THOMAS HUSTED KIRKEGAARD AND MIKKEL VAD

Introduction: European Music Analysis and the Politics of Identity

Philip Ewell's keynote speech "Music Theory's White Racial Frame" at the 2019 meeting of the Society for Music Theory became a watershed event, the reverberations of which are still felt throughout musicology. Ewell's speech and his subsequently published expanded article (2020) gave rise to a state of public attention that the field of music theory has arguably never seen before. Ewell's claim was as simple as it was powerful: Music theory is white—literally and figuratively. Literally because the overwhelming majority of the members of the North American (i.e. the United States and Canada) Society for Music Theory are white, and figuratively because North American music theory is characterized by its "white racial frame," a term Ewell (2020, § 2.1) borrowed from Joe Feagin ([2009] 2013) to denote how "music theory has many of the prejudices and stereotypes that are part of the white racial frame, most noticeably in how we privilege the compositional and theoretical work of whites over nonwhites." Ewell backed up his claim with a case study on the most influential music theorist in the United States, Heinrich Schenker, arguing that Schenker's racism and nationalism permeated his music theory and that it had been "whitewashed" by generations of US music theorists who failed to acknowledge and face the grim sides of his theory.

The public debate seriously began when the infamous "Symposium on Philip Ewell's SMT 2019 Plenary Paper, 'Music Theory's White Racial Frame'" was published in the twelfth issue of *Journal of Schenkerian Studies* (henceforth *JSS12*). This symposium, to which Ewell had not been invited to respond, was seriously stained by dubious scholarly practices such as *ad hominem* attacks on Ewell and an anonymous contribution. The widespread critique of the issue ultimately prompted a formal investigation of the conception and review process of *JSS12* which found several structural problems.[1] During the Summer of 2020—in the wake of the brutal police killing of George Floyd and renewed attention to the Black Lives Matter movement—the debate reached popular media outlets such as Fox News, the *New York Times*, the *New Yorker*, and more, and it also spread to European forums.

The public debate is often especially high-pitched when it comes to areas bordering on "identity politics." That this is a general phenomenon, is, for instance, seen currently in the ways that Critical Race Theory is heavily debated and largely misunderstood in political discourse in the United States; and in Denmark, the very term "identity politics" has been a most disputed concept in recent years (we put the term

1 See the report here: https://vpaa.unt.edu/sites/default/files/%5Bfile%3Aoriginal%3Atype%3Aname%5D/jss_review_panel_final_report1.pdf

in scare quotes in this particular paragraph to indicate that it is used and named as such in public debate in Denmark and elsewhere, but, when referring to it other places in this introductory text, we use it in the more neutral, scholarly sense; for an overview of research approaches to identity politics see Bernstein 2005). In March of 2021, the Danish parliament expressed suspicion that so-called identity politics had become a "movement" which limited and censored researchers' freedom. They passed a bill with the title "On excessive activism in certain research environments" which recommended Danish universities to ensure that politics is not disguised as research, and that the peer-review process functions sufficiently. Recently, in March of 2022, right-wing politicians organized a hearing at the Danish parliament to discuss and stop the "totalitarian identity politics movement" (Henrik Dahl in Friis 2022) that they claim Danish universities have imported from US universities (for a summary of the situation in Denmark, see Andersen 2017; and Baggersgaard 2022).

As junior researchers still without permanent employment, we found it alarming to see how elected politicians called out specific researchers—junior as well as senior—and attempted to control serious research and scholarly debates. Such debates, it must be remembered, are not only the results of current momentum, but have a longer prehistory. In areas such as historical musicology, ethnomusicology, popular music studies, and more, questions of identity markers such as gender, race, and class, have been a central focus of research and academic debates since at least the 1980s.

With Ewell's scholarly intervention into whiteness and Schenker's North American legacy, such longstanding conversations have been (re-)amplified in the areas of music theory and music analysis (for an overview of the literature on music theory and identity politics see the bibliographies compiled by Duguay, Hannaford, and Momii, n.d.; and Ferrari et al., n.d.). An impetus for this special issue, then, has been our wish to bring recent US debates about whiteness and music theory into conversation with European scholars. This is a response to the paradoxical fact that while scholars have begun to address the white racial frame of music theory and Western art music's place in cultural hierarchies, this reckoning has taken place mostly within North American academia. Given that the methods and canonic repertoire in question are mostly European, we argue that it befits European scholars to address the whiteness of European musicology rather than write it off as US identity politics. By extension we also bring forth scholarship that addresses some particularly European formations of musicology that complements and extends the US research on racism, whiteness, and their intersection with categories of gender, sex, ethnicity, and class in music theory.

The Practices of Music Theory

There are plenty of good reasons to discuss these matters in a specifically European context. As Ewell (2020, footnote 0) notes in "Music Theory and the White Racial Frame," he writes specifically—and only—about music theory "as practiced in the U.S." What might be the difference between the "practice" of music theory in the United States and in Europe?

