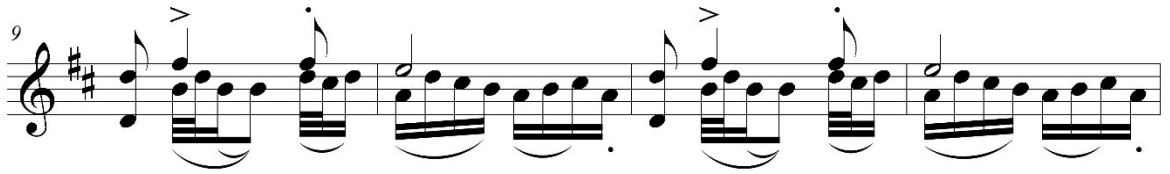


Figure 5.2a. Motive A, Halvorsen, “Nils Rekve’s Halling,” mm. 9-12.

Figure 5.2b. Motive A and dominant expansion, Grieg, “Nils Rekve’s Halling,” mm. 11-14.

The simplicity of the motivic material from the transcription lacks any tension to resolve as it ornaments the tonic D-major triad. *Vek* A is tonally static up to this point. Grieg’s dominant tonicization provides a change in harmonic color, but does not create tonal motion with the motivic material. To quote Rothstein, “If there is no tonal motion, there is no phrase.”² This conclusion can be extrapolated to understand a tonally static section has no material for which to provide closure. Harmonic activity begins to develop in mm. 19-24.

² Rothstein, *Phrase Rhythm*, 5.

The next six bars juxtapose the tonic and tonic-dominant versions of motive A. While the fiddle does not stray from the tonic key, Grieg ends the tonic expansion with the dominant not heard in the transcription. In mm. 21-24, he tonicizes the dominant in the manner of mm. 11-12. This harmonization strengthens the melodic resolution to A in m. 24, two bars before the close of the phrase group. This leaves Grieg in a lurch when the following motive resolves to D, rather than reinforcing or expanding A. Grieg uses the same ii-V-I progression implied by the motive, but weakens the cadential resolution to D by keeping A in the bass and writing the D chord in second inversion. In the following four bars, he continues to weaken the fiddle's emphasis on the dominant. The repeated neighbor-motion between the dominant chord and second-inversion tonic chord affirms mm. 21-24 as a tonicization rather than a modulation. Likewise, he reinforces this conclusion by weakening the dominant expansion in mm. 27-30 with dissonant M2 interval and stepwise motion resolving to D in the LH. These harmonic aspects signal an immediate intention to return to D major, rather than further exploring the dominant key area. He uses the harmonic tension generated by this anticipated resolution to propel the ensuing section.

Grieg preserves the 4-bar and 8-bar phrase groups with his introduction of the LH sixteenth-note pattern during the dominant expansion in m. 31, omitting the overlap heard in m. 28 of the transcription. As discussed in the previous chapter, his treatment of the overlap results in a 3-bar segment, mm. 33-35. While the LH continues its dominant pedal point, an alteration of the melody in mm. 35 and 37 adds the leading tone to create a need for resolution to D. Grieg breaks the pedal with a descending fifths sequence to provide the anticipated PAC and harmonic closure in m. 39.

His 4-bar codetta reinforces the tonic key by expansion, as it functioned in the *bruremarsch*. This time he does so without altering the form of the dance. The descending scalar pattern in the LH reinforces the home key and mirrors the accompaniment heard earlier in the piece when Grieg expanded the dominant harmony in mm. 11-14. Adding his own codetta permits Grieg to slow the melodic and harmonic rhythm to formalize the ending when compared to the abrupt conclusion of Halvorsen's transcription. This may be an example of one instance in which the *spelemann* may have added a postlude when performing for dancers.

In "Nils Rekve's Halling," Grieg uses textural and registral changes to define 4-bar and 8-bar phrase groupings from the 2-bar motive. He shows restraint by preserving the static harmony in *vek* A, while using the dominant to create variation in harmonic color. After strengthening the cadential resolution to A in m. 24, Grieg lays the groundwork for a journey back to the home key that unfolds gradually over a pedal tone A, avoiding harmonic closure until just before the double bar. His addition of the codetta does not have any significant impact on the form of the dance, simply allowing a more natural deceleration of the music than the transcription.

"Springdans (efter 'Möllargutten')," Op. 72, no. 12

The previous chapter discussed Grieg's fascinating treatment of metrical displacement in the *springar*. As would be expected given the abundant metrical dissonance, his treatment of phrase grouping is more conservative in this arrangement. He produces larger phrase groupings from the motivic repetitions while developing a harmonic

underpinning to deepen the relationships between the different *veks*, as found in “Nils Rekve’s Halling.” While it may be difficult to separate the unusual metrical characteristics of this dance from the phrase content, Grieg’s harmonic realization creates familiar musical structures out of the motivic repetitions.

The opening LH ostinato (mm. 1-6) accompanies motive A without any consequential changes from the fiddle transcription.³ The 2-bar motive and its repetition pair into a melodically-closed 4-bar group in a tonic expansion, mm. 3-6. Likewise, the next two motives form a 4-bar group in mm. 7-10. Grieg highlights the predominant function of the motive in m. 8 and m. 10 with the G-major triad, while emphasizing D as the tonic through repetition.

The following motivic repetitions group together similarly in mm. 11-20. The opening setting of the motive returns in m. 11, followed by two repetitions of the motive ending on the predominant harmony. An incomplete repetition of the motive A with accelerated harmonic rhythm propels the resolution of the authentic cadence in m. 20. Grieg has arranged these 20 bars to highlight the structural similarities to a parallel double period, shown in Figure 5.3.

