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EUROPEAN MUSIC ANALYSIS AND THE POLITICS OF IDENTITY

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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 pre-history. 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 Schuijjer 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 Oddekalk'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 Hvidt-felt 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 Europeaness (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 *Hávámál*, 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.

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Schenker (not) in Scandinavia

When the debate about Schenker, racism, and the response of the Schenkerian community to Philip Ewell's plenary talk at the 2019 meeting of the Society for Music Theory¹ rolled in North America, it did not go unnoticed in Denmark. Matters of music theory rarely make the headlines, but when they did in the USA, they also found their way into Danish media. Mikkel Vad (2020) wrote a report explaining the ups and downs of the North American debate in the Danish music journal *Seismograf*; this initiated a series of articles debating the matter in the same journal. First, Anders Aktor Liljedahl (2020) wrote an article based both on Vad's report and the video "Music Theory is Racist" (later retitled "Music Theory and White Supremacy") by the popular youtuber Adam Neely (2020). Second, Daniel Torlop Norstrøm (2020), a Master's student of music theory at the Royal Academy of Music, criticized aspects of Vad's and Liljedahl's texts, which, third, prompted a response from both Vad and Liljedahl (Liljedahl and Vad 2020). Fourth, I chimed into the debate myself (Kirkegaard-Larsen 2020a), after which the conversation even made it to the Danish National Radio who brought an interview with Mikkel Vad and me about whiteness in music theory (P2 Morgenmusikken, October 26, 2020).

Given that the debate was such a hot potato at the time, it was not surprising that Danish media picked it up; but when considering that Schenker's influence in Scandinavia and Europe has been extremely limited, it remained an open question exactly how the Schenker-focused part of the debate—what I will henceforth simply refer to as *the Schenker debate*—could be "used" in a Danish, Scandinavian, and European context. After all, Ewell was explicit that "in this paper, 'music theory' refers to the field as practiced in the U.S." (Ewell 2020, footnote 0). It should be underlined that I and everyone who chimed into the Danish debate agreed that Ewell's general criticism of music theory, whiteness, and racism—in which Schenker served as just one example—was useful and thought-provoking. Nonetheless, Schenker ran with a lot of the attention. On what ground?

In this article, I wish to systematically assess the reception of Schenkerian theory in Scandinavia. This has not been done before, and it will therefore serve two purposes: First, it will fill a general gap in the current research on the dissemination and reception of Schenkerian theory. Second, it will provide an opportunity to discuss the ethics of Schenkerian analysis in a new, non-American context. The article makes it evident that, on the one hand, Scandinavian music theory has been skeptical towards Schenker precisely because of the offensive content of his writings which are at the center in

1 See Ewell (2019). The talk was later published in Ewell (2021). The central text has since become the longer version in Ewell (2020), and it is this version I shall refer to henceforth.

"the Schenker debate"; it has been skeptical towards the tradition of Anglo-American Schenkerian theory, too, because this tradition has been perceived as an esoteric sect with dogmatic beliefs. Such descriptions may sound harsh and ridiculing, but, as will be discussed, they are far from rare in Scandinavian assessments of Schenkerian theory. This widespread skepticism is discussed in the article's Part I. On the other hand, the article also argues that certain aspects of Schenkerian theory, primarily the central idea of prolongation, has slowly, but increasingly, found its way into Scandinavian music theory; tracing the reception history of these ideas clearly shows that they emanate from a few Scandinavian authors' readings of Schenker's early followers, Adele T. Katz (1945) and Felix Salzer (1952). However, the ideas have been amended to fit into the prevailing discourse of function theory, creating an interesting, but possibly problematic, amalgam of analytical methods in which the lineage to Katz, Salzer, and Schenker is well hidden. These cases of more or less obvious Schenkerian analytical thinking in Scandinavia are discussed in Part II. Part III wraps up the article by turning to the ongoing debate around Schenker and the white racial frame of music theory. If Schenker's ideology has been one of the main reasons for the Scandinavian rejection of his theory (as shown in Part I), but recent years' music-theoretical developments nonetheless show a heightened interest in Schenkerian ideas, without any discussion of its roots (as shown in Part II), does this leave Scandinavia at risk for continuing the whitewashing that Ewell (2020, §4.1.3) pointed out? More specifically, when the concept of prolongation, so characteristic of Schenkerian thought, spills over into the function-theoretical hegemony of Scandinavian music theory, does the heavy baggage of Schenker's politics spill over as well? And in the continued discussion of music theory and the white racial frame in a European and Scandinavian context, is there a risk that Schenker (who, notwithstanding the signs of an increased influence, remains an outsider in Scandinavia) is simply used as an easy scapegoat that prevents a confrontation with issues within Scandinavia's own music-theoretical history, vis-à-vis the legacy of formative figures such as Hugo Riemann? In Part III, I will suggest three things we can learn from the Schenker debate in tackling these questions.

Throughout the paper, I refer to Scandinavia in the narrow sense "Denmark, Norway, and Sweden." (The reader may notice an overweight of Danish and Swedish sources; the imbalance is unintentional, and it is simply a result of the relevant material that I have been able to find.) While "Scandinavia" may sometimes also include other countries such as Finland, the focus on Denmark, Norway, and Sweden is justified on the basis of their linguistic community: The three languages are very similar, and it is clear that theorists from the three countries have influenced each other in an entangled music-theoretical reception history (I discuss this in Kirkegaard-Larsen 2017, and in Kirkegaard forthcoming). It should be noted, however, that including Finland into the survey would create quite another picture: The internationally acknowledged work within Schenkerian theory by Lauri Suurpää and Olli Väisälä have put the Sibelius Academy and University of the Arts, Helsinki, on the Schenkerian world map in a way that has no counterpart in Denmark, Norway, or Sweden.

Part I: Schenker, not in Scandinavia

The earliest Scandinavian sources that I have been able to find which make any mention of Schenker are two Danish articles in *Dansk Musik Tidsskrift* [Danish Music Journal] from 1931 and 1934 by Jens Peter Larsen, best known for his work on Haydn. In both articles, he briefly praises Schenker's editorial work in his C.P.E Bach and Beethoven editions (Larsen 1931; 1934). Schenker *the editor* seems to make his entrance in Scandinavia first, but already in 1937, Schenker *the theorist* is briefly mentioned in *Dansk Musik Tidsskrift*: In a review article on Paul Hindemith's *Unterweisung im Tonsatz* (1937), Schenker's theory of the *Urlinie* is mentioned fleetingly in a parenthesis, albeit without any explanation of what the *Urlinie* is.² Apart from these small indications that Schenker's name was known to some degree in Scandinavia, or at least in Denmark (my survey is surely not complete, but I have not found such early mentions of Schenker in Swedish or Norwegian literature), there is really no sign of his influence in the next many years. It is not unthinkable that the Nazi ban on Schenker's and other Jewish theorists' writings halted the dissemination of the theory to Scandinavia (see Holtmeier 2004; Gerigk and Stengel 1940); this will be further discussed in Part III.

In any case, one has to look to the other side of World War II to find more traces of Schenker in Scandinavia. In 1954, a book by the Danish composer and theorist Otto Mortensen shows the first signs of Schenker-inspiration, and this will therefore be discussed in Part II. From the 1960s and onwards, Schenker's name begins to appear sporadically but more frequently in the Scandinavian literature. It is characteristic that Schenkerian theory is virtually always mentioned parenthetically and critically, and it is characteristic that the criticism aims at three things: Schenker's person (i.e., his ideology), the "dogmatism" or "esotericism" of the Schenkerian school, and what is perceived as the overly "systematic" nature of his theory. For instance, the Swedish scholar Ingmar Bengtsson mentions Schenker in two footnotes in his article "On Relationships between Tonal and Rhythmic Structures in Western Multipart Music" (Bengtsson 1961, 59, 66). The article is particularly interesting in the present context because Bengtsson circles around ideas which correspond well with basic concepts in Schenkerian theory. For instance, he writes:

The question as to whether proper attention has always been paid to what might be called the positional function of the chords may also be raised. If we notice, for example, the variability of chords in cadences of the type "S D T" ("IV V I"), it appears that this is determined to a large extent by the positions "ante-

2 The passage reads (all translations from Danish, Swedish, and Norwegian are mine): "With respect to Hindemith's theory of melody, this part of the book seems to bring the fewest new ideas (Heinrich Schenker's theory of the *Urlinie*, for example, is somewhat similar, though it is consciously limited to harmonic major/minor music, something Hindemith's theory is not" ["Hvad Hindemiths melodilære angår, så er den vist den del af bogen, der bringer de færreste nyheder. (Fx. er Heinrich Schenkers "urlinje"-teori noget af det samme, bare at den bevidst er begrænset til den harmoniske dur-moll-musik, hvad Hindemiths teori jo ikke er") (Sørensen 1937).

penultimate", "penultimate", and so on. In the case of the "antepenultima" the positional function often dominates so strongly that the symbol "S" becomes fictitious. (Bengtsson 1961, 53)

Bengtsson seems to approach the idea of the "predominant" or Schenker's idea of "space-fillings" between I and V in the *Bassbrechung*, as shown in fig. 14 in *Free Composition* (Schenker 1979, §54). He later calls for a more thorough investigation of "harmonic-rhythmic formulae" and then adds in a footnote: "Of course taking proper account of (but preferably without dogmatic belief in) systems like that of Schenker" (Bengtsson 1961, 59). Bengtsson is aware, clearly, that Schenker would be a relevant source for his project, but it is apparently necessary to make it clear that a "dogmatic belief" in Schenker's "system" is not on his mind. A very similar distancing from Schenkerian dogmatism is found in the Danish theorist Poul Nielsen's writings. In a 1963 article on thematic analysis, he writes:

The clear tendency that the idea of structural unity becomes "ideology" is fatal. Often, the open empirical attitude towards the material steps in the background, and the works become objects of demonstration of an art-philosophical idea (cf. for example Schenker's Urlinie theories ...).³ (Nielsen 1963)

Nielsen refers to the "Elucidations," or "*Erläuterungen*" from the first volume of *Das Meisterwerk in der Musik* from 1925, in which Schenker presents the idea of the *Urlinie* (see Schenker 1994). A year later, in 1964, Poul Nielsen writes about Schenker again:

The entirety of Schenker's analytical apparatus is big, extensively branched out and arduous. In spite of the renaissance that Schenker's system—in a more modified form—seems to gain especially in the USA, the practice of the real Schenkerian Urlinie analysis seems largely to be reserved for one man: Schenker himself and his ingenious structural X-ray vision.⁴ (Nielsen 1971, 198)⁵

Poul Nielsen adds that Felix Salzer's *Structural Hearing* (1952) is one evidence of Schenker's American renaissance. Nielsen's barely concealed criticism and sarcasm is further elaborated:

Finally, there is the philosophical and ideological aspect of Schenker's theories: not only the chauvinistic favoring of Germanic music, but also the deterministic view of music history. For Schenker, only the music that could be derived from the *Urklang* was genius. For only the genius was gifted with the sensation of the

3 "Fatal er det strukturelle enheds-synspunkts klare tendens til at blive 'ideologi'. Ofte træder den åbne empiriske holdning overfor stoffet i baggrunden, værkerne bliver demonstrationsobjekter for en kunstfilosofisk idé (jfr. f. eks. Schenkers urlinje-teorier ...)."

4 "Hele Schenkers analyseapparat er stort, vidtforgrenet og vanskelig tilgængeligt. Til trods for den renaissance, Schenkers system i mere modificeret form synes at skulle få især i USA, forekommer praktiseringen af den ægte Schenkerske urlinie-analyse i udpræget grad at være forbeholdt én mand: Schenker selv og hans geniale strukturelle røntgen-blik."

5 The 1971 publication from which I cite is a facsimile of Poul Nielsen's 1964 dissertation, for which he won Copenhagen University's gold medal prize in 1965.

Urlinie. Not least the modern, post-Brahmsian music was therefore attacked by Schenker.⁶ (Nielsen 1971, 198)

In 1973, Ingmar Bengtsson published his formative book on the study of musicology, *Musikvetenskap*. Schenker is briefly mentioned as one of the most original theorists from the beginning of the twentieth century, and Bengtsson notes the revival of his theories in the USA through journals such as *Journal of Music Theory* and *The Music Forum*. Bengtsson even includes Schenker's graph of "Aus meinen Thränen spriessen" of Robert Schumann's *Dichterliebe* (see Schenker 1979, §88), but the most conspicuous part of his brief one-page outline of Schenkerian analysis is a footnote about David Beach's "Schenker Bibliography" in the 1969 issue of *Journal of Music Theory*—notice the exclamation mark:

The article's first sentence says: "Heinrich Schenker has emerged as one of the most significant individuals in the history of western music."(!) So speak a devout member of a sect.⁷ (Bengtsson 1973, 240)

The sectarian and dogmatic nature of the Schenkerian school is also emphasized in Morten Levy's 1975 article "The Naïve Structuralism of Heinrich Schenker." This seems to be the first full-length article in Scandinavia to focus primarily on Schenker. Levy refers to the by now wide dissemination and large influence of Schenkerian theory in the USA, and he directs a fervent critique at this emerging tradition and Schenker's ideology:

To the non Schenkerian, this school with its esoteric and seemingly speculative approach to musical understanding is at once attractive and frightening. Turning to Schenker's own work, one can easily be even more taken aback. His cocksure and arrogant style of writing, the viewpoints on arts and politics which lard his books—the worship of geniuses and 'heroes' among the composers, as well as his chauvinistic and semi-fascistic attitude to the 'nation' and to the 'masses', and, finally his ridiculous inability to see anything worthwhile in music outside the Austrian-German tradition from Seb. Bach to Brahms, - - all this makes the acquisition of the essential in his musical thought a somewhat burdensome undertaking. (Levy 1975, 20)

Levy argues that Schenker's theory is useful only insofar as he understood music much like structural linguistics understands language. Levy renounces the comparison with Noam Chomsky's transformational-generative grammar as superficial—which is ironic when viewed from the present where Lerdahl and Jackendoff's (1983) generative the-

6 "Hertil kommer endelig det filosofiske og ideologiske islæt i Schenkers teorier: ikke alene den chauvinistiske fremhævelse af germansk musik, men det deterministiske syn på musikhistorien. For Schenker var kun den musik, der kunne føres tilbage til urklngen, genial. Thi kun geniet var benådet med urlinie-fornemmelsen. Ikke mindst den moderne, efter-Brahms'ske musik måtte derfor stå for skud hos Schenker."

7 "Första meningen lyder 'Heinrich Schenker has emerged as one of the most significant individuals in the history of western music'(!) Så uttrycker sig en troende sektmedlem."

ory of tonal music, inspired by both Schenker and Chomsky, has had such a wide-ramified legacy (see Hansen 2011)—and compares it instead with the influential theories of the Danish linguist Louis Hjelmslev. Unfolding Levy's argument is a task too large to pursue in this article, but it is worth noticing that, compared to other Scandinavian sources from this time, Levy's article demonstrates an admirable deep reading of Schenker, from his earliest to his latest writings. This makes it all the more conspicuous that he is so fervent in his critique, and all the more striking that what he ultimately proposes is rather far removed from what we think of as Schenkerian theory.

Already from these few examples, it is clear that Scandinavian music theory seems to have had the opposite response to Schenker's reactionary ideology than did the early American reception: Whereas the American followers attempted to "look through" the most controversial aspects of Schenker's thinking, instead underlining the purely music-theoretical aspects in an effort to separate them from his politics—and, in consequence, censoring and concealing the chauvinistic bedrock of the theory—Scandinavian theorists seems to have put Schenker's ideology in the very foreground. This only became more pronounced in the wake of Joseph Kerman's famous article "How We Got into Analysis, and How to Get Out" (1980), a watershed event in the history of Western music analysis and in Scandinavian musicology, too, especially when followed up by Kerman's 1985 *Contemplating Music: Challenges to Musicology* (for a critique and discussion of the significance of Kerman's text, see Agawu 2004). Schenkerian analysis was the main example in Kerman's article, which called for a more reflective and critical hermeneutics than Kerman found in "analysis." Kerman directed his critique specifically towards trends in Anglo-American music theory, but despite the fact that Scandinavian music theory was certainly something completely different (it was not dominated by Schenkerian theory, and it was not a field of its own), the strand of *New Musicology* or *Critical Musicology* that Kerman's writings ultimately spurred became an influential part of a more general cultural turn in Scandinavian musicology. The place of music theory and so-called "structural" music analysis in this paradigm was debated and uncertain, and though the relevance of Kerman's Schenker example was not obvious in a Scandinavian context (as such, the parallel to the present reception of the Schenker debate is striking), its central points were transferred nonetheless (see, for instance, Dahlstedt 1986; Berglund and Østrem 2001).⁸ As such, Schenker came to embody all that was wrong with the kind of music analysis that musicology wished to move on from—the kind of theory which can be construed as a mechanical "system" bound up on the work-concept, the concept of genius, and a tyrannical organicism.

The perception that Schenkerian theory is indeed a "system" that always leads to the same results (the *Ursatz*) is expressed in the two brief footnotes that Danish Professor

8 As I have recently argued (Kirkegaard-Larsen 2021a), the "cultural turn" (for a concise overview and discussion of this, see Nielsen and Krogh [2014, 6–9]) was healthy and necessary—and it seems that the present American reckoning with Schenker can be understood as springing from a similar turn—but it arguably had some negative consequences for the continued development of music theory and analysis.

Emeritus Bo Marschner devotes to Schenker in his book on the study of musicology (Marschner 2015). In a discussion of the act of musical analysis, Marschner refers to Hans Keller's imperative to "never confuse analysis with mere description" (Keller 1956, 48–49) by paraphrasing the sentence as "no analysis without interpretation," after which a footnote adds: "With the possible exception of a 'Schenkerian analysis'"⁹ (Marschner 2015, 152). The point is clear: Schenkerian analysis is mechanical and requires no act of interpretation. This is elaborated in another footnote: "For this reason, too, [Marschner discusses the danger of understanding exceptions as deviations from a rule] I am inclined to completely dismiss Heinrich Schenker's analytical *system*, which believes to be able to treat almost all major/minor-tonal music according to the same reductive template"¹⁰ (Marschner 2015, 166; emphasis original). For a short introduction to Schenkerian analysis, Marschner recommends no other source than the above-quoted Ingmar Bengtsson (1973); hardly the best introduction available in 2015. Exactly how the rich analytical literature from the Schenkerian tradition fails to live up to Marschner's definition of "interpretation" is therefore unclear; and even though Marschner points to a worthwhile question—namely the question of what the function of the *Ursatz* is in actual analytical practice—it is a fallacy to conclude that Schenkerian thinking does not involve interpretation (in numerous senses of the word).

To this day, Schenkerian theory functions first of all as a "counterexample"—to appropriate the expression that Schenker used of Max Reger's music (Schenker 1996)—and it is clear that he takes no central role in Scandinavian music theory or music theory historiography. From the very outset of the Scandinavian reception, and especially following the cultural turn, Scandinavian musicology has been suspicious of the obviously problematic ideology behind his ideas, and even more suspicious towards the "disciples" (a word also used in Levy 1975, 30) who dogmatically and uncritically preaches his theory without sufficiently addressing the elephant in the room: Schenker himself, including his politics. To be fair, this impression of the Schenkerian school is not at all unwarranted. What other impression could one get when non-Schenkerians are referred to as "the uninitiated"?¹¹ Or when calls for Riemann-inspired alternatives to Schenkerian analysis are characterized as "ideas that would negate decades of progress and return us to the misconceptions about tonal syntax prevalent at the turn of the century, but apparently still alive today" (Beach 1987, 173)?¹² Or when one scholar's calling out of Schenker's racism can cause such an avalanche of responses?

9 "Med mulig undtagelse for en 'Schenker-analyse'."

10 "Også af denne grund er jeg tilbøjelig til stort set helt at afvise Heinrich Schenkers analysesystem, som mener at kunne behandle det meste af al dur/mol-tonal musik efter den samme reductive skabelon."

11 The Danish music researcher Thomas Holme Hansen writes that the Schenkerian tradition is, at times, characterized by "an almost religious fanaticism," and cites David Damschroder's and David Russell Williams's description of Schenker's *Der freie Satz*: "'accompanying the text is a volume filled with Schenker's characteristic graphic analyses, which even today inspire wonder among the uninitiated' (!)" (Damschroder and Williams 1990, 304; cited in Hansen 1998, 30; emphasis by Hansen).

12 Beach (1987) is a response to Smith, who proposed a reformulation of function theory (1986); see also Smith's rejoinder (1987). A very similar debate later arose between Eytan Agmon (1995; 1996) and John Rothgeb (1996).

A 2016 example substantiates the impression that the Schenkerian school is unwilling to tackle its problematic origin:

One example [of the establishment of music analysis as an independent discipline in the 20th century] is Heinrich Schenker's ideas on a musical *Urlinie*, which is formalized into the more standardized so-called "Schenkerian analysis," which the analyst may then use without knowing anything about Schenker's aesthetics or conception of music.¹³ (Vandsø 2016, 14)

Vandsø refers to the lack of a broader discussion of Schenker's viewpoints in Nicholas Cook's *A Guide to Musical Analysis* (1987). On the one hand, Vandsø makes an important point about the problematic detachment of Schenker from "textbook" Schenkerian theory, Americanized as it is (Rothstein 1986); it is a point that corresponds well with Ewell's point that "one of music theory's greatest feats is its ability to sever its own past from the present" (Ewell 2020, §4.1.3). On the other hand, no credit is paid to Nicholas Cook's attempts in non-textbook settings to understand Schenker in context (1989a; 1989b; 2007). After all, Schenker's politics *have* been discussed in the Anglo-American tradition, though often in a much more euphemistic and, at times, apologetic way than Ewell's direct calling out of Schenker's racism did. These parts of Schenker scholarship seems not to have been discussed in Scandinavia (other central texts in this area are Blasius 1996 and Clark 2007, to name but a few).

A final example of a downright anti-Schenkerian attitude in Scandinavia is Bengt Edlund's 2015 monograph *Questioning Schenkerism*. Presumably purposefully invoking the title of Eugene Narmour's *Beyond Schenkerism* (1977), this 500-page book is among the harshest rants against Schenkerian thinking I have come across. Following up on some previous Schenker-critical sentiments from Edlund (see Broman 1997; Edlund 2002), this book is full of polemical satires on Schenkerian theory. In a discussion of Schenker's analysis of Beethoven Op. 31, No. 2, third movement, Edlund has the following to say about an implied neighbor note, marked in the analytical graph with a G in parentheses:

According to his [Schenker's] theory, there simply must be a g² in m. 9, and the parenthesis [...] duly signifying that this note is not actually present, works as a fig-leaf—everyone thinks that there is something behind it. This fig-leaf is transparent, and the dummy behind it is endowed with a huge stem that certainly looks more impressive than the dwarfed one granted the actual top note bb². (Edlund 2015, 399)

Now, whether one agrees with Edlund's critique or not—for of course one can discuss the normative claims in much Schenkerian analysis in interesting ways (see, for instance, Cook 1989a; Dubiel 1990)—Schenkerian theory is almost unrecognizable when viewed through Edlund's distorting sarcasm. While his book may be critical in

13 "Et eksempel er Heinrich Schenkers idéer om en musikalsk *urlinje*, som formaliseres til den mere standardiserede såkaldte 'Schenker-analyse', som analytikerne herefter kan anvende uden i øvrigt at vide noget om Schenkers æstetik eller musikbegreb."

the sense of “expressing disapproval,” one can certainly discuss whether it is critical in the sense of “involving serious analysis and careful judgment.” Edlund is entitled to criticize Schenkerian thinking as much as he wants, however he wants, of course, but it is a pity that the first book-length study of Schenkerian theory from a Scandinavian author is so ripe with ridiculing comments that it frustrates the possibility of adequately understanding what is criticized in the first place. If nothing else, the book firmly underlines the widespread attitude towards Schenkerian theory in Scandinavia: It is not to be taken too seriously.

Part II: Schenker in Scandinavia

Despite the very clear picture that the above section paints—one in which Schenker only appears in footnotes, parentheses, critical comments about his ideology and more ridiculing comments about sects, disciples, esotericism and dogmatic beliefs—there have, in fact, been several cases of Schenkerian thought in the history of Scandinavian harmonic theory. And, as I will argue, the tendency has been growing in the past many years (presumably, Bengt Edlund’s anti-Schenkerism began precisely because he saw the theory “about to be re-introduced in Europe” [Edlund 2002, 156]). This begs the question of how to handle all the problematical baggage that has been so fervently discussed in an American context in the past few years. Part II of this article therefore traces the history of Scandinavian Schenker-inspired music theory and investigates exactly what parts of his theory has had at least *some* reception before Part III tackles this question.

The Scandinavian history of 20th and 21st century harmonic theories of tonal music is a history of function theory in different guises. They all spring, but also diverge significantly, from Hugo Riemann. This has been clearly documented, especially in recent years (see Nielsen 2018–19, Kirkegaard-Larsen 2019, 2020b, and Kirkegaard forthcoming). Less well documented are the periodical formulations of alternative tonal theories. None of these have been particularly influential, but many draw to some degree on Schenkerian theory. As mentioned in Part I, the first textbook to include a whiff of Schenker in a positive sense is Otto Mortensen’s *Harmonisk Analyse efter Grundbas-Metoden* (Mortensen 1954). The title translates to *Harmonic Analysis According to the Fundamental Bass Method* and is, as this suggests, a book on fundamental bass, not Schenkerian analysis; but, notably, also not function theory which was already by then relatively firmly established in Denmark. In the book, Mortensen opposes the chord-to-chord labeling characteristic of many function analyses and aims instead to model broader spans of chord progressions. The book’s subtitle translates to *Harmonic structure in outline* and in the preface, Mortensen refers to Adele T. Katz’ book *Challenge to Musical Tradition* (Katz 1945): “Adele T. Katz speaks of I–V–I as ‘the fundamental harmonic progression,’ while she calls I–II–V–I, I–III–V–I and I–IV–V–I ‘basic harmonic progressions’”¹⁴ (Mortensen 1954, XIII–XIV).

14 “Adele T. Katz taler om I–V–I som ‘the fundamental harmonic progression,’ medens hun kalder I–II–V–I, I–III–V–I og I–IV–V–I for ‘basic harmonic progressions.’”

Katz' book was the first English-language book to propagate Schenker's theory (although, already here, and later with Salzer [1952], the theory looked quite different from Schenker's own; for an appraisal of Katz' significance to the early history of Schenkerian theory in the USA, see Berry 2002). The idea of basic harmonic progressions—a sort of bird's eye view on longer spans of harmonic movement—clearly inspired Mortensen: Without taking a fully Schenkerian approach, Mortensen structures his book as a series of exercises exemplifying certain common and "basic" progressions. It seems, however, that his understanding of Katz' book is imperfect. He remarks that I–III–V–I is no basic *harmonic* progression, but that it may represent "important harmonic positions in minor-key sonata forms: The principal theme (I), the secondary theme (III), the last harmonic position in the development section (V), and the recapitulation (I)"¹⁵ (Mortensen 1954, XIV). In short, Mortensen seems to conflate pitch-based and key-based hierarchical structures, Katz and Schenkerian theory being primarily interested in the former.¹⁶ Nowhere does Mortensen mention the idea of prolonged *Stufen*, and, more interestingly, nowhere does he mention Schenker. All Katz' ideas are ascribed to Katz alone.