This is a complex question that we cannot hope to answer in full here; suffice it to point to the most well-known differences, namely that music theory's disciplinary independence and Schenker's central importance are only North American phenomena. It must be remembered that Schenker remained an outsider to the emerging field of modern musicology during his own life-time—according to his own diary entry, Guido Adler had proscribed his writings from the music library at *Universität Wien* (Federhofer 1985, 50). Schenker's direct influence, then, was largely confined to the circle of dedicated followers around him, and it were these followers who were responsible for the enormous success of Schenkerian theory in the United States after they had emigrated there to escape Nazism (for more on this history, see Berry 2002; 2003; 2005a; 2005b; 2006; 2011; 2016). Schenkerian theory played a leading role as music theory began gaining independence in the United States during the 1960s and 1970s when theory-focused journals, societies, and doctoral programs were established. In this process of disciplining or institutionalization, music theory was sculpted—and Schenker's theory remodeled—on the basis of a more or less positivist ideal. The scientific image of music theory was instrumental in achieving scholarly legitimacy, but it was not without problems. Among other things, it further catalyzed that Americanization (cf. Rothstein 1990)—and thus whitewashing (Ewell 2020)—of Schenker which had already begun in the early dissemination of his theories in North America.

In Europe, the writings of Schenker (and other Jewish theorists such as Ernst Kurth) were put under a Nazi ban during WWII (Gerigk and Stengel 1940), and after the war, his ideas never returned (though dedicated advocates such as Hellmut Federhofer remained; see Federhofer 1958; 1972; 1981; 1989; Tepping 1982-83; Drabkin 1984-85; Fink 2003; Schwab-Felisch 2003–05; Boenke 2006). Ludwig Holtmeier (2003; 2004) has argued that in Germany, Nazi ideology was responsible for a significant epistemological turn in music theory. His main case is Hugo Riemann's function theory which—in new versions, standardized and simplified by theorists such as Wilhelm Maler and Hermann Grabner—became a widely used but intellectually impoverished and largely practical helping tool for harmonization exercises. Holtmeier backs up his narrative with his observation that the term *Musiktheorie* had been almost completely replaced with the term *Tonsatz*. In many other European countries, post-Riemannian function theories gained a similar popularity, though often in very local variants, as charted in Svend Hvidtfelt Nielsen's case study of Danish function theory in this special issue (see also Spurný 2003–05; Kirkegaard-Larsen 2019; 2020). Whether these countries also experienced a similar shift in the epistemological framework of music theory at large is a question for further research—but the scholarly independence, legitimacy, and organization that music theory experienced in the United States did not find its counterpart in post-war Europe, where music theory remained a constituent part of musicology and music education.

In North America as well as in Europe, the value of theory and analysis has been anything but clear ever since Joseph Kerman's call to "get out" of analysis (1980). Kerman identified problems that were, like those Ewell identified, specific for US music theory, but his critique was influential for Western musicology and music

theory at large, and the reverberations of his critique are still felt today. Under the "New Musicological Regime," as Kofi Agawu called it (1996), the question about the status and place of music theory and analysis in academia seemed ever-present (see, for instance: McClary 2002 [1991], 9–17 et passim; Burnham 1996; McCreless 1996; 1998; 2000; Agawu 2004). As late as 2020, it was apparently still necessary to write an article "On the Musicological Necessity of Musical Analysis" as the British scholar Julian Horton calls it. Whether "practiced" as a professionalized discipline, as in the United States and Canada, or as a less self-standing methodological tool, as in much European musicology, theory and analysis (especially so-called "theory-based analysis" [cf. Agawu 1996, 9]) remains fundamentally contested.

Although music analysis (and analytical music theories) might be "necessary" for musicology, as Horton argues, the debate seems to continue to revolve around some very fundamental problems pertaining to central concepts, ingrained ideologies and methodology. In some feminist musicology, for instance, the *work-concept*—often taken for granted in music theory—became the "ultimate feminist issue" (Cusick 1999, 491); and the influence of Lydia Goehr's (1992) critique of the work-concept and the fundamental questions it posed for theory and analysis is hard to overestimate. Another frequent critique aims at the problems of canon formation and the overrepresentation of a very specific, Eurocentric, often Austro-German repertoire. Recently, this critique was voiced in a new and thought-provoking way in Justin London's (2022) response to Philip Ewell. London points to the fact that Western music theory is modeled on a vanishingly small part of the repertoire it claims to say something about, and the result is a series of biases and ingrained methodological problems. Rather than simply allowing new composers and repertoires into the canon under the banner of diversity, the real challenge for music theory, says London, is to face these problems: "The methodological potholes that we have fallen into in our study of WAM [Western Art Music] from 1700–1900 can all too easily be replicated in our study of other musics, whether jazz, blues, pop, or world music" (2022, §6.5). Insofar as our topic here goes, it is also important to note that even if the definition of music theory's white, European racial frame rests upon such a limited repertoire, this does not in itself disprove Eurocentrism in musicology (we have heard colleagues contest music theory's Eurocentrism, because the Austro-German, 18th–19th century canon is not factually representative of all of Europe). Indeed, the highly selective nature of the canon, arguably, shows that the construction of music theory as Eurocentric is methodologically flawed, even on its own terms. As London and Ewell point out, this is an ideological investment (not merely a factual flaw) in the canon, patriarchy, whiteness, and "Europe" that is baked into the methodological foundations of music theory—and thus a recurring leitmotif in criticisms of it.

Despite the uncertainty, things seem to be changing for European music theory and analysis. Over the course of the last forty years, Europe has seen a noticeable increase in specifically music-theoretical or music-analytical societies. Between 1985 and 2000, societies were established in France, Italy, Belgium, Great Britain, Croatia, the Netherlands, and Germany, and the first European Music Analysis conference was held in

Colmar, France, in 1989 (see Schuijer 2015, 144).[2] Fast forward to today, and the 10th European Music Analysis Conference was co-organized in 2021 (postponed from 2020 because of Covid-19) by societies from Russia (hosting the conference), Germany, Italy, Poland, Belgium, France, the Netherlands, Catalonia, Croatia, Great Britain—and even the US Society for Music Theory was part of the event. In 2018, the European Network for Theory & Analysis of Music was established, connecting different national, European societies for music theory and analysis. Today, the network counts fourteen different national societies; in addition to the above-mentioned countries, the societies are based in Serbia, Portugal, Spain, and Bulgaria. It will be interesting to follow whether and how this emerging, organized music theory in Europe will respond to the challenges that face the field today.