³ Theorists differ in how they might designate this passage. Steve Laitz would refer to this 3-beat segment as an ostinato or a ground bass, as I do (*Complete Musician*, 599). Alternatively, Miguel Roig-Francolí describes the ostinato as the “repetition of a rhythmic figure.” The static rhythm of this 3-beat segment fails to distinguish a beginning and ending, challenging its designation under his definition. Miguel Roig-Francolí, *Understanding Post-Tonal Music*, (New York: McGraw-Hill Higher Education, 2008), 259.

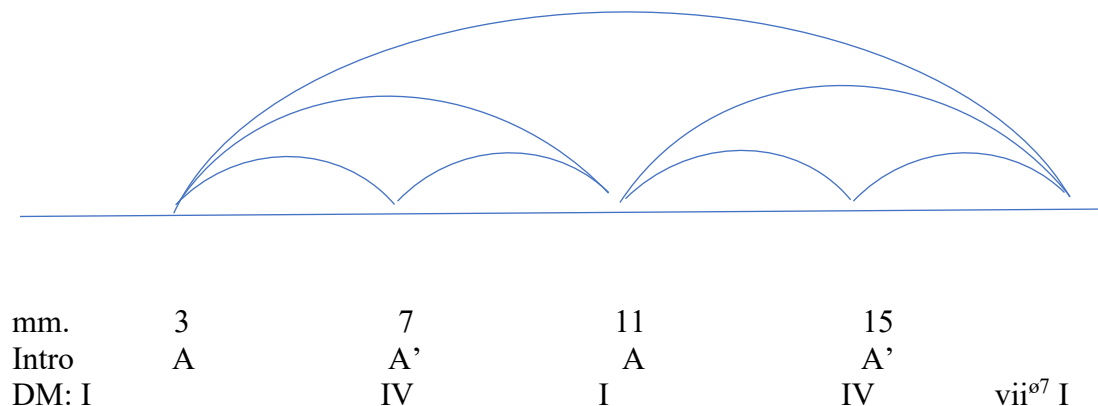


Figure 5.3. Phrase grouping and harmony, Grieg, “Springdans (after ‘Möllargutten’),” mm. 1-20.

The application of this structure to this section of the transcription may only be a coincidence and projecting such a form on the section does encounter certain pitfalls. The use of the motive ensures quasi-periodic symmetry in melodic material and phrase grouping which Grieg highlights by alternating between the ostinato and the predominant descending idea. The lack of harmonic closure in m. 10, followed by the stepwise resolution in m. 20 falls short of meeting the strict definitions of a period. Motive A and its two variations, which create the symmetry, contain cadential material that is irrespective of standard Western practices. Consequently, the antecedent phrase of both 8-bar groups (mm. 3-6 and 11-14) contains two PACs, where it is least expected. The consequent phrases (mm. 7-10 and 15-20) provide the liquidation as described by Caplin in periodic structure, but lack strong cadential motion. Although Grieg’s accompaniment strengthens the symmetry of the phrase groups, he weakens the cadential resolution in mm. 19-20. Dahle’s cadential resolution at the end of *vek* A is a clear PAC, but Grieg lessens the resolution with the half-step resolution of the root position half-diminished seventh chord and by shortening the duration of the resolution by

one beat. Despite the weakened cadence, the symmetry generated by the melody, accompaniment, and phrase grouping, with the authentic cadence, support the analysis of a parallel double period.

The next four bars of Halvorsen's transcription serve as a cadential expansion, repeating the PAC, while shifting to the Lydian mode. In contrast, Grieg morphs this passage into a transition to the dominant harmony via a step-descent in the bass voice. The passage does not modulate as evidenced by the German augmented sixth chord in m. 26 and his use of the neighboring second inversion chord. Instead, Grieg's alterations to the transcription reinforce D as the tonal center more so than heard in Halvorsen's fiddle transcription in which the motive ends on the predominant.

Comparing motive B between the fiddle part and the piano part (mm. 27-28) reveals how Grieg modifies beats 3-6 to reinforce the tonic-dominant relationship in D by his use of the inner-voices and dominant pedal tone (Figure 5.4b), rather than emphasizing the predominant as was played by Dahle (Figure 5.4a). Grieg uses this dotted-rhythm pattern to group motive B with its variation heard in mm. 31-34, returning to the 8-bar groupings that characterized the opening.



Figure 5.4a. Prolongation of predominant harmony in motive B, Halvorsen, "Springdans (after 'Möllargutten')," mm. 25-26.

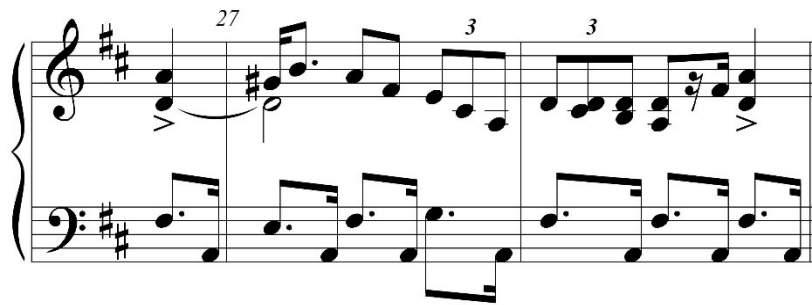


Figure 5.4b. Prolongation of the dominant harmony in motive B, Grieg, “Springdans (efter ‘Möllargutten’),” mm. 27-8.

His continuation of the dotted LH rhythm masks the entrance of motive C at m. 35. The new motive has less significance given the continuation of the accompanimental pattern. Although motive C’s emphasis on the dominant scale degree contrasts with the predominant harmony of previous 8-bars in the fiddle part, in Grieg’s arrangement it arrives to bolster the dominant pedal tone begun eight bars earlier and is heard as a derivative of motive B. While lessening the entrance of motive C, the continuation of the dotted-eighth rhythm does not smooth the elision that interrupts the 2-bar phrase groupings in m. 40.

