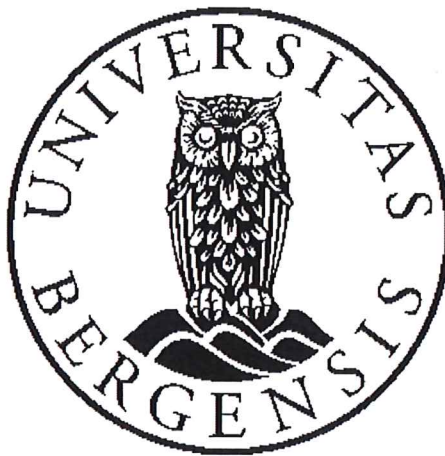


**Errata for
"Playing the Electrophonic Saxophone"**

Kjetil Traavik Møster



Avhandling for graden philosophiae doctor (ph.d.)
ved Universitetet i Bergen

30.11.2021

Kjetil T. Møster

(dato sign. kandidat)

[Signature] 1.12.21

(dato sign. fakultet)

Errata

Sted i eksposisjonen : forsiden (top page)

- 1.1: Feil: PhD in artistic **result**
Rettes til: PhD in artistic **research**
- 1.2 Feil: mangler årstall på forsiden
Rettes til: legger til årstall i overskriften: "Kjetil Traavik Møster - PhD in artistic research. The Grieg Academy, Faculty of Fine Arts, Music and Design, University of Bergen, **2021**."

Sted i eksposisjonen: Playing Air

- 2.1: I avsnitt 6:

Feil: All this concurrent inside-outside action blurs the limits between player and instrument and **ease** the intuitive growing together.

Rettes til: All this concurrent inside-outside action blurs the limits between player and instrument and **eases** the intuitive growing together.

- 2.2: I avsnitt 12:

Feil: sitat er ikke i kursiv: "Habit expresses our power of dilating our being-in-the-world, or changing our existence by appropriating fresh instruments.", continues Merleau-Ponty.

Rettes til: sitatet kursiveres

- 2.3: I avsnitt 13:

Feil: " The "whole-field listening" is a way to set the assemblage in such a mode that it can act along with the energies that **inhabits** and **surrounds** it."

Rettes til: " The "whole-field listening"⁹ is a way to set the assemblage in such a mode that it can act along with the energies that **inhabit** and **surround** it.

2.4: I nest siste avsnitt:

Feil: Avsnittet er fra en tidligere versjon av teksten og har ved en feil ikke blitt slettet. I nåværende versjon av teksten repeteres samme avsnitt i avsnittet under, noe utbedret.

Rettes til: Avsnittet slettes.

2.5: I siste avsnitt:

Feil: “The dismantled instrument played with air, breath, and speech organs are easier to connect to intuitively. The traditional way of playing sax favour the intellect and obscure the intuition because so many factors have accumulated during my thirty-tree yearlong relation to it, and they have to be continuously considered and negotiated.”

Rettes til: “The dismantled instrument played with air, breath, and speech organs is easier to connect to intuitively. The traditional way of playing sax favors the intellect and obscure the intuition because so many factors have accumulated during my thirty-three year-long relation with it, and they have to be continuously considered and negotiated.

2.6: I siste avsnitt

Feil: mangler nytt avsnitt mellom setningene «Breaking historical and connotational bonds tied to the saxophone is liberating.»

og

“Air being blown at a certain pace becomes noise when the air stream hits the saxophone and gets agitated.”

Rettes til: setter inn avsnitt mellom disse to setningene.

Sted i eksposisjonen: References

Feil: referanselisten er verken alfabetisk eller kronologisk.

Rettes til: alfabetisk referanseliste.

Sted i eksposisjonen: Pyramiden

Feil: fotnotene synes ikke ettersom de er svarte på svart bakgrunn.

Rettes til: fotnotene gis en synlig farge

Sted i eksposisjonen: The End, første avsnitt

Feil: Giacomo Bruzzo, RareNoise's founder and creative force, gave no directions regarding which **musician** or instrumentation the band should contain.

Rettes til: Giacomo Bruzzo, RareNoise's founder and creative force, gave no directions regarding which **musicians** or instrumentation the band should contain.