Music Theory's White European *Racial Frame?*

Perhaps one reason that the debate over whiteness has hit the field of music theory with such a vengeance is that many scholars of Western art music have explored race mainly along the lines of representation, defined by Black-and-white dynamics of US discourse, and as a historical phenomenon concerning colonization. Much fantastic and necessary scholarship has been produced from such perspectives. Nevertheless, the point made by Griffin and Braidotti (2002, 225) twenty years ago may apply to such musicological trends in that they can also be seen as "forms of distanciation, displacement of a problematic into another sphere (culture), space (the USA), and time (history as opposed to lived reality), which distracted effectively from the race politics happening right under our European noses." Fortunately, recent years have seen an increasing number of scholars addressing this problem in research on the racial formation of Western art music and other European musics, not just as a question of how Europe has represented its "others" (see also Born and Hesmondhalgh 2000; Brown 2007; Bloechl, Lowe, and Kallberg 2014), but also on the presence of composers and musicians of color within the hegemonic white spaces of European musical culture—although tellingly many of those scholars are from the US and most of them are concerned with wider cultural history rather than the methodologies of music analysis (for example, monographs by Taylor 2007; Yoshihara 2007; André 2018; Eidsheim 2019; Thurman 2021; and Lie 2021; other than this newer scholarship, the most significant longer-standing body of literature on race in European art music concerns the most notable racialized group in pre-World War II Europe, Jews, especially in relation to Wagner and the Holocaust). The articles in this special issue add to these discussions, by addressing the musicological race (and other identity) politics happening right under our European noses. For instance, Bjørnar Utne-Reitan's article analyzes how Geirr Tveitt's tonal theories were inextricably intertwined with Tveitt's ideas about Nordic or Norse superiority. And the joint colloquy contribution by Kate Maxwell and Sabina Fosse Hansen is a thought-provoking look into questions of identity politics as they play out in the classroom.

2 An earlier version of this article incorrectly stated that the British SMA and German GMTH were the first societies in Europe.

Such a focus on Europe is not meant to add to the Eurocentrism of Western music theory. Rather, one of our aims is to follow Ewell's (2020, § 1.3) call for a "*deframing* and *reframing* of the white racial frame" and, specifically within our context, to begin "provincializing Europe" (Chakrabarty 2007) in the field(s) of music theory/analysis and musicology. We hope that by studying the provincially European histories and politics of music theory, we may deframe and reframe certain music theories *as European*. Rather than universalizing European music theory, we must interrogate music and the racial imagination (Bohlman and Radano 2000) that is European. We must deframe and reframe the ways in which some kinds of music theoretical practice evince a particular Europeanness, or, using the term coined by George Lewis (1996), how it is *Eurological*. Importantly, examining the practices of music theory in Europe, we also aim to shed light on music analysis as it is ideologically shaped in Europe itself. In a dialectical reversal and paraphrase of Stuart Hall's (2021 [2002/2003]) dictum, we must interrogate how Western music theory is not only "of Europe" (as scholars such as Ewell 2020 and Kajikawa 2019 have argued in the US context) but also how it is produced and how it functions "in Europe." This also means that even as we take our inspiration from US scholars such as Ewell, we cannot simply assume that the framework and deframing tactics that apply to US critiques will fit neatly in a European context (on the application of US whiteness studies in a European context, see Garner 2006; for other key Black critiques of white US musicology see Ramsey 2001; and Morrison 2019). Thus, the articles in this special issue explore how particular musicological lineages and problems of identity have played out in their specific national and regional contexts in Europe. In doing so, our contributors show that even the figure of Schenker must sometimes be understood in different (though not necessarily contradictory) terms than those outlined by Ewell. For instance, Christopher Tarrant explores the "Schenker debate" from a UK perspective; and Thomas Husted Kirkegaard documents the Scandinavian reception and wholesale rejection of Schenker. If Schenker is the prime example of music theory's white racial frame in Ewell's study, he embodies the role of counter-example many places in Europe.

We locate this special issue within a larger set of concerns facing musicology, taking inspiration from interdisciplinary critiques of whiteness and Eurocentrism. By provincializing Europe and exploring music theory's white racial frame outside the US context documented by Ewell, we are trying to follow the critical race scholar Alastair Bonnett's (1998, 1030) call for "the necessity of a longer historical, and wider geographical, view of the production of white identities and a more sceptical attitude towards the stability of its European configurations." In doing so, we have purposefully not called on authors to define and delimit "Europe" as a concrete or stable entity, but recognize that "this Europe, like 'the West,' is demonstrably an imaginary entity, but the demonstration as such does not lessen its appeal or power" (Chakrabarty 2007, 43). As such, "Europe" is a culturally contingent category, similarly to race, gender, and other social constructs (see also Dussel 2000; Hall 2021 [2002/2003]; and El-Tayeb 2011). Given the fact that the borders of Europe are porous and that European problems extend beyond those borders, we are aware that this work cannot just encom-