The material at m. 40 combines elements heard previously. Motive B recurs in the RH, now heard in D major rather than D Lydian. In the LH, Grieg uses the 2-bar structure and dotted-rhythm from *vek* B to outline the shape of the ostinato heard at the beginning of the dance (Figure 5.5). Like the first appearance of motive B, Grieg alters beats 3-5 to imply the dominant harmony rather than Dahle’s predominant harmony. The piano’s low register on the downbeat and the expansion of the A dominant seventh chord signal a renewed strengthening of the D-major tonality in the phrase group from mm. 40-43. The rhythmic augmentation of the stepwise resolution to D at m. 45 and shift in the LH pattern heard in m.

44 continue to reinforce the tonic, while the motive retains enough characteristics to be heard as a continuation of the previous 4-bar group.



Figure 5.5. Opening ostinato; recurrence of motive B at m. 40, Grieg, “Springdans (efter ‘Möllargutten’).”

Neither the fiddle transcription nor Grieg provide a metrically-reinforced perfect authentic cadence to provide a sense of harmonic repose. This is unusual given the mostly tonal harmonic quality of his music. Considering the dance’s context however, the motivic unity of this dance and the absence of a tonicization outside of D do not demand a cadence to reestablish the tonic key, unlike “Nils Rekve’s Halling” and “Gibøens Bruremarsch.” Rather than cadential motion, Grieg reinforces the tonic by repetition, placing the pitch, D2, on every downbeat beginning in m. 40 and stressing the arrival of the D chord through voice-leading in the parallel sixth motion heard in mm. 44 and 46. Consequently, his harmonic approach in the closing phrase group suggests an insistence that he never left the tonic area, rather than the forceful exertion of the tonic at the conclusion of the piece, commonly found in music of his time.

“Skuldalsbruri. Gangar,” Op. 72, no. 15

Whereas Grieg characterized the previous dances by enhancing the inherent symmetry and creating larger structures such as sentences and periods, the lack of symmetry in this through-composed *gangar* requires more significant changes to create phrase structures. In some cases, the motivic variation resembles sentence structure like that described by Caplin. Grieg’s harmonic approach adds color and tension to the transcription while linking disparate-sounding motives. His arrangement distinguishes itself from the fiddle transcription by its assertion of D as the tonal center at the beginning, and his addition of sentence and period structures.

Grieg opens this dance with a LH ostinato to reinforce D as the tonal center in mm. 1-15. He further strengthens the tonic with his harmonization of motive A in m. 3. This effort disputes Halvorsen’s score. The fiddle maintains A as the tonal center for the first 53 measures of the transcription. Grieg’s harmonic progression reinforces the 3-bar grouping of the motive while initiating movement from the tonic (D) to the dominant (A) via vi, ii, and the secondary dominant. This progression primes the listener to expect a sentence structure given the presentation function heard in the motive and its repetition (mm. 3-8), followed by a fragmentation of the motive and arrival on a HC, satisfying the continuation function.⁴ Like Halvorsen, Grieg resolves to the A-major triad, although it functions differently. A return to tonic occurs in the fiddle, rather than the HC heard in the piano arrangement. The pitch

⁴ Caplin, *Classical Form*, 10.

material of the continuation restricts Grieg's ability to resolve to D major, due to the downbeat emphasis of G-sharp heard in mm. 11-15.

This section of the fiddle music lacks liquidation and fails to set-up cadential motion for several reasons.⁵ While fragmentation takes place, the segments of material shorten from three bars to two bars and the continued use of motivic material inhibits liquidation. In addition, Dahle's use of the pedal A causes the listener to hear the metrically-emphasized G-sharp as an accented neighbor-tone rather than part of the dominant harmony. Grieg uses the same melodic material harmonized with the ii chord and the secondary dominant to reach a half cadence in D. Grieg's harmonic realization of the continuation phrase serves as an example of Caplin's "form-functional fusion."⁶ This phrase combines the continuation function by developing the presented motive with the cadential function leading to the HC.

In addition, Grieg's harmony alters the phrase grouping from the fiddle transcription at m. 13. Melodically, mm. 11-14 function as a phrase insertion between the second and third measure of motive A, heard in mm. 9-10 and 15 (see Figure 5.6). Dahle's treatment of this section suggests a division in two segments, 2+5. The first segment includes the beginning of the motive and the second segment groups the insertion with the closing bar. In contrast, Grieg implies a division in three parts. The harmony progresses from the secondary dominant to the dominant upon the repetition of the insertion, shown in Figure 5.6. This harmonic

⁵ Caplin, *Classical Form*, 11.

⁶ In this phrase, the listener realizes in retrospect that the continuation phrase has become a cadential phrase which contains traits of a continuation. Caplin, 47.

addition divides the inserted material, grouping the repeated bars with the dominant harmony. Grieg's harmonic modifications segment mm. 9-15 into 2+2+3.

Presentation

3

D: I vi

Continuation

9

ii V/V V

Figure 5.6. Use of harmony to create a sentence, Grieg, “Skuldalsbruri. Gangar,” mm. 3-15.

A similar sentence structure occurs in mm. 16-28, although this time Grieg tonicizes A major as shown by the IAC in m. 18. The D-major triad heard in the continuation phrase (mm. 22-28), functions as a predominant. While this phrase ends on the new tonic chord (A), it arrives via an IAC, rather than a PAC. Grieg weakens the arrival of the first inversion chord with plagal motion in the preceding measures, and he resolves the cadential V6/4 on beat two of m. 28 rather than the downbeat.

In mm. 24-38, Dahle continues the tonic expansion, but changes the established grouping pattern by extending motive A from three bars to four bars. Rather than strengthening this new grouping by repetition, he dismisses the possibility of another sentence structure with a 2-bar continuation segment in the second phrase (mm. 28-33), a variation resembling mm. 17-23. The tonic expansion concludes with a restatement of mm. 24-27. One hears mm. 24-38 as an asymmetrical 16-bar (4+6+5) tonic expansion following the two previous sentence structures.