Sted i eksposisjonen: AKB Trio

Feil: The **the** riffs would make the music monotonous if we looped them in repeated synchronization, but due to their varying lengths, they change the relation to each other continuously.

Rettes til: The riffs would make the music monotonous if we looped them in repeated synchronization, but due to their varying lengths, they change the relation to each other continuously.

Sted i eksposisjonen: Dust Breathing

7.1: Feil: fotnote 1 har en inaktiv hyperlink.

Rettes til: hyperlinken i fotnote 1 gjøres aktiv

7.2: Feil: i fjerde avsnitt er ikke bandnavnet Møster! kursivert.

Rettes til: bandnavnet Møster skrives i kursiv.

7.3: Feil: i syvende avsnitt: "I had no idea what to do with the riff, I just liked its feeling of infinity as it "bites itself in the tale"."

Rettes til: I had no idea what to do with the riff, I just liked its feeling of infinity as it "bites itself in its tail".

7.4: Feil: i 12. avsnitt: "So, in theory, Hans Magnus (whom I knew to have the same Strymon pedal as myself) and I could play these two notes using the same add-on function simultaneously and be able to alternate between these seven and 3,5 beatings pr second. The tempo of the beating would also set the tempo for the next part of the suite.

Rettes til: "So, in theory, Hans Magnus (whom I knew to have the same Strymon pedal as myself) and I could play these two notes using the same add-on function simultaneously and be able to alternate between these 6,2 and 3,1 beatings pr second. The tempo of the beating would also set the tempo for the next part of the suite."

Merknad: utregningen av antall svingninger ble rettet i setningen før på et sent tidspunkt, en rettelse som ikke ble fulgt opp i denne aktuelle setningen. Derfor avviker disse to utregningene fra hverandre, og jeg ønsker å rette disse to tallene så de samsvarer med foregående setning.

8. Sted i eksposisjonen: public presentation concert

Denne siden ble laget som en "placeholder" for konserten som ennå ikke hadde funnet sted da refleksjonen ble levert 4. mai. Jeg ser i etterkant at informasjonen om konserten som er lagt inn som rulletekst på selve konsertfilmen med fordel kunne vært skrevet som tekst ved siden av konsertfilmen for å tydeliggjøre denne informasjonen.

Jeg ønsker derfor å legge til følgende informasjon som tekst ved siden av konsertfilmen:

This concert is the public presentation of the artistic PhD "*Playing the Electrophonic Saxophone*", done at The Grieg Academy, Faculty of Fine Arts, Music and Design, University of Bergen between October 1st 2016 and June 1st 2021.

The concert took place at Røkeriet USF, Bergen, Norway on June 1st, 2021, during the Nattjazz festival.

Personnel:

Jørgen Træen - modular synthesizer and loop pedals

Tijs Ham - live electronics

Ståle Storløkken - Hammond organ, Fender Rhodes, synthesizers

Hans Magnus Ryan - electric guitar

Nikolai Hængsle - electric bass

Kenneth Kapstad - drums

Johan Berntsen - live sound

Jan Erik Holto - live visuals

Video by Mats Andersen, Øystein Fyxe, and Ulrikke Skjold

Supported by Norsk Kulturråd and University of Bergen

Intro music cacaphony:

Shepp, Archie - The Girl From Ipanema (from *Fire Music*, Impulse! - AS- 86, 1965) LP.

Ayler, Albert - Ghosts: First Variation (from *Spiritual Unity*, ESP Disk - ESP-1002, 1965) LP.

Coleman, Ornette - When Will The Blues Leave (From *Something Else!!!!*, Contemporary Records - C 3551, 1958) LP.

Getz, Stan - I Want To Be Happy (From *Stan Getz and the Oscar Peterson Trio*, Verve Records - MG V-8251, 1957) LP.

Sanders, Pharoah - The Creator Has A Master Plan (from *Karma*, Impulse! - AS9181, 1969). LP.

Gustafsson, Mats / Sonic Youth With Friends - Part 3 - Contrabass Sax (from *Hidros 3*, Smalltown Supersound - STS080, 2004) CD.

Coltrane, John - Ascension (Part One) (from *Ascension*, Impulse! - AS95, 1966) LP.