pass the focus on European identity and music theory in Europe itself. Though it is beyond the limited scope of this particular special issue, we welcome approaches that locate Europe within a larger global framework. Here, we are following key critics of Eurocentrism who unmask the global dialectics that lead to Eurocentrism as a modern phenomenon (see, among others, Amin 2009 [1989]; Hall 1992; Dussel 2000 and 2002; Chakrabarty 2007; and Buck Morss 2009). Our intervention and perspective in this special issue should therefore be read in dialogue with critiques of how European music theory has been deployed outside Europe, for instance exemplified in Kofi Agawu's (2016) research on "tonality as a colonizing force in Africa" or Dylan Robinson's (2020) critique of settler-colonial regimes of what he terms *hungry listening*. Related to this is, of course, an inclusion of music theories from non-Western cultures in research and curricula, which was also among the things that Ewell called for (there is a growing, vibrant literature on this, see e.g. Cunningham et al. 2020 and numerous other articles in *Engaging Students: Essays in Music Pedagogy* vol. 8; and Walker 2020). Here, Ewell follows a wider "global turn" in musicology (see Christensen 2018; Strohm 2018; Hijleh 2019; and Cohen et al. 2019). Although this turn is still new enough that it has not yet resulted in large amounts of published research, it has been a prominent component of music theory conferences in the past years. A quick glance at the blog of the History of Music Theory Interest Group of SMT (https://historyofmusictheory.wordpress.com/) will reveal articles on a promising array of topics pertaining to non-Western (as well as historically overlooked, "peripheral" European) traditions of music theory. And ethnomusicological journals and volumes with a music analytical bent are contributing to widen the scope of music theory, with perspectives that also include post-/decolonial frameworks (for an indicative example of current analytical approaches to non-Western music see Shuster, Mukherji, and Dinnerstein 2022; and the journal *Analytical Approaches to World Music*). Here, too, it may be worth looking beyond the Anglosphere, for as Gabriel Solis (2012, 533) suggest, "the disavowal of music theory and analysis that I see as endemic to ethnomusicology in the United States, and to some extent the United Kingdom and Australia, is not part of other traditions." Similarly, popular music and jazz are fruitful fields for exploration of music analysis beyond the white racial frame, and increasingly explicitly antiracist and queer (see e.g. Carter 2021; Attas 2019; Stover 2022). Such avenues of inquiry are also found in Kjell Andreas Oddekalv's colloquy contribution to this special issue, which reflects on the positioning of white, European scholarly identities in hip hop analysis.

Recognizing the differences between the US and Europe, as well as the importance of comparative and contrasting perspectives in music theories on a global scale, should also prompt us to locate differences within Europe rather than simply assume that there is one unified "European music analysis." This can highlight what David Theo Goldberg (2006) terms the *racial regionalizations* that are part of *racial Europeanization*. Indeed, several authors in this special issue investigate national and regional musicological canons, with a particular focus, given the regional location of *Danish Musicology Online* and many of our contributors, on Scandinavia. Whether it be "provincializing Scandinavia" (Jensen 2010) or providing a Nordic perspective on area

studies (Helgesen 2019) of its own region, the interventions presented here show that Nordic music theory can also slowly begin reckoning with its own past. Svend Hvidtfelt Nielsen's article, for example, is an invitation for Danish musicologists to begin reckoning with the widely hegemonic, and uniquely Danish, variant of post-Riemannian function theory, which, he argues, controls what gets to count as legitimate questions and answers, theories and methods, in Danish music theory. There can be no claims to *Nordic exceptionalism* (Loftdóttir and Jensen 2012) in musicology that makes music theoretical scholarship of our region beyond identity politics, including critiques of the white racial frame (though not specifically music-analytical Hilder 2014 and Teitelbaum 2017 stand out as two recent book-length studies that make the question of race and ethnicity central to Nordic music).

Lastly, as Ewell also remarks, this current intervention in musicology must be intersectional, incorporating perspectives on gender, sexuality, ethnicity, class, nationalism etc. As regards the role the discursive marker "European" may play (also outside of Europe), we should perhaps be especially wary of the ways in which "Europe"/"European" is not being used as a neutral or objective category, but often serves as a stand-in category for other identity markers. For example, the rhetorical and political use of different national and/or ethnic identities or even a broader "European" identity may work as supposedly colourblind or "post-racial" ideology that nevertheless works to solidify whiteness as a central marker of Europeanness (Lentin 2008; Möschel 2011; Hellgren and Bereményi 2022). Likewise, we should be alert to the ways in which "Europe" is used as a euphemism for classed identity politics and the place Western art music holds in cultural hierarchies (Kajikawa 2019; Bull 2019). Thus, a critique of how European whiteness and Western art music intersect, must also, for instance, imply a critique of patriarchal canon structures, the continued investment in bourgeois cultural values and institutions, and ethno-nationalist ideologies, as well as include the recognition of non-white Europeans.

Overview of Articles

The special issue opens with Thomas Husted Kirkegaard's article on Schenker's reception history in Scandinavia and the ethics of Schenkerian analysis. The article shows that, on the one hand, Scandinavian music theory has been thoroughly skeptical of Schenkerian theory, mainly because of Schenker's own problematical politics and because of the perceived "sectarianism" of US Schenkerism. On the other hand, Kirkegaard shows how fundamental Schenkerian ideas such as prolongation have slowly spread in Scandinavian theories through a lineage of theorists that ultimately goes back to Adele T. Katz and Felix Salzer, the first two authors to publish English books on Schenkerian analysis (Katz 1945; Salzer 1952). The reception-historical investigation prompts a series of questions about the ethics of Schenkerian analysis and the white racial frame in a new, non-US context. If Scandinavia has been skeptical towards Schenker's politics but has integrated specific Schenkerian ideas nonetheless, is it basically committing the same whitewashing that Ewell identified in the United States?