The harmonic stasis and asymmetry limit Grieg's ability to fit this material into a classical phrase structure, but his strategy to weaken the tonic and modulate to the dominant is evident. From mm. 29-38, he continues to assert D major, alternating between the tonic and dominant harmony and maintaining the pedal tone A in the inner voices. In this way, one hears the melody in D Lydian rather than A major. In m. 38, his alteration of the melody to end on A in the IAC further weakens the tonic.

Grieg intensifies the pedal A with octaves in the LH to undermine the tonal center in the next motivic repetition. This phrase resolves to A major with the IAC in m. 43, providing closure for the large group begun in m. 29. Although he does not provide a PAC, the metrically-accented, root-position triad, with the tonic in the outer-voices produces the strongest cadential motion thus far. Grieg accomplishes this modulation by reinterpreting m. 43 as part of the previous phrase group. In the transcription, this bar begins motive A^B.⁷ Grieg marks this departure from the fiddler's phrase structure by his changes in dynamic

⁷ The *gangar* develops a single motive. To discuss points of significant motivic development as it relates to phrase grouping, distinct variations of motive A will be referred to as A^B, A^C, A^D, etc.

(*forte* to *piano*) and articulation (accented and separated, to unaccented with slurs). While the new motivic variation has begun, the dominant expansion continues with the anacrusis.

In the ensuing measures, Dahle presents motive A^B in a sentence structure ending on a half cadence. He repeats the motive in mm. 40-41, before liquidation and fragmentation take place in the continuation, mm. 42-47. Grieg's changes to this section result in ambiguity and the performer may influence the perception of a sentence or a period.

A melodic analysis of Grieg's arrangement suggests a sentence structure displaced one bar behind Dahle's grouping. However, weighing the melodic and harmonic content of mm. 44-53 reveals traits of both a sentence and a period. Like the sentence heard in the fiddle part, the pianist plays the motive twice in the first 4-bar group. This material is typical of the presentation phrase in a sentence and fails to provide the contrasting idea described by Caplin in an antecedent.⁸ Yet, Grieg undermines the hearing of a presentation phrase because of the rapid harmonic rhythm and cadential motion, contrasting the pedal tone in the previous phrase. Caplin is resolute that a presentation phrase "never closes with a cadence."⁹ Likewise, this harmonic activity is atypical of an antecedent, aside from the concluding IAC in m. 47.

Melodically, mm. 48-53 functions as the continuation section of a sentence, even though the LH maintains a pedal tone A, as seen in Figure 5.7. Motivic fragmentation and liquidation in the two voices of the fiddle (preserved in the pianist's RH), lead to a PAC at

⁸ Caplin, *Classical Form*, 49.

⁹ Caplin, 45.

the end of the 6-bar phrase group. The phrase unfolds across five notated measures with a cadential arrival on the following downbeat.¹⁰ Whereas Grieg reached the IAC (m. 47) through chromatic harmony, in the second phrase group he uses the resolution of the melodic syncopation to support the cadential resolution. Although Dahle's music fits the sentence structure, Grieg's addition of the IAC in m. 47 and PAC in m. 53 in his piano arrangement more closely resemble a period.



Figure 5.7. LH pedal tone. Grieg, "Skuldalsbruri. Gangar," mm. 44-53.

Ending the previous phrase on a HC, Dahle initiates the next motivic variation in m. 48 (Halvorsen), where Grieg reinterprets the downbeat as the resolution of his PAC, like he did at m. 43. The continuation of the ostinato until m. 54 supports this interpretation. To the

¹⁰ The use of mixed meter results in the equal duration of mm. 48-52 and the preceding 4-bars.

contrary, Halvorsen's notation and the Hardanger fiddle practice of using a rapid *decrecendo* in descents by skip suggest an elision at this point (Halvorsen, m. 50). The beginning of the motive interrupts the expected cadential resolution.¹¹

Dahle varies the harmony of motive A^B in mm. 48-53 of the transcription, replacing dominant chord with the minor submediant (F-sharp minor). This chord functions as a pivot to D when he introduces motive A^C in m. 54. In contrast, Grieg initiates a longer transition in m. 54 of his arrangement that does not resolve to D until m. 67, seen in Figure 5.7. A descending-fifths sequence serves as the harmonic backbone for the transition, moving from iii⁷ to V⁷ and resolving in a PAC in m. 67. Where Dahle returns to the D tonal center, Grieg proceeds to the predominant harmony, treating F-sharp and A as chordal extensions. While the ii⁷ lacks the third scale degree, the preceding secondary dominant and the presence of the fifth and the seventh scale degrees prove sufficient to expect a resolution to the dominant.

In m. 61, several indicators signal that D as the new tonal center. Motive A^D continues from m. 59, which Grieg modified to include the leading tone in place of the major-sixth scale degree, and D replaces the minor-seventh scale degree at the end of mm. 61 and 62. He expands the dominant harmony by means of the unaccented pedal six-four chord, foreshadowing the resolution to come.¹² The harmonic tension intensifies with the expansion

¹¹ Lerdahl and Jackendoff, *Generative Theory*, 55-59. The authors offer a clear differentiation between an overlap and an elision. The repeated motive supports calling m. 50 an elision, however a fiddler could influence a hearing of this as an overlap that both concludes the previous phrase and begins the next idea.

¹² David Beach, "The Functions of the Six-Four Chord in Tonal Music," in *Journal of Music Theory* 11, no. 1 (Spring 1967): 10, <https://doi.org/10.2307/842947>.

of the dominant seventh chord in m. 64. Grieg facilitates this continuation with a descending stepwise bass like he used in previous dances. He alters the lower voice of the fiddle to accommodate this harmonic progression, adding chromatic motion in the alto voice.

