

# ERRATA

The below table lists typological errors in Bjørnar Utne-Reitan's doctoral dissertation, titled *Harmony in Conservatoire Education: A Study in the History of Music Theory in Norway* (=NMH Publications 2022:5). Oslo: Norwegian Academy of Music, 2022. ISBN: 978-82-7853-310-9. <https://hdl.handle.net/11250/3031991>.

Location	Error	Correction
Front page	NMH-publikasjoner	NMH Publications
p. 39, line 20	(p. 118).	(p. 118)
p. 54, line 17–18	'musikkteori OR musikteori OR musiktheori', 'musikklaere OR musiklaere', 'satslaere', 'harmonilaere', 'kontrapunkt', 'formlaere', 'musikk AND form' and 'musikk AND former'	<i>musikkteori OR musikteori OR musiktheori, musikklaere OR musiklaere, satslaere, harmonilaere, kontrapunkt, formlaere, musikk AND form and musikk AND former</i>
p. 57, n. 47	(2019; 2020; 2021)	(2019, 2020, 2021)
p. 59, line 14	its	Its
p. 61, line 21	his (1971/1981) 'principle of exteriority',	his 'principle of exteriority' (Foucault, 1971/1981),
p. 63, line 4	the truth	a truth
p. 84, Figure 1	Ts/Dm	Ts/Sm [see the corrected figure below]
p. 97, n. 101	in the Norwegian journal of musicology, <i>Studia Musicologica Norvegica</i> .	in <i>Studia Musicologica Norvegica</i> (Norwegian Journal of Musicology).
p. 101	and both rupture	as well as rupture
p. 106, line 4–5	expanding	removing
p. 140, line 6	( <i>pedagogisk sats</i> )	( <i>pedagogisk sats</i> )
p. 156, line 3	ideological	ideal
p. 168, line 22	stills	still
p. 173, n. 173	forele-sningssaler	foreles-ningssaler [hyphenation]
p. 192, line 31	( <i>hovedfag</i> )	( <i>hovedfag</i> )
p. 204, line 20	function symbols	function analysis
p. 233, line 26	Norway –	Norway.
p. 235, line 28	New York Routledge.	New York: Routledge.
p. 242, line 6	mean?]	mean?].
p. 244, line 8	the memories	Memories
p. 251, line 20	(Ed.)	(Ed.).
p. 252, line 10–12	Huron, D. (2016). <i>Voice leading: The science behind a musical art</i> . Cambridge, MA: MIT Press. Hvem kan lage en melodi? [Who can make a melody?] (1934, January 29). <i>Morgenavisen</i> , p. 7.	Huron, D. (2016). <i>Voice leading: The science behind a musical art</i> . Cambridge, MA: MIT Press. Hvem kan lage en melodi? [Who can make a melody?]. (1934, January 29). <i>Morgenavisen</i> , p. 7.
p. 255, line 3	art?]	art?].
p. 255, line 13	Paper	Keynote address
p. 256, line 29	speaker?]	speaker?].
p. 258, line 33	for?]	for?].
p. 260, line 2	knowledge?]	knowledge?].
p. 260, line 34	flats?]	flats?].
p. 262, line 3	Conservatoire]	Conservatoire].
p. 266, line 5	Harmony']	Harmony'].
p. 267, line 14	(Eds.)	(Eds.).
p. 267, line 17	<i>MGG Online</i> .	In <i>MGG Online</i> .
p. 267, line 35	pp.	p.
p. 268, line 20	theory].	theory].
p. 270, line 26	(Ed.)	(Ed.).
p. 271, line 31	(Ed.)	(Ed.).
p. 275, line 32	(Ed.)	(Ed.).
p. 279, line 17	(Ed.)	(Ed.).
p. 296, line 26	nynorsk	<i>nynorsk</i>

Lange (1897): [C:] I II III IV V VI VII°

Øien (1975): [C:] T Ss Ds/Tm S D Ts/Sm D<sup>7</sup><sub>3</sub>

Tveit (1984): [C:] T Ss Tm S D Ts Dm

Figure 1. Analytical nomenclature for diatonic root-position triads in C major used in three central harmony textbooks published in Norway.