And if Schenker continues to be an outsider in Scandinavian music theory while he is still the primary example in our discussions of the white racial frame, is he simply used as a scapegoat—preventing a more difficult confrontation with Scandinavia's own formative figures, such as Hugo Riemann?

Bjørnar Utne-Reitan's article is a fascinating critical discussion of the treatise *Tonalitätstheorie des parallelen Leittonsystems* by the Norwegian composer-theorist Geirr Tveitt (1937). Utne-Reitan both offers the first ever close reading of Tveitt's theory and a thorough discussion of the treatise as a case of radical nationalism in the context of interbellum Norwegian politics. Combining these two perspectives—one focused on the theory as theory, another focused on the theory as ideology—the article is exemplary of one feasible approach for music theory as it begins to name the frames that shape it, and it is a compelling argument as to why theory and ideology are never fully separate. In Tveitt's case, there is a clear connection between his own nationalist ideology, and his attempt to argue in favor of a specifically Norwegian or Norse type of tonality based on scales equivalent to the church modes—but renamed *rir*, *sum*, *fum*, and *tyr* after the old Norse poem *Hávámal*, and thus reframed as a set of separate Norse modes.

Svend Hvidtfelt Nielsen offers a critical and polemical discussion of the hegemony of function theory in Denmark. Borrowing perspectives and terms from sociology, he argues that function theory has become a "master narrative" in Danish theory—a given, something taken for granted. Much like the white racial frame gains its influence from being an often unnoticed, overarching worldview, Hvidtfelt Nielsen argues that Danish function theory has become "de-narrativized": The difference between the theory, the associated analytical method, and the music onto which it is applied has become blurred. Hvidtfelt Nielsen makes his case by discussing a series of historical criticisms and defenses of Danish function theory, ultimately arguing that function theory has become the basis on which all other approaches to tonal theory are judged. Hvidtfelt Nielsen calls for heightened awareness of music theory's own narratives and historicity—an alternative to the ideology of universalism which is one enabling structure for music theory's problematical frames.

These three texts are all peer-reviewed research articles. The following three texts are colloquy contributions which have only been subject to editorial review. In our call for papers, we invited both kinds of texts because we wanted authors to be able to contribute with shorter texts that did not necessarily have a clear-cut and stringent argument or research result. We wanted the opportunity to include texts of a more essayistic, (self-)reflective, and debating nature. The resulting colloquy section of this special issue contains three essays which, each in their own way, offer interesting considerations on how the debates around music theory and identity politics might influence research and teaching practices.

Christopher Tarrant's colloquy contribution offers a UK perspective on the Schenker debate. Tarrant argues that "music theory is American"—that is, in Western music theory at large, US academia is the dominant force. Hence, the Eurocentrism that permeates so much of music theory is not only a direct result of European colonialism, but is also perpetuated in current North American scholarship in ways that are, to some degree,

detached from European musicology. This scholarship might, somewhat ironically, better face its challenges by looking across the pond to British and other European formations of music theory which prioritize a more flexible disciplinary structure inviting a dialectical oscillation between "historical, theoretical, and creative modes of thought."

The second colloquy contribution presents a unique collaboration between a professor, Kate Maxwell, and one of her students, Sabina Fosse Hansen. Written primarily by Maxwell, but with substantive input from Fosse Hansen, the article is a reflection on the efforts to decolonize the curriculum at the Academy for Music at UiT, The Arctic University of Norway (Tromsø). They ask, "Is it possible to 'do' antiracism in a context where race is not widely recognised as a problem?" Based on their experiences from the classroom, Maxwell and Fosse Hansen report that they are often met with an attitude of *white innocence* (Wekker 2016) from students who resist discussions of race and challenge curricular initiatives that are meant to disrupt the white racial, patriarchal construction of the Western canon. They argue that white innocence may be particularly strong in Norway and Scandinavia, and that this hurdle must be overcome in order to form a music history pedagogy that is more anti-racist, feminist, and inclusive.

Kjell Andreas Oddekalv's colloquy contribution is a self-reflection upon his own work and position as a white Norwegian music theorist specializing in the analysis of a Black genre, hip hop. Oddekalv suggests that not only white hip hop, but also white scholarship on hip hop can be seen as a form of cultural appropriation. This insight leads him to strive to become a *reflective practitioner* (Schön 1983), centering the critiques of Black scholars like Ewell as well as the voices of African American hip-hop artists and incorporating his own artistic work as a rapper into his research. Thus, meditating on problems of theory and practice—and theory as practice—Oddekalv contends that one must approach analysis and the act of *doing music theory* like one approaches *doing hip hop*. Rather than taking his own performance practice as something that can authenticate his scholarship, this artist-scholar perspective leads Oddekalv to examine his own identity positions as a white Norwegian analyzing hip hop.

This special issue is a response to questions, critiques, and challenges posed by scholars such as Philip Ewell. However, our responses here are not final. They are entries in an ongoing scholarly discussion—an unfinished dialogue that will surely continue long into the future. Hopefully, this special issue will enrich this dialogue with new perspectives on the problem of Europe in music analysis and the problem of music analysis in Europe.

Works cited

Agawu, Kofi. 1996. "Analyzing Music Under the New Musicological Regime." *Music Theory Online* 2 (4).

Agawu, Kofi. 2004. "How We Got Out of Analysis, and How To Get Back in Again." *Music Analysis* 23 (2–3): 267–286.