Contrasting this transition with the corresponding measures in Halvorsen's transcription reveal how Grieg's approach achieved his goal to organize phrase grouping at higher levels. He unifies A^B, A^C, and A^D motivic variations from the fiddle with a descending-fifths sequence and dominant expansion beginning with V⁷/ii in m. 58, shown in Figure 5.8. Although the juxtaposition of the three motives gives the fiddle music a unique impact, the absence of transitions and the lack of common traits amplify the abruptness of this movement. Grieg adapts the LH to every change in articulation and rhythm to illustrate the variation of the motive, while using the harmonic progression to create cohesion throughout the section and prepare an expectation of resolution with the dominant expansion. The secondary dominant prepares a chromatic resolution to the dominant and tonic in m. 67. Grieg strengthens PAC with a tonic expansion through m. 72, mirroring the transcription.

The brief closing section functions to reestablish 4-bar and 8-bar phrase grouping after the mixed meter, and secures the tonal center on D. Grieg adds harmonic color with seventh chords (mm. 73-79) and the predominant harmony (mm. 77-79), before inserting the composed-out fermatas in mm. 81 and 83.¹³ In its final repetition, the motivic tail occurs in G minor. This may cause surprise, but this modal borrowing lacks harmonic significance. It only serves as another coloring of the motive amidst the tonic expansion.

¹³ Rothstein, *Phrase Rhythm*, 81.

54 Motive A^B

A: vi V7/V

59 Motive A^C

V D: ii V7 6/4 7 6/4

63 Motive A^D

(dominant expansion) V7/V V7 I

Figure 5.8. Motives A^B, A^C, and A^D in transition, Grieg, “Skuldalsbruri, Gangar,” mm. 54-67.

This *gangar* illustrates Grieg’s methods of borrowing classical phrase structures to create higher level organization through harmony. Despite certain limitations of the motivic material, he organizes the many motivic repetitions into sentences and a period, using harmony to imply presentation and continuation functions in the music. Unlike the *bruremarsch* on which he imposed an ABA form, Grieg embraces the through-composed

nature of this work. He crafts harmonic tension between the tonic and dominant key areas through his insistent repetition of D and A in the LH, but also uses a descending-fifths sequence and dominant expansion to create more coherence out of Dahle's rapid motivic development without altering the character of the motive and its derivatives. "Skuldalsbruri. Gangar" offers insight into Grieg's own aesthetics of harmony and phrase grouping in a work that, in many ways, provided a blank slate. He accomplishes his goals of preserving the traits of Dahle's dances while arranging them to sound more familiar to those outside the Hardanger fiddle community.

CHAPTER 6

CONCLUSION

Grieg spent his career seeking ways to create a national musical style for Norway, a quest begun by Ole Bull and Rikard Nordraak. Ludvig Lindeman, a composer of the previous generation, had arranged the country's folk melodies using the practices of Western European composers, but at the price of sacrificing the music's character. Fortunately, Knut Dahle's wish to create transcriptions of his Hardanger fiddle dances allowed Grieg to access the aural tradition of the *spelemenn*. In his *Slåtter*, Grieg accomplished his goals of preserving this distinct Norwegian folk music while arranging it idiomatically for the piano. His arrangements of "Gibøens Bruremarsch," "Nils Rekve's Halling, Springdans ('efter Möllargutten')," and "Skuldalsbruri. Gangar" preserve and exaggerate the characteristic metrical dissonance, while using harmony to organize the motivic structure into larger phrase groups, and forms.

An introduction to the form of these four types of *slåtter* helped to understand the motivic construction of the dances and the distinctions between each style. It revealed straightforward harmony, the use of pedal tones, and metrical dissonance as common traits. The prevalence and variety of misaligned metric layers proved one of the most distinct traits in comparison to the classical repertoire heard throughout Europe during Grieg's lifetime.

I have also examined the ways in which Grieg preserved, exaggerated, and added grouping and displacement dissonance to his arrangements at the low-level, metric level, and in the hypermeter. His arrangement of the *bruremarsch* illustrated the use of displacement

dissonance in the form of syncopation, and rhythmic augmentation to disrupt of the metric level upon the return of the opening motive. In the march, he demonstrated the disorienting quality of subliminal displacement.

The *gangar* and *springdans* provided examples of grouping dissonance as both a superimposed and indirect (juxtaposed) phenomenon. The most alien metric quality to the classical musician and patron is uneven beat lengths heard in the *gangar*. Although Grieg failed to notate this central trait of the dance, the pianist Einar Steen-Nøkleburg shared how his interpretation advanced by understanding this metric quality. Lastly, analysis revealed how Grieg approached the mixed meters and inconsistent hypermeter of the *springdans* to increase the regularity.

While he preserved many of the complex metrical traits of these four dances, Grieg used harmony to organize the motivic material to more closely adhere to the formal aesthetics of 19th century European music. Developing the relationship of the tonic and dominant proved central to creating a more cohesive organization, in addition to his use of sentences and periods. The relationship between tonic and dominant key areas was shown in Grieg's expansion of *Giboens Bruremarsch* to create a ternary form. Contrast between these tonal areas also played a significant role in his arrangement of "Skuldalsbruri. Gangar," where he took liberties with the fiddle transcription to organize the repetitions of the motive into sentence and period structures.

Slåtter continues to be an important, yet often undervalued part of Grieg's oeuvre in his effort to share Norway's notable musical heritage with a wider audience. Critics characterized the reception by Norwegian audiences as indifferent; although audiences

throughout Europe showed greater enthusiasm, the technical difficulties and stylistic differences separating the *Slåtter* from Grieg's better-known *Lyric Pieces*, *Humoresques*, and *25 Folk Songs and Dances* continue to inhibit its reception. Nonetheless, small group of pianists continue to advocate for and perform the work including Thomas Adès, Antonio Pompa-Baldi, Einar Steen-Nøkleberg, and Gregory Martin.