Mortensen influenced another Danish theory of harmony, once again one that stood in opposition to the dominating function theory—or, more precisely, one that took function theory as a starting point, but went its own ways from there. The book in question is Jørgen Jersild's *De funktionelle principper i romantikkens harmonik belyst med udgangspunkt i César Francks harmoniske stil* (The Functional Principles of Romantic Harmony Illustrated on the Basis of César Franck's Harmonic Style; Jersild 1970). Jersild calls Otto Mortensen's 1954 book a main inspiration because it "contemplates the phenomena of chord successions as contingent on certain synthesizing patterns, unlike classic function analysis, where one rather considers how chords are joined in pairs"¹⁷ (Jersild 1970, 5). Jersild also mentions Adele T. Katz, but in a more critical tone as he finds that her reductive method misses important harmonic details. Once again, Jersild makes no mention of Schenker or any other Schenkerian. What he ends up with is a completely novel theory of romantic harmony called *position theory* which bears a vague resemblance with certain Schenkerian principles: Functions are grouped into positions, and the fundamental tenet is that tonal music moves from higher positions and stepwise back to the first position (the tonic). Positions 3–2–1, then, is equivalent to the progression of predominant, dominant, and tonic *Stufen*; in contrast to conventional function theory, the "antepenultima" may take different forms and does not have to be a subdominant (the resemblance with Ingmar Bengtsson's [1961] ideas referred to above is noteworthy). Position theory has not been very influential in

15 "hvis den [I–III–V–I] forstaas som harmonisk Storform karakteriserer den vigtige harmoniske Positioner i Sonate-Formen i Moll, nemlig følgende: Hoved-Themaet (I), Side-Themaet (III), sidste harmoniske Position i Gennemførings-Delen (V), og Reprisen (I)."

16 The difference between these kinds of hierarchies have perhaps been best explained by Schachter (1987).

17 "betragter akkordfølgefænomenerne som betinget af bestemte sammenfattende mønstre, til forskel fra den klassiske funktionsanalyse, hvor det i højere grad kun er akkordernes parvise sammenføjning der iagttages."

Scandinavia—until the last decade or so, that is, where it has gained renewed (but still highly contested) interest in Denmark (Nielsen 2012) and Sweden.

Before returning to this, another publication is worth discussing in some depth. In 1968, one of the most interesting cases in this textbook corpus can be found; a book in which the influence of Schenker—or rather, of his student Felix Salzer—is obvious. The book in question is *Det musikaliska hantverket* (The Musical Craft) by Lars Edlund and Arne Mellnäs (1968), the former of which is internationally renowned for his books on sight-singing and ear-training, *Modus Novus* (Edlund 1968) and *Modus Vetus* (1967). A much more Schenker-positive “Edlund” than Bengt Edlund, it seems, Lars Edlund and Arne Mellnäs make heavy reference to Felix Salzer’s *Structural Hearing* (1952). First of all, the very idea of *strukturellysning*, that is, structural hearing or structural listening, is pivotal for their book. In fact, they do not speak of “analyses” of works, but of “structural hearings” in which auditory and visual impressions are combined in a spirit that continues Edlund’s focus on ear-training from his previous books. Their chapter entitled “Harmonic analysis” stands out from all other Scandinavian writings on harmonic analysis of the time. They begin by criticizing function theory:

One must accentuate that a harmonic analysis which only consists of a more or less mechanical labeling of function symbols underneath every chord is very dubious [...] All chords with identical functional designations may have different effects in different contexts.¹⁸ (Edlund and Mellnäs 1968, 50)

After an elaboration on the difference of chord appearance and chord function, they write:

There is a way of analyzing harmony and tonal coherence in music which amounts to more than an analysis of each chord on its own. An author who has dedicated considerable attention to these questions is Felix Salzer, music theorist of Austrian descent, currently active in the USA. His book *Strukturelles Hören* (Wilhelmshafen 1960) commences with an analysis of the first measures of J. S. Bach’s Prelude in Bb major from *Das wohltemperierte Klavier I*. We reproduce here, in strongly concentrated form, his reasoning.¹⁹ (Edlund and Mellnäs 1968, 51)

What follows is, indeed, a concentrated but nonetheless quite accurate rendering of large portions of the first chapter of *Structural Hearing* (or *Strukturelles Hören*, for as the quote indicates, they take the German version as their reference point). In fact, some of it amounts to a near translation of Salzer.

18 “Nu måste man emellertid framhålla, att den harmoniska analys, som endast består i ett mer eller mindre mekaniskt utsättande av funktionssymboler under varje ackord, är mycket tvivelaktig. [...] Alla ackord med samma funktionsbeteckning kan ha olika effekt i olika sammanhang.”

19 “Det finns ett sätt att analysera harmonik och tonala sammanhang i musiken som går längre än till en analys av vart ackord för sig. En författare som ägnat frågan stort intresse är Felix Salzer, musikteoretiker av österriksk börd, numera verksam i USA. Hans bok *Strukturelles Hören* (Wilhelmshafen 1960) inleds med en analys av de första takterna i J S Bachs Preludium B-dur ur *Das wohltemperierte Klavier I*. Vi återger här i starkt koncentrerad form hans resonemang.”

As they write, they begin with the first measures of Bach's Prelude in B-flat major from *The Well-Tempered Clavier* book I (henceforth WTC I). They provide the score annotated with function symbols shown in Example 1. Compare with Felix Salzer's own version, shown in Example 2.



Example 1: Edlund and Mellnäs' analysis of J. S. Bach's Prelude No. 21 in B-flat major, WTC I, mm. 1–3 (Edlund and Mellnäs 1968, 52).



Example 2: Felix Salzer's sample analysis of Bach's Prelude No. 21 in B-flat major, WTC I, mm. 1–3 (Salzer 1952, II:2).

The obvious difference between the two analyses is, of course, that Edlund and Mellnäs use function symbols instead of Roman numerals to illustrate how a conventional labeling of each and every chord fails:

In the example, functional symbols, which in the usual way describe each chord, are given. But what does this really say about the chords' musical function, of their place in the organic whole? – The harmony must be seen in connection with the musical *motion*. Where does this movement begin and where does it aim? When does it achieve its goal and how does the composer arrive at this point?²⁰ (Edlund and Mellnäs 1968, 52)

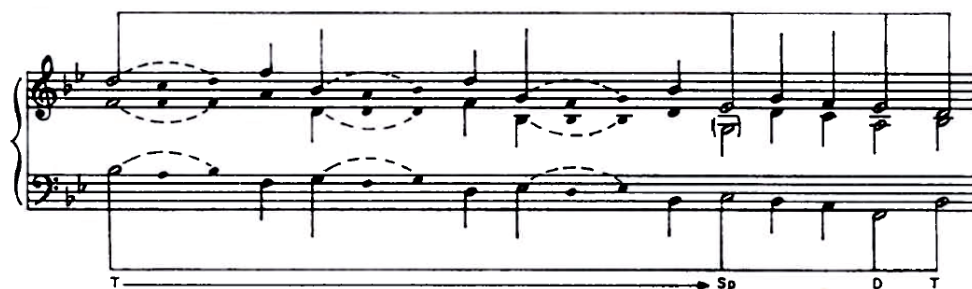
The questions echo those of Felix Salzer, who writes:

What has this analysis revealed of the phrase's motion, and of the function of the chords and sequences within that motion? Has it been explained whether or not these tones, chords and motives are integral parts of an organic whole? [...]

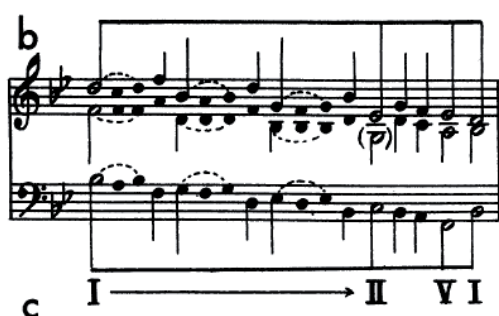
20 "I exemplet har funktionssymboler utsatts, som på gängse sätt beskriver varje ackord. Men vad säger egentligen denna analys om ackordens musikaliska funktion, om deras plats i den organiska helheten? – Harmoniken måste ses i samband med den musikaliska rörelsen. Var börjar denne rörelse och vart syftar den? Var uppnår den målet och hur når tonsättaren denna punkt?"

Where does the motion begin? What is its goal? And how does the composer reach that goal? (Salzer 1952, I:11)

Edlund and Mellnäs continue to reproduce, at times nearly translate Salzer's argument. Like Salzer, they contend that the important points in this excerpt are the initial tonic, the C minor chord of m. 2 that breaks the sequence, and the dominant which leads back to the final structural point, the tonic of m. 3. Along the way, Edlund and Mellnäs introduce Schenkerian concepts such as prolongation; the hierarchical difference between structurally deep harmonies and contrapuntal chords; different means of prolongation such as passing chords and neighboring chords, composing out, horizontalization through the filling of tonal space; and so on. Eventually, they even present the graph shown in Example 3. Once again, they use function symbols instead of *Stufen*; compare with Salzer's graph in Example 4.



Example 3: Edlund and Mellnäs' analysis of J. S. Bach's Prelude No. 21 in B-flat major, WTC I, mm. 1–3 (Edlund and Mellnäs 1968, 53).



Example 4: Salzer's middleground analysis of Bach's Prelude No. 21 in B \flat major, WTC I (Salzer 1952, II:2).

Having already reproduced large parts of Salzer's Part I, Chapter II, the authors continue to do so. Compare, again, their analysis of Bach's chorale (no. 294) "Herr Jesu Christ, du höchstes Gut". The music is shown in Example 5; Edlund and Mellnäs' analysis is shown in Example 6, and Salzer's in Example 7.



Example 5: J. S. Bach's chorale (no. 294) "Herr Jesu Christ, du höchstes Gut," mm. 1-2.



Example 6: Edlund and Mellnäs' analysis of J. S. Bach's chorale (no. 294) "Herr Jesu Christ, du höchstes Gut," mm. 1-2 (Edlund and Mellnäs 1968, 54).



Example 7: Salzer's analysis of J. S. Bach's chorale (no. 294) "Herr Jesu Christ, du höchstes Gut," mm. 1-2 (Salzer 1952, II:2).

Edlund and Mellnäs' complete conversion to Schenkerian (or Salzerian) theory is truly remarkable in a Scandinavian context where function theory was and is incredibly hegemonic. Edlund and Mellnäs' chapter 7 amounts not to a full translation but to a very close reproduction of Salzer's Part I, Chapter 2—amended, however, to fit into the prevailing discourse of function theory. In his dissertation on Felix Salzer, John Koslovsky has noted how *Structural Hearing* appeared not only in English and German, but also Spanish and, according to Carl Schachter, even in a version in

Mandarin Chinese (Koslovsky 2009, 303; Schachter 2006, 108). To this dissemination history, we might add Edlund and Mellnäs' peculiar chapter, singular in the history of Scandinavian music theory.

Edlund and Mellnäs' devotion to Salzer had no immediately traceable influence on Scandinavian music theory. It does appear, surprisingly, in the reference list of a Danish textbook from 1974, as well as in its second, revised edition from 1990, but these books contain no Salzerian aspects (Brincker 1974; Brincker and Bruland 1990). *Det musikalske hantverket* seems to have been more or less forgotten, drowned in the ocean of function-theoretical textbooks.

Until more recent years, that is. It appears in the list of references in the Swedish harmony textbook *Traditionell harmonilära* (Traditional theory of harmony) from 1995 by Roine Jansson and Ulla-Britt Åkerberg. And even though there is no explicit mention of Salzer, Schenker, or even Edlund and Mellnäs in the prose text of the book (the list of references simply appears as a strangely uncommented appendix, which is unfortunately not uncommon for Scandinavian music-theoretical textbooks), there is an unmistakable influence from very basic Schenkerian ideas: first and foremost, the idea of prolongation and, in effect, a hierarchy of structurally deeper and shallower chords. For reasons of space, this book shall not be discussed further here: I have already demonstrated their surprisingly Schenkerian account of a fundamental structure underlying music in Kirkegaard-Larsen (2019, 154–157), where I also discuss Steen Ingelf's multileveled and prolongational function analysis, his revival of Jersildian *position theory* (see Ingelf 1980; 2008; 2010), and his very brief two-page appendix with an introduction to Schenkerian analysis (Ingelf 2008; Ingelf refers to both Edlund and Mellnäs 1968, Jersild 1970, and Jansson and Åkerberg 1995, confirming that there is indeed a line of influence from these theorists).

The last Scandinavian source that must be mentioned in this context is the book *Elementær harmonilære* from 2004 by Norwegian author Petter Stigar. Norway has not been a large part of the discussion so far, and that is because their history of harmonic theories looks a bit different; they largely stuck to Norwegian adaptations of Ernst Richter's *Lehrbuch der Harmonie* (1853) for much of the twentieth century, until they switched to function theory in the version that the Danish musicologist Povl Hamburger had developed (Hamburger 1951; see more in Kirkegaard, forthcoming). Stigar breaks with the Norwegian tradition of "post-Hamburgerian" function theory as represented through Øien (1971; 1975), Tveit (1984), Bekkevold (1976; 1988), and Bjerkestrand and Nesheim (1995); indeed, he breaks with function analysis as such, and turns towards two different aspects of American music theory pedagogy: Roman numeral analysis and Schenkerian analysis. Without ever announcing it directly, he also seems to draw heavily on Lerdahl and Jackendoff's *A Generative Theory of Tonal Music* (1983; Lerdahl and Jackendoff is not to be found in Stigar's list of references, but he does refer to Norwegian musicologist Hroar Klempe's introduction to generative theory of tonal music, Klempe 1999).

Stigar especially refers to Robert Gauldin's *Harmonic Practice in Tonal Music* (1997), but also Edward Aldwell and Carl Schachter's *Harmony and Voice Leading* (1979) as

well as Felix Salzer and Carl Schachter's *Counterpoint in Composition* (1969). All of these, especially the two latter, are clearly products of the Schenkerian tradition, even if none of them are textbooks in Schenkerian analysis *per se*. Stigar also notes that in his position as "first amanuensis" (associate professor) at the University of Bergen's Grieg Academy, he had been using Gauldin (1997) as the standard textbook for years (at the time of publication). This questions, of course, whether it is adequate at all to write a history of Schenker's Scandinavian reception in a world where teachers readily use English-language textbooks. In the present context, however, Stigar's linear analysis is worth highlighting. Stigar presents a graph of Beethoven's "Waldstein" sonata, second movement, mm. 1–9. The analysis is clearly adapted from Gauldin's Schenker-inspired, but far from Schenker-orthodox analysis (Gauldin is, in turn, inspired by the Schenkerian analysis by David Beach 1987, 177—in itself a response to Smith 1986, as mentioned above). See Stigar's reproduction of the score in Example 8 and his analysis in Example 9.

Introduzione
Adagio molto

Example 8: Beethoven's "Waldstein" sonata, II, mm. 1–9 (Stigar 2004, 243).

Example 9: Stigar's linear analysis of Beethoven's "Waldstein" sonata, II, mm. 1–6 (Stigar 2004, 247).

Stigar's use of Schenker-inspired methods is noteworthy when viewed in the context of the extreme Schenker-skepticism of Scandinavian music theory—but it hardly amounts to a Schenkerian analysis as such. Most conspicuous is not the divergence in graphic notation, but rather the fact that Stigar seems to suggest that the linear motion reaches a dominant goal already in m. 6, instead of in m. 8.

The list of texts discussed above is not exhaustive, of course—one might hastily add Ingrid Geuen's Schenkerian analysis of Grieg published in *Studia Musicologica Norvegica* (2007). But there seems to be a faint tendency to view harmony in a slightly more Schenkerian way, or at least a way more compatible with Anglo-American music theory writ large. In Norway, the individual writings of Stigar and Geuen hardly amount to a tendency, while in Sweden, the continued development from Edlund and Mellnäs (1968) to Jansson and Åkerberg (1995) and Ingelf (2008; 2010) is more clear. The increased use of Jersild's (1970) position theory is also noteworthy in that it has vague resemblances with basic Schenkerian premises that have indeed been carried over from Mortensen's (1954) reading of Katz (1945). In Denmark, Svend Hvidtfelt Nielsen has also argued in favor of a revised position theory (2012), but Schenkerian theory as such only plays a significant role in the PhD dissertations of Jesper Juellund Jensen (2001) and myself (Kirkegaard-Larsen 2020b); apart from these texts, written almost two decades apart, there are virtually no traces of Schenker in the Danish literature (except for all the footnotes discussed in Part II).

If there is a tendency of opening up to Schenkerian ideas, it is not overwhelming, then, especially not since it is counterbalanced by continued skepticism, as shown in Part I. But as English has become the *lingua franca* of modern-day musicology, the small signs of an opening up to Anglo-American music-theoretical traditions are not surprising. With recent developments in Schenkerian scholarship in mind, this puts Scandinavian music theory in a dilemma.

Part III: To Schenker or not to Schenker?

This article has argued that there has been no serious reception of Heinrich Schenker's writings, nor of the subsequent strand of Anglo-American Schenkerian theory, in Scandinavia. Generally, Schenkerian theory has been frowned upon; sometimes to a degree that one must wonder at the sweeping denigration with which it has been treated. Whether one finds Schenkerian theory useful or not, its historical and historiographical importance in (other, non-Scandinavian parts of) 20th and 21st century Western music theory is undeniable. It is strange, to say the least, that there has been almost no in-depth critical engagement with the theory and legacy of the *one* person who receives his very own chapter in the groundbreaking *Cambridge History of Western Music Theory* (Drabkin 2002).

However, I have also pointed out that music-theoretical ideas with more or less direct connections to Schenkerian theory have not been completely absent in Scandinavia; indeed, Schenker-like ideas seem to be slowly spreading. The timing of this

development is odd seeing as it coincides with a moment in which Anglo-American academia is having a serious reckoning with its Schenkerian legacy. If Scandinavian music theory is slowly opening up to Schenkerian ideas—or, at least, opening up to a critical engagement with these ideas—this raises the issue of what consequences “the Schenker debate” can have or should have in this process. I would like to suggest three ways that the debate can be of use. The first is rather hypothetical and unrealistic, but worth considering nonetheless: *If* Schenkerian theory suddenly, and very unexpectedly, came to form a substantial or even marginal part of university curricula, then Scandinavia (and the rest of Europe) would have the golden opportunity to do right what Schenker’s follower’s in America did wrong: The opportunity to confront his world view up front, and to show how it was, in Schenker’s own mind, an integrated part of his music theory; an opportunity to examine this world view in its cultural context without apologizing it, and without naming with euphemisms what is more accurately labeled as racism and misogyny; the opportunity, as well, to confront from the beginning how the subsequent Anglo-American tradition of Schenkerian theory went through great troubles to conceal this part of his theory (one need only to think of the twisted publication history of *Free Composition*²¹), only to still be haunted by these unresolved issues so many years later; and, finally, an opportunity to teach an important lesson about the migration of ideas: It remains an interesting fact that in the process of the “Americanization” of Heinrich Schenker, as William Rothstein famously dubbed it (Rothstein 1986), a series of new theoretical concepts arose. Many of these concepts are central to Schenkerian theory, but foreign to Schenker himself. Concepts such as “structure” and “function” were very much part of the theoretical “streamlining” that also concealed Schenker’s ideology. Although a more detailed study about these concepts in the history of Schenkerian theory remains to be undertaken, I have previously pointed out that they only arose as central, technical terms with Felix Salzer (1952), while they (or their German translations) did not appear in Schenker’s writings (Kirkegaard-Larsen 2020b, 141–143, 151–154; Schachter 2006, 107 speculates that the concept of Schenkerian “structure” originates with Adele T. Katz’ and Felix Salzer’s teacher Hans Weisse, who had moved from Vienna to New York in 1931). If Schenker and Schenkerian theory is put into context without hiding and explaining away, its useful aspects can better be understood for what they are: non-universal, particularistic, debatable ideas about a very small portion of this world’s musics which acquire meaning and importance through their use within specific communities of interpretative practices.

The second way in which the debate can be useful is a more realistic scenario. The examples of Schenkerian analytical thinking in Scandinavia shown in Part II of this article are small and sporadic. Furthermore, they all function within the context of function theory, and the link to Schenker and Schenkerian theory as such is weak. Here, too, Scandinavian music theory, unburdened with the heavy baggage of Schenker’s direct influence, has the golden opportunity to develop this line of thought in a way

21 See Cook (2007, 250). Ewell (2020) mentions this publication history itself as an example of the white racial frame.

that is not contingent on Schenker and Schenkerian theory. Christopher Segall has interestingly proposed “renaming, but also reconceiving, Schenkerian analysis as prolongational analysis” (Segall 2019, 188). Segall provides examples from the Russian music theorist Yuri Kholopov showing harmonic prolongations without Schenkerian notation. Although Schenkerian notation is certainly a fine-grained tool for communicating one’s analysis, it is only effective for those who can read it, and Segall is right to point out that it can be very exclusionary, or even “esoteric” as Levy (1975) dubbed it (see Part I of this article). Developing a system of prolongational analysis (within a function-theoretical or Roman-numeral framework) is not only an interesting music-theoretical idea that could hold promising analytical potentials, it would also, ideally, improve the general understanding of Schenkerian analyses within Scandinavian academia, and thus make way for an actual critical engagement with them—a much more desirable scenario than the brief brushing off by, for instance, Bengtsson (1973) and Marschner (2015), or the overenthusiastic degradation by Edlund (2015).

Incorporating the idea of prolongation can only enrich the hegemonic status of function analysis in Scandinavia. Taking a similar approach as demonstrated in Kirkegaard-Larsen (2021b), consider the song by Tekla Griebel shown in Example 10. A conventional function analysis of this music would struggle to make sense of the linear movements in this music. The example proposes a modified form of conventional function analysis, one that highlights the prolongation of the tonic, and later dominant, function by explicating the obvious linear movement of the voices.

Appassionato

Dra-ges du ung fra det fæd-re-ne Tag, fra Hjem-mets den ry-gen-de Gry-de, mær-ker du Blo-det i hi-gen-de Jag dig kækt gen-nem Aa-rer-ne sy-de,

T 8 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 7 — 6 — 5 — 4 — 3 — 2 — 1

D 7 D 5 4 3 2 1

$(\frac{8}{5})^{(9-8-7-6-5-4-3-2-1)^{(8/5)}}$

Example 10: Tekla Griebel’s “Drages du ung fra det fædrene Tag” from *Fem Sange af Oscar Madsens “Den Flyvende Hollænder”*, mm. 3–10 (Griebel 1894, 10).

Sometimes, functional relations may arise from such linear movements, but nothing prevents the analyst from highlighting these along with the voice leading, as exemplified by the two-layered analysis of the chord in m. 8 in Example 10.

Another song by Tekla Griebel, “Sang af ‘Mester Dubitans’” provides a good example. The full song is shown in Example 11. Notice the chords in m. 2 alone. What is the function of the chord on beats 2 and 4? In conventional function analysis, this chord would be interpreted as the doubly altered incomplete double dominant (that is, C# major with seventh, flat ninth, flattened fifth, and root omitted), but instead of leading to the dominant, it pivots back to the tonic. Clearly, it makes sense to under-

stand this chord as a prolongation of the tonic through chromatic voice leading (see Example 12): E# resolves up to F#, and G resolves down to F#, but there is no sense of having fundamentally moved away from the tonic. The sequence in mm. 7–8 can also productively be understood as a means of prolongation. The prolongational motion begins with the first chord of the sequence, G major, and this motion terminates with the last chord of the sequence, B minor. These two outer points thus produce a prolongational 5–6–5 voice leading motion, and the internal functional relations (S–T in relation to D major, and then B minor), can still be communicated (see Example 13).

Sang af „Mester Dubitans“.

(V. Røse.)

Tekla Griebel.

Moderato. *mp*

Sang. Sov sødt, sov sødt, mit Hjer-tes Lyst! Din
Sov sødt, sov sødt, mit Hjer-tes Lyst! ved

Piano. *mp*

Vug-ge er din Mo-ders Bryst, paa Gæn ger ej den gyn-ger; men
tu-sind Fug-les Kvid-der-røst og Vin dens dy-be San-ge. Og

cresc.

al-drig dog den stil-le staar, ved Graad og Suk din Vug-ge gaar og
stand-ser Vin-dens Aan-de-dræt, din Mo-der bli-ver al-drig træt, nej,

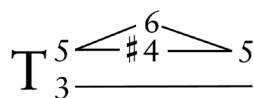
dim.

rø-res, naar jeg syn-ger, naar jeg syn-ger.
al-drig træt af Sang i Da-ge man-ge.

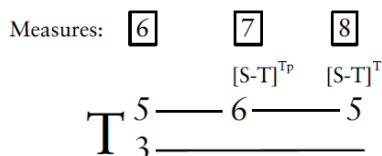
espress. *p*

K. H. M. 2856

Example 11: Tekla Griebel's "Sang af 'Mester Dubitans'" from *To Sange* (Griebel 1893, 2).

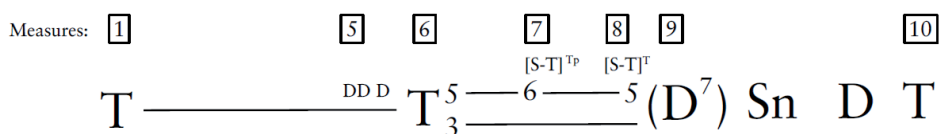


Example 12: The author's analysis of Griebel's "Sang af 'Mester Dubitans'," m. 2.



Example 13: The author's analysis of Griebel's "Sang af 'Mester Dubitans'," mm. 6–8.

A salient feature of this song is the role of the tritone in relation to the tonic, B: The tritone appears distinctively in melody and piano as a leading tone to the fifth of the tonic, E# (mm. 2 and 5), but in m. 9, it appears as F, the seventh of a G major chord leading to the Neapolitan, C major. Applying a prolongational analysis suggests that the tonic prolongation reaches its limit exactly as E# is reinterpreted as F in m. 9. This is communicated in Example 14 (the previous tonal motions from B minor in m. 1 to the dominant in m. 5 is seen as subordinate to this larger motion).



Example 14: The author's prolongational analysis of Griebel's "Sang af 'Mester Dubitans'."

It is striking that Griebel seems to "resolve" this problem of the tritone, and consequently terminate the tonic prolongation, just as the lyrics underline its point by repeating that the mother's lullaby to her child shall never stop.

Clearly, it should be possible to develop this line of analytical thinking centered around prolongation without having to buy the entire Schenker package, with *Ursatz*, ideology, warts and all. It should be possible, too, to develop this line of thought in ways that can at least broaden the "white male" frame of classical music theory, as exemplified in these analyses of the forgotten Danish woman composer Tekla Griebel Wandall (1866–1940; see Kirkegaard 2022). It is clear, however, that it will not fundamentally change this frame.

The third way to make use of this debate is to take the consequence of the fact that Schenker was only an example—albeit a very central one—in Ewell's paper. Ewell focused on the white racial frame of the entire American music theory enterprise, and in this, the predominance of Schenkerian theory is only one symptom. As is clear from this article, it can hardly be called a symptom in Scandinavia. Instead, a critical look at the legacy from Riemann is due. As Alexander Rehding has shown in his monograph

on Hugo Riemann (2003), Riemann's music-theoretical project was, much like Schenker's, one that served to prove the superiority of music from Germanic culture; his theory-historical project, likewise, served to prove the superiority of his own theory (Burnham 1992). Ludwig Holtmeier has argued (2004) that the subsequent German reception of Riemann's function theory also carries a heavy historical and political baggage: Its enormous dissemination is at least partly due to its being heralded as the only permissible harmonic theory in Nazi Germany. Function theorist Hermann Grabner was commissioned to write "a theory of harmony to point the (new) way for all of the conservatoires in the Reich,"²² while alternative theories—particularly those of the Jewish Ernst Kurth and Heinrich Schenker—were banned (see Gerigk and Stengel 1940, 239) and the competition from the incredibly influential *Harmonielehre* by Rudolf Louis and Ludwig Thuille (1910) vanished. In the sudden hegemony of function theory, politics and ideology played a central role. It is not clear, however, to what extent Scandinavian function theory also carries this German baggage, for the Scandinavian reception and development of function theory is a twisted and tangled story (see Nielsen 2018–19; Kirkegaard, forthcoming).