Agawu, Kofi. 2016. "Tonality as a Colonizing Force in Africa." In *Audible Empire: Music, Global Politics, Critique*, edited by Ronald Radano and Tejumola Olaniyan, 335–355. Durham: Duke University Press.

Amin, Samir. 2009 [1989]. *Eurocentrism*. New York: Monthly Review Press.

Andersen, Heine. 2017. *Forskningsfrihed: Ideal og virkelighed*. Copenhagen: Hans Reitzels Forlag.

André, Naomi. 2018. *Black Opera: History, Power, Engagement*. Urbana-Campaign: University of Illinois Press.

Attas, Robin. 2019. "Music Theory as Social Justice: Pedagogical Applications of Kendrick Lamar's *To Pimp a Butterfly*." *Music Theory Online* 25 (1).

Baggersgaard, Claus. 2022. "Forskere: Vi bliver systematisk chikaneret." *Forskerforum*, 5 May 2022. Online.

Bernstein, Mary. 2005. "Identity Politics." *Annual Revue of Sociology* 31: 47–74.

Berry, David Carson. 2002. "The Role of Adele T. Katz in the Early Expansion of the New York 'Schenker School'." *Current Musicology* 74: 103–151.

Berry, David Carson. 2003. "Hans Weisse and the Dawn of American Schenkerism." *The Journal of Musicology* 20 (1): 104–156.

Berry, David Carson. 2005a. "Victor Vaughn Lytle and the Early Proselytism of Schenkerian Ideas in the U.S." *Journal of Schenkerian Studies* 1: 92–117.

Berry, David Carson. 2005b. "Schenkerian Theory in the United States. A Review of Its Establishment and a Survey of Current Research Topics." *Zeitschrift der Gesellschaft für Musiktheorie* 2 (2–3): 101–137.

Berry, David Carson. 2006. "Hans Weisse (1892–1940)." In *Schenker-Traditionen: Eine Wiener Schule der Musiktheorie und ihre internationale Verbreitung / A Viennese School of Music Theory and Its International Dissemination*, edited by Martin Eybl and Evelyn Fink-Mennel, 91–103. Vienna: Böhlau Verlag.

Berry, David Carson. 2011. "Schenker's First 'Americanization': George Wedge, the Institute of Musical Art, and the 'Appreciation Racket'." *Gamut* 4 (1): 143–230.

Berry, David Carson. 2016. "Schenkerian Analysis and Anglo-American Music Criticism in the 1930s: A Quest for 'Objectivity' and a Path Towards Disciplinary Music Theory." *Theory and Practice* 41: 141–205.

Bloechl, Olivia, Melanie Lowe, and Jeffrey Kallberg, editors. 2014. *Rethinking Difference in Music Scholarship*. Cambridge: Cambridge University Press.

Boenke, Patrick. 2006. "Zur österreichischen und deutschen Rezeption der Schichtenlehre Heinrich Schenkers." In *Schenker-Traditionen: Eine Wiener Schule der Musiktheorie und ihre internationale Verbreitung / A Viennese School of Music Theory and Its International Dissemination*, edited by Martin Eybl and Evelyn Fink-Mennel, 149–154. Vienna: Böhlau Verlag.

Bohlman, Philip, and Ron Radano, editors. 2000. *Music and the Racial Imagination*. Chicago: University of Chicago.

Born, Georgina, and David Hesmondhalgh, editors. 2000. *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press.

Brown, Julie, editor. 2007. *Western Music and Race*. Cambridge: Cambridge University Press.

Buck-Morss, Susan. 2009. *Hegel, Haiti, and Universal History*. Pittsburgh: University of Pittsburgh Press.

Bull, Anna. 2019. *Class, Control, and Classical Music*. Oxford: Oxford University Press.

Burnham, Scott. 1996. "Theorists and 'The Music Itself.'" *Music Theory Online* 2 (2).

Carter, Matthew. 2021. "Are Popular Music Curricula Anti-Racist?: The CCNY Music Department as Case Study." *Journal of the Society for American Music* 15, no. 4: 447–451.

Christensen, Thomas. 2018. "Music Theory, Cultural Transfer, and Colonial Hybridity." *Zeitschrift der Gesellschaft für Musiktheorie* 15 (2): 15–21.

Cohen, David E., Roger Mathew Grant, Andrew Hicks, Nathan John Martin, Caleb Mutch, Carmel Raz, Melanie Wald-Fuhrmann, Felix Wörner, and Anna Zayaruznaya. 2019. "Going Global, In Theory." *IMS Musicological Brainfood* 3 (1): 3–5.

Cunningham, Maya, Dylan Robinson, Chris Stover, Leslie Tilley, and Anna Yu Wang. 2020. "Introduction: Beyond Western Musicalities." *Engaging Students: Essays in Music Pedagogy* 8.

Cusick, Suzanne G. 1999. "Gender, Musicology, and Feminism." In *Rethinking Music*, edited by Nicholas Cook and Mark Everist, 471–498. New York: Oxford University Press.

Drabkin, William. 1984–85. "Felix-Eberhard von Cube and the North-German Tradition of Schenkerism." *Proceedings of the Royal Musical Association* 111: 180–207.

Duguay, Michèle, Marc Hannaford, and Toru Momii. No date. Engagedmusictheory.com.

Dussel, Enrique. 2000. "Europe, Modernity, and Eurocentricism." *Neplanta: Views from South* 1, no. 3: 465–478.

Dussel, Enrique. 2002. "World-System and 'Trans'-Modernity." *Neplanta: Views from South* 3, no. 2: 221–241.