Grieg's dedication to preserving the straightforward harmonies, motivic foundation, and metrical dissonance of the *slåtter*, while incorporating classical European aesthetics influenced later composers, including Percy Grainger and Béla Bartók. These landmark dances inspired these men as they continued to develop harmonic language and rhythmic notation to convey the distinctive qualities of folk song and dance in their own compositions. As such, this analytical approach could provide insight into their adaptations of English and Eastern European folk music. Living composers such as Osvaldo Golijov (b. 1960), Saed Haddad (b. 1972), Jennifer Higdon (b. 1962), Rudresh Mahanthappa (b. 1971), and Michael Finnissy (b. 1946) continue to draw upon folk music and this analytical approach to metrical dissonance and the use of common practice harmony to create common forms provides one method for understanding the role of folk characteristics in their recent works. As the trends of classical music ricocheted throughout the 20th century between neo-classicism, serialism, minimalism, and aleatory (to name a few), the postmodern qualities of contemporary compositions seldom accommodate a predetermined analytical strategy; yet, today's composers continue to draw upon Grieg's ideals to incorporate art music with the folk music of their countries.

APPENDIX A

HALVORSEN'S *SLÅTTER* – SELECTED SCORES

Johan Halvorsen, *Norwegische Bauerntänze Slåtter* (Frankfurt: C. F. Peters, 1910).

PROPERTY OF
THE CLEVELAND INSTITUTE
OF MUSIC
1101 East Blvd., Cleveland, Ohio 44115

Giböens Brautmarsch
Giböens Bruremarsch

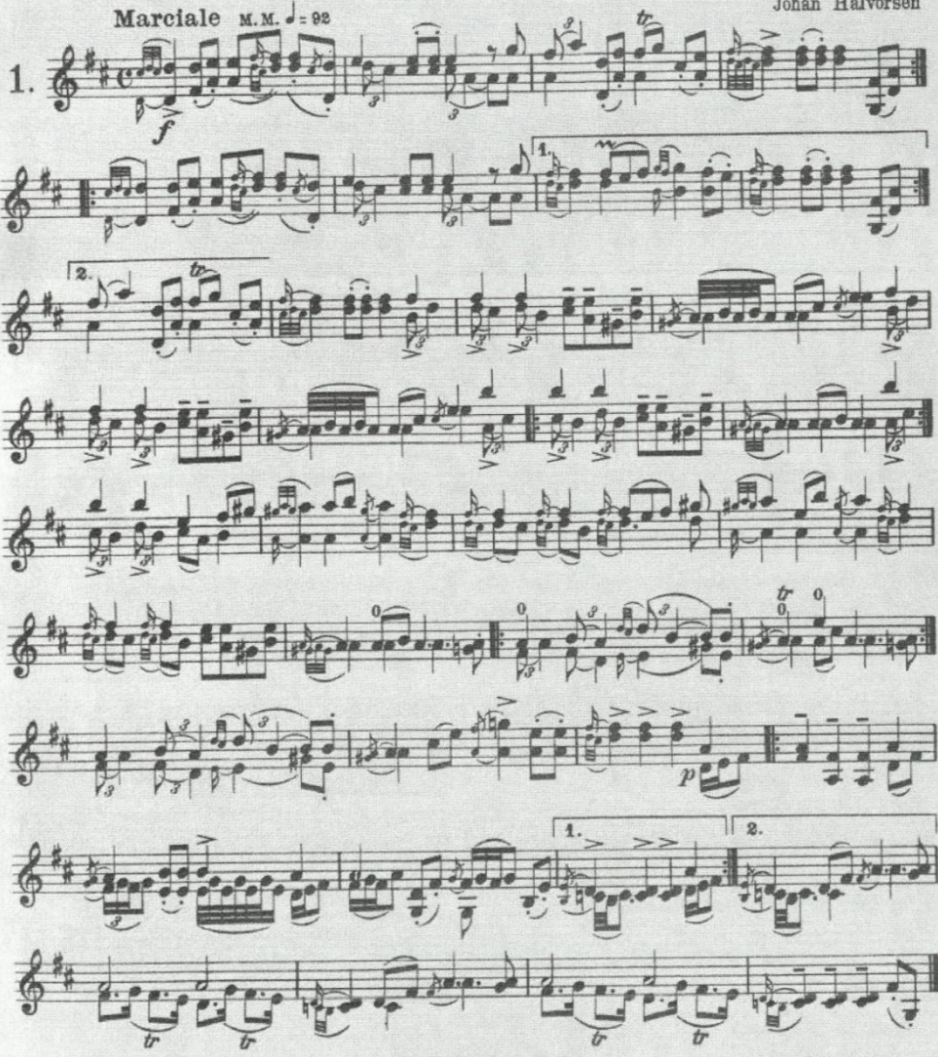
Stimmung der gewöhnlichen Geige
Accord du violon ordinaire
Tuning of the ordinary violin

Bauernfiedel
Violon rustique
Peasants' fiddle

Oberer Saiten, Untere Saiten
Chanterelle, Quatrième corde
Upper string, Lower string

Marciale M.M. $\text{♩} = 92$

Johan Halvorsen

1. 

Edition Peters Nr. 3083

53407

5919

© 1910 by C. F. Peters
© renewed 1938 by C. F. Peters

Nils Rekve's Halling

M.M. $\text{♩} = 84$

9. *f*

4

Springtanz (nach „dem Müller“)

Springdans (efter „Möllargutten“)

15

Gewöhnliche Geige
Accord du violon ordinaire
Tuning of the ordinary violin



Bauernfiedel
Violon rustique
Peasants' fiddle

Obere Saite
Chanterelle
Upper string

Untere Saite
Quatrième corde
Lower string

M.M. ♩ = 132

12.

