Karl-Birger Blomdahl (1916-1968) and Ingvar Lidholm (1921- ) were two leading figures in modern Swedish music. While studying in Stockholm they created a study circle known as the Monday Group. Regarded as anti-romanticists, Blomdahl and Lidholm revitalized musical creation by prioritizing compositional technique (as in hantverk, i.e. craft), melodic line and Gestalt concepts such as organicism.

Following a study of this shared historical, aesthetic and theoretical framework, this thesis proposes a detailed analysis of thirty works by Blomdahl and Lidholm, dating from the 1940s. Based on the initial aesthetic and theoretical context and also on the theories of Schenker and Meyer, the analytical method used enables a graphical and textual representation of the compositional coherence and dynamic of the respective works.

This thesis establishes the essential melodic, tonal and organic divergences in the musical languages of Blomdahl and Lidholm. Additionally, this thesis shows that the notions of linearity, dissonance and counterpoint have a deeper significance in Blomdahl’s and Lidholm’s respective musical languages than is to be found in many texts dating from this period. Finally, this thesis highlights aesthetic and compositional components that significantly invigorate modern music in Sweden.

The doctoral thesis Karl-Birger Blomdahl et Ingvar Lidholm : Enjeux mélodiques, tonals et organiques dans les années 1940 by Cécile Bardoux Lovén was written through a joint doctoral programme in a co-operation between Stockholm University and Paris-Sorbonne University in the discipline of Musicology.