Eidsheim, Nina Sun. 2019. *The Race of Sound: Listening, Timbre, and Vocality in African American Music*. Durham: Duke University Press.

El-Tayeb, Fatima. 2011. *European Others: Queering Ethnicity in Postnational Europe*. Minneapolis: University of Minnesota.

Federhofer, Hellmut. 1958. "Die Funktionstheorie Hugo Riemanns und die Schichtenlehre Heinrich Schenkers." In *Bericht* über *den internationalen musikwissenschaftlichen Kongress Wien, Mozartjahr 1956*, edited by Erich Schenk, 183–190. Graz: Böhlau.

Federhofer, Hellmut. 1972. "Zur Analyse des zweiten Satzes von L. van Beethovens Klaviersonate op. 10, Nr. 3." In *Festskrift Jens Peter Larsen*, edited by Nils Schiørring, Henrik Glahn, and Carsten E. Hatting, 339–350. Copenhagen: Wilhelm Hansen Musik-Forlag.

Federhofer, Hellmut. 1981. *Akkord und Stimmführung in den musiktheoretischen Systemen von Hugo Riemann, Ernst Kurth und Heinrich Schenker*. Vienna: Verlag der österreichischen Akademie der Wissenschaften.

Federhofer, Hellmut. 1985. *Heinrich Schenker. Nach Tagebüchern und Briefen in der Oswald Jonas Memorial Collection, University of California, Riverside.* Hildesheim: Georg Olms Verlag.

Federhofer, Hellmut. 1989. "Methoden der Analyse im Vergleich." *Musiktheorie* 4 (1): 61–69.

Ferrari, Gabrielle, Katherine Balch, Audrey Amsellem, Calder Hannan, and Jesse Chevan. No date. Pedagogical Resources for Anti-Racist Teaching. https://music.columbia.edu/antiracist -teaching-resources#overview

Fink, Evelyn. 2003. "Analyse nach Heinrich Schenker an Wiener Musiklehranstalten. Ein Beitrag zur Schenker-Rezeption in Wien." In *Rebell und Visionär. Heinrich Schenker in Wien: Katalog zur Ausstellung vom 12. Juni bis 3. Juli 2003 an der Universität für Musik und darstellende Kunst Wien*, edited by Evelyn Fink, 18–35. Vienna: Verlag Lafite.

Friis, Rasmus. 2022. "'Vi skal gøre alt hvad vi kan for at bekæmpe den totalitære identitetspolitiske bevægelse.'" *Uniavisen*, 3 Mar. 2022. https://uniavisen.dk/vi-skal-goere-alt-for-at-bekaempe-den-totalitaere-identitetspolitiske-bevaegelse/ English version: https://uniavisen.dk/en/we-need-to-do-everything-we-can-to-fight-this-totalitarian-identity-politics-movement/

Garner, Steve. 2006. "The Uses of Whiteness: What Sociologists Working on Europe Can Draw from US Research on Whiteness." *Sociology* 40, no. 2: 257–275.

Gerigk, Herbert, and Theophil Stengel. 1940. *Lexicon der Juden in der Musik*. Berlin: Bernhard Hahnefeld Verlag.

Goehr, Lydia. 1992. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. New York: Oxford University Press.

Goldberg, David Theo. 2006. "Racial Europeanization." *Ethnic and Racial Studies* 29 (2): 311–364.

Griffin, Gabriele, with Rosi Braidotti. 2002. "Whiteness and European Situatedness." In *Thinking Differently: A Reader in European Women's Studies*, edited by Gabriele Griffin and Rosi Braidotti, 221–236. London & New York: Zed.

Hall, Stuart. 1992. "The West and the Rest: Discourse and Power." In *Formations of Modernity*, edited by Stuart Hall and Bram Gieben, 276–320. Cambridge: Polity Press.

Hall, Stuart. 2021 [2002/2003]. "'In but not of Europe': Europe and its Myths." In *Selected Writings on Race and Difference*, edited by Paul Gilroy and Ruth Wilson Gilmore, 374–385. Durham: Duke University Press.

Helgesen, Geir. 2019. "A Nordic Perspective on Area Studies." *South East Asia Research* 27 (1): 14–20.

Hellgren, Zenia, and Bálint Ábel Bereményi. 2022. "Far from Colorblind. Reflections on Racialization in Contemporary Europe." *Social Sciences* 11 (1) 21: 1–12.

Hijleh, Mark. 2019. *Towards a Global History of Music: Intercultural Convergence, Fusion, and Transformation in the Human Musical Story*. London: Routledge.

Hilder, Thomas. 2014. *Sámi Musical Performance and the Politics of Indigeneity in Northern Europe*. Lanham: Rowman & Littlefield.

Holtmeier, Ludwig. 2003. "Von der Musiktheorie zum Tonsatz. Zur Geschichte eines geschichtenlosen Faches." *Zeitschrift der Gesellschaft für Musiktheorie* 1 (1): 11–34.

Holtmeier, Ludwig. 2004. "From '*Musiktheorie*' to '*Tonsatz*': National Socialism and German Music Theory after 1945." *Music Analysis* 23 (2–3): 245–266.

Horton, Julian. 2020. "On the Musicological Necessity of Musical Analysis." *The Musical Quarterly* 103 (1–2): 62–104.

Jensen, Lars. 2010. "Provincialising Scandinavia." *KULT* 7: 7–21.

Kajikawa, Loren. 2019. "The Possessive Investment in Classical Music: Confronting Legacies of White Supremacy in U.S. Schools and Departments of Music." In *Seeing Race Again: Countering Colorblindness Across the Disciplines*, edited by Kimberlé Williams Crenshaw, 155–74. Berkeley: University of California Press.