Edition Peters

8919

Die Skuldals-Braut Getretener Tanz

Skuldalsbruri Gangar

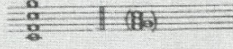
Gewöhnliche Geige
Accord du violon ordinaire
Tuning of the ordinary violin



Bauernfiedel
Violon rustique
Peasants' fiddle

Obero Salte
Chanterille
Upper string

Untere Salte
Quatrième corde
Lower string



M.M. ♩ = 76

15.

Edition Peters

8919

APPENDIX B

GRIEG'S *SLÅTTER* – SELECTED SCORES

Edvard Grieg, Norwegische Bauerntänze Slåtter (Leipzig: C. F. Peters, 1903).

Grieg
Slåtter
Op. 72

1. Gibøen's Wedding March

Marcia M.M. ♩ = 92

ppp

Red. * Red. * Red. * Red. *

Red. * simile

mf

Red. *

cresc.

Red. * Red. * Red. * Red. *

più f

ff

p

Red. * Red. * Red. * Red. *

1

Musical notation for a piano piece, featuring five systems of staves. The notation includes various dynamics and performance markings:

- System 1:** Dynamics include *pp* and *p*. Performance markings include *Red.* and asterisks.
- System 2:** Dynamics include *ff*. Performance markings include *Red.* and asterisks.
- System 3:** Dynamics include *p* and *trem.*. Performance markings include *Red.*, asterisks, and the instruction *una corda*.
- System 4:** Dynamics include *più p*. Performance markings include *Red.*, *simile*, and asterisks.
- System 5:** Dynamics include *pp*. Performance markings include *Red.* and asterisks.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The bass staff has a *Ped.* marking. The first measure is marked *cresc. poco a poco*. The second measure is marked *cresc. rfz*.
- System 2:** The second system continues the melodic and rhythmic development. The first measure is marked *p cresc.*. The second measure is marked *rfz*. The third measure is marked *p*. The fourth measure is marked *(Trillo)* with a *Ped.* marking. The fifth measure is marked *Ped.*. The sixth measure is marked *Ped.*.
- System 3:** The third system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The first measure is marked *Ped.*. The second measure is marked ***. The third measure is marked *pp*. The fourth measure is marked *ppp*. The fifth measure is marked *una corda* with a *Ped.* marking. The sixth measure is marked *Ped.*.
- System 4:** The fourth system continues the melodic and rhythmic development. The first measure is marked *Ped. **. The second measure is marked ** Ped.*. The third measure is marked *Ped. Ped.*. The fourth measure is marked *Ped. Ped.*. The fifth measure is marked *Ped. Ped.*.
- System 5:** The fifth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The first measure is marked *morendo*. The second measure is marked *Ped.*. The third measure is marked *Ped.*. The fourth measure is marked *Ped.*. The fifth measure is marked *pppp*. The sixth measure is marked ***.

9. Nils Rekve's Halling

Maestoso ♩ = 84

The musical score is written for piano and violin in 2/4 time, marked Maestoso with a tempo of 84 beats per minute. The key signature has two sharps (F# and C#). The score is divided into five systems. The piano part begins with a forte (f) dynamic and includes triplets and slurs. The violin part features slurs and triplets. The score includes dynamic markings such as piano (p), fortissimo (ff), and crescendo (cresc.), as well as articulation like accents and slurs. The piece concludes with a 'Ped.' (pedal) marking.

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes. A triplet of eighth notes is marked with a '3' in the first measure. The first ending bracket spans measures 1-3. The second ending bracket spans measures 2-4. The word 'Ped.' appears below the bass staff in measures 2 and 3.

Second system of musical notation, measures 5-8. The music continues with similar rhythmic patterns. The dynamic marking *pp* (pianissimo) is present in measure 6.

Third system of musical notation, measures 9-12. The music continues with similar rhythmic patterns. The dynamic marking *ppp* (pianississimo) is present in measure 10. The word *cresc.* (crescendo) is present in measure 12.

Fourth system of musical notation, measures 13-16. The music continues with similar rhythmic patterns. The word *più cresc.* (more crescendo) is present in measure 14.

Fifth system of musical notation, measures 17-20. The music continues with similar rhythmic patterns. The dynamic marking *ff* (fortissimo) is present in measure 17. The word *ben tenuto* (well sustained) is present in measure 17. The word *ritard.* (ritardando) is present in measure 18. The word *sempre* (always) is present in measure 19. The first ending bracket spans measures 17-19. The second ending bracket spans measures 18-20. The word 'Ped.' appears below the bass staff in measure 20.

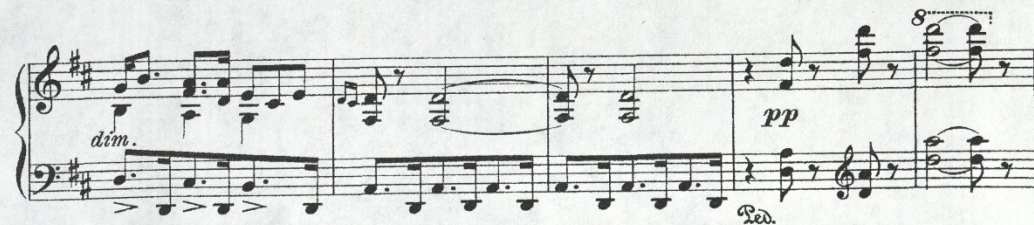
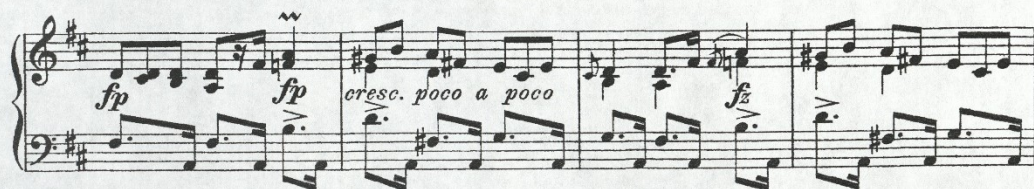
12. Springdans