Here lies, then, a large and important task for future research. What is blatantly obvious in any case is that the white and male frame of music theory is just as powerful in Scandinavia as it is in the American context Ewell addressed; one need only to look at the list of references of this article to confirm this.

When "the Schenker debate" entered Danish media, following the responses to Ewell in *Journal of Schenkerian Studies*, it functioned as a clear confirmation of the Scandinavian picture of Schenkerism: an esoteric sect with dogmatic beliefs, who would do anything to protect its leader from criticism. But the easiest thing to do is to point fingers at others—we knew Schenker was a problematical figure all along!—and the hardest thing to do is to point the finger at oneself. In this article, I have tried to assess the relevance of the Schenker example in a Scandinavian context. The superficial rejection of Schenker in footnotes and the equally superficial incorporation of a few aspects from his theory without adequate awareness of its roots and historical development are both problematic. The first strategy prevents a truly critical engagement with central parts of Anglo-American music theory and Western music theory history; the second strategy prevents deeper reflections on the history and possible ramifications of what is incorporated. Both strategies uphold status quo and are, probably, signs of music theory's low rank within Scandinavian musicology post-Kerman. But if one wants music theory to become more inclusive, one must conceive of it as more than just a pedagogical helping discipline within musicology—in which it is, apparently, a sufficient measure of scholarly rigor to denigrate a widely branched-out theoretical tradi-

22 I quote from Holtmeier's translation (2004, 256). The original reads: "Ich habe [...] von einem führenden Verlag den Auftrag erhalten, eine Harmonielehre zu schreiben, die für die Hochschulen des Reiches richtunggebend sein soll" (Grabner in Holtmeier 2003, 29). Holtmeier quotes from a letter of June 2, 1942, at the *Nachlass von Hermann Grabner am musikwissenschaftlichen Institut der Universität Bochum*. For more on Grabner and his relation to Nazism, see Pelster (2015).

tion in a parenthesis. Music theory should ideally be conceived of as an integral part of the critical study of music in all its forms and all its cultures. If anything, "the Schenker debate" is useful in a Scandinavian context because it shows that music theories are never innocent, self-reliant, and objective systems, but rather historical constructions entangled in political and other contexts—and they should be studied as such.

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Norse Modes

On Geirr Tveitt's Theory of Tonality

Music theories spring out of specific historical and cultural contexts. They are not neutral, and their applicability and validity are limited. This is part of the argument that Phillip Ewell (2020) makes in his recently much-discussed text on the white racial frame in Anglo-American academic music theory and Schenker's position in this discipline. Over the last few decades, several key monographs on the history of music theory have discussed music theorists in light of their different historical and cultural contexts, for example regarding Rameau (Christensen 1993), Fétis (Christensen 2019), Riemann (Rehding 2003), and Schenker (Cook 2007).

In this article, I will—in stark contrast to the above-cited studies—not discuss a music theorist who changed how “we” understand music. Rather, I will discuss a music theorist who tried to do so but did not succeed. The case I am referring to is that of the treatise *Tonalitätstheorie des parallelen Leittonsystems* (1937). In this work, composer Geirr Tveitt reframes four of the church modes as specifically “Norwegian” scales (renaming them based on Old Norse). He argues that these scales, and their latent harmonic possibilities, constitute a separate system of tonality, different from that of modern major/minor tonality or medieval modality. This theory received a mixed reception and has never been accepted by Norwegian musicologists and music theorists.

The contents and premises of Tveitt's theory have not been properly discussed in modern musicological scholarship—not even by Tveitt researchers. I highlight this case of forgotten music theory because it is a clear example of music theory entangled in nationalistic ideology. I will not argue for a revival of Tveitt's rather problematic theoretical ideas, but discuss his treatise as a case of radical nationalism in the history of music theory. I will critically discuss both Tveitt's theory in itself as well as its reception. The following two questions form the point of departure for the discussions: What kind of music theory is presented in Geirr Tveitt's *Tonalitätstheorie des parallelen Leittonsystems*? To what extent is this theory tainted by Tveitt's ideological position in the late 1930s? Before discussing the theory and its reception, I provide a brief introduction to the Norwegian composer and theorist Geirr Tveitt, focusing on his relation to music theory and his ideological position in the 1930s.

Tveitt, Theory, Ideology

Geirr Tveitt (1908–1981) is considered one of Norway's most important composers of the mid-twentieth century and a key figure in the history of music in Nor-

way.¹ Today, he is probably best known for his arrangements of folk tunes from Hardanger, but his large production also includes six piano concertos, two Hardanger fiddle concertos, thirty-six piano sonatas, and much more. He was born Nils Tveit but would later change his name to the more Old Norse-sounding “Geirr Tveitt.” He did this in several stages, which explains why his theory treatise is signed “Geirr Tveit.” He simply had not added the extra “t” to his family name at this point. (For the sake of consistency, I spell his name as “Tveitt” in the main text.) The search for a “Norwegian” sound was not restricted to his name but was also an important part of his aesthetical project as a composer and, as I will show shortly, as a theorist.

On recommendation from Christian Sinding—the most influential Norwegian composer in the generation between Grieg and Tveitt—Tveitt enrolled at the Leipzig Conservatory in 1928.² Here, he received a thorough training in theory from the famous German music theorist Hermann Grabner.³ After finishing his conservatory studies, he spent the years 1932 and 1933 between Leipzig, Paris, and Vienna. A 1932 letter proves that Tveitt had started working on his theoretical project during these study years abroad (Storaas 2008, 47).

The *Tonalitätstheorie* from 1937 is Tveitt’s only substantial theoretical publication, but it is not his only project as a theorist and researcher. He also worked on a larger theoretical study of Edvard Grieg’s music for many years, the material of which was lost in the devastating fire at his farm in 1970 (Storaas 2008, 118). He did, however, publish some preliminary findings from this work as an article (i.e., Tveit 1943). In 1955, Tveitt received a grant from the University of Bergen to conduct a study of the many folk tunes he had collected. The study was never published. Sigbjørn Apeland (2013), who has studied the manuscript, claims that Tveitt uses findings from this project as further proof of his theory of tonality.

Tveitt’s political stance in the 1930s and 1940s is a complicated matter. In a later interview, Tveitt (1977) admitted being sympathetic toward Hitler’s ideology in the 1930s but stressed that he in 1942 joined the Norwegian resistance movement (*hjemmefronten*) that worked against the occupying Nazi government. He was also never a member of the Norwegian fascist party *Nasjonal Samling*. Sjur Haga Bringeland (2020, 153) recently discussed this part of the Tveitt story, noting that “[t]he case of

1 See Aksnes 2000 for an introduction to Tveitt’s life and works. For an extensive biography, see Storaas 2008.

2 Sinding’s biography (not unlike Tveitt’s) also includes connections to National Socialism that are both complex and disputed (cf. Vollestad 2005, 237ff *et passim*).

3 Grabner was central in the simplification and standardization of Hugo Riemann’s function theory, which would lead to its widespread use in Germany and Scandinavia. As will become clear below, Tveitt knew Riemannian theory well, and he likely got these impulses from Grabner. In modern histories of function theory, however, Grabner is often portrayed as the plot’s villain. Harrison (1994, 306f) claims that “Grabner made simple what was complex, but he also made weak what was strong” and that “Grabner’s treatment of Riemann’s theories throws baby out with the bathwater.” Holtmeier (2004) claims that Grabner, a follower of the Party, was commissioned to write the official *Reichsharmonielehre* and that the later widespread use of his simplification of Riemann’s system was a consequence of Nazi politics. The work of Tveitt’s teacher is thus also entangled in a rather problematic relationship between theory and nationalistic ideology.

Tveitt is a complicated one, and still a quite delicate subject in Norway”—a case that is based on discontinuous and sometimes contradictory source material.

Terje Emberland (2003, 311–53), a leading scholar on national socialism in Norway, has nonetheless made a convincing argument for Tveitt being deeply engaged with far-right ideology in the 1930s, including participating in anti-Semitic discourse. Following Emberland's argument, Tveitt's position was that of a neo-paganist, glorifying the Old Norse era and blaming Christianity for ruining a once-great culture—which, for him, was also intertwined with issues of race. With this in mind, his early fascination with Hitler is not surprising. However, the picture remains complicated and contains other nuances than the dichotomy for/against Nazi Germany. Although central to Nazi ideology, ideas of racial purity and the notion of the superiority of a “Nordic race” were in the 1930s and 1940s not restricted to Nazis and Nazi sympathizers (cf. Bangstad 2017, 241). Emberland (2003, 2015) argues that Tveitt in the 1930s belonged to a group of Norwegian radical national socialists that opposed both Quisling's *Nasjonal Samling* and Hitler's Germany. Their strong ties were rather to Wilhelm Hauer's *Deutsche Glaubensbewegung*. The Norwegian group, centered around the journal *Ragnarok*, believed that “[i]n the ideal future society, culture, religion and as well as the socio-political organization of a society had to be moulded to fit the specific racial qualities of a people” (Emberland 2015, 122) and “offered a metaphorical interpretation of Norse religion, where myths and imagery were thought to express deep biological and racial truth” (Emberland 2015, 125). Despite embracing neither Quisling nor Hitler, Emberland (2015, 120) thus dubs *Ragnarok* “the most radical national socialist publication in Norway.” Tveitt admired Hauer, whom he had also met personally in 1935 (Storaas 2008, 87f). The composer published several articles in *Ragnarok* in the late 1930s and early 1940s and was for some months a member of its editorial board.⁴ One of his articles in *Ragnarok* addresses his music-theoretical work specifically (Tveit 1938). Although my focus here is on Tveitt's 1937 treatise, I will draw on this 1938 article for context on several occasions below.

In short, in the 1930s Tveitt did in fact advocate what one today would call a radical nationalist ideology. In the context of this article, I understand the term *radical nationalism* as a broad category encompassing “far-right politics [...] in which groups are excluded on racial, ethnic or cultural grounds” (Fardan and Thorleifsson 2020, 12). In Tveitt's writings, both culture and race are used in arguments for who and what may (and, by extension, may not) qualify as being “Norwegian,” “Nordic,” or “Norse.” He refers to these categories more or less interchangeably, and it is sometimes unclear how he distinguishes between them. His nationalism is thus somewhat complicated. The glorification of the Old Norse era in some sense rather indicates a *pre-nationalistic* position (cf. Emberland 2003, 344). His preoccupation is not the modern Norwegian nation-state, but an older Norwegian/Nordic/Norse culture (and race). It is beyond the scope of this article to go further into the complicated biographic discussions on Tveitt's ideology. (The extent of his Nazi sympathy is disputed.) I instead retain a focus on the music-theoretical contents of his treatise and

4 For a bibliography of Tveitt's writings, see Storaas (2008, 409f).

the reception of this content. As will become clear, though, Tveitt's theoretical ideas are entangled in the deeply problematic ideological position outlined above.

Tonalitätstheorie des parallelen Leittonsystems (1937)

Geirr Tveitt's *Tonalitätstheorie* is a rare example of a speculative theory in the history of music theory in Norway. By *speculative* theory, I refer to the much-used distinction between *speculative*, *regulative* (or *practical*), and *analytical* theory, which is particularly associated with Carl Dahlhaus (1984). In this context, speculative theory is defined as the "ontological contemplation of tone systems" (Dahlhaus, translated in Christensen 2002, 13), and I cannot think of a better definition of what Tveitt attempts to do with this work. Tveitt wrote the treatise in German, but it was published in Norway by Gyl-dendal Norsk Forlag. The choice of language probably reflects a wish for international outreach, but may also be read as a way of entering a specifically German, and (as will be shown shortly) Riemannian, music-theoretical discourse.

As a preface to his treatise, Geirr Tveitt cites the *Edda* poem "Hávamál." According to Tveitt, it is in this verse of the Old Norse poem that the origin of music is presented. I reproduce it exactly as Tveitt quotes it, including his added italics. These indicate the endings that he used to name the scales of his tone system. Later in his treatise, Tveitt (1937b, 24) claims that the character of the scales reflects the beings in the poem from which they had received their name: *þjóðreyrir* (the origin of music, the great cosmic power of tones), *aosum* (the gods, personified forces of nature), *ölfum* (the elves, beings of light), and *Hroptatyr* (Odin, the god who wishes to know everything).

From "Hávamál" (Tveit 1937b, 5)

ÞAT KANN EK FIMTAONDA
ER GÓL ÞJÓÐREYRIR
DVERGR FYRIR DELLINGS DURUM:
AFL GÓL HANN AOSUM,
ENN ÖLFUM FRAMA,
HYGGJU HROPTATÝ(R)

English translation (Bray 1908, 109)

A fifteenth I know, which Folk-stirrer sang,
the dwarf, at the gates of Dawn;
he sang strength to the gods, and skill to the elves,
and wisdom to Odin who utters.

In the following introduction, Tveitt makes clear the aim of his theoretical project:

At different times, with different folk mentalities, and under different natural conditions, the tonal feeling [Tonalitätsgefühl] and musical experience will bear different fruits. Unfortunately, "civilization" has made its impact also in this area: Due to social-technological advantages, the later Inter-European (respectively international) major and minor tonal feeling has been forced upon many peoples, among whom a quite different tonal feeling lived as a natural expression of the folk spirit and nature, thus completely or partially destroying cultures, as these could exist only through a certain specific tonal sensitivity. (Tveitt, translated in Aksnes 2002, 222)

He concludes the introduction by stressing that he does not wish to discredit the major/minor system, which has many advantages and possibilities, but to show that there are other tonal systems that are of equal worth. Tveitt's project as such was warranted. Based on racist and colonialist premises, it had been common since the nineteenth century to posit major/minor tonality as more developed and sophisticated than other tone systems (Christensen 2019, 203ff; Rehding 2003, 97). On the very first page of the introduction, Tveitt (1937b, 9) paints a picture of a conflict between center and periphery by claiming that "civilization" (*Zivilisation*) and the "urban" (*städtisch*) destroy the purity and proximity to nature of rural folklife and art, also with regard to music. Even more overt radical nationalist claims regarding Tveitt's theoretical project are found in the theory article that he published in *Ragnarok* (Tveit 1938). His project was thus clearly nationalistically motivated in the sense of protecting (and saving) Norwegian culture from "Inter-European" influence. It is an attempt to establish a view of Norwegian music as pure and unsullied, hence positioning it center stage rather than in the periphery of European musical culture. Somewhat paradoxically given his resistance to "Inter-European" influence, Tveitt would rely heavily on German models when developing his theory.

The treatise's introduction implies that Tveitt, through studying Norwegian folk music and its latent harmonic possibilities, aims at defining an authentic "Norwegian" or "Norse" tone system that existed prior to the continental tone systems and their influence. That this indeed is his project becomes clear later in his treatise (cf., e.g., Tveit 1937b, 35ff), as well as in the article published the following year (Tveit 1938). As Hallgjerd Aksnes (2002, 228ff) argues, this part of Tveitt's project was impossible given that it is based on the false premise that Norwegian folk music had resisted foreign influence—and not changed—for centuries (cf. also Kolltveit 2010, 155ff). What Tveitt puts forward is in fact a *modern* tone system built on select traits found in traditional Norwegian folk music. This is further underlined by Tveitt's use of examples from contemporaneous Norwegian composers explicitly operating within a national stylistic idiom—Klaus Egge, Eivind Groven, and himself—to validate his tonal theory (neither Egge nor Groven shared Tveitt's political allegiances).

A Theory of Tonality

To make clear how his theory of (modal) tonality is different from the major/minor system, Tveitt (1937b, 11–15) starts by defining the latter. In this context, he relies on Riemannian theory and employs Grabner's function nomenclature (i.e., "T," "Tp," "Tg," etc.; cf. Grabner 1944). Although Riemannian theory was certainly known in Norway at this time, it was not widespread. Rather, Roman numerals were the common means of harmonic analysis. Tveitt's book is in fact the earliest book published in Norway I have come across that employs Riemannian function symbols.⁵ Tveitt argues that the defining feature of the major/minor system is the two leading tones

5 While harmony textbooks relying on (post-)Riemannian theory had appeared in Sweden and Denmark in the early 1930s, Norwegian harmony books employing function symbols first appeared in the 1970s (cf. Kirkegaard-Larsen 2018).

(together: a tritone) that resolve to a third (or its inversion: a sixth). This implies two things: that the leading tones resolve in contrary motion and that the third is the building block of this particular tone system. He discusses the differences between major and minor (and the close relationship between the relative scales). Since the main principles are the same in both major and minor, I will not go into Tveitt's discussion of the distinction between them here.

Tveitt argues that a premise for the validity of the major/minor system is the position of the tritone in the scale: One of the tones constituting the tritone must not be further apart from the scale's tonic than a half step, and neither of the tones constituting the tritone may be the scale's first or fifth degree (Tveit 1937b, 20). This is necessary if the tritone is to possess tonality-defining power (*tonalitätsdirigierende Macht*). The scales discussed in Tveitt's work do *not* fit these criteria, and the major/minor system is thus poorly suited to explicate the harmonic possibilities and tonal logic of these scales. They must belong to a different tone system relying on a different concept of tonality—a system that Tveitt (1937b, 10) claims is not inferior to the major/minor system. I find this general challenge of the universality and primacy of the major/minor system to be the strongest and most convincing part of the argument in Tveitt's treatise.

The scales he discusses are commonly found in Norwegian folk music and are exactly the same as the old church modes (excluding the later Ionian and Aeolian modes). They are usually called Dorian, Phrygian, Lydian, and Mixolydian, but Tveitt infamously proposes to call them *rir*, *sum*, *fum*, and *tyr* instead, based on the above-quoted passage from "Hávamál." These (diatonic) scales in which the tritone does not affect the feeling of tonality also have identical intervals surrounding the scale's first and fifth degrees (Tveit 1937b, 20). In *rir* and *tyr*, the first degree is surrounded by a whole step below and above, and so is the fifth degree; in *sum*, there is a whole step below and a half step above; and in *fum*, there is a half step below and a whole step above. The only degree left to be filled to create a diatonic scale is the third. There are only four scales that share these properties without resorting to augmented intervals (cf. Figure 1).



Figure 1: Tveitt's (1937b, 23) presentation of the four scales and their "inner relationship" (*innere Verwandtschaft*). These share the same tone material and are relative (*parallel*) keys in his system (Tveit 1937b, 24). Note that the word *parallel* has a different meaning here (i.e., relative keys) than in the name of the tone system (i.e., leading tones in parallel motion).

In contrast to the major/minor system, Tveitt (1937b, 25ff) argues that these scales have leading tones that resolve in parallel motion—hence the title of the system—and that the building blocks of the tone system are fifths, as the resolution of the parallel leading tones is a fifth (or a fourth, by inversion).⁶ As opposed to the major/minor system, however, the leading tones also make out a fifth (or a fourth). This precludes a similar sense of harmonic tension caused by a dissonant interval that resolves to a consonance in this tone system.

Tveitt's argument for parallel leading tones most obviously applies to the *fum* scale, which has a half step below both the first and fifth scale degrees. Thus, the two parallel leading tones ascend a half step in parallel fifths. In the *sum* scale, the leading tones are descending instead of ascending. The matter is less intuitive for *rir* and *tyr*, as there are no half steps surrounding the first and fifth scale degree in these scales. Tveitt argues that since the first and fifth degrees of a scale are most important, the neighboring tones also have some kind of leading tone effect in these scales, despite not being half steps. He concludes that these scales have parallel (pseudo-)leading tones from above *and* below (cf. Figure 2). I find the latter part of this argument less convincing.

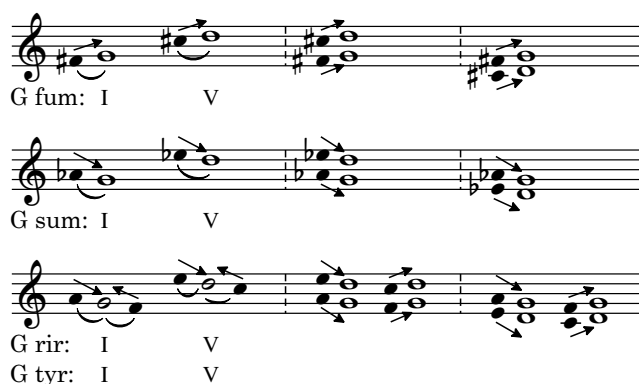


Figure 2: The parallel leading tones of the four scales, illustrated with G as tonic. They may appear simultaneously as fifths or fourths. Following Tveitt (1937b, 25ff *et passim*), the Roman numerals indicate scale degrees, not chords.

Tveitt does not only rename these four church modes: He reframes them. He constructs the theory of a separate tone system, and it is important for him to stress this difference. Although his scales are exactly the same as the old church modes (and some of the even older Greek scales), they should—according to Tveitt—be named differently because they belong to a different tone system. My understanding is that in the same sense that Ionian and major—or Aeolian and natural minor—are theoretically dissimilar, Tveitt assumes that *sum* and Phrygian—or *fum* and Lydian—are

6 As Gjermund Kolltveit (2010, 155) notes, the historical backdrop for Tveitt's theoretical ideas is Icelandic *tvísöngur*, an old practice of parallel singing in fourths and fifths "which Tveitt tends to overestimate the importance and historical significance of." There was considerable interest in *tvísöngur* at this time. The Icelandic composer Jón Leifs, for example, integrated it into his musical style (Bjerkestrand 2009, 153).

different things entirely.⁷ He argues that the Greek scale names should be reserved for music based on the ancient “tetrachordal tone system” (*tetrachordale Tonalität*), which is primarily melodic (Tveitt 1937b, 16–19). Tveitt, in contrast, attempts to define a harmonic tone system (a *Klanglehre*) and focuses on how the same tone material is used in Norwegian folk music and modern Norwegian art music based on this folk music, rather than in ancient Greek music or later church music. He does not deny, of course, that Dorian and rir consist of the same tones (and are thus in some sense the exact same scales), but claims that they belong to two different tone systems governed by two different types of tonality. As will become clear, many readers had problems accepting his reasoning for not utilizing the established scale terminology. The most obvious explanation of why this was so important to Tveitt is his nationalist ideology: To allow for the construction of his system as “Norwegian” (or “Norse”), it had to be distanced from the ancient Greek scales and their later use as church modes.

Tveitt aims at defining a function theory for this tone system that is completely different from the one that defines the major/minor system (Tveitt 1937b, 20). His theoretical framework is clearly inspired by Riemann’s function theory, which is most famously presented in his *Vereinfachte Harmonielehre* (1893). The inspiration not only appears in the premises of the theoretical framework but also the terminology. For example, Tveitt (1937b, 31) speaks of the *unterer dependenter Relativquintenklang der Konträrvariantfunktion*. It is challenging to translate such very German, and very Riemannian, terminology into English. This challenge is also neatly demonstrated by the English translation of the mentioned harmony book by Riemann, in which simple terms such as *Parallelklänge* and *Leittonwechselklänge* are awkwardly translated as “parallel-clangs” and “leading-tone-change clangs” (Riemann 1896). To not make a complicated theory even more inaccessible, I mainly retain Tveitt’s German terminology when discussing his so-called function theory.

Tveitt (1937b, 28ff) presents three primary functions (*Hauptfunktionen*) in his system. They are all perfect fifths (and thus dyads, not triads). Each scale is, however, constructed around two of these primary functions. Common to all scales is the *Prinzipalklang*, which is the fifth on the scale’s tonic and thus contains scale degrees I and V (in the treatise, Tveitt uses Roman numerals to indicate scale degrees, not chords). It is analyzed as P⁵ (or P₄ if inverted to a fourth). The second primary function in rir, fum, and tyr is the *Konträrklang*, which is the fifth on the scale’s fifth and thus contains scale degrees V and II. It is analyzed as K⁵ (or K₄ if inverted to a fourth). Sum, in contrast, has the *Lateralklang*, which is the fifth on the scale’s fourth degree and thus contains scale degrees IV and II, as its second primary function. The *Lateralklang* is analyzed as L⁵ (or L₄ if inverted to a fourth). The primary dyads are thus exactly the same in rir, fum, and tyr tonalities with the same tonic. Due to the low second degree in sum, it

7 There is an interesting parallel to Edvard Grieg here. In a 1901 correspondence with Johan Halvorsen, he discussed how G# often appears in folk tunes in D major. Grieg assumed that it was the relics of an old scale but did not know which one. The church modes were well-known in Norway at this time, and it is startling if neither Grieg nor Halvorsen knew of the Lydian mode. However, it is possible that they (like Tveitt) thought that this was something different. This is not completely unlikely, given the different use of the Lydian scale in folk music compared to archaic church music (cf. Utne-Reitan 2021, 78f).

takes a *Lateralklang* (on the fourth degree) instead of a *Konträrklang* (on the fifth) as the other primary dyad in addition to the *Prinzipalklang* (on the tonic). The function of the *Konträr-* and *Lateralklänge* is not really made clear. They do not appear to have a dominant-like function (cf. the parallel leading tones of the scales), which would be natural to assume by analogy to Riemann's framework.

The four secondary functions (*Nebenfunktionen*) are terms of a purely positional nature: They indicate the interval distance of a harmony in relation to one of the scale's primary dyads. Borrowing a term from Thomas Jul Kirkegaard-Larsen (2018, 2020), one could call the relationship between the primary and secondary functions "interval-relational." A *Relativklang* (r) is a half step apart, a *Familiarklang* (f) is a whole step, a *Variantklang* (v) is three half steps, and a *Medialklang* (m) is two whole steps. They may either be above or below the primary dyad in question, which is indicated by placing the analytic symbol to the left (below) or the right (above) of the primary function's symbol (i.e., r^5P is the lower *Relativklang* of the *Prinzipalklang*, and Pr^5 is the upper). Naturally, not all combinations of primary and secondary functions are used in all four scales (cf. Figure 3). Some are used in several of them, some only in one, and some theoretical combinations are not possible in practice without resorting to alteration (e.g., v^5L and Lm^5). In stark contrast to Riemannian theory, Tveitt does not argue that the secondary functions represent the primary functions. Some of the *Relativ-* and *Familiarklänge* are actually the closest one gets to a "dominant function" that conveys tension, leading back to the *Prinzipalklang*. I am thinking of the following functions that contain the defining parallel leading tones of the scale in question:

- 1 In fum: r^5P (or r_4P)
- 2 In sum: Pr^5 (or Pr_4)
- 3 In rir and tyr: f^5P (or f_4P) and Pf^5 (or Pf_4)

Figure 3 displays four staves of music, each representing a different scale analyzed by Tveitt (1937b, 28ff), with E as the tonic. The staves are labeled as follows:

- E rir:** P^5 , Pf^5 , Pv^5 , f^5K , K^5 , f^5P , P^5 . Below Pv^5 is m^5K . Below f^5P is Kv^5 .
- E sum:** P^5 , Pr^5 , Pv^5 , L^5 , m^5P , f^5P , P^5 . Below Pr^5 is m^5L . Below Pv^5 is f^5L . Below m^5P is Lv^5 .
- E fum:** P^5 , Pf^5 , Pm^5 , K^5 , v^5P , r^5P , P^5 . Below Pm^5 is v^5K . Below v^5P is Kf^5 . Below r^5P is Km^5 .
- E tyr:** P^5 , Pf^5 , f^5K , K^5 , Kf^5 , Kv^5 , P^5 . Below Kf^5 is v^5P . Below Kv^5 is f^5P .