Katz, Adele T. 1945. *Challenge to Musical Tradition: A New Concept of Tonality*. New York: Alfred A. Knopf.

Kerman, Joseph. 1980. "How We Got Into Analysis, And How To Get Out." *Critical Inquiry* 7 (2): 311–331.

Kirkegaard-Larsen, Thomas Jul. 2019. "A History of Swedish Function Theory." *Svensk Tidskrift för Musikforskning / Swedish Journal of Music Research* 101: 137–163.

Kirkegaard-Larsen, Thomas Jul. 2020. "Analytical Practices in Western Music Theory: A Comparison and Mediation of Schenkerian and Post-Riemannian Traditions." Ph.D. dissertation, Aarhus University. https://doi.org/10.7146/aul.449

Lentin, Alana. 2008. "Europe and the Silence about Race." *European Journal of Social Theory* 11 (4): 487–503.

Lewis, George E. 1996. "Improvised Music after 1950: Afrological and Eurological Perspectives." *Black Music Research Journal*, vol. 16 (1): 91-122.

Lie, Siv. 2021. *Django Generations: Hearing Ethnorace, Citizenship, and Jazz Manouche*. Chicago: University of Chicago Press.

Loftsdóttir, Krístin, and Lars Jensen. 2012. "Nordic Exceptionalism and Nordic 'Other.'" In *Whiteness and Postcolonialism in the Nordic Region*, edited by Krístin Loftsdóttir and Lars Jensen, 1–12. London: Routledge.

London, Justin. 2022. "A Bevy of Biases: How Music Theory's Methodological Problems Hinder Diversity, Equity, and Inclusion." *Music Theory Online* 28 (1).

McClary, Susan. 2002 [1991]. *Feminine Endings*. Minneapolis, MN: University of Minnesota Press.

McCreless, Patrick. 1996. "Contemporary Music Theory and the New Musicology: An Introduction." *Music Theory Online* 2 (2).

McCreless, Patrick. 1998. "Music Theory as Community: A Perspective from the Late '90's." *Music Theory Online* 4 (2).

McCreless, Patrick. 2000. "Music Theory and Historical Awareness." *Music Theory Online* 6 (3).

Morrison, Matthew. 2019. "Race, Blacksound, and the (Re)Making of Musicological Discourse." *Journal of the American Musicological Society* 72 (3): 781–823.

Ramsey, Guthrie. 2001. "Who Hears Here? Black Music, Critical Bias, and the Musicological Skin Trade." *Musical Quarterly* 85 (1): 1–52.

Robinson, Dylan. 2020. *Hungry Listening: Resonant Theory for Indigenous Sound Studies*. Minneapolis: University of Minnesota Press.

Rothstein, William. 1990. "The Americanization of Heinrich Schenker." In *Schenker Studies*, edited by Hedi Siegel, 193–203. Cambridge: Cambridge University Press.

Salzer, Felix. 1952. *Structural Hearing: Tonal Coherence in Music*. New York: Charles Boni.

Schön, Donald Alan. 1983. *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic Books.

Schuijer, Michael. 2015. "Music Theorists and Societies." Music Theory & Analysis 2 (2): 129–155.

Schwab-Felisch, Oliver. 2003–05. "Zur Rezeption der Schichtenlehre Heinrich Schenkers in der deutschsprachigen Musikwissenschaft nach 1945." *Zeitschrift der Gesellschaft für Musiktheorie* 2 (2–3): 243–247.

Shuster, Lawrence Beaumont, Somangshu Mukherji, and Noé Dinnerstein, editors. 2022. *Trends in World Music Analysis: New Directions in World Music Analysis*. Oxon & New York: Routledge.

Spurný, Lubomír. 2003–05. "Schenker in Böhmen. Beitrag zur Rezeption von Schenkers Musiktheorie." *Sborník prací Filozofické brněnske univerzity. H, Řada hudebněvědná/ Studia minora facultatis philosophicae universitatis Brunensis. H, series musicologica* 52–54 (H38–40): 245–252.

Stover, Chris. 2022. "Radical Music Theory." In *The Oxford Handbook of Public Music Theory*, edited by J. Daniel Jenkins. Oxford: Oxford University Press. Online.

Strohm, Reinhard, editor. 2018. *Studies for a Global Music History: A Balzan Musicology Project*. London: Routledge.

Taylor, Timothy. 2007. *Beyond Exoticism: Western Music and the World*. Durham: Duke University Press.

Tepping, Susan. 1982–83. "An Interview with Felix-Eberhard von Cube." *Indiana Theory Review* 6 (1–2): 77–100.

Thurman, Kira. 2021. *Singing Like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms*. Ithaca: Cornell University Press.

Teitelbaum, Benjamin. 2017. *Lions of the North: Sounds of the New Nordic Radical Nationalism*. Oxford: Oxford University Press.

Tveit, Geirr. 1937. *Tonalitätstheorie des parallelen Leittonsystems*. Oslo: Gyldendal Norsk Forlag.

Walker, Margaret. 2020. "Towards a Decolonized Music History Curriculum." *Journal of Music History Pedagogy* 10 (1): 1–19.

Wekker, Gloria. 2016. *White Innocence: Paradoxes of Colonialism and Race*. Durham, NC: Duke University Press.

Yoshihara, Mari. 2007. *Musicians from a Different Shore: Asians and Asian Americans in Classical Music*. Philadelphia: Temple University Press.