Allegro ♩ = 132

f
Ped.

p
cresc.

fz
ffz



15. The Bride Of Skuldal

Gangar

Allegro maestoso e marcato $\text{♩} = 76$

f

piu f

mf il Basso marcato

marcata la melodia

cresc. poco a poco

fz

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. The notation is written in a key signature of two sharps (F# and C#) and a 3/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics and performance instructions are indicated throughout the score:

- System 1:** The first system includes the instruction *sempre cresc.* (always crescendo).
- System 2:** The second system includes the instruction *più cresc.* (more crescendo).
- System 3:** The third system includes the instruction *ff marcato* (fortissimo, marked).
- System 4:** The fourth system includes the instruction *p* (piano).
- System 5:** The fifth system includes the instruction *Red.* (Reduction).
- System 6:** The sixth system includes the instruction *Red.* (Reduction).

The notation is written in a standard musical notation style, with a treble and bass clef for each system. The page number 42 is visible at the bottom center.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first system features a treble staff with eighth and sixteenth notes, and a bass staff with chords. The bass staff has the marking *Red.* (likely *Red.* for *Red.* or *Red.* for *Red.*) under the first four measures. The fifth measure has a *p* (piano) marking.
- System 2:** The second system continues the melody in the treble staff. The bass staff has a *cresc.* (crescendo) marking in the first measure, a *fz* (forzando) marking in the third measure, and another *cresc.* marking in the fifth measure.
- System 3:** The third system shows a change in the bass staff with a *f* (forte) marking in the first measure, followed by *dim.* (diminuendo) in the second measure, *p dolce* (piano dolce) in the third measure, and *dim.* in the fourth measure.
- System 4:** The fourth system features a *mp* (mezzo-piano) marking in the third measure of the bass staff.
- System 5:** The fifth system continues the musical development with various note values and rests.
- System 6:** The sixth system concludes the page with a *dim. e rit.* (diminuendo e ritardando) marking in the second measure and a *pp* (pianissimo) marking in the fourth measure.

GLOSSARY

Cardinality: describes the constant number of pulse-layer attacks within each pulse of an interpretive layer; each layer is described by a cardinality integer n

Continuation function: describes a segment or phrase that destabilizes the musical context by fragmentation, harmonic acceleration, faster rhythm

Displacement dissonance: metrical dissonance between two layers of the same cardinality which do not align; labeled $D \pm n$, denoting the distance in pulses and the direction of the displacement

Displacement index: the constant number of pulse-layer attacks n that separates the metrical and antimetrical layers

Direct metrical dissonance: dissonance from the superposition of layers of motion

Grouping dissonance: dissonance resulting from two or more interpretive layers whose cardinalities are not multiples/factors of each other; labeled by G and the ratio of the involved cardinalities x/y

Indirect metrical dissonance: dissonance from the juxtaposition of layers of motion

Interpretive layer: layer moving more slowly than the pulse layer, allows the listener to organize pulse layer into larger groups

Layer of motion: a series of approximately equally spaced pulses

Low-level dissonance: dissonance occurring between micro-pulses (layer moving faster than the pulse layer)

Metric consonance: alignment of all layers of motion

Metric dissonance: nonalignment of layers of motion

Metric layer: one of the layers that forms primary metrical consonance of the composition

Motive: thematic idea repeated and varied in *slått*; 1-4 measures in length

Presentation function: an opening segment or phrase containing a unit and its repetition,
often prolongs the tonic harmony

Primary metrical layer: the most prominent metrical layer in the composition; usually
designated by the upper integer of the time signature and signaled by the bar lines

Slått: a Norwegian fiddle tune

Slåtter: the entire collection of folk dances played by Norwegian fiddlers; includes
gammeldansar, played on the violin (*flatfele*), and *bygdedanser*, played on the
hardanger fiddle

Spelemann/Spelemenn: Norwegian musician/s who perform on the Hardanger fiddle

Subliminal dissonance: Dissonance arises from one explicitly stated layer with an implied
conflicting layer (established by context and notation); most often the implied layer is
the notated meter (primary metrical layer)

Vek: a section of a *slått* which includes all repetitions of a single motive and its variations

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VITA

Originally from Michigan, Nicolas Lira leads a vibrant life as a performer, teacher, and scholar. Solo and chamber music performances have taken Nicolas to national and regional meetings of the North American Saxophone Alliance, the Navy Band Saxophone Symposium, as well as theory and keyboard conferences. He was a founding member of the Neo Saxophone Quartet, Kansas City Saxophone Quartet, and Trio Spiritus. Nicolas's recent performances have focused on music in the spectral, and post-minimalist repertoire. His teachers include Zach Shemon, Taimur Sullivan, Joe Lulloff, and Dr. Derek Polischuk.

Nicolas holds degrees from the University of North Carolina School of the Arts (M.M.) and Michigan State University (B.M.). He is currently completing his doctorate in saxophone performance at the University of Missouri-Kansas City, as well as a master's degree in music theory. His research areas include spectral repertoire for saxophone, post-minimalism, and the piano music of Edvard Grieg. In 2017, Nicolas was awarded the Muriel McBrien Kauffman Graduate Teaching Award from the UMKC Conservatory of Music and Dance for his work as the music theory graduate teaching assistant. In 2019, he will present his paper, "Analyzing Conventional and Novel Features of Spectral Music in Jean-Claude Risset's *Voilements* and *Saxatile*, for Saxophone and Fixed Media," at *Spectralisms 2019*, an international conference on spectral music in Paris, France.