Figure 3: Diatonic perfect-fifth dyads in the four scales analyzed following Tveitt (1937b, 28ff), illustrated with E as the tonic. Their inversions would be analyzed similarly but with the subscript 4 replacing the superscript 5.

1. RIR-FUNKTIONSTABELLE






Rir-Tonart:	d (esses)	a (hesses)	e (fes)	h (ces)	fis (ges)	cis des	gis- as	(dis-) es	(ais) b	(eis) f	(his) c	(fissis) g	
	P ⁵	f ⁵ K	f ⁵ P	Pv ⁵	Kb ⁵	$\sharp r^5PF$ Pb ⁵	$\sharp r^5SK$ FKb ⁵	$\sharp r^5SP$ FPb ⁵	$\sharp r^5FK$ PVb ⁵	$\sharp r^5SFP$ t	Pf ⁵	K ⁵	1.
	K ⁵	P ⁵	f ⁵ K	f ⁵ P	Pv ⁵	Kb ⁵	$\sharp r^5PF$ Pb ⁵	$\sharp r^5SK$ FKb ⁵	$\sharp r^5SP$ FPb ⁵	$\sharp r^5FK$ PVb ⁵	$\sharp r^5SFP$ t	Pf ⁵	2.
	Pf ⁵	K ⁵	P ⁵	f ⁵ K	f ⁵ P	Pv ⁵	Kb ⁵	$\sharp r^5PF$ Pb ⁵	$\sharp r^5SK$ FKb ⁵	$\sharp r^5SP$ FPb ⁵	$\sharp r^5FK$ PVb ⁵	$\sharp r^5SFP$ t	3.
	$\sharp r^5SFP$ t	Pf ⁵	K ⁵	P ⁵	f ⁵ K	f ⁵ P	Pv ⁵	Kb ⁵	$\sharp r^5PF$ Pb ⁵	$\sharp r^5SK$ FKb ⁵	$\sharp r^5SP$ FPb ⁵	$\sharp r^5FK$ PVb ⁵	4.
	$\sharp r^5FK$ PVb ⁵	$\sharp r^5SFP$ t	Pf ⁵	K ⁵	P ⁵	f ⁵ K	f ⁵ P	Pv ⁵	Kb ⁵	$\sharp r^5PF$ Pb ⁵	$\sharp r^5SK$ FKb ⁵	$\sharp r^5SP$ FPb ⁵	5.
	$\sharp r^5SP$ FPb ⁵	$\sharp r^5FK$ PVb ⁵	$\sharp r^5SFP$ t	Pf ⁵	K ⁵	P ⁵	f ⁵ K	f ⁵ P	Pv ⁵	Kb ⁵	$\sharp r^5PF$ Pb ⁵	$\sharp r^5SK$ FKb ⁵	6.
	$\sharp r^5SK$ FKb ⁵	$\sharp r^5SP$ FPb ⁵	$\sharp r^5FK$ PVb ⁵	$\sharp r^5SFP$ t	Pf ⁵	K ⁵	P ⁵	f ⁵ K	f ⁵ P	Pv ⁵	Kb ⁵	$\sharp r^5PF$ Pb ⁵	7.
	$\sharp r^5PF$ Pb ⁵	$\sharp r^5SK$ FKb ⁵	$\sharp r^5SP$ FPb ⁵	$\sharp r^5FK$ PVb ⁵	$\sharp r^5SFP$ t	Pf ⁵	K ⁵	P ⁵	f ⁵ K	f ⁵ P	Pv ⁵	Kb ⁵	8.
	$\sharp r^5SFP$ t	$\sharp r^5PF$ Pb ⁵	$\sharp r^5SK$ FKb ⁵	$\sharp r^5SP$ FPb ⁵	$\sharp r^5FK$ PVb ⁵	$\sharp r^5SFP$ t	Pf ⁵	K ⁵	P ⁵	f ⁵ K	f ⁵ P	Pv ⁵	9.
	Pv ⁵	Kb ⁵	$\sharp r^5PF$ Pb ⁵	$\sharp r^5SK$ FKb ⁵	$\sharp r^5SP$ FPb ⁵	$\sharp r^5FK$ PVb ⁵	$\sharp r^5SFP$ t	Pf ⁵	K ⁵	P ⁵	f ⁵ K	f ⁵ P	10.
	f ⁵ P	Pv ⁵	Kb ⁵	$\sharp r^5PF$ Pb ⁵	$\sharp r^5SK$ FKb ⁵	$\sharp r^5SP$ FPb ⁵	$\sharp r^5FK$ PVb ⁵	$\sharp r^5SFP$ t	Pf ⁵	K ⁵	P ⁵	f ⁵ K	11.
	f ⁵ K	f ⁵ P	Pv ⁵	Kb ⁵	$\sharp r^5PF$ Pb ⁵	$\sharp r^5SK$ FKb ⁵	$\sharp r^5SP$ FPb ⁵	$\sharp r^5FK$ PVb ⁵	$\sharp r^5SFP$ t	Pf ⁵	K ⁵	P ⁵	12.
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	

Figure 4: Tveitt's (1937b, 101) table with functional interpretations of all chromatic perfect-fifth dyads in all rir keys. He provides similar tables for the other scales as well (Tveit 1937b, 102–4). Together, the four tables also map possible modulation routes by pivots.

It is hard to grasp how Tveitt's theory constitutes a theory of harmonic function. He does not really clarify why P, K, and L are primary functions or their relationship to the four secondary functions r, f, v, and m (including which label to use when several of them are possible interpretations). It is thus difficult to understand what Tveitt means with the term *function* in his system. The resulting analytical nomenclature is rather an elaborate descriptive tool: It conveys the position of the fifth-based harmonies of his tone system by relating them to the two primary dyads of the scale key in question.

The tone system is not restricted to diatonicism. It allows for modulation between different keys (relying on the same or a different scale), but it also incorporates functional interpretations of different kinds of chromaticism inside a given key. One common type of chromaticism is the *dependente Relativklänge* (Tveit 1937b, 82–95). They describe non-diatonic *Relativklänge* ($\sharp r$ and $\flat r$) that relate to (or "depend" on) one of the diatonic primary or secondary dyads. They may both be used inside a given key or as a means of modulation. I interpret this as Tveitt's take on secondary dominants given that they mainly act as leading tones to the dyad they relate to. This is thus part of Tveitt's theory that actually does warrant the use of the word *function*. For example,

although the dyad consisting of the tones G \sharp and D \sharp is three half steps below K in E *rir*, it should not be labeled v⁵K—a unique label for *fum* that should thus only be used if modulated to E *fum*—but rather \sharp r⁵FK (the lower “dependent” *Relativklang* of the *Konträrfamiliarfunktion*). This fifth dyad functions as lower chromatic neighbors (or leading tones) to the fifth dyad on the fourth degree, something the analysis reflects. Through the concept of *deparentende Relativklänge*, Tveitt manages to account for all chromatic perfect-fifth dyads in his tone system (cf. Figure 4).

Although the tritone does not have a tonality-defining power in this tone system and the third is not its main building block, both tritones and thirds are nonetheless part of the system. Tritones will naturally appear in the context of diatonic parallel fifths and fourths (as shown in the parenthesized intervals in Figure 3). When this happens, it is analyzed as Tr⁵ (“Tr” for *Triton*). Tveitt (1937b, 63), however, claims that this is a result of a *melodic* motion and not a *harmonic* phenomenon. It is to be considered a passing harmony. Tr⁵ is thus not a function. It is, however, also common that the tritone is eliminated by altering one of its tones, turning it into a perfect fourth or fifth (Tveit 1937b, 63–81), which alone does not necessarily entail modulation. The resulting tritone alterations have their own special analytical symbols in the form of a fusion between a “t” and a “<” or “>” (the symbols appear in Figures 4 and 5). They may alternatively be interpreted as *dependente Relativklänge*, which may—but do not have to—induce a modulation.

What appear to be third-based harmonies (seventh chords, triads, simple thirds) are in this tone system alterations of fifth-based harmonies. This is exactly the opposite of what is the case when explaining fifth-based harmonies in the major/minor system. Through the concept *kontemporale Klänge*, Tveitt (1937b, 167–71) analyzes combinations of the fundamental fifth dyads. Combinations of fifth dyads a half step apart are called *dobbelte Relativklänge*, a whole step *dobbelte Familiarklänge*, three half steps *dobbelte Variantklänge*, and two whole steps *dobbelte Medialklänge*. The two latter categories produce conventional seventh chords. Triads and thirds are variants of these where one or two tones are omitted. Thus, what is the most natural thing in the major/minor system is in this system a deviation from the norm. The concept of *kontemporale Klänge* also allows for easy labeling of fifth-based chords, which would require more complicated explanations if using terminology made for the third-based major/minor system. The chord consisting of the tones F, G \flat , C, and D \flat is simply a “double” *Relativklang* in the same sense that F, A, C, and E is a “double” *Medialklang*. These examples could, for example, be analyzed as P⁵r⁵ in F *sum* and P⁵m⁵ in F *fum* (depending on the tonal context).

Tveitt’s (1937b, 109–56) lengthy chapter on *Polarität* is the most theoretically complicated part of the treatise. The chapter proves that this indeed is a work of speculative theory: His object is the tone system, and the aim is an investigation of its ontology. With the concept of *Polarität*, Tveitt aims to investigate “the distance or tension between two harmonies” (*der Abstand oder die Spannung zwischen zwei Klängen*). He wants to account for the nature of the harmonic progressions that he describes using the above-presented functional nomenclature. The symbol “ \rightleftharpoons ” represents *Polarität*,

and his first analyses are of *Familiarpolarität* in *rir*. He starts with $P^5 \rightleftharpoons PF^5$ in an arbitrary *rir* key (dubbed "p"). He then lists the different interpretations of this exact progression in the other *rir* keys (in descending fifths): "1. *p-rir* $P^5 \rightleftharpoons p\text{-rir}$ Pf^5 = 2. *fk-rir* $K^5 \rightleftharpoons fk\text{-rir}$ Kf^5 = 3. *fp-rir* $Pf^5 \rightleftharpoons fp\text{-rir}$ $PV\flat r^5$ = 4. *pv-rir* $r^{\sharp 5}FP \rightleftharpoons pv\text{-rir}$ $\sharp r^5P$ [and so on until 12]" (Tveit 1937b, 110). He follows up by arguing that this list only includes some of the possible functional interpretations. To provide a more comprehensive overview, he presents reductions in the form of quasi-mathematical formulae. The next forty-plus pages are filled with such formulae (cf. Figure 5). They do indeed map the theoretically possible enharmonic interpretations for the progressions in his tone system, but what theoretical insight this actually reveals about the tension between the harmonies (the *Polarität*) is unclear.

$$\begin{aligned}
 \left(p\text{-sum} \left[P^5 \rightleftharpoons \frac{Pr^5}{m^5L} \right] \right) &= \left(l\text{-sum} \left[\frac{\flat r^5}{r^{\sharp 5}MP \text{ bzw. } r^{\sharp 5}LV} \rightleftharpoons \frac{Lv^5}{m^5P} \right] \right) = \\
 &= \left(fp\text{-sum} \frac{PR\flat r^5 \text{ bzw. } ML\flat r^5}{\sharp r^5PV \text{ bzw. } \sharp r^5FL} \rightleftharpoons \frac{Pv^5}{f^5L} \right) = \\
 &= \left(pv\text{-sum} \left[\frac{MP\flat r^5 \text{ bzw. } LV\flat r^5}{\sharp r^5FP} \rightleftharpoons f^5P \right] \right) = \\
 &= \left(lv\text{-sum} \left[\frac{PV\flat r^5 \text{ bzw. } FL\flat r^5}{\sharp r^5L} \rightleftharpoons L^5 \right] \right) = \left(pr\text{-sum} \left[\frac{FP\flat r^5}{\sharp r^5P} \rightleftharpoons P^5 \right] \right) = \\
 &= \left(\flat r\text{-sum} \left[\frac{\sharp r^5\flat}{L\flat r^5} \rightleftharpoons \frac{\flat r^5}{r^{\sharp 5}MP \text{ bzw. } r^{\sharp 5}LV} \right] \right) = \\
 &= \left(fp\flat r\text{-sum} \left[\frac{Pr^5}{m^5L} \rightleftharpoons \frac{PR\flat r^5 \text{ bzw. } ML\flat r^5}{\sharp r^5FP} \right] \right) = \\
 &= \left(\frac{pv\flat r\text{-sum}}{fp\flat r\text{-sum}} \left[\frac{m^5P}{Lv^5} \rightleftharpoons \frac{MP\flat r^5 \text{ bzw. } LV\flat r^5}{\sharp r^5FP} \right] \right) = \\
 &= \left(\frac{mp\flat r\text{-sum}}{lv\flat r\text{-sum}} \left[\frac{Pv^5}{f^5L} \rightleftharpoons \frac{PV\flat r^5 \text{ bzw. } FL\flat r^5}{\sharp r^5L} \right] \right) = \\
 &= \left(\frac{pr\flat r\text{-sum}}{ml\flat r\text{-sum}} \left[f^5P \rightleftharpoons \frac{FP\flat r^5}{\sharp r^5P} \right] \right) = \left(\frac{rmp\text{-sum}}{rlv\text{-sum}} \left[L^5 \rightleftharpoons \frac{L\flat r^5}{\sharp r^5\flat} \right] \right)
 \end{aligned}$$

Figure 5: Tveitt's chapter on *Polarität* is packed with lengthy and complicated quasi-mathematical formulae. This example maps *Relativpolarität* in sum (Tveit 1937b, 123).

Tveitt knew that the system he put forward was both rigorous and immensely complicated. He addresses the intricate terminology of his system early on in his treatise, saying that terms like *oberer Prinzipalrelativquintenklang* (abbreviated Pr^5) should not scare readers away. As a warrant for his claim, he compares it to the term *Subdominant-*

parallelquartsextakkord, or “Sp₄,” used in Riemannian theory (Tveit 1937b, 29). I concur that the terminology in itself is not a problem when compared to contemporaneous European music-theoretical discourse. He could, however, have clarified why he coins so many new terms—and why these exact terms and not others. What is more problematic is Tveitt’s usage of his terminology. When trying to explain (or at least describe) every minute detail of the tone system, the analyses reach a level of complexity that makes Riemann’s dualistic function terminology pale in comparison. As the examples from Tveitt’s chapter on *Polarität* demonstrate, it is often hard to grasp the theoretical insights he tries to convey through his complicated analyses.

Nationalism as Theoretical Premise

In his treatise, Tveitt exclusively cites Norwegian folk music and music from three Norwegian composers who wrote in a specifically national style in the interwar period (Egge, Groven, and himself). In the introduction, he states that the scales he will investigate are central to the “Norwegian tone feeling” (*norwegisches Tongefühl*), justifying taking all examples from Norwegian music (Tveit 1937b, 10). His project is thus clearly nationalistically motivated. However, he does not claim that the tone system he describes is restricted to Norway or explicitly claim that it necessarily originated in Norway (or the Nordic region) in the treatise, though both are heavily implied. In the 1938 article, it is clearly expressed that what he speaks of is something specifically Nordic. There he claims that “the Nordic race has a much older and greater musical culture than any other people” (*den nordiske folkerasen hev ein mykje eldre og større tonekunstkultur enn noko anna folkeslag*; Tveit 1938, 65). He also argues that the most similar music culture to Norway’s is found in India: “The Indo-Aryan national music is closer to our old Norse music than any other music culture in the world” (*Den indisk-ariske nasjonalmusiken er meir lik på den gamle norrøne tonekunsti vår enn nokon annan musik-kultur i verdi*; Tveit 1938, 66). He follows up by claiming that this is due to “the common racial origin” (*det sams rasiske opphavet*) and the fact that Indians, in contrast to Europeans, have preserved this old musical culture (Tveit 1938, 66).

Tveitt (1937b, 212) claims that pointing to examples from other countries could also be possible, but the limits of the system’s applicability and validity beyond the Norwegian context is not discussed. Although he is careful to keep the door open to the possibility of this kind of tonality also existing elsewhere, it thus nonetheless stands out as an attempt to construct a tone system that is specifically “Norwegian” (regularly broadened to “Nordic” or “Norse”).

The treatise appeared at a time when several Norwegian composers (e.g., Klaus Egge, Eivind Groven, and David Monrad Johansen) searched for national stylistic idioms—both inspired by Norwegian folk music and ideas of the Old Norse era—that differed from the older established national-romantic style of Grieg and others. There was also a growing scholarly interest in the history and theory of Norwegian folk music (e.g., Ole Mørk Sandvik, Erik Eggen, and Catharinus Elling). Musical nationalism was thus widespread, and the subject of Tveitt’s treatise had a high actuality in its

specific historical and cultural context.⁸ It is, however, important to stress that nationalism takes many different forms and need not be radical. As discussed above, Tveitt's ideological position in the late 1930s and early 1940s was of a radical kind—especially concerning his affiliation with the *Ragnarok* circle (cf. Emberland 2003, 2015).

Tveitt's radical nationalism surfaces several times in his theoretical work and in many ways serves as its premise. For example, it is indicated by his choice of names for his “new” scales and his insistence on this being a separate tone system. The rejection of all connections to the medieval church modes and modern triadic harmony also underlines how he constructs Norwegian music as something different from (and purer than) the “Inter-European” traditions.

The Reception of Tveitt's Treatise

Although the theoretical content of Tveitt's treatise has previously been granted very little attention, the theory's initial reception has been discussed in both scholarly and popular music-historical literature (e.g., Kvalbein 2013; Dalaker 2011; Storaas 1990, 2008). My contribution to the existing literature is to see this reception in light of the first critical discussion of Tveitt's theory presented above.

Initial Reception

That the 1937 publication of Tveitt's treatise was a major event in the history of music—and of music theory—in Norway is made clear by the book's broad media coverage. There were adverts for the book in the largest Norwegian newspapers; local and nationwide newspapers interviewed him about it (*Aftenposten* 1937; *Hardanger* 1937; *Nationen* 1937; *Sunnhordland* 1937); and it was reviewed in the leading music magazine *Tonekunst* and in the general newspapers *Arbeiderbladet*, *Bergens Tidende*, and *Dagbladet*. I will briefly summarize the reviewers' positions before discussing the heated debate that followed the review in *Dagbladet* and Tveitt's attempt at a doctoral degree.

The review in *Arbeiderbladet* (O. M. 1937) and the review in *Bergens Tidende* (O. W.-P. 1937) are almost exact opposites. The former is extremely critical of Tveitt's project—and music theory in general it seems, as the reviewer claims that music theorists have had no influence on the history of music whatsoever (mentioning Albrechtsberger, Hausegger, Riemann, and the like as examples and Rameau as an exception due to his success as a composer). The reviewer in *Bergens Tidende*, however, writes a very sympathetic and positive review of the work (though he admits that he could not comprehend all of Tveitt's complicated arguments). Neither of them truly address Tveitt's theoretical claims and describe the contents of the work only superficially.

In his two-part review in *Tonekunst*, Klaus Egge (1937b) is sympathetic toward Tveitt's project but ultimately disagrees with his theoretical conclusions. What he disagrees with most is Tveitt's reframing of traditional scales and chords. In his review, Egge consequently uses the traditional scale names and only mentions that Tveitt

8 For a study of national currents in Norwegian music during the interwar period, see Dalaker 2011.

renames them as a curiosity in his afterword—making it clear that he disagrees with Tveitt's new names due to the fact that the scales are not Norwegian inventions.⁹ Egge also objects to Tveitt's insistence on fifths being the building blocks for chords and shows how some of the chords that Tveitt addresses could just as easily be interpreted as normal third-based chords. He does agree with Tveitt that the regular use of the intervals fourths and fifths and the Dorian, Phrygian, Lydian, and Mixolydian scales is characteristic of Norwegian music, but he argues that this music nevertheless belongs to the same international tone system that revolves around the triad. Instead of a separate harmonic tone system different from major/minor tonality, Egge argues that what Tveitt ultimately describes is a variation of this tone system that emphasizes these specific intervals and scales. He employs a Norwegian saying as his conclusion: Tveitt's proposed new theory of tonality is "to cross the brook for water" (*å gå over bekken efter vann*).

Pauline Hall's (1937b) extensive review in *Dagbladet* was the harshest by far. She reads Tveitt's book as an attempt to replace the major/minor system with his own system. She calls this latter system a "musical dictatorship" (*musikalsk diktatur*), which explains the title of her review: "Music Caged" (*Musikk i bur*). Hall makes clear that Tveitt's scales are the same as the medieval church modes—which are related further back in history to the ancient Greek tone system—and that replacing the medieval modes with major/minor tonality was a big step for musical development. She points to the possibility of including the church modes in the latter system (as many Norwegian composers had done successfully before), but argues that to base a tone system solely on these scales is narrow-minded and would lead to very monotonous music. In her assessment, the only new thing Tveitt puts forward is his cumbersome terminology: It is old facts in a new wrapping (*gamle fakta i ny pønt*). Moreover, the structure is bad and the German knotty. She ends her review by questioning the seriousness of Tveitt's theoretical attempt, rhetorically asking whether the treatise is just a clever joke.

Hall completely rejects Tveitt's treatise. The core of her criticism, however, is her fear of what would happen if composers started to follow Tveitt's principles—which, according to her, constitute a dictatorship and a cage. Returning to Dahlhaus's distinction, this implies that Hall presumes Tveitt's treatise to be a piece of regulative theory, which would entail that Tveitt's work is prescriptive, similar to the textbooks on "practical" harmony used at the conservatories. In contrast, I have argued that it is a piece of speculative theory.¹⁰ From a strictly music-theoretical perspective, the premise for some of the most central objections Hall presents in her total rejection—including her catchy title—is thus questionable. Still, in a broader context, this does not matter

9 Egge was not alone in rejecting the new names. Probably because of the many reactions to this specific aspect, Tveitt avoided the Old Norse scale names in his later writings. Instead, he used the more neutral terms *re-modal*, *mi-modal*, *fa-modal*, and *sol-modal* (cf. Tveit 1940a, 1940b). Apart from this, the nationalistic premise remained as pronounced as ever in his music-theoretical discussions.

10 Richter 1853 (with its exercises, rules, and explicit focus on *how*, not *why*) is a prime example of a regulative harmony book. Hauptmann 1853 (with its philosophical reflections on the ontology of the major/minor tone system) is, in contrast, a good example of a speculative harmony book. Tveitt's treatise is undoubtedly much closer to the latter than the former.

much. More than the theory as such, Hall's primary issue with Tveitt's work is the nationalistic ideology it represents.¹¹ The harsh tone in the debates over Tveitt's treatise reflects the very different political affiliations at a time of growing polarization, and Hall's primary point in her critique is surely to call out Tveitt's radical nationalism.

In the next issue of *Dagbladet*, Norwegian composer Eivind Groven (1937b) defends Tveitt's book from Hall's attack. His main point is that Hall wrongly claims that Tveitt tries to replace the major/minor system. Groven is right that Tveitt did not claim this in his treatise, but it would soon become clear that Hall was not completely wrong either. Again, it is in the 1938 article that Tveitt's radical nationalist ideology is expressed most explicitly. He ends this article by arguing for renouncing the major/minor system completely and proclaims polemically: "No international tone feeling in our country!" (*Burt med internasjonal tonekjensla frå landet vårt!*; Tveit 1938, 67).

Hall (1937c) replies to Groven by quoting more or less Tveitt's complete introductory chapter as a warrant for her claims; she also questions Groven's bias, given that his music is cited in Tveitt's book. Soon, both Egge (1937a) and Groven (1937a) responded to Hall's defense. The former—whose music is also cited in Tveitt's book but nevertheless disagrees with the theoretical claims—disagrees with Hall's tone. Although he too opposes Tveitt's conclusions, Egge argues that his attempt needs to be met with respect and not an article full of mockery (*gjeipeartikkel*). Groven applauds Hall for actually quoting Tveitt, but naturally interprets the introductory passages rather differently. He ends his response by turning Hall's argument upside down: The hegemony of the major/minor system has led to folk tunes being caged when appropriated into Western art music. An alternative tone system acknowledging the harmonic possibilities of the modal scales is rather part of breaking out of the cage that is major/minor tonality. In her response, Hall (1937a) makes it clear that she does not agree with Egge in that credit is due: Tveitt presents nothing more than "the emperor's new clothes" (*Keiserens nye klær*). The only thing on which she agrees with Groven is his wish that the quotes from Tveitt's book will "open the eyes of anyone and everyone" (*åpne øinene på noen hver*). They do, naturally, disagree on what the readers should realize when their eyes are opened.

All this happened within one week at the end of May, when Tveitt also held a popular lecture at the Old Assembly Hall (*Gamle festsal*) in Oslo to publicly defend his theoretical claims. The nameless reporter from *Dagbladet* (1937) claims that to call it "popular" (as in easily accessible) was an over-exaggeration. It was hard to follow, as there was no piano available. The two-and-a-half-hour-long discussion that followed was dominated by Tveitt himself, as well as by Egge presenting his objections to the theory and Groven defending Tveitt's "genius" ideas. Tveitt also defended himself in writing in both *Dagbladet* and *Tonekunst*. In the former (Tveit 1937a), he blames Hall—and O. Morchmann in *Arbeiderbladet*—for spreading insults and lies instead of debating the actual theoretical content. He writes that both of them could have attended his aforementioned lecture and discussed the theory publicly there,

11 See Kvalbein 2013 for a detailed study of Pauline Hall, including discussions of her relation to Tveitt and nationalism.

but none of them attended. The defense in *Tonekunst* (Tveit and Egge 1937) is a more sober response to Egge's (1937b) objections. Tveitt challenges Egge to substantiate his claims—which he does in an attached answer. Egge addresses the inconsistency in the definition of the leading tones in the different scales; essentially, he says that although Tveitt's idea of parallel leading tones in fifths makes some sense in Lydian (or in Tveitt's terminology, "fum"), it needs too many adjustments when applied to the other scales—downward leading tones (and no leading tone on the seventh scale degree) in Phrygian and whole-tone leading tones in Dorian and Mixolydian—to be convincing.

In the same year as his treatise was published, Tveitt delivered it to the Royal Frederick University (renamed the University of Oslo in 1939) to be considered for a doctoral degree. The university did not have a musicology department at the time, but had previously awarded doctoral degrees in music to three candidates (Georg Reiss, Ole Mørk Sandvik, and Erik Eggen). Olav Gurvin, who would become Norway's first music professor, received his degree from the same institution the following year based on his treatise on atonality (Gurvin 1938). To assess Tveitt's treatise, the university appointed an international committee consisting of Jacques Handschin (Basel), Ilmari Krohn (Helsinki), and, a bit later, Yvonne Rokseth (Strasbourg). Rokseth's response is not part of the archived papers, and it is unknown whether she wrote one before Tveitt protested against the appointed committee, which he did not consider qualified, as they were too grounded in (and biased in favor of) church music; he ultimately withdrew his application (Storaas 2008, 115). Tveitt's antagonism toward church music is made very clear in the 1938 article. Therein, he argues that church music was the root of the ("civilized") music culture of "the international parasite race" (*den internasjonale parasitrasen*) that had forcibly destroyed the national ("natural") Norwegian tone feeling. Bringeland summarizes Handschin's and Krohn's statements as follows:

In his statement letter (written in Swedish and dated Sammatti, Finland, 23 June 1937), Krohn reports that it is his impression that the author is a capable and original composer, but that the book – from a scientific point of view – doesn't qualify as an academical thesis. Krohn also states the obvious fact that the four 'Norse modes' presented by Tveitt under the Norse names 'Rir', 'Sum', 'Fum', and 'Tyr' are identical to the church modes dorian, phrygian, lydian and mixolydian. In his statement letter (written in German and dated Basel, 20 November 1937), Handschin too comments on this obvious fact and carries on: [...] 'Tveitt's [sic] theory refers to an art that is still developing, even though the approaches date back decades; this musical development has not yet been clarified so far as that we can know whether this theory is not only applicable to a part of it, or the whole thing can be reconciled music-theoretical at all.' (Bringeland 2020, 157n18)

Although rejecting it, Handschin and Krohn (both renowned musicologists) found Tveitt's theoretical work to be interesting and thorough. The main reason for their ultimate rejection was that the treatise lacked academic formalities: There is no

bibliography in Tveitt's treatise; he does not discuss his work's relation to previous relevant research; and he does not, or only to a limited extent, critically scrutinize his own theoretical claims. Handschin questions if Tveitt's treatise qualifies as proper musical research (*Musikwissenschaft*) and indicates that it rather belongs to the discipline of music theory (*Musiktheorie*), which he considers less academically rigorous. As it is evident that Tveitt's scales are the same as the church modes regarding tone material, Krohn also states that a critical discussion of the cases where these do not match would be both interesting and necessary (cf. Storaas 2008, 114f).¹²

In his protest, Tveitt referred to statements from what he considered to be "real authorities" (Storaas 2008, 116). These statements were also used in the advertisements for his treatise (e.g., in *Dagbladet*, May 24, 1937). Fritz Reuter (Dresden) compares Tveitt's work with the "genius" theoretical systems of Riemann and Karg-Elert. Josef Achtélik (Leipzig) states that the theory is completely convincing. Florent Schmitt (Paris) claims that it reflects a colossal amount of theoretical knowledge, and Otto Weinreich (Leipzig) calls the work epoch-making for both musical theory and practice. Some of these authorities did, however, have a problematic ideological position similar to Tveitt's.¹³

Tveitt's work thus received a very mixed initial reception, including unconditional rejection, unconditional praise, and everything in between. I find one perspective especially interesting regarding the treatise's initial reception: that of *universality*. Particularly in Egge's review, Tveitt's work is criticized because it does not accept (but rather challenges) the universality, naturality, and the hegemonic position of the major/minor system as a theoretical lens for understanding harmony and tonality. Notions of universality were widespread in music theory. Hugo Riemann is a prime example of a German music theorist claiming his theory of functional tonality to be universal (cf. Rehding 2003, 127–38). Schenker (1954, 279) similarly argues for "the complete conformity to Nature of our major system." According to Alexander Rehding (2003, 97), Riemann would argue that music that did not fit the major/minor system—be it pre-tonal or non-Western music—"had not attained the same level of perfection." Thus, the universal rules of modern Western tonality were still applied as a yardstick for other musics, securing major/minor tonality the hegemonic position as the universal tone system of which all others were less perfect variants. Both Egge's and Hall's reviews reflect similar attitudes. Tveitt's claims were at odds with taken-for-granted tenets of the discipline. The central premise for Tveitt's main idea was, to say it with Foucault (1981, 61), not "within the true" and he thus became "a true monster." For the readers who refused to accept his premise, Tveitt's theory would be unconditionally rejected *a priori*. Somewhat ironically, it is this general challenge of the major/minor system's superiority I find to be the most interesting—and the strongest—

12 Copies of Krohn's and Handschin's statements are kept in Reidar Storaas's private Tveitt Archive, Bergen Offentlige Bibliotek. I wish to thank Sjur Haga Bringeland for making these copies available to me.

13 Reuter was a member of the Nazi party and (together with Tveitt's teacher, Grabner) among the German theorists who "enthusiastically welcomed National Socialism" (Holtmeier 2004, 257). Schmitt was a "fierce nationalist" but also "thought to have sympathized with the Vichy regime" (Pasler and Rife 2001).

aspect of Tveitt's treatise.¹⁴ There were, of course, other issues that hindered general acceptance of Tveitt's treatise as well. The dense quasi-scientific prose, the strong nationalistic undertones (including the Old Norse scale names and refusal to acknowledge any connection to the church modes), the complicated analytical nomenclature, and the many intricate tables and figures did not strengthen his credibility, but rather the opposite. The treatise ended up not being academic enough to be accepted as a doctoral dissertation and too inaccessible for a broader non-academic readership.

Later Scholarly Reception

Tveitt's *Tonalitätstheorie* is undeniably a unique work in Norway's history of music theory and also an interesting case of an attempt (albeit a failed one) to challenge taken-for-granted universal truths in the context of Western music theory. Nevertheless, it has not been discussed seriously in the research literature. There is a clear pattern in the modern reception of Tveitt's treatise among Norwegian musicologists and music theorists: The work is mentioned and its content described (often almost caricatured) in a few sentences before it is completely dismissed as a theoretical work of little interest. For example, one of the leading Tveitt scholars, Hallgerd Aksnes, writes the following in her dissertation:

As mentioned, he even wrote a treatise, *Tonalitätstheorie des parallelen Leittonsystems*, where he argues that the most common modes in Norwegian folk music (Dorian, Phrygian, Lydian, and Mixolydian) are Norse inventions, and where he uses Old Norse word endings from the *Edda* poem "Hávamål" (rir, sum, fum, and tyr) as designations for these modes. Except for a heated newspaper debate in Norway and a number of favorable critiques by European theoreticians and musicians immediately following the appearance of the treatise [...], Tveitt's theory has not received much attention within the musicological society. I myself have not found it worthwhile to treat the treatise or its reception in depth, as this would require that I entered into its myriad of complicated terms, its quasi-scientific formulae which in some cases extend over several pages [...], and its in my view erroneous harmonic interpretations, only to discuss harmonic traits which can be explained in much simpler terms. (Aksnes 2002, 231)

Short and dismissive accounts are also put forward by other central Norwegian musicologists and music theorists (cf. Bjerkestrand 2005, 267f; 2009, 114; Grinde 1993, 214, 244; Kleiberg 2000, 127). Although I certainly agree that many aspects of Tveitt's theory are deeply problematic, I have attempted to present a fuller and more informed contextual discussion of the treatise. This had been lacking in the scholarly literature.¹⁵ For the first time, this article addresses the theoretical contents of Tveitt's

14 This is not to say that I in any way subscribe to Tveitt's problematic nationalistic framing of this challenge or his proposed music-theoretical alternative.

15 The closest thing to a discussion of the treatise's theoretical contents (i.e., not only its reception) that I have been able to find in the available literature is a chapter in an unpublished master's thesis by Tore Tveit (1983, 78–93). This is, however, a summary and not a discussion as such.

Tonalitätstheorie in its complexity, discussing the work's few strengths and many weaknesses. I have used this as a basis for the more thorough discussion of its initial reception presented above. I found this necessary in order to draw a more nuanced picture of this interesting case in the history of music theory.

Concluding remarks

Geirr Tveitt's *Tonalitätstheorie des parallelen Leittonsystems* (1937) is a particularly clear example of a music theory entangled in radical nationalist ideology. The theory is specifically constructed to back his claim of a tonality (framed as typically "Norwegian" or even "Norse") that differs from the old southern-European modal system and the modern Western major/minor system. On the one hand, Tveitt challenges hegemonic understandings of the ontology of Western musical tone systems as well as the position of these systems (and the value judgments they promote), which were taken for granted as universals of music rather than historical and cultural constructs with limited applicability and validity. On the other hand, he does this from a problematic ideological position and proposes a theory of tonality tainted by a radical nationalism with racist undertones. Ultimately, Tveitt's attempt at "Norwegianizing" parts of the music theory discourse was not successful. Nonetheless, the attempt clearly reveals how much may be at stake ideologically in music-theoretical discourse.

Presenting the first critical discussion of the contents of Tveitt's treatise, this article has not argued in favor of reviving its theoretical ideas. The premises of his theoretical claims are not only shaky but also too entangled in his radical nationalist ideology. That the theory demonstrates Tveitt's own conception of tonality as a composer—which may be useful in analyzing his own music and possibly the music of other composers who propagate a similar stylistic idiom—is undeniable, but that is more or less its limit. The discussion has also demonstrated how, rather paradoxically, Tveitt relied heavily on Riemannian impulses—including Riemann-esque terminology—when developing his theoretical ideas, which were framed as a challenge to Riemannian theory. As a contribution to the history of music theory, this article has approached Tveitt's work and its reception as a case study of relations between music theory and ideology.

The case study has not only revealed the deeply problematic ideological entanglements of Tveitt's theory, but also the strong hegemony of certain ideas of universality in music-theoretical discourse in this historical context. The question remains, if theories of music, when moving beyond the most basic level of description, can provide neutral and ahistorical concepts and thus claim to be truly universal. This is a vast topic beyond the scope of this article, but the above discussions do at least underline the importance of revealing ideological entanglements in music theory. If we treat the idea of a neutral and universal theory of music as a dangerously deceptive illusion, a fundamentally critical attitude (e.g., towards power structures that maintain racism, sexism, ethnocentrism, etc.) becomes imperative. This does not entail that the theories in question cannot be legitimately used in music-analytical research, but rather that they must not be applied (or taught) uncritically. The limits of applicability, and

the fragility, of all theories of music must be acknowledged and discussed. Geirr Tveitt aptly pointed to the limits of the theories of major/minor tonality and challenged their hegemonic position. His own theory, however, had an even more limited field of validity and applicability—much more so than he was prepared to admit—and was never accepted as an alternative ontology of the modal tone system that is specifically “Norwegian” or “Norse.”

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Abstract

In his treatise *Tonalitätstheorie des parallelen Leittonsystems* (1937), Norwegian composer Geirr Tveitt attempts to construct a theory of tonality based on Norwegian folk music as an alternative to the established "Inter-European" theories. He reframes four of the church modes as a specifically "Norwegian" or "Norse" tone system (even giving the scales new names based on Old Norse: *rir*, *sum*, *fum*, and *tyr*). The treatise received a mixed reception and has never been acknowledged by Norwegian music scholars. This article discusses Tveitt's work discussed as a case of music theory entangled in radical nationalist ideology.

Funktionsteorien som masternarrativ

I dansk musikteori indtager den såkaldte funktionsteori en helt særlig status. Man behøver ikke at vide meget om dansk musikteorihistorie i det 20. og 21. århundrede for at vide, at når det kommer til harmonik i dur/mol-tonal musik, så er det funktions-teoretiske og funktionsanalytiske perspektiv næsten altdominerende. Selvom andre teorier og alternative analysemetoder nu og da er blevet foreslået, har de aldrig slået rod. Enten er de ikke blevet registreret, eller også er de blevet affejet som dårlige teorier. Denne affejning har undertiden været så resolut, at man kunne fatte den mistanke, at alternative teorier alene er blevet afvist, fordi de i sagens natur ikke er funktionsteorier. Ja, ofte synes det, at funktionsteorien er blevet så stadfæstet i dansk musikteori, at den har fået lov til at definere, hvad der overhovedet er acceptabel viden om harmonik. Fremkomsten af den uheldige term "funktionsharmonik" indikerer for eksempel, at funktionsanalysen er blevet stort set *ensbetydende* med den musik, den appliceres på: Med denne term udviskes nemlig skellet mellem det teoretiske fundament (funktionsteorien), analysemetoden (funktionsanalysen) og analyseobjektet (harmonikken i dur/mol-tonal musik).

Det er denne situation, som jeg vil diskutere i nærværende artikel. Jeg vil argumentere for, at funktionsteoriens status som netop blot en "teori" er blevet udvisket i den danske tradition, og at den har udviklet sig til en "ramme," indenfor hvilken enhver diskussion om dur/mol-tonal harmonik foregår. Mit teoretiske fundament i dette argument låner jeg fra sociologien, som i sin såkaldte narrativitetsteori (oprindeligt inspireret af litteraturstudier) har udviklet et begrebsapparat, der kan anskueliggøre, hvad der er på færde. Det er også heri, at artiklen læner sig op ad nærværende særnummers tema om identitetspolitik: Den amerikanske sociolog Margareth Somers benytter netop narrativitetsteorien til at kaste lys over fundamentale identitetspolitiske spørgsmål vedrørende *universaliseringen* af det *partikulære*. Det er det, der sker, når fremsillinger af "the putative universal social actor is in fact extremely particularistic – namely, white, male, and western" (Somers 1994, 608–609). Én af måderne, hvorpå det partikulære narrativ kan fremstå som var det universelt og objektivt, er når de får karakter af "masternarrativer." Somers forklarer, at masternarrativer er sådanne

in which we are embedded as contemporary actors in history and as [...] scientists [...]. Our [...] theories and concepts are encoded with aspects of these master-narratives – Progress, Decadence, Industrialization, Enlightenment, etc.

[...] They may also be progressive narratives of teleological unfolding: Marxism and the triumph of Class Struggle. (Somers 1994, 619)

Masternarrativet er et metanarrativ, der styrer vores tankesæt, også uden, at vi er opmærksomme på det. Og det er netop vores blindhed over for masternarrativet *som narrativ*, der er interessant i nærværende sammenhæng. Somers kalder denne paradoksale kvalitet hos masternarrativet for *denarrativization*. Som den danske sociolog Birgitta Frello gengiver det:

Det paradoksale ved masternarrativer er, at de er "denarrativiserede." Det vil sige, at de er så indarbejdede i vores forståelse af verden, så de bliver selvfølgelig. [...] De benægter og skjuler deres narrativitet og fremstår som objektive, og dermed fremstår de som det, der kan forklare andre fænomener, men som ikke selv behøver forklaring. (Frello 2012, 102)

Et verdenssyn kan blive så alment accepteret, at det bliver en "normalitet," hvis fundering i "fortælling" benægtes; funderingen "af-fortælles," den forvandles til en urørlig præmis:

Når masternarrativer denarrativiseres, betyder det således, at der er bestemte spørgsmål som stilles, og andre, der ikke kan stilles, fordi de ganske enkelt falder uden for synsfeltet. [...] Problemet er, at selve det, at der foregår en selection, bliver usynligt. Dermed fremstår det synlige som det naturlige og normale. Når det ekskluderede, det usynliggjorte, så alligevel trænger sig på, fremstår det som afvigende fra normaliteten. (Frello 2012, 105)

Det, der ikke falder ind under masternarrativets rammer opfattes som forkert i kraft af dets afvigelse fra rammene.

Hvis det sociologiske perspektiv skal inddrages meningsfuldt må man også grundlæggende anskue dansk funktionsteori som mere en ren og skær i-sig-selv-hvilende teori—man må anskue det som et praksisfelt (for mere om dette, se Kirkegaard-Larsen 2020a). Margareth Somers' narrativitetsteori vil være det primære ankerpunkt, men det bør nævnes, at man også kan anskue problemstillingen fra andre praksisteoretiske ståsteder. Man kunne f.eks. sige, at funktionsteorien i høj grad udgør, hvad Pierre Bourdieu kaldte *doxa* (se f.eks. Bourdieu 1977, 164–169). Doxa er det, som i et givet praksisfelt "tages for givet, og som derfor ikke er til diskussion. [...] Feltets doxa betegner dermed de grundlæggende forudsætninger for, at deltagelse i kampene inden for feltet giver mening" (Frello 2012, 186). Begrebet adskiller sig fra *ortodoksi* og *heterodoksi* fordi disse indikerer en "awareness and recognition of the possibility of different or antagonistic beliefs" (Bourdieu 1977, 164). Som jeg vil argumentere for i denne artikel, har dansk musikteori kun i meget lille grad anerkendt, at teorier, som er anderledes end—eller på visse punkter er direkte modstridende med—funktionsteori, også kan sige noget meningsfuldt om tonal musik.

Da Philip Ewell i sin efterhånden berømte artikel (2020) kritiserede den "hvide ramme" i amerikansk musikteori, var det centrale eksempel den ekstremt indflydelses-

rige Schenkeranalyse, der på trods af sit åbenlyst partikulære og begrænsede udsagns- og gyldighedsområde havde opnået en "universel" status. I sin "rammegjorte" position havde Schenkertraditionen været blind for Schenkerteoriens partikularitet og dens problematiske historie. Selvom jeg i nærværende artikel ikke vil beskæftige mig med hverken race, køn eller andre af de markører, som man typisk forbinder med identitetspolitik, så vil jeg altså pege på, at funktionsteorien er blevet "rammegjort" og "denarrativiseret" på en meget lignende måde i Danmark: Den er blevet en "universel" teori om dur/mol-tonal harmonik, og den har dermed defineret rammen for, hvordan alternative teorier (ikke) skulle behandles. Min pointe er ikke, at funktionsteorien er forkert eller dårlig. Men den afspejler ikke den eneste sandhed om dur/mol-tonal harmonik, og dette faktum har dens hegemoniske status sløret.

Mit argument indledes med en perspektiverende opridsning af, hvorledes funktionsteoriens ophavsmand Hugo Riemann omtalte og forstod sin teori. Dernæst præsenteres med udgangspunkt i reflekterende danske teorifremstillinger skrevet af Jan Maegaard, Jens Rasmussen og Thomas Solak de danske ændringer i forhold til Riemanns synsvinkel, og jeg fremlægger, hvad disse teoretikere *selv* mener, karakteriserer funktionsteorien. Heroverfor sættes teoretikere såsom Knud Jeppesen, Jørgen Jersild og Gunner Rischel, der alle læner sig op ad andre harmoniske forklaringsmodeller end den funktionsteoretiske. Disses synspunkter fremlægges, med inddragelse af tekster af Orla Vinther, til demonstration af, hvorledes en erkendelse af funktionsteorien som blot teori muliggør en berigende inddragelse af flere synsvinkler. Til sidst eksemplificeres dansk funktionsteoris reaktion på sådanne alternative synsvinkler. Det sker igennem en enkelt forfatter, Jens Rasmussens, behandling af emnet, og kan således ikke umiddelbart hævde at repræsentere en samlet dansk enighed. Når teksten alligevel tildeles pladsen som eksemplifikation, skyldes det, at Rasmussens tekst er den eneste, der har kastet sig ud i en sådan diskussion, samtidig med, at dens grundholdninger generelt afspejler den omtalte denarrativisering. Jeg læser Rasmussens tekst som en formulering af grundholdninger, man kan læse mellem linjerne i dansk teori, holdninger der trives mundtligt ude i miljøet, holdninger jeg selv har delt engang. Kritikken af Rasmussen er en kritik af disse allerede eksisterende holdninger, som Rasmussen, som den eneste, har gjort sig ulejlighed med at formulere. Og det tjener til hans ære: for først med disse formuleringer muliggøres en diskussion.

Hugo Riemanns narrativ

Allerede hos funktionsteoriens ophavsmand ser man udfoldelse af denarrativiseret masternarrativ. Alexander Rehdings bog om Riemann (2003) viser hvordan Hugo Riemann fremskrev det narrativ, at den vesteuropæiske kunstmusik udgjorde et kulturelt højdepunkt, som enhver musiks immanente drift måtte være at stræbe imod. Den type musik, der adskilte sig fra den vestlige, var enten usynlig eller qua afvigelse fra "normaliteten" per definition uudviklet. Da al *udviklet* musik er dur/mol-tonal, og al musik i sig har en iboende stræben for at udvikle sig til den vestlige dur/mol-tonalitetens stadi, ja, så måtte Riemann forstå sin teori som en teori for potentielt *al musik*.

Den musik, der ikke lod sig analysere hermed, var blot en fejlagtig, ufærdig musik. At dur/mol-musikkens fuldkommenhed i sig selv blot udtrykte et blandt flere mulige narrativer fortrængtes. Kombineret med Riemanns indflydelsesrige musikteorihistorie (1898), der—som Scott Burnham (1992) har påvist det—fremstillede Riemanns harmoniske teorier som den nødvendige, evolutionære kulmination af hele den vestlige musikteorihistorie, så var resultatet klart: Narrativet om tonal musik og Riemanns teorier om disse var et “masternarrativ” og dermed *denarrativiseret*.

På et andet punkt *var* Riemann dog opmærksom på sit narrativ. Han påstod ikke, at de ideelle strukturer, teorien påpegede, lå i musikken alene. Tværtimod fremhævede han flere gange det menneskelige sinds måde at opfatte musik på som det egentlig kategoriskabende moment. Ifølge Riemann forudsatte selve “det at kunne finde musikstykker, ja, enkelte akkorder, forståelige [...] en beskæftigelse med logiske funktioner” (Riemann 1877, 1). For ægte musikindsigt kan naturligvis ikke blot “være en ren følelsspirring, en fysisk passivitet” (Riemann 1877, 1).¹ Harmonilæren var for Riemann derfor defineret som “læren om harmoniernes (akkordernes) betydning, dvs. *forklaringen af tankevirksomheden ved musikalsk lytten*” (Riemann 1900, 457; min fremhævelse).² Den “betydning”—eller som det senere også hed: “funktion”—som tankevirksomheden fandt i det musikalske forløb, fremlagdes i hans første præsentation af sine tanker (1872) som tre “momenter”: Det tonikale, det subdominantiske og det dominantiske. Disse tre gik over i hinanden i følgen T–S–D–T.³

Når en teori møder empiri, der ikke passer ind i dens forudsigelser, kan dens udøvere vælge at gøre én af tre ting: 1) Erkende, at teorien er modbevist; 2) udarbejde en hjælpehypotese så alt alligevel passer; 3) eller foretage det i fysikkens verden uhørte træk: at klandre empirien—i vores tilfælde musikken—for ikke at leve op til teorien. Riemanns strategi var som sagt det sidste. Han betragtede dur/mol-tonaliteten som et udviklingsstade enhver musik burde stræbe efter at nå op på. Hans funktionsteori var udarbejdet for denne musik. En musik, som teorien *ikke* passede på, var dermed blot uudviklet og teoriens manglende forklaringskraft i forhold til den uudviklede musik, skyldtes ikke en mangel i teorien, men i musikken.

I tiden efter Riemann ændredes forståelsen af forholdet mellem funktionsteori og musik på flere måder. Både hvad angik hvilken musik, den kunne appliceres på, og hvorvidt teorien udtalte sig om de klingende akkordforløb i sig selv eller en tolkende oplevelse heraf.

- 1 I dette citat benytter Riemann for første gang begrebet “funktion” i forbindelse med musik: “[E]s ist ein merkwürdiges Faktum, wie die Psychologie es so lange unbemerkt lassen konnte, daß das verständlichfinden von Musikstücken, ja von einzelnen Akkordfolgen doch eine Bethätigung logischer Funktionen voraussetzt und nicht ein blosser Sinneskitzel, eine physische Passivität sein kann.”
- 2 “Harmonielehre ist die Lehre von der Bedeutung der Harmonien (Akkorde), d.h. die Erklärung der Denkvorgänge beim musikalischen hören.”
- 3 Se Harrison (1994, 252 ff.) for en overskuelig præsentation af Riemanns teori. Se også kapitel 3 i Rehding (2003) for yderligere beskrivelse af Riemanns kadenceforståelse, og samme bogs kapitel 4 for Riemanns forståelse af denne tolknings universalitet. Rehding fremhæver ikke fortrængningen af andre harmoniske teorier, men derimod fortrængningen af andre typer musik. Universaliteten betyder for Rehding, at Riemann anser sin teori som gældende for al musik. En holdning, som for Eberlein og Fricke (1992, 87) gør teorien utroværdig som adækvat forklaring af dur/mol-harmonikkens logik.

Det danske narrativ

Finn Høffdings (1933) fremstilling af Riemanns teori adskilte sig på flere punkter fra Riemanns version. Det mest markante punkt er inddragelsen af akkorders sammenhængskraft, deres "affinitet," som en årsag til deres samhörighed. Høffding erstattede ligefrem Riemanns begreb "funktion" med begrebet "affinitet." Tankegangen medførte et fokus på akkordprogressioner, som var fremmed for Riemann (se også Hvidtfelt Nielsen 2019 for en detaljeret gennemgang af denne udvikling). Igennem de 28 år fra udgivelsen af Finn Høffdings *Harmonilære* (1933) til Svend Westergaards ditto (1961) medførte dette fokusskift udviklingen af en version af Riemanns teori, der definerede biakkorderne ud fra den progression, de indgik i, og ikke blot—som hos Riemann—ud fra deres relation til tonika. Denne version af teorien vil i nedenstående blive kaldt "den danske model." Den vil blive repræsenteret igennem et snævert udvalg af tekster: Forfatterparret Jan Maegaard og Teresa Waskowska Larsens *Indføring i Romantisk Harmonik* (1981), Maegaards artikel "Harmonisk analyse" (1990), Jens Rasmussens magisterkonferens *Harmonik og tonalitet* (2011) samt Thomas Solaks *Funktionsharmonik* (2019). Teksterne dækker tilsammen et tidsspand på 39 år. Modsat deciderede harmonilærebøger, hvis sigte ofte primært er at lede deres læsere frem til at kunne skrive velfungerende dur/mol-satser, eller analyselærebøger, der blot skal få deres læsere til at sætte de rigtige tegn under akkorderne uden nødvendigvis at forklare, hvad der betinger denne "rigtighed," forholder disse sig analytisk refleksiøst til deres emne. Alle ekspliociterer de i hovedtræk den forståelse, der ligger implicit i "den danske model."

Det masternarrativ, Riemann selv var blind for—synet på teoriens gyldighedsområde—har man i Danmark helt anderledes øje for: Den Riemannske "tro på den dur/molltonale høremådes tidsløshed er i dag ikke længere levende" (Maegaard 1990, 81), eftersom "det i stigende grad op gennem det 20. årh. [er] blevet vanskeligt at opretholde forestillingen om det dur/mol-tonale principps overherredømme baseret på, at det skulle være mere 'naturligt' end så meget andet" (Rasmussen 2011, 68). Både Maegaard og Rasmussen ved, at funktionsteorien er en teori om en særlig musik. De ved, modsat Riemann, at der findes flere forskellige i princippet ligeværdige typer musik. Men teksterne underforstår imidlertid et *andet* narrativ: at den "dur/molltonale høremåde" og det "dur/mol-tonale princip" er det, der beskrives af *funktionsteorien*. Og idet dette som en naturlighed underforstås, fremstår det som ikke bare et narrativ, men som del af et blindhedsskabende masternarrativ.

Opfattelsen afspejles yderligere i den danske italesættelse af forholdet mellem teori og harmonik. Som nævnt i indledningen omtaler danske tekster ofte begge dele som "funktionsharmonik."⁴ Kirkegaard-Larsen påpeger det uheldige ved denne sprogbrug; nemlig "at termen [...] reificerer funktionsteorien som ensbetydende med og uadskillelig fra den musik, den anvendes på. Skellet mellem den skrevne musik og vores måde at tilgå den på bliver visket ud" (Kirkegaard-Larsen 2020b). Med Somers' og

4 Herunder Larsen og Maegaard (1981, 29), Rasmussen (2011, 39) og Solak (2019, 8). Men se bl.a. også Gylendals Musikleksikon bd. 1 (Ketting et al. 1982, 314–315), Hørlyk (1991, 152), Wang (1995, 14) og Wendler og Bundgaard (2014, 46).

Frellos beskrivelser in mente, bliver udviskningen udtryk for, at et narrativ om *muligheden* af at forstå dur/mol-tonal harmonik som en stadig vekslen mellem kun tre funktioner har denarrativiseret sig og er blevet til *sandheden* om, at funktioner er en faktisk del af dur/mol-harmonikken; den er en "funktionsharmonik," ligesom benævnelsen af dens akkorder er "funktionsharmonisk." En analog konklusion kan uddrages af Maegaards nedenstående teoribeskrivelse:

[O]mkring 1900 [...] kom det i musikteorien til en strid mellem tilhængerne af en empirisk beskrivende og en funktionelt tolkende analyse af de harmoniske processer – et skel som til en vis grad stadig eksisterer. Fundamentalbasteorien, som tjener den empiriske beskrivelse, kan følges tilbage til det 17. århundredes generalbaslære; den kulminerede i Simon Sechters teoretiske system. Siden blev disse tanker overtaget og videreført af Heinrich Schenker, som modificerede trinklæren med sine ideer om udkomponering og prolongering. Den funktionelt tolkende analyse [...] er [...] i det store og hele en frembringelse af det 19. århundrede. Den kulminerer i Hugo Riemanns teoretiske værker. I de seneste 70 år har flertallet af lærebøger afspejlet enten Riemanns eller Schenkers grundlæggende anskuelser. (Maegaard 1990, 79)

Maegaard kender til eksistensen af mange harmoniske teorier. Han opregner noget, der kaldes "fundamentalbasteori," "generalbaslære," samt Heinrich Schenker og hans angivelige modifikation af en "trinklære." Alle disse tilgange til dur/mol-harmonik erklæres imidlertid for blot "beskrivende" teorier.⁵ For, som det fremgår: "tolkende" kan en teori kun være i betydningen *funktionelt tolkende*. Det er underforstået, at en *tolkende* teori er bedre end en *empirisk beskrivende*; og da kun funktionsteorien i Maegaards optik er *funktionelt tolkende*, ja, så er alle øvrige teorier automatisk dømt funktions-teorien underlegen. Man kunne indvende, at fundamentalbasteorien bygger på *tolknin-gen* af kvintskridt som forklaring på harmonikkens "naturlighed" og Schenkerteorien *tolker* en særlig bagvedliggende melodisk/harmonisk bevægelsesstruktur som naturlig-hedens årsag; men *funktionelle* i funktionsteoretisk forstand er ingen af disse tolknin-ger. Ikke engang amerikansk teoris konstante fokus på *harmonic functions* vil på dansk grund forstås som "funktionel" (se yderligere om forskellen mellem dansk og ameri-kansk "funktion" hos Kirkegaard-Larsen 2020, afsnit 4.1.1). De amerikanske funktio-

5 Det skal bemærkes, at Maegaard ikke er alene om at blande begreberne "generalbas," "fundamental-bas" og "trinklære" sammen. Der synes tradition for på forskellig vis at opfatte grænsen imellem dem som flydende. I dansk teori (Hamburger 1951; Larsen og Maegaard 1981; Rasmussen 2011) anses trin- og generalbasteori helt frem til Christensen (2013) som mere eller mindre to sider af samme sag. I tyske teori fremstilles det allerede hos Grabner (1923) og Erpf (1969 [1927]) som to forskellige tilgange. Til gengæld synes selv tysk teoris førende personligheder uafklaret i forhold til trin- og fundamentalbasteori, som man i visse passager kan se omtalt som to ting og i andre som et og det samme (Dahlhaus 1984, 166). Ligesom Simon Sechters teori af Holtmeier betegnes som "Stufentheorie" (Holtmeier 2005, 224), mens Kurth (mere korrekt vil jeg mene) kalder den "Fundamenttheorie" (Kurth 1913, 7). Dertil kommer, at et begreb som "trinteori," skønt hyppigt brugt i tysk litteratur, og et fundament for megen amerikansk teori, ikke har sit eget opslag i hverken MGG eller New Grove. Schenkers teori er veldokumenteret (Morgan 2002), men omtales, udover hos Maegaard, ikke som "beskrivende."

ner er ikke funktioner i den Riemannske betydning af ordet (se Kopp 2002, 5–6, for en redegørelse af forskelle mellem tysk og amerikansk funktionsforståelse). De er snarere at forstå som momentane akkordroller. Den underliggende struktur i Maegaards italesættelse af noget, der præsenterer sig selv som en faktisk historisk redegørelse, diskvalificerer på forhånd andre teories alternative bud på harmoniske logikker. I dette udfoldes implicit en dansk tradition for kritik af trinteoriens tilgang, der går helt tilbage til 1922. Her konstaterer Peder Gram i en artikel om Riemanns funktionsteori, at trinanalysen "viser [...] sig—saasnt man kommer ud over de elementæreste Forbindelser fuldkommen utilstrækkelig [til at] forklare Harmoniernes Sammenhæng" (Gram 1922, 43). Tankegangen genoptages af Povl Hamburger, der påpeger, at denne analyse "genspejler akkordfølgerne falskeligt som perler på snor—ikke som det de er: led i en organisme, i et sammenhængende spil af forskellige over- og underordnede kræfter" (Hamburger 1951, 9), og genfindes i Jens Rasmussens konklusion, "at en af generalbassystemets og trinbeskrivelsens mangler er, at de kun forholder sig til bas-tonen og evt. den strukturelle grundtone, men ikke til de funktionelle grundtoner" (Rasmussen 2011, 49).

Udviklingen til masternarrativ

I sin adaption af Riemanns teori erstatter Høffding, som ovenfor nævnt, begrebet "funktion" med begrebet "affinitet." Denne affinitet, fortæller Høffding, kommer stærkest til udtryk i bevægelsen D–T. Høffding konkluderer derfor, at "Affinitetsgraden mellem to Akkorder bestemmes ved i hvor høj Grad Forbindelsen minder om D–T" (Høffding 1933, 24). Dybest set er dette netop fundamentalbasteoriens grunddogme, hvad Høffding dog ikke nævner (for en dybdegående fremstilling af kvintskridtets betydning for Rameaus fundamentalbasteori henvises til Christensen 1993). I 1981 sammenknytter Larsen og Maegaard kadence- og affinitetstænkningen:

Den funktionsharmoniske teori ser det som sin opgave at fortolke såvidt muligt ethvert akkordfænomen i lyset af de tre hovedfunktioner, tonica, dominant og subdominant [...] Man taler [...] om større eller mindre *affinitet* mellem akkorder [...] Den kommer netop kortest og klarest til udtryk i *den tonale kadence*. (Larsen og Maegaard 1981, 24)⁶

Den tonale kadence, Larsen og Maegaard omtaler, er imidlertid ikke, som hos Riemann, et psykologisk fænomen opstået gennem menneskets funktionelle lytning, men en objektiv model, som musikken følger. Skal man udforme en teori, må man, mener Larsen og Maegaard, transformere det oplevelsesbetingede til noget konkret:

6 Larsen og Maegaards fremstilling er i sin essens i tråd med såvel Riemanns egen som også nogle af de tidligste danske. Eksempelvis Rosenbergs: "Kadencen T S D T [...] repræsenterer [...] de allerfleste klassiske kompositioners harmonigang i en nøddeskal. [...] [A]lle større kompositioner er sat sammen af kortere afsnit, der hver for sig som regel er en – mere eller mindre indviklet – udvidelse af kadencen T S D T, en udvidelse, som finder sted ved, at der indskydes akkorder mellem T og S, resp. S og D" (Rosenberg 1942, 47).

Forudsætningen for, at fænomenet kan behandles musikteoretisk—uden at harmonilære gøres til et psykologisk undersøgelsesobjekt—må derfor være, at det kan henføres til en konkret model, som man i enighed anser for et idealtilfælde af affinitet. En sådan model er netop *den tonale kadence*. (Larsen og Maegaard 1981, 69)

Bemærk, at det er den angivelige "enighed," som et udefineret "man" udtrykker, der lægges til grund for antagelsen af, at den tonale kadence er affinitetsbegrebets "konkrete model." Konkret udsiger Larsen og Maegaard hermed, at affinitære er de progressioner, man finder i den tonale kadence. Dvs. stigende og faldende kvintskridt samt et sekundskridt, der dog kun er kadencemæssigt—og dermed affinitært—når følgen S–D fastholdes (Larsen og Maegaard 1981, 70). At der er modsætning imellem affinitetsbegrebet, således som Høffding definerede det, og den "konkrete models" *uaffinitære*, ja, *kontrære* (Høffding 1933, 104) sekundskridtsprogression IV–V (IV–V minder ikke om D–T-bevægelsen) kommenteres ikke. I 1981 er såvel affinitetsbegrebet som antagelsen af IV–V-progressionens paradigmatiske karakter så indgroet, at selv Larsen og Maegaards ellers omhyggelige fremstilling anser forklaring for overflødig.

30–40 år efter Larsen og Maegaard formulerer dansk teori sig igen anderledes. Den denarratisering, der gav sig udslag i begrebet "funktionsharmonik," har grebet om sig og ført til yderligere omtolkning af teorien og dens kerneområde. Larsen og Maegaard flyttede fokus fra Riemanns udgangspunkt i den psykiske oplevelse af logiske kategorier over til den rene akkordformel I–IV–V–I. I Jens Rasmussens og Thomas Solaks respektive udgivelser sker en omtolkning. Funktionsteoriens kadenceparadigme er ikke længere blot en teori, men udtryk for uhildet ren *empirisk* observation:

[D]en vesteuropæiske kunstmusik fra den dur/mol-tonale periode er uløseligt knyttet til især ét fænomen: den tonale kadence. Uanset de store stilistiske forskelle, der kommer til udtryk både fra komponist til komponist, mellem forskellige geografiske egne og i forskellige perioder, er kadencen den kerne, der betinger alle de harmoniske [...] fænomener. (Rasmussen 2011, 74)

[I] det meste af den klassiske traditions musik [vil der] være en tendens til, at harmonikken generelt forløber i kadencefølger af den ovennævnte form. Det vil således være ventet, at en nået tonika efterfølges af en eller anden form for subdominant, eller noget, der repræsenterer denne. Før eller siden vil der komme en dominant, der atter fører til tonika. (Solak 2019, 26)

For Rasmussen betinger kadencen som en grundkerne stadig alle harmoniske fænomener. For Solak er der blot tale om en udpræget tendens. Begge oplever dur/mol-tonal musik som harmonifølger, der er analoge til den tonale kadences. Fra Riemanns side var dette oprindeligt en *teori*, en grundantagelse. Grundantagelsen gjorde, at alle andre akkorder end I, IV og V, *tolkedes* som *repræsentationer* for I, IV og V. Der var tale om en hypotese. Ganske vist en hypotese, som Riemann gennem hele sit liv forsøgte at bevise og erstatte med *evidens*. For også for Riemann blev tesen i sidste ende udtryk for en sandhed om harmonikkens *egentlige* væsen.

Som man kan se af Solak og Rasmussen-citaterne, havde Riemann succes med sit forehavende. Der er blandt teoriens udøvere ikke længere tale om en *teori*, der foreslår en *tolkningsmodel*. Der er tale om ren empirisk registrering. *Musikken selv* forløber i kadencer, hvilket yderligere betyder, at sjettettrin *er* tonikal i visse vendinger; andettrin *er* subdominantisk. Larsen og Maegaards aversion mod at forstå musik som "psykologisk undersøgelsesobjekt" har ført teoriforståelsen over i den modsatte grøft: Funktions-teoriens tolkende becifring fastlåses i progressionsdefinitioner. Samme akkordforløb tolkes automatisk ens uanset omstændighederne. Et eksempel er progressionen I-VI-V-I. For tidligere dansk funktionsteori—såsom Hamburger (1951) eller Alvad (1967)—ville denne vending afhængigt af betoningsforhold kunne høres forskelligt. Falder VI på betonet og V på ubetonet, ville de opleve vendingen som variation af den tonale kadence: VI ville høres som selvstændig subdominantisk overtersrepræsentation. Hverken Rasmussen eller Solak har imidlertid et begreb for selvstændig overtersrepræsentation. Ergo ophører denne tolkning med at være en mulighed; forløbet vil uanset betoningsforhold altid automatisk registreres som T-Taf-D-T. De "tolkninger," funktionsteoriens analyseapparat tilbyder, stivner i faste tegnsætninger.

Man kunne prøve at udtrykke denne observationen positivt og se den som udtryk for, at vi i Danmark nu *ved*, at teorien er bevist! Men det ville være forkert. Som nedenstående citat tydeligt viser, kan man i 2011 finde den opfattelse, at funktionsbecifringen aldrig har haft rod i teori. Den er udsprunget direkte af empirien:

Fundamentalt set har funktionsanalysen to metodiske udspring. Det ene er generationers erfaringer med musik baseret på de dur/mol-tonale principper, herunder nedarvede traditioner vedrørende dissonansbehandling, satsteknik osv. [...] På denne baggrund er funktionsanalysen etableret i en induktiv proces via en systematisering af de akkumulerede praktisk-musikalske og teoretiske erfaringer. Den er derfor basalt set forankret i praktiske musiktraditioner og er et system, der, hvad angår forholdet mellem teori og objekt, kan sammenlignes med f.eks. sprogvidenskabernes grammatik, eller andre reduktive analyse- og kategoriserings-systemer. Funktionsanalysen er således på samme måde som f.eks. den traditionelle formlære eller de klassiske satslærediscipliner direkte afledt af den kunstmusikalske praksis. (Rasmussen 2011, 39; mine fremhævelser)

Den i Rasmussens øjne primært empiriafledte teori har dog også et andet udspring: "Det andet metodiske udspring, derimod, udgøres af en række spekulative ideer. Dét udspring er principielt problematisk og kommer f.eks. til udtryk i den såkaldte duale mol-teori" (Rasmussen 2011, 39–40).

Rasmussen identificerer dette udspring som forbundet med Riemanns tese om den duale mol-teori, der forstår mol som en omvending af dur (for en indforstået fremstilling af denne del af Riemanns teori kan man se Harrison 1994, 252 ff.; og Rehding 2003, 15 ff.). En tese, Rasmussen tager afstand fra. Hans insisteren på empirisk ophav fornægter altså eksistensen af den i sandhed ligeså spekulative tese, som går *forud for* dualteorien: Tesen om, at harmonik kan forstås som versioner af den tonale kadence. Denne, Riemanns hovedtese, erklærer Rasmussen utvetydigt—

og mange af hans kolleger vil være enige—som rent udslag af empirisk lydhørhed. Og hermed har funktionsteorien cementeret sig som masternarrativ med implicit denarrativisering til følge.

Cementeringen har medført undren over, at andre lande gør tingene anderledes. Thomas Solak forsøger at forklare dette forhold som resultat af sprogforbistring:

I det tyvende århundredes første årtier er trinanalysen stadig fremherskende i den engelsksprogede del af verden, og netop terminologisk-sproglige problemer og modsætninger er antageligt blandt årsagerne til, at funktionsanalysen aldrig slår rigtigt igennem her. (Solak 2019, 10)

At det ikke forholder sig sådan, men at amerikanerne tværtimod ser deres analyse-system som vores langt overlegent, skal vi se nedenfor. Men først skal vi forbi den danske kritik.

Modnarrativer

På trods af funktionsteoriens altomsiggribende dominans har den igennem tiden fået en del modspil. Jørgen Jersild tilbød med sin positionsteori de facto et alternativ til funktionsteorien ("de facto" fordi han selv præsenterede den som udbygning af funktionsteorien, således som den fremstillede hos Høffding 1933; se Jersild 1970, 4); og Knud Jeppesen og Gunner Rischel har begge fremført indvendinger mod selve den funktionsteoretiske grundpræmis, at al harmonik må forstås som afspejling af den tonale kadence. Jeppesens og Rischels kritik er dermed også en kritik af, at biakkordernes rolle er mere eller mindre givet på forhånd, at den er forhåndsdetermineret af de tilgængelige becifringstegn.

Knud Jeppesens kritik angår enhver form for forhåndsantagelse om harmoniske progressioner. Det gælder i lige høj grad fundamentalbasteoriens forestilling om, at enhver "naturlig" progression kan forklares som et kvintfald, som funktionsteoriens henføring til den tonale kadence. Det er også en kritik af ikke at inkorporere linjeføring til forklaring af harmoniske bevægelser. For, spørger han, hvor er beviset for, at harmonik per se opfører sig kun som eksempelvis fundamentalbas- eller funktions-teorien siger? "Hverken Riemann eller hans forgængere har formået—ja ikke engang alvorligt forsøgt, at bevise deres læresætninger" (Jeppesen 1952, 9). I Jeppesens perspektiv er den tolkning, der ligger indbygget i funktionsteoriens symboler, *ikke* attråværdig. Han foretrækker derfor

de gamle Weber'ske trinbetegnelser, som i hvert fald er redelige og ikke foregiver at være mere end de i virkeligheden er, nemlig et simpelt redskab til akkordernes praktiske registrering, uden at ville foregøgle os noget om deres oprindelse eller nærmere sammenhæng. (Jeppesen, 1952, 11)⁷

7 Jeppesen henviser til Gottfried Webers harmonilære fra 1817, hvor Weber introducerede trinnotationen og den teori om ren empirisk deduktion, som denne bygger på. Se mere om Weber hos Bernstein (2002).

Alt er vendt på hovedet: Det, funktionsteorien anser som sit adelsmærke, den *implicitte tolkning*, anklages for at *forhindre* en ægte forståelse. Årsagen er, at den funktionsteoretiske tolkning i Jeppesens optik låser opmærksomheden og slet ikke inkluderer det linjeførings- og stemmeføringsaspekt, som Jeppesen—måske i kraft af sine Palestrina-studier? (1923)—mente var afgørende for også dur/mol-tonalitetens harmonik.

Hvordan skal man kunne svare på indvendinger, der bygger på en helt anden oplevelse af, hvad det er, der foregår i den dur/mol-tonale harmonik, end den, man selv har? Indvendinger, som indenfor funktionsteoriens masternarrativ "ikke kan stilles, fordi de ganske enkelt falder uden for synsfeltet" (Frello 2012, 105)? Indvendinger, som når de "så alligevel trænger sig på, fremstår [...] som afvigende fra normaliteten" (Frello 2012, 105)?

Måske var det derfor, at reaktionen på Knud Jeppesens grundlæggende kritik af funktionsteorien i hans samtid kun bestod Mogens Heimanns (1955) akusmatisk vinklede kommentarer og sidenhen Jens Rasmussens (2011) funktionsteori-forsvar. Sidstnævnte vender jeg tilbage til.

I 1984 og 1989 er det Gunner Rischel, der forsøger at anføre kritikpunkter. Det skal på forhånd understreges, at Rischels fremførelse af sit ærindes kernepunkt er alt andet end tydeligt. Tydelige skarpskårne argumenter er erstattet af omtale af funktions-teoretiske dilemmaer og en række forskellige forfatteres forsøg på at løse disse. Den optrukne beskrivelse af problemstillingen, som jeg præsenterer, er altså baseret på en særlig læsning af Rischel.

Rischels første kritik fra 1984—som gennemgås sidst—udløste ingen reaktion. Så i 1989 har han nok følt, at han måtte finde et dilemma, som selv de mest forbedrede funktionsteoretikere måtte kunne forstå. Han valgte at fokusere på kvintskridtsekvensen, affinitetsudfoldelsens paradigmatiske hjemsted. At sige, at denne er udtryk for modalitet eller atonalitet, skulle man mene principielt måtte være udelukket. Dens sammenhængskraft overgår fra et affinitetsperspektiv den tonale kadences, for hvor den tonale kadence har et affinitetsproblem i overgangen fra IV til V, indeholder kvintskridtsekvensen ikke andet end kvintfald.⁸

Skal man tolke sekvensen som udtryk for den tonale kadence kommer man imidlertid i problemer. Kvintskridtsekvensen er i forhold til funktionsteorien en anomali—om end den i praksis er en standardvending. Havde funktionsteorien været en fysisk teori, ville kvintskridtsekvensen have udgjort et potentielt ødelæggende empirisk bevis på teoriens fejlagtighed, eller man ville være tvunget til at opfinde nogle hjælpehypoteser.

Rischel beskriver, hvorledes forløbet med trinteori kan beskrives éntydigt som I–IV–VII–III–VI–II–V, mens man med funktionsteori står ret hjælpeløst. Særlig VII er, når den optræder i kvintskridtsekvensen, svær for funktionsteorien at kapere. For da

8 Man kan mod kvintskridtsekvensen indvende, at vel er den affinitær, men dens kæde af kvinter udpeger ikke tonika lige så enkelt og éntydigt som eksempelvis progressionen IV–V. Dette er i hvert fald den kritik, 1700-tals teoretikeren Jean-Baptiste Mercadier (1777, XVI) fremfører præcis hundrede år før, Riemann retter en tilsvarende kritik: Kvintskridtsekvensen er "ein wenig respektables Kunstmittel, es fehlt ihm innerer Halt, er ist eine Kette von aneinandergehängten gliedern ohne Schloss" (Riemann 1877, 48).

tiltager trinnet sig selvstændig betydning som egen akkord og ikke blot del af en dominantseptimakkord (Rischel 1989, 115).

Han tager i sin kritiks afsæt imidlertid ikke højde for, at kvintskridtsproblemet allerede *er* fordøjet af funktionsteorien. Riemann betragtede kvintskridtsekvensen som *suspension* af det tonale forløb. Her "står kadenceringsens egentlige harmonibevægelse stille så længe sekvensen varer" (Riemann [1890] 1906, 202).⁹ Samme betragtning findes i dansk teori. Westergaard går så vidt som til at betragte kvintskridtsekvensen som et i bund og grund afunktionelt indskud, hvori alle "toneartens treklangsmuligheder optræder som 'lige gode' uanset ledetoneforhold indbyrdes, uanset afstanden, regnet i kvinter, fra T, og uanset treklangenens størrelse." Og Westergaard konkluderer derefter: "Da akkordernes funktion simpelthen er, at de alle hører til i tonearten, hver på sit trin og i en bestemt rækkefølge, forekommer det rimeligt at analysere dem med trintal" (Westergaard 1961, 18). Når systemet ikke rækker til at beskrive bevægelsen, ligger fejlen ikke i systemet. Fordi kvintskridtsekvensen nødvendigvis må opfattes som afunktionel bliver den også en overskridelse af det tonale system, selvom den rent empirisk er ganske kendetegnende for tonal musik. Man kan sige, at løsningen blev at klandre empirien i stedet for teorien. Men med en sådan tilgang bliver, som Rischel formulerer det, "analysen præskriptiv fremfor deskriptiv" (Rischel 1989, 123). Den har på forhånd afgjort, hvorledes de enkelte akkorder kan tolkes. I det lys kan Riemanns og Westergaards argumentationer læses som *illustration* af såvel Jeppesens som Rischels pointer: Funktionsteorien begrænser i sine forhåndsantagelser muligheden for at forstå kvintskridtsekvensen.

I andre teorier er kvintskridtsekvensen ikke en uforståelig størrelse. I fundamentalbasteorien er den ligefrem et paradigme. Her er det bevægelsen IV–V, der er en anomali, der må forklares igennem en særlig teori—nemlig teorien om, at når progressionen fungerer, skyldes det, at man underforstår andettrin som *egentlig* grundtone for IV. På nøjagtig samme måde som funktionsteorien forklarer syvendetrinsakkorden som en V⁷ uden grundtone.

Fundamentalbasteorien har blandt sine grundantagelser midlet til at forklare anomalien. Funktionsteorien har ikke midler til at forklare *sin* anomali. Den kan ikke håndtere kvintskridtsekvensen som dur/mol-harmonisk fænomen. Herved bekræftes Rischel i sin konstatering af, at "[s]pørgsmålet om analysens nomenklatur hænger nøje sammen med spørgsmålet, hvordan analysen som sprogligt udsagn forholder sig til den i egentlig forstand musikalske begrebsdannelse, og dermed også til musikalske bevidsthedsfænomener (dvs. musik)" (1989, 110). Med andre ord: Det, teorien ikke kan sige, kan den ikke forstå.

For Rischel og Jeppesen er dette paradoksalt nok snarere et problem for teorier, der i forvejen udsiger meget, end for teorier, der udsiger lidt. Jo mere, der på forhånd er defineret af terminologien, jo større risiko er der for, at de fænomener, der *ikke* er forhåndsdefinerede, ophører med at give mening.

Westergaard løser kvintskridtsproblemet igennem argumentation. Han *argumente-*

9 I kontekst lyder det: "Wie zuerst Fétis richtig erkannte, steht aber die eigentliche harmoniebewegung, die kadenzierung, so lange still, als die Sequenz währt."

rer for at høre kvintskridtsekvensen som afunktionel. 50 år senere fortæller Rasmussen om funktionsteorien, at

de funktionsanalytiske praksisformer, der med tiden er blevet etableret, [er] så rummelige, at man på forskellig og adækvat vis kan håndtere størstedelen af de akkorder og akkordforbindelser, der af forskellige årsager ikke umiddelbart lader sig indpasse i den funktionsanalytiske (kadence)forståelse. Et oplagt eksempel er kvintskridtsekvensen, der er genereret af logikker, der kendes fra den tonale kadence, men som kommer til udtryk i akkordprogressioner, hvor nogle akkorder dårligt lader sig beskrive med funktionsterminologien. (Rasmussen 2011, 63–64)

Kvintskridtsekvensen er ikke blandt den størstedel af harmoniske progressioner, som funktionsteorien kan forklare. Nogle forfattere—heriblandt Gram (1947) og Høffding (1976)—forklarer kvintskridtsekvensen som en ekstrapolation af D–T-progressionens kvintaffinitet, som grundet sekvenslogik nu også lader sig udfolde mellem VII og III, fra en formindsket treklang til skalaens tredjetrin. Da forløbet ikke kan forstås som variation af, eller repræsentation af kadenceforløbets akkorder, tolkes det ofte med trinterminologi. Kvintskridtsekvensen er én af de anomalier funktionsteorien lever med:

Men at dette og lignende forhold bedre lader sig beskrive ved hjælp af trinterminologi (eller andet), er ikke et argument, der grundlæggende kompromitterer funktionsanalysen eller modsiger, at de mekanismer, som funktionstæknikken bygger på, i alt væsentligt er i overensstemmelse med meget grundlæggende og basale principper i den dur/mol-tonale musik. (Rasmussen 2011, 64)

Andre forfattere—såsom Mortensen (1954) og Jersild (1970)—mener, at kvintskridtsekvensen bygger på *endnu* mere basale principper i den dur/mol-tonale musik, som ligger *forud* for funktionsteoriens domæne. At eksistensen heraf ikke i sig selv er et argument *imod* funktionsteorien er klart. Men det kunne være et argument for en større ydmyghed fra funktionsteoriens side: Der er noget, den ikke rummer.

Rasmussen erkender dette åbent: Der findes "akkorder og akkordforbindelser, der [...] ikke umiddelbart lader sig indpasse i den funktionsanalytiske (kadence)forståelse" (2011, 63–64). Den empiri, funktionsanalysen springer direkte ud af, er en udvalgt empiri. Det er de passager i den dur/mol-tonale harmonik, der lader sig "indpasse" i den vedtagne kadencemodel. Den tradition, Rasmussen skriver ud fra, har åbenbart valgt *ikke* at etablere en "funktionsanalytisk praksisform," der "kan håndtere" kvintskridtsekvensen.

Men andre traditioner har en sådan model. Og der er da også enkelte teoretikere, der har modstået masternarrativet og løftet blikket op over funktionsteorien i forsøget på at håndtere netop kvintskridtsekvensen, heriblandt Orla Vinther. I sin anmeldelse af Larsen og Maegaard (1981) kritiserer han forfatterparret for ikke selv at gøre det: "Jeg savner i denne dybdeborende studie af romantisk harmonik en omtale af den rolle, kvintskridtsekvensen kan spille som et enkelt, alternativt princip til den tonale kadences grundmønster" (Vinther 1981, 121).

Vinther peger hermed på eksistensen af flere sideordnede dur/mol-tonale principper og narrativer. Han peger på, at den tonale kadence kan suppleres med andre forklaringsmodeller, så kvintskridtsekvensen kan forstås som et alternativt princip i forhold til den tonale kadence. Han anerkender funktionsteoriens status af blot teori og kan derfor, i stedet for at betragte kvintskridtsekvensen som anomali, beskrive den som

den dynamiske, kadencerende model, der med udgangspunkt i varierende dominantformer danner et sluttet forløb mod tonica i faldende kvintpositioner. En model, der netop i sin betoning af det dominantiske stræbeelement markerer sig "romantisk" i forhold til den tonale kadence, hvis "klassiske" orden definerer tonica i et balanceret spændingsforhold mellem subdominant og dominant. (Vinther 1981, 121)

Han analyserer med brug af terminologi fra Jersilds positionsteori (uden at Jersilds navn dog nævnes; se Jersild 1970; se evt. også Hvidtfelt Nielsen 2012), og udbygger senere tankegangen om en forskel i karakteren af klassisk og romantisk harmonik. En forskel, der berører funktionsteoriens grundparadigme. I klassikken er dette paradigme uantastet. Her "repræsenterer den tonale kadence et grundlæggende balance- og ordensprincip, der øver indflydelse på flere planer, fra den umiddelbare akkordfølge over alle tænkelige niveauer til et helt satsforløb" (Vinther [1996] 1998, 198). Men det ændrer sig i den romantiske musik: Her forøger "[k]romatiseringen af linje og samklang [...] det harmoniske spændingsniveau og antaster den klassiske kaden- ces balanceforhold" (Vinther 1995, 161). Hvor klassisk kadence udtrykker *balance* udtrykker romantisk kadence en indledende spændingsstigning efterfulgt af et målrettet oftest kromatisk intensiveret forløb ned mod tonika. For Vinther er der tale om to sideordnede paradigmer, der på frase-niveau imidlertid er indbyrdes inkommensurable: *Enten* hersker den tonale kadence *eller* også hersker kvintskridtsekvensen.

Left example (Tonal kadence): C F/A G7/B C Dm/F G C. Chord symbols: C, T, S, D7, T, D, T. Diagram: T C: S SS DD DD D T. Right example (B7): C F/A Ealt. A G/D F# G 7 C. Chord symbols: T C: S SS DD DD D T. Diagram: T C: S SS DD DD D T. Tritone substitution: 5 -> 4 -> 3 -> 2 -> 1.

Eksempel 1: Vinther ([1996] 1998, 161)

Det eksemplificeres gennem to forskellige typer harmonisering af samme melodiforløb (se eks.1). Først harmoniseres forløbet udelukkende med T, S og D og udviser dermed den afbalancerede kadence. Derefter følger en gennemdominantiseret harmonisering, der endda inddrager en tritonusomtydning af tredje akkord: Den indføres i et logisk

kvintfald fra F og høres derfor som B \flat , men i sin videreførelse til A omtolkes den til at forstås som E 7b5 . Forløbet efter 4-tallet udviser et samlet spændingsforløb. Her opleves tolkningsskiftet omkring videreførelsen af tredje akkord som et spændingsmæssigt op-sving, der gradvist falder til ro igen i tonika. Tallene i cirkler angiver de Jersildske "positioner"; angivelse af gradvis, kvintvis bevægelse ned mod tonika.

Vinthers betragtninger er et angreb på funktionsteoriens narrativ. De påpeger en potentiel udvidelse af spektret. De viser, at der findes andre teoretiske narrativer, der kan supplere funktionsteoriens de steder, hvor denne har sine svagheder. Det funktionsnarrativ, Vinther supplerer med, er som sagt Jersilds teori om at forstå harmonikkens forløb som en spændingskurve af op til 6 positioner i varierende kadence-mæssig afstand til tonika, der hver indeholder to poler i tritonusafstand og således samlet kan redegøre for den samlede kromatiske skalas trins relation til tonika.

Dén teori opfatter både Maegaard og Rasmussen som mere eller mindre ubrugelig. Maegaard gerådede i 1971 i voldsom debat med Jersild på grund af sin kritiske indstilling,¹⁰ og Rasmussen mener, at den "rummer så mange og så store metodiske problemer og inkonsekvenser, at [den] som helhed må betragtes som forfejlet" (Rasmussen 2011, 45). For Vinther var Jersilds teori *ikke* forfejlet. Vinther inddrog den som en alternativ model til funktionsteorien; en model, der kunne beskrive hans tese om romantisk harmoniks udskiftning af den tonale kadences balanceprincip med et princip om en overordnet ensrettet spændingsbevægelse. I dette benytter Vinther sig netop af, at Jersilds teori *ikke* tager sit udgangspunkt i den tonale kadence, men i kvintskridtsekvensen og en harmoniforståelse, der har sin umiddelbare rod i Mortensens grundbasteori (1954), men reelt lægger sig tættere tæt op ad amerikansk fundamentalbas-teoretisk tradition, som man finder den hos Percy Goetschius (1931) og Erwin A. McHose (1947), og derfor nok bedre forstås herudfra (for mere om Jersilds og Mortensens inspirationskilder, se også Kirkegaard 2022 i dette særnummer). Vinthers brug af den viser blot muligheden af, at forskellige teoretiske vinkler kan supplere hinanden.

Forsøget på at rejse dialog med funktionsteorien igennem fremstilling af kvintskridtsekvensens problematik mislykkedes for Rischel, præcis som hans første forsøg (1984) havde gjort det. Her havde Rischel taget afsæt i den halvformindskede og den formindskede firklangs indbyggede flertydighed. En flertydighed, Rischel mente ikke lod sig afspejle adækvat ud fra funktionsteoriens terminologi.

Afsættet er følgende eksempel:



Eksempel 2: Rischel (1984, 142).

10 Debatten affødtes af, at Jersild valgte at kommentere Maegaards ellers sobre anmeldelse af hans bog i tidsskriftet DMT, hvilket førte til modsvar igen fra Maegaard, der atter besvaredes af Jersild. Se gennemgang heraf i Hvidtfelt Nielsen (2012, 36ff.).

Det er bevægelsen fra næstsidste til sidste akkord, der har hans opmærksomhed. Han skriver:

En trinanalyse af kadencen viser: IV-VII $\frac{4}{3}$ -I. Funktionsanalysen, derimod, kunne jeg ikke få til at makke ret. Akkorden g-e-cis-h måtte analyseres som "ufuldkommen dominantnoneakkord", D9 med cis som ledetone; imidlertid viser bassen den plagale S-T følge, men bassens g-d betyder samtidig, at "D9"-akkordens "septim" g forlades ved spring. (Rischel 1984, 142)

Funktionsanalysen hører akkorden dominantisk, skønt bassens bevægelse suggererer en plagal kadence. Det samme ville være tilfældet for den helformindskede septimakkord. Rischel (1984, 152–154) belyser problematikken igennem referencer til en bred vifte af tekster, der alle diskuterer akkordstrukturens ligelige fordeling af subdominant- og dominant-elementer, med lidt divergerende konklusioner: Larsen og Maegaard citeres for at akkorden "efter omstændighederne [kan] benyttes som bærer af en svag subdominantfunktion" (Larsen og Maegaard 1981, 56–57); Bisgaard for at "bassens plagalt virkende kvintspring fra 4. til 1. skalatrin [forlener] D9-akkorden med et vist skær af S-funktion" (Bisgaard 1982, 294); Høffding (1976) og de la Motte (1976) benytter begge et dobbeltsymbol til at angive akkordens dobbelthed; Louis og Thuille citeres for, at den helformindskede septimakkord "viel eher im Sinne der Unterdominant verstanden werden als ihm der correspondierende Septaccord der VII. Stufe in *Dur*" (Louis og Thuille 1907, 138).¹¹ Jersild præsenterer som den eneste en ren subdominanttolkning af den halvformindskede firklang. Han tolker den som en subdominant med sænket kvint (Jersild 1970, 26; Rischel 1984, 150).

For Rischel demonstrerer samtlige beskrivelser det problem, han søger at påpege: Nemlig, at akkorden kun søges forstået ud fra kategorierne dominant/subdominant. Dobbeltangivelserne slår sig selv for munden, ligesom også beskrivelsen af en dominant, der indeholder noget subdominantisk i sig selv, er meningsløs. Og heller ikke Jersilds rene subdominant-tolkning går an. Betegnelsen S^{b5} afvises med argumentet, at den afgørende ledetone-effekt fuldstændig ignoreres, når ledetonen rubriceres som sænket kvint. Rischel foretrækker—og jeg citerer atter Jeppesen—"de gamle Webers'ske trinbetegnelser, som [...] ikke foregiver at være mere end de i virkeligheden er" (Jeppesen, 1952, 11), men som så til gengæld levner rum for individuelle tolkninger. En sådan kunne lyde:

Ud fra basføringen høres en IV-akkord hvis kvint er erstattet af to harmonifremmede toner (sixte ajuotée og ledetone)—men *samtidig* høres akkorden som en regulær VII7-struktur. Begreberne akkord, grundtone og harmonifremmede toner lader sig ikke anvende éntydigt, og der kan ikke drages et skel mellem "egentlige" og "uegentlige" akkorder. (Rischel 1984, 155)

Dobbelttydigheden fastholdes som en del af akkordens væsen. Men det er en dobbelttydighed mellem den forventede og den aktuelle *akkordstruktur*, ikke mellem forskel-

11 Rischel citerer på tysk og det gør jeg derfor også her. En oversættelse kunne lyde: Den formindskede septimakkord, som Louis og Thuille definerer som *mols* skalaegne firklang, VII7, "vil langt snarere forstås som subdominant end den hertil svarende septimakkord på durs VII. trin."

lige metafysiske betydninger. Det afgørende er, at den beskrives som en VII, som er ændret ved særlige beskrevne procedurer. Rischel foretrækker en analyse, der fastholder akkordens grundstruktur, og derfra beskriver de aktuelle modifikationer fremfor at opfinde et navn til hver enkelt alteration. Samme syn har han på biakkorderne. Han fremhæver i 1984 det ideal, der foresvæver ham: En analyse i *to* niveauer, som man ser det praktiseret af Louis og Thuille (1907; forkortet L&Th).

Trinanalysen har, medmindre det drejer sig om I, IV og V, to lag; II (IV) betyder hos L&Th at akkorden først registreres som II. trin, og derefter i næste niveau henføres som stedfortrædende for en af hovedfunktionerne, her subdominanten. (Rischel 1984, 143)

Både L&Th og M. [Diether de la Motte] anlægger to betragtningsmåder. Den ene er af mere abstrakt art: VII-akkorden tillægges "dobbeltfunktion" og indordnes således under funktionsteoriens systematik. Den anden betragtningsmåde er konkret, og egentlig uafhængig af funktionsteorien: den beskriver *hvordan* de to musikalske elementer virker sammen. (Rischel 1984, 155)

I stedet for en teori, der søger at reducere alle harmoniske hændelser til tre hovedfunktioner, foreslår Rischel en teori, der tager afsæt i de syv trins individuelle tilbøjeligheder. I en sådan teori kunne akkordmaterialet tydeliggøres af den terminologi, der benyttes i landene udenfor Skandinavien og Tyskland:

de (herhjemme efterhånden nærmest forkætrede) internationalt brugte navne på akkorder og nærtbeslægtede tonearter. De har den fordel fremfor funktionslærens betegnelser, at de ikke betyder noget særligt, eller i hvert fald ikke noget som strider mod den almindelige høre måde (idet de ikke, som parallelterne, vender hver sin vej i dur og mol). Fælles for dur og mol er, i tertsorten fra subdominanten: IV subdominant, VI submediant, I tonika, III mediant, V dominant. Omkring tonika ligger i dur: VII ledetoneakkord, og II supertonika. I mol hedder det lave ualtererede VII trin subtonika. II trin hedder blot II. (Rischel 1989, 119)

Bemærk den i et funktionsteoretisk perspektiv nærmest umulige sætning: "De har den fordel fremfor funktionslærens betegnelser, at de ikke betyder noget særligt." For en teori, hvis adelsmærke er den implicite tolkning, er fremhævelsen af becifringens *ikke*-tolkende karakter paradoks. For mange funktionsteoretikere ville denne afvigelse forstås som en mangel. Af samme grund kan man opsummere, at funktionsteoriens afgørende kritikpunkt overfor en teori som trinteorien er, at den ikke er en funktions-teori. At det kunne være udtryk for et bevidst valg, når trinteorien i sin becifring afstår fra at inkludere anden tolkning end relation til tonika—noget, der måske ligefrem opfattedes som et *fortrin* frem for den funktionsteoretiske tolkning—ligger ganske enkelt udenfor den funktionsteoretiske forståelseshorisont.

Trinteoriens narrativ

Rischels forbillede kan findes i den amerikanske litteratur, hvor den Louis/Thuilleske dobbelttolkning er normen. Man ser det både i trinteorien og i den teori, der ud af Schenkerteoriens overvejende fokus på linjeføring søgte at skabe en *ny* form for harmonisk teori. Det er her også en standardprocedure at gennemgå de enkelte trins *funktioner* i amerikansk forstand. Altså de enkelte akkorders normale *progressionsdefinerede* tolkningsmuligheder. Hos Allen Forte (1962), som Rischel henviser til i sine tekster (1984, 144; 1989, 128), beskrives eksempelvis IV ikke som repræsentant for en særlig "funktionskategori." Det er en akkord, der i dur/mol-tonal kontekst har forskellige måder at agere på. Den kan udover at fungere som "dominantforbereder" (kadencens antepenultima) også optræde i en rent melodisk funktion som indskud mellem to tonikaer eller som sekstakkord mellem to dominantsekstakkorder. I sidste tilfælde udøver den to funktioner: "[I]ts bass note embellishes the bass of V⁶ and the chord as a whole substitutes for the tonic triad" (Forte 1962, 115). Endelig kan den naturligvis danne plagal kadence. En kadence, som, indskyder Forte, "rarely closes the composition, for it is usually preceded by a basic dominant-tonic ('authentic') cadence" (Forte 1962, 114).

Sjettetrinnet ser amerikansk teori (ligesom dansk teori) som det skalatrin, der kan udøve flest forskellige roller. Det, Forte lægger vægt på, er den amerikanske teoris vane at forstå akkorden som dominantforbereder. Men som teoretikerne Delamont (1965) og Laitz ([2004] 2012) påpeger, kan akkorden lige så vel agere som subdominantforbereder.¹² Forte skriver:

We have seen that VI serves as a dominant preparation both in major and in minor. Often it follows I immediately, providing the first cue to progression toward V. [...] In addition to this main function, VI has other roles. Of these the most important is its role as substitute for the tonic triad in major. [...] A special case of VI as substitute for I is the *deceptive cadence*. (Forte 1962, 117–118)

Bag Fortes fremstilling ligger en forståelse af, at akkorder relaterer sig til hinanden, at de er affinitære, og at der er en samling standardkadencer, der normalt afslutter et harmonisk forløb.

Trintegnene er altså ikke blot neutrale skalatrinangivelser i og med, at skalatrinene i sig selv ikke er neutrale størrelser, men hver især bærere af særlige kvaliteter. Som ovenfor bemærket opfatter amerikansk teori denne tilgang som decideret bedre end funktionsteoriens. Og holdningen er her del af et lige så fast masternarrativ, som det, dansk teori opererer ud fra. Her tåles ingen kritik. Særligt omkring årtusindeskiftet opstod en række brydninger i amerikansk teori i takt med udviklingen af en særlig har-

12 "The frequent use of vi as an approach chord to ii or to IV would suggest that it could reasonably be called a 'Pre-Subdominant Function' chord" (Delamont 1965, 111). Laitz noterer sig udover subdominantforberedelsen også den tonikaforlængelse, vi hører i dansk teori. Sjettetrin kan optræde: "1. As an extension of the tonic. [...] 2. As a pre-pre-dominant chord, because it prepares the PD chord" (Laitz [2004] 2012, 269).

monisk baseret "syntaktisk teori," en art modbillede til funktionsteorien, blot dannet på en fundamental anden baggrund. I årene op til da havde Schenkerteoriens linjeføringsbaserede dogme domineret. I 1986 udgav den amerikanske teoretiker Charles J. Smith en artikel (Smith 1986), hvori han bl.a. argumenterer for det synspunkt, at harmonisk bevægelse ikke alene kan forklares qua linjeføring. Denne i vore øjne indlysende indvending mod Schenkerteoriens antagelse opfattedes af mindst én af Smiths fagfæller som intet mindre end helligbrøde! Hammeren faldt prompte:

I cannot keep silent. I must speak out against ideas that would negate decades of progress and return us to the misconceptions about tonal syntax prevalent at the turn of the century, but apparently still alive today. (Beach 1987, 173)

Det, der for opponenter (og Schenkerteoretikeren) David Beach står på spil, er intet mindre end årtiers landvindinger. Landvindinger, som Smiths artikel nu truer med at bombe tilbage til århundredskiftets teoretiske stenalder. Altså den tid, hvor bl.a. Riemanns værker satte en åbenbart håbløst misforstået dagsorden i Europa. Den mørke tid, hvor man troede, at man udsagde noget om musik ved at udsige noget om harmonigangene. Som man ser, er det absolut ikke sprogforbistring (som Solak foreslog), der afholder en teoretiker som Beach fra at benytte vores funktionsteori. Teorier som vores er intet andet end (som han siger i citatet) "misconceptions about tonal syntax."

Små ti år senere forsøgte teoretikeren Eytan Agmon (1995) på amerikansk grund at foreslå brugen af en i alt væsentligt blot let modificeret version af Riemanns funktionsteori. Også den fremstilling fik en lammende kritik. Schenkerteoretikeren John Rothgeb påpegede *overflødigheden* af den funktionsteoretiske becifring. Der er for Rothgeb ingen som helst grund til teoriens "replacement of the [...] (completely sufficient) 'IV-I' by 'S-T.'" (Rothgeb 1996, 3). Funktionsteoriens reduktion af skalaens syv trin til kun tre funktioner, ville betyde en *forfladigelse* af trinteorien:

There would be no substantive objection to the replacement of the symbols; after all, "IV" and "subdominant" are interchangeable for almost all purposes. For its *raison d'être*, however, functional theory would still be indebted only to the trivialization of scale degree and Roman numeral. (Rothgeb 1996, 3)

Det er en forfladigelse af netop den grund, som Rischels kritik påpeger: Det gør skala-trinene éntydige. Trinangivelser er ikke bare trinangivelser, nej, "altogether, it is not a note-combination but an 'idea' (or 'aura' or 'essence') that is designated by the properly applied Roman numeral" (Rothgeb 1996, 3).

Også romertalsangivelse er en del af en narrativ. Et narrativ, hvor den eneste adækvate måde at forstå dur/mol-tonal harmonik på er med en teori om, at hvert skala-trin kan indtage en eller flere kendte roller, som forudsættes bekendt af becifringens brugere, eller på måder, der kræver nye forklaringsmodeller.

Funktionsteoriens respons

I 2011 tager Rasmussen stilling til Jeppesens og Rischels kritikforsøg. Det gøres i en gennemgang af mulige indvendinger mod funktionsteorien og er således ikke ment som en dialog med kritikken, men som perspektivering af funktionsteoriens placering i Danmark. Det giver mening i forhold til Rasmusens ærinde, men er ikke kun betinget heraf. Kritiktilgangen er også udtryk for funktionsteoriens denarrativisering. At tænke anderledes, ville forudsætte en funktionsteori, der anerkender sit narrativ ser sit kadence-paradigme som en teoretisk konstruktion—ikke som ren afspejling af empiri; en funktionsteori, der har så meget kendskab til trinteoretisk praksis, at den forstår dens to-lagede analysetilgang; med andre ord, en funktionsteori, der kan diskutere Rischels pointe om eventuelle fordele ved at udskille tolkningselementet fra analysetegnet. Rasmussens kritikrespons står—uagtet dets noget anden oprindelige funktion—i det følgende som illustration af hele denne situation.

Man kan sige, at Rasmussen og de kritiserede tekster taler forbi hinanden på forskellige niveauer. Jeppesen citeres for, at "[h]ele systemet er udviklet rent spekulativt, og kun ved ganske enkelte lejligheder og mere en passant har man henvist til, at iagttagelser fra den praktiske musik synes at bekræfte visse sider af systemet" (Jeppesen 1952, 11). Det system, Jeppesen skriver om er naturligvis Riemanns system, som de facto er spekulativt konciperet og reelt tænker musikken ud fra systemet—hvad Dahlhaus da også påpeger, når han om Riemanns Beethoven-analyser skriver:

[I] Hugo Riemanns analyser af Beethovens klaversonater, kommer man i tvivl om, hvorvidt Riemann benytter værkerne som eksempler til at bevise teorien eller omvendt teorien som middel til at opnå erkendelse af værkerne, om altså analysen er en funktion af teorien, eller teorien en funktion af analysen. (Dahlhaus 1984, 30)¹³

Rischels analyser kan ses som en illustration af Dahlhaus' pointe. En pointe, som dog forudsætter tanken om den tonale kadence som kreativ hypotese—ikke empirisk faktum. Rasmussen rubricerer Jeppesens kritik som "spekulativ-argumentet," og imødegår den med et argument om kadencehypotesens praksisfundering: "Metodens empiriske forankring i den dur/mol-tonale musikalske praksis ér imidlertid stærk, og den er tilmed blevet væsentligt styrket i tiden efter Riemann" (Rasmussen 2011, 60). Særlig fortsættelsen er interessant, for den indeholder en underliggende bekræftelse af det udsagn, der skal modbevise: "Bestræbelserne op gennem 1900-tallet har for en stor dels vedkommende været koncentreret om at korrigere den Riemannske funktionsanalyse, så den kommer i overensstemmelse med den dur/mol-tonale praksis" (Rasmussen 2011, 60; min fremhævelse).

13 "[b]ei manchen Büchern, wie den Analysen der Beethovenschen Klavier-Sonaten von Hugo Riemann gerät man in zweifel, ob Riemann die Werke als Exempel zur Verifikation der Theorie oder umgekehrt die Theorie als Vehikel zur Erkenntnis der Werke benutzt, ob also die Analyse eine Funktion der Theorie oder die Theorie eine Funktion der Analyse ist."

Jeppesen havde ret: Riemanns funktionsteori *er* spekulativ og så langt fjernet fra praksis, at dansk teori har måttet bruge omkring 100 år på at rette teorien til. Så Rasmussen og Jeppesen skriver det samme: Teorien var oprindelig ikke i overensstemmelse med praksis, men Rasmussen mener, at de spekulative dele efterfølgende er blevet korigeret. Men de "rettelser," Rasmussen henviser til kommer først rigtigt i spil fra Westergaard (1961) og frem, altså *efter* Jeppesens artikel, hvorfor Jeppesen naturligvis ikke kunne forholde sig til dem.

Rischel hentes ind som eksponent for "kompleksitetsargumentet," der "udspringer af det synspunkt, at funktionssystemet fremstiller harmonikken mere kompliceret, end den egentlig er" (Rasmussen 2011, 62), og "'forenklings-' eller 'utilstrækkelighedsargumenterne', der er en art modpol til den ovenstående argumentation og udspringer af den opfattelse, at funktionssystemet i urimelig grad forenkler eller simplificerer de harmoniske forhold" (Rasmussen 2011, 63).

Som eksempel på et Rischelsk "kompleksitetsargument" citeres en bemærkning, Rischel kommer med i forlængelse af omtale af Larsen og Maegaards (1981) og Høffdings (1976) udvidede biakkordbeskrivelse; nemlig, at "når uoverskueligheden bliver så stor, skyldes det, at mediantakkorderne ikke blot kan beskrives som afledt af tonika, men også udfra subdominant eller dominant" (Rischel 1989, 122). Rasmussen kommenterer:

Problemet med denne type argumenter er, at "overskuelighed" vægtes højere end stringens og højere end ambitionen om størst mulig "korrekthed." Hvis den musikalske proces i en konkret given sammenhæng implicerer f.eks. en art mediantisk afledning fra S eller D, må en terminologi, der illustrerer dette, være at foretrække. (Rasmussen 2011, 62)

Og han konkluderer:

[G]rundlæggende vender argumentationen tingene på hovedet. Ikke mindst, når der er tale om romantisk musik, er det en præmis, at de harmoniske og tonale forhold kan være komplekse og mangetydige. Derfor kan analyser, der behandler eller anskueliggør disse forhold, også være komplekse. (Rasmussen 2011, 62)

Rasmussens svar rammer i mine øjne ved siden af Rischels kritik. Den store uoverskuelighed, som Rischel ser i den forgrenede biakkord-terminologi, skal jo forstås i lyset af, at han foretrækker en analyse, hvor den store tolkende "uoverskuelighed" ligger i den supplerende tekst og ikke i analysetegnet. I argumentet om, at Rischel vender argumentationen på hovedet, mener jeg, at Rasmussen overser, at Rischel *gerne* vil tolke. Det er netop på grund af hans blik for de harmoniske og tonale forholds kompleksitet, at han er kritisk overfor funktionsteoribecifringens på forhånd definerede betydning.

Som eksempel på et "utilstrækkeligheds-argument" anføres Rischels indvending, at

"[f]unktionsteoriens forsøg på at aflede alle trin af I, IV, og V, eller sagt på en anden måde, forsøget på at beskrive alle harmoniske forbindelser udfra en normalkadence,

fører [...] til urimeligt indviklede betragtninger" [Rischel 1984, 149]. Et andet sted hedder det kort og klart: *"Den grundlæggende fejltagelse er de tre "hovedfunktioner", af hvilke alt andet skal afledes"* [Rischel 1989, 113]. (Rasmussen 2011, 63)¹⁴

Og Rasmussens svar hertil lyder:

Funktionsanalysen er grundlæggende set, og som analysemetoder er flest, reduktiv, og et af analysens formål er, som nævnt, at begrebsliggøre systematikken i mangfoldigheden. Empirisk beskæftigelse med den dur/mol-tonale musik viser, at en endog overordentlig stor, majoritet af de akkordiske fænomener, der anvendes på så mangfoldige måder, helt uproblematisk lader sig rubricere i disse tre funktionelle hovedkategorier, og at de allerfleste (men ikke alle!) harmoniske forbindelser i dur/mol-tonal musik er variationer af det, Rischel betegner en "normalkadence." (Rasmussen 2011, 63)

Svaret på "utilstrækkelighedsindvendingen" er blot en beskrivelse af den teorimodel, Rischel kritiserer, hvilket synes overflødigt, eftersom Rischels kritik *ikke* bundet i manglende forståelse for teoriens reduktive karakter. Rischels kritik går netop på, at teorien *bygger på* et reduktivt princip. At teorien *på forhånd antager* den konstante forekomst af T–S–D–T-forløb. At—med parafrase af Rasmussens ord—majoriteten af de akkordiske fænomener uproblematisk lader sig rubricere i dette mønster er absolut et argument for, at metoden kan anses for plausibel. Men det er—som Vinthers tekst demonstrerede—ikke et argument for, at metodens princip skal udgøre et enerådende normativt prisme for harmoniforståelse. Rischel stillede spørgsmålstejn ved *værdien* af funktionsanalysens immanente forhåndstolkning, og i mine øjne leverer Rasmussen ikke et klart svar.

Fra masternarrativitet til konceptuel narrativitet

I denne artikel har jeg forsøgt at vise, at dansk funktionsteori er blevet så dominerende, at den i sidste ende påvirker vores syn på alternative teoridannelser. Når danske funktionsteoretikere har behandlet alternative teorier, eller når de har behandlet kritik af funktionsteorien, så er det ofte blevet gjort ud fra den præmis, at funktionsteorien allerede er "givet," og at modspillene derfor besvares bedst fra funktionsteoriens eget standpunkt. Således er det blevet denarrativiseret, at også funktionsteorien kun er en teori, og at det langt fra er selvindlysende, at det er den "bedste." Groft sagt står funktionsteorien—eller, som den jo bliver kaldt, "funktionsharmonikken"—som en art "natur" eller "doxa" ud fra hvilken man vurderer både harmonik og andre teorier. Jeg har også søgt at vise, at dette fænomen, hvor visse teoridannelser udvikler sig til masternarrativer, der grundlæggende skaber den ramme, indenfor hvilken de musikteoretiske diskussioner foregår, slet ikke er unik for dansk musikteori, men har sit modsvar i f.eks. amerikansk harmonitænkning.

14 Rasmussen sætter i sin tekst citater i kursiv. Derfor har jeg, der hvor Rischelcitater bringes som dele af Rasmussen-citater, fastholdt Rasmussens kursiv.

Mit sigte har naturligvis været polemisk. Situationen er malet sort-hvid, hvilket ikke afspejler virkeligheden. Særlig de senere år finder man mange steder en større åbenhed og forståelse for værdien af teoretisk mangfoldighed. Og denne forståelse ser jeg paradoksalt nok forbundet med Rasmussens gennemreflekterede tekst, der i 2011 satte ord på det problematiske i mange aspekter af funktionsteorien, som vi indtil da, var mange, der blot tog for givet. At denne tekst har været brugt som prisme for det masternarrativ, jeg har søgt at påvise, må ikke forstås som nedvurdering. Tværtimod virker det i dag, som om Rasmussens magisterkonferens har fungeret som startskud for teoretisk refleksion. (Jeg skylder denne tekst alt. Uden den havde jeg ikke begyndt at interessere mig for, hvad andre har sagt og ment om funktionsteori.)

Det gør det—i bagklogskabens lys—ikke mindre tankevækkende, at alternative teoridannelser har haft så lille en gennemslagskraft i Danmark, og at de i alle tilfældene simpelthen er faldet udenfor masternarrativets rammesættende dagsorden.

Hvordan kommer man så videre? På hvilken måde kan narrativitetsteorien ændre på disse fastlåste mønstre? Somers peger på en narrativitetstype, som hun betegner "konceptuel narrativitet": "These are the concepts and explanations that we construct as social researchers" (Somers 1994, 620). Man kan erstatte "social researchers" med "musikteoretikere." Hun skriver videre, at "[t]o date, few if any of our analytical categories are in themselves temporal and spatial" (620). Men det er det, de må være, hvis man skal udover de—i vores sammenhæng—musikteoretiske problemstillinger. Skal vi komme dertil, er det den konceptuelle narrativitet som er relevant: "This is because conceptual narrativity is defined by *temporality*, *spatiality*, and *emplotment*, as well as *relationality* and *historicity*" (620). Den konceptuelle narrativitet adskiller sig fra masternarrativiteten ved at være opmærksom på sig selv som fortælling, at være opmærksom sin tidslighed, sin geografiske placering, sin indskrivning af underliggende handling, sin relationalitet og sin historicitet. Jeg har prøvet at trække netop disse linjer op for funktionsteorien i den form, jeg kalder "den danske model." En model hvis tidslighed kan defineres som perioden 1961–2019; som er et dansk og udelukkende dansk fænomen; som i musikken indskrifter forestillingen om funktioner; som inden for landets grænser har udviklet sig til en i det store hele selvberørende tradition, men som dog kunne have en lang række referencemuligheder i form af den måde, man bedriver funktionsteori i Tyskland, Sverige, Norge og sågar USA.

Som nævnt er åbningsprocessen allerede i gang. Man kan flere steder mellem linjerne i Solaks bog (2019) finde—muligvis ubevidst—inspiration fra amerikansk teoris hierarkiske tænkemåde, og hele Thomas Husted Kirkegaards arbejde—ikke mindst hans ph.d.-afhandling (Kirkegaard-Larsen 2020a)—er præget af samme inklusivitet. Det er tilgange som dem, Vinther allerede i slutningen af sidste århundrede plæderede for, der gradvist vinder frem til fordel for alle. Dansk harmonisk teori og teoriehistorie er i fuld gang med at *re-narrativisere*.

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CHRISTOPHER TARRANT

Music, Theory, and Education in the Wake of Schenkergate: A UK Perspective

Music Theory is American. The USA became music theory's undisputed centre of gravity around the time Schenker's ideas arrived there after the Second World War, and American dominance has obtained ever since. The vast majority of current theory being published—certainly in English, but probably in general—comes from American academics, departments, and university presses. It has already been more than 20 years since Jim Samson made the cautionary observation that “an ethos of professionalism risks separating disciplines from the underlying... questions they pose” (Samson 1999, 38). By importing American theory, we import the product of any political, economic, and institutional structures that have shaped it. This may count as a positive in certain respects. Some scholars in Europe look across the Atlantic with a degree of envy, given US theory's barely contested disciplinary sturdiness—a dividend of the professionalisation that Samson identified. We do, however, also import some less welcome symptoms. Samson went on to remark that “[t]he transformation of Schenker's thought into a straightforward, modern scientific truth stripped of metaphysical resonance is symptomatic of this later stage of analytical enquiry, one which subsequently fed through from American to British analysts, clearly differentiating both from German theorists” (Samson 1999, 43). While the music-analytical community in the UK has made sustained efforts to get its own house in order in the wake of the New Musicology and all the structural reorientations that it catalysed in the 1990s, the narrative coming from some historical musicologists, as Julian Horton has recently argued, is predicated on the idea that theory and analysis had been de-commissioned long ago as an unviable avenue for scholarship (Horton 2020).

2020 was a remarkable year in which the Black Lives Matter movement garnered renewed public awareness and received increased media attention. In the USA, political tensions were rising as the November presidential election grew closer, and the murder of George Floyd by a white police officer in May of that year—the most famous in a long list of killings in the preceding months—assured the continued and high-profile presence of BLM during the election campaign. In the UK, statues of slave traders (the British parallel to Confederate monuments in the US) such as Edward Colston's in Bristol became the focal point of protests and demonstrations. After Colston's statue was taken down by protestors and thrown into Bristol Harbour on June 7, statues across the UK became the subject of intensified scrutiny.

Counter-protestors on the political right were quick to jump to the rescue of these monuments in the name of protection of public property and of history itself, mobilising to demonstrate against the BLM movement. This “protection” extended beyond statues of wealthy and powerful colonialists, evidenced by the curious incident of right-wing racists claiming to be protecting the statue of George Eliot (a well-known critic of slavery and antisemitism) in the English town of Nuneaton, Warwickshire. It was alarming to see not only how quickly the right could mobilise their foot soldiers, but also how the important issues and arguments collapsed into crude tribalism. For a time it appeared there was a significant section of the British public who simply believed that people on the right liked statues and people on the left didn’t. The issue with statues is likely to endure, not least because of their physical, material nature. Oriel College, University of Oxford, after a prolonged campaign led by the protest movement Rhodes Must Fall, recently decided against the removal of their statue of the colonialist Cecil Rhodes, citing regulatory and financial challenges as being too complex and difficult to overcome. This decision was quickly endorsed by the Conservative government’s Education Secretary Gavin Williamson, who argued that the focus should be on reducing inequality and not “censoring history.”

The question of statues is homologous with the questions raised about music theory: both were briefly in the public spotlight in summer 2020, providing a platform on which the so-called “culture war” could be played out, and both controversies drew on objections to Eurocentric (and therefore imperialist) structures of thought, identity, and power. The “Schenkergate” controversy undoubtedly positioned Schenker “the man” as its main object of focus. Many commentators were also keen to focus on the individual composers that Schenker was interested in, but the body of theory and analysis that followed in the 85 years since Schenker’s death seemed only to be of secondary importance. After Ewell made his important arguments in both written and spoken form in 2019 the responses were effective in drawing the debate about Schenker into a frenzied realm in which opposing sides resolutely refused to listen or engage each other’s arguments. This was especially the case online. Most of the *dramatis personae* outside of academia probably cared little about the details of Schenkerian theory, and much less understood Schenker’s musical aims or the ways his theory might be useful for enhancing our understanding of a particular repertoire. Even within academic debates the argument took on the prevailing structure of the time, with two polarised sides either shouting past each other or playing to their own supporters. During this time the problematic fact that the theory under discussion was being attacked for being too Eurocentric despite nearly all of it originating from America was barely acknowledged.

Schenker and the textbooks

Theory means different things in the UK and the USA, and within the UK it is interpreted differently in academic contexts compared with the wider environment of music education. The tendency to defer to music theory textbooks in higher education is

out of fashion in the UK. Here, though, we need to draw a distinction between two types of textbook in circulation. The first forms the backbone of what goes on in the research environment, conceptually belonging with the theoretical articles published in journals such as the *Journal of Music Theory*, *Music Theory Spectrum*, and *Music Analysis*. These texts present original research, advance the discipline, and include important contributions which now occupy many of our shelves: Hepokoski's and Darcy's *Elements of Sonata Theory*, Caplin's *Classical Form*, Schmalfeldt's *In the Process of Becoming*, and Gjerdingen's *Music in the Galant Style* are four such examples which are regularly found in bibliographies. The other type of textbook reorganises already known material in a format that is reproducible in the classroom. Examples of this sort include American publications such as Gauldin's *Harmonic Practice in Tonal Music* and Clendinning's and Marvin's *The Musician's Guide to Theory and Analysis*, and British ones such as Butterworth's *Harmony in Practice*. These tend to be used in a more anonymous way. That sonata form is organised into three sections, exposition, development, and recapitulation, is to be accepted in the same way that undergraduates in a physics department must accept that the speed of light in a vacuum is a universal constant. "Theory," in this case, is not a dynamic and protean humanities discipline; it is not a crucible of ideas but a monolithic and ahistorical series of "facts." Music theory, especially Schenker's theory of musical structure, is presented here as timeless and static. It is also presented as a single, unified theory despite the fact that Schenker changed his ideas considerably during his own lifetime. This approach tends not only to remove the metaphysical context (as Samson noted in 1999), but also any authorial presence. Much like we find in the sciences, the history of the type of theory taught in undergraduate curricula is often marginalised as an irrelevance. The history of science, for example, is largely absent from undergraduate programmes in physics: the important information is the theoretical and experimental content and not any historical details of when this knowledge was developed, by who, and what the discoverers' views might have been on anything else. It is easy to see how Schenker's political views might be seen as irrelevant to his theoretical ideas in institutions in which academics work in their silos, unburdened by messy political interference. James Watson, to draw another comparison with the sciences, was the 1962 Nobel laureate, winning the prize for Psychology or Medicine for his contribution to the discovery of the structure of DNA. He also holds despicable and politically untenable views, including arguments for a correlation between skin colour and intelligence, future abortion of foetuses with the "gay gene" (should one be discovered), and the use of genetic engineering to increase female sexual attractiveness (Belluz 2019). No one is arguing as a result of this that his work on the structure of DNA should be thrown out. The reproducibility of the experimental method rules this argument out and the scientific community acknowledges that a bad man can have a good idea. Schenker held politically untenable views, but in the humanities it is very much more difficult to separate the man from the theory.

The Schenkergate scandal

Responses to Ewell's talk and its associated written versions (2020, 2021) varied considerably. Some thought that what he had to say was painfully obvious but nonetheless had to be spelled out. This position now seems to have become the majority view in the discipline. At the time, however, a vocal minority felt his argument was needlessly divisive, an irrelevance to the task at hand, and a vicious attack on one of music theory's most venerable figures. One of the tragedies of this saga is that much of the content of what Ewell had to say was overshadowed by the controversies contained within the pages of the *Journal of Schenkerian Studies* volume 12 (2019, hereafter, *JSS12*).

The *JSS12* responses to Ewell's presentation ranged from the thoughtful to the unrelated, irrelevant, and incendiary. The structural and professional problems with the *JSS12* call were summed up in the fact that only 20 days were given from the announcement to the deadline, and Ewell was not invited to respond to the essays published therein. A few of these articles responded positively to Ewell's work, and among these I would draw attention to essays by Susannah Clark and Christopher Segall. Some were unrelated to the theme of the issue, but many were hostile to Ewell's proposals, and these tended to be short and to the point (and in one case, anonymous). On reading these responses, it was difficult to reconcile the seriousness of the issue at hand and the scholarly nature of the publication (to which a previous volume Ewell himself contributed) with the brevity and blithely casual attitude that many of the contributors seemed to bring to the discussion. The whimsical admission from the anonymous contributor (Anon. 2019) read: "I'm certainly not as informed about Schenker the person as I am the Schenkerian methodology," but they were nevertheless content to publish their thoughts on the matter while hiding behind the mask of anonymity, a gambit borrowed from social media where it has been a given at least since the early days of Twitter.

A question of context

Ewell used Schenker as an example of a wider problem in American music theory, the "white racial frame," a structure which serves to marginalise non-white musics and theories. His point was not solely about Schenker, though Schenkerian theory was the obvious exemplar for all sorts of reasons, extending, but not limited, to its curricular centrality in the USA, the narrowly European repertoire that it applies to, the hierarchical organisation of musical structure that it proposes, and the untenable political opinions Schenker held. Of all the suggestions that Ewell made, his recommendation for a reduction of the number of compulsory semesters of Schenkerian theory from four to two, freeing up time to do something else, non-white or non-Western, was for some his most provocative. On the future of Schenkerian theory, he wrote, "if music theory is to survive in the twenty-first century, as I hope it does, we have much soul searching to do with respect to race. If Schenkerian theory is to survive in the twenty-first century, *as I hope it does*, we must confront the uncomfortable realities not

just of Schenker himself but, more important, of the legacy of how we have engaged with his ideas and what that means with respect to race in American music theory" (Ewell 2020, §8.1). Viewed from a UK perspective, the modesty of Ewell's suggestion was rivalled by the ferocity of the reaction against it. In the UK there is far less theory going on than in the USA, and the discipline is not as professionalised. We do not have theory programmes; rather, professors and lecturers in music theory and analysis are housed within music programmes with a much broader remit, rubbing shoulders with historical musicologists, ethnomusicologists, composers, and performers. This more flexible institutional structure, in which researchers are more readily able to oscillate dialectically between historical, theoretical, and creative modes of thought (a freedom that many of us revel in), also leads to a situation in which the amount of space in the curriculum for each of these subjects is scarcer. In my own department (which might be representative) we offer 2 compulsory semesters of foundational music theory in the first year of the degree (something short of Schenkerian analysis), followed by two optional semesters of theory and analysis in the second year. This precious time needs to be spent carefully, and I have come to the view that Schenkerian theory should figure for three reasons: it is a unique approach to a repertoire; it has been hugely influential, spawning a vast literature, and teaching the theory removes a barrier to critical engagement with that literature; and it is a way of getting students to deal with musical materials outside of the contexts of composition and performance. Schenkerian theory cannot, however, be the only advanced theory that our students should be inducted into. While I usually reserve one semester for Schenker, I give the other semester over to *New Formenlehre*. From the perspective of my own institution, then, Ewell is calling for double the amount of Schenkerian theory than we currently offer. The objection was bluntly handled by the anonymous contributor in *JSS12*, who wrote that "[i]n Ewell's defence, he certainly didn't suggest what many people later drew from his remarks. I felt on board with his paper in the beginning, that diversifying the music repertoire is a good idea. And while I would also support additional classes that teach music theory for non-European traditions, I did not like the suggestion of reducing the core theory courses from four to two classes (most undergrads are bad enough after four classes as it is!)" (Anon. 2019). One of the practical problems that this situation raises has to do with breadth and depth. When time, resource, and expertise are scarce (most of us specialise in one musical tradition), how do we diversify the curriculum while maintaining a depth of knowledge and understanding? This issue will continue to sustain itself unless there is either a considerable increase in the space accorded to theory within music studies, an injection of resource to support it, or some kind of radical re-skilling within the profession. Given the current precarious state of music education in the UK, these changes seem unlikely to materialise.

Rather than simply giving time over to black composers in music theory classes, an approach which is open to charges of tokenism (Samuel Coleridge Taylor as the "Black Mahler," Ludovic Lamothe as the "Black Chopin," the Chevalier de Saint-Georges as the "Black Mozart" and so on), and which Ewell explicitly states is not a sustainable solution to decoupling the white racial frame, would it not be more pro-

ductive to introduce more context to our theoretical endeavours? This is not to say that making a start on diversifying the repertoire is not a good idea, but that Ewell was arguing for something more than this approach alone. Drawing attention to historical events which seem to cut against the “Great White Dead Men” narrative could be a useful starting point, and one that involves a way of thinking about the music theory curriculum that might be more familiar to European rather than American academics. An example of this approach could be the collaborative context behind Haydn’s success in Paris: in 1785, the Chevalier de Saint-Georges was charged with arranging a commission of six symphonies from Haydn for the *Concert de la Loge Olympique*. Saint-Georges conducted the première performances of the six new “Paris” symphonies. Another could be the London music scene around 1900, which Samuel Coleridge Taylor had exploded onto with *Hiawatha’s Wedding Feast* in 1898 at the age of 22. Elgar, already 41 by this point, had yet to break through with his *Enigma Variations*, which would only receive its first performance the following year; yet, the quality of Coleridge Taylor’s music is still assessed by the yardstick of Elgar’s approval. This approach is less a full-scale reform of music theory and more an integration of theory with other parts of the curriculum. The interlacing of these important contextual points seems a healthy method of building up a sustainable antiracist music history, which then demands theoretical mediation. Current efforts only actively pursue the reverse—the antiracist contexts are being mobilised in order to mediate theory. Both approaches are necessary for the discipline as a whole to progress.

Is it better to remove Schenker’s name from the theory, calling it “prolongational analysis” instead? Christopher Segall makes just this suggestion, proposing “a reapellation of Schenkerian analysis to prolongational analysis and the replacement of English terms for German ones, since both alternatives carry less baggage” (2019, 183). Or is it better to call it what it is, shining a harsh light on the context? My own view is that it would be a lost opportunity to attempt to disguise or to diminish Schenker’s pivotal role in such central and widely used theoretical ideas as “prolongation” and the *Ursatz*. We need more context and not less. Robert P. Morgan’s book does well to bring Schenker’s politics and metaphysics closer to his musical thinking, recoupling those ideas after their artificial abstraction from one-another during Schenker’s importation into American universities in the middle of the twentieth century (Morgan 2014).

Public Musicology

The online response to *JSS12* was able to quickly collapse a succession of important arguments. The result was that theory as presented in those responses became diminished, incurably tainted as a racist discipline, notably in Adam Neely’s video on “Music Theory and White Supremacy.” While the initial material of the dispute emerged in scholarly circles (i.e., an article and a talk at the SMT by Philip Ewell, then the responses in *JSS12*), the bulk of the reaction has happened on social media, blogs, newspapers, and YouTube. The expanding field of public musicology, also primarily an American phenomenon, differs most fundamentally from academic discourse be-

cause it is aimed at a lay audience and presented in simplified short-form formats. Scholarship allows for much more nuance, internal disagreement, and complexity, which often disappears in public discourse. In this context, misunderstandings and collapsing arguments begin to proliferate. Principal among these is the idea that because Schenker held racist views, and he is the most famous twentieth-century music theorist, all music theory is white-supremacist. Even though Schenker's own work is demonstrably not pluralist in its aims, more recent attempts to diversify both the approach and the repertoire have made progress, and music theory as a whole is a plural enough discipline to encompass all sorts of music from Europe and anywhere else in the world.

A valuable example of this is Kofi Agawu's book on African music (I use the author's terminology, which he carefully unpacks in the opening pages). Agawu (2016) engages those repertoires from a theoretical perspective and, in doing so, also stops non-Western music from being the preserve of ethnomusicologists alone while engaging in post-colonial critique through music theory. In other words, music in its diversity is approachable by theory, although the theory that overwhelmingly appears in the textbooks relies on a static set of inviolable laws which are regularly presented as all there is. This definitional false-start has been repeated over and over, with social media personalities propagating the idea that theory is Roman numerals, Schenkerian graphs, and, in Neely's case, "the harmonic style of eighteenth-century European composers" itself. Such a corpus of theory does exist in the textbooks, but it does not account for the entire discipline. The cure for the white-supremacism embedded in eighteenth-century European music presented here is a specifically American form of free-market liberalism. American popular music is the genre which occupies the economically privileged position, but mass appeal is not always an indicator of merit. This has been a well-rehearsed part of musicological debate since Adorno's and Horkheimer's critique of "mass culture," later refined in Adorno's study of the "culture industry" (Adorno 2001). When Ewell called for more of "the music theories of Asia, Africa, [and] the Americas" he was not endorsing a decisive shift of emphasis towards highly commercialised Anglo-American pop. There is already a rich and dynamic field of analytical scholarship on popular music and it is, perhaps, not a coincidence that much of this music theory first appeared from British scholars, rather than Americans. British musicologists such as Allan Moore (1992, 1995, 2002, 2010), Richard Middleton (1983, 1985, 1993, 2007), David Clarke (2007), Philip Tagg (1982, 1987, 1998), and Kenneth Smith (2014, 2019) have been arguing for decades that we take seriously—and critique—popular music. The argument from the field of public musicology, it seems, is knocking at an open door—one that has been unlocked in scholarly writing for some time now.

The critique of *JSS12* that flooded the internet also involved a mixture of free-market economics and a scientific approach to the study of music—something that is in the end a human activity. The "timeless" quality of music theory (and tonal theory in particular) as it is often presented in textbooks belies the fact that it has its own history which long pre-dates the eighteenth century, and this seems to have again been

either forgotten or wilfully ignored both by the Schenkerian traditionalists and by those critiquing them. The controversy, which has largely been conducted on the basis that theory is ahistorical, is doing as much now to jeopardise the future of music theory as conservatism or neo-liberalism. In the USA this may be in part a result of the very same “professionalisation” of the discipline which, at the undergraduate end of the conveyor belt, presents theory as a narrowly defined curriculum that can be taught from (often) a (single) textbook, and kept quite separate from historical musicology. Neely adopts a broadly pro-American and anti-European position which reproduces the short-circuit that J.P.E. Harper-Scott (2011, 12) identified in Richard Taruskin’s *The Oxford History of Western Music*, namely that anything “European” immediately defaults to being “German”, and anything “German” immediately defaults to “Nazism” (or, in this case, white supremacism more generally). The argument is peculiarly fixated on how Eurocentric all the oppressive structures are within the discipline, despite all the publications under scrutiny having emerged from American authors, universities, and publishing houses. The Eurocentric nature of this music theory stems in no small part, today, from North America rather than from European scholarship itself. It is of course a product of European colonialism, but nowadays it is largely, and ironically, US scholars who are perpetuating this Eurocentricism.

Alternatives to Schenkerism

The rage against Schenkerian theory also risks drawing in anything that *looks like* Schenkerian theory, which extends to schema theory (Gjerdingen 2007), an approach that employs notation of scale degrees and figured bass, but which has little to do with harmony or the hierarchical organisation and notions of canon and genius that Schenkerian theory presupposes. In schema theory there is no requirement for any sort of hierarchical organisation—more or less any schema can be either subordinate or superordinate to any other. Gjerdingen’s book primarily considers Italian and Austro-German composers and therefore seems an unlikely candidate for an anti-racist theory. The book could, however, make a contribution to such an approach because of the decoupling from older canonical practices that it achieves within the limited context of a particular musical common tongue in a specific culture and time. While this is a step away from the “Great White Men” narrative it is not a challenge to the field’s whiteness; but the historical and social context of the book is precisely the one in which such a decoupling process is most revealing. Through its promotion of a kind of historically informed listening, it severs some unhelpful ties between twenty-first-century music theory and its nineteenth- and twentieth-century roots. The composers that Gjerdingen is interested in are not presented here as part of the “Great White Men” narrative of cultural superiority. By contrast, Gjerdingen is interested in what is typical, and not in what is great. He asks us to understand this music in the historically informed context of the “jobbing musician” with an emphasis on composers as workers and composition as labour, a decentralised world in which a L. van Beethoven holds as much cultural currency as a J.J. Prinner (in fact, Prinner, who has a schema

named after him, is elevated over Beethoven in this case). The ethos of the theory is encapsulated in this remarkably unromantic passage from the book's introduction:

The popular view of the composer—a Romantic view inherited from the nineteenth century—does not fit the eighteenth-century reality. The composer of galant music, rather than being a struggling artist alone against the world, was more like a prosperous civil servant.... He worried less about the meaning of art and more about whether his second violin player would be sober enough to play Sunday Mass. (Gjerdingen 2007, 6)

I compare the approaches of Schenker and Gjerdingen to demonstrate that music theory, even in the specific context of eighteenth-century European art music, is diverse. Not all theory is so obsessed with a canon of masterworks and such a heavy focus on Schenker is ultimately a distraction from the underlying problems that need to be addressed in music theory and music education more broadly.

Racial injustice exists in large part as a class issue and requires an economic response. Here, I would argue, Ewell could have gone further. The solutions that he proposes to address racism in American music theory should be instated in full, but they all, ultimately, involve making adjustments to the cultural superstructure and do not directly challenge the inequality in the economic base. These recommendations can be summarised as follows: renaming a committee, convening an anti-racist conference or inviting an antiracist speaker to a conference, encouraging more disciplinary flexibility, offering a new award for antiracist music scholarship, and the removal of Confederate and other controversial monuments from music theory textbooks. It seems here, again, that none of these recommendations involves parting with any large sums of money that would be needed in order to address broader inequalities of access. These recommendations are within the power of institutions such as the SMT and universities to implement, and they should do so, but without the necessary political and economic action they can only have a limited effect.

The American academy is the dominant force in music theory. This essay calls for more contextualisation of theory both in the classroom and in research contexts. After the furore that ensued in 2020 following the publication of *JSS12*, the interlacing of these important contextual points seems a healthy method of building up sustainable antiracist music history and theory, each of which can be mediated by the other. Cultural change alone, however, is not enough. Until we can develop a willingness to discuss music theory, education, outreach, and participation in economic terms that carve out a material response to the current inequalities of access, the problems we face are unlikely to be resolved. For all the justified charges of Eurocentrism in the white racial frame of music theory, it may be worthwhile for our US colleagues to look across the Atlantic and consider how European models of curricular contextualisation and disciplinary flexibility may help address the challenges that face music theory today. Such models may not in themselves be antiracist, but if nothing else they do, for instance, show that Schenker need not be the bedrock upon which music theory stands.

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KATE MAXWELL AND SABINA FOSSE HANSEN

Decolonizing Music History in Scandinavia

Reflections from the Chalkface

"Race is not a problem here." "Racism is rare in Scandinavia." These are some of the comments I (Kate) have heard regarding my efforts to diversify the music history and analysis curriculum at a small conservatoire in Norway, the Academy of Music at UiT The Arctic University of Norway, in Tromsø. One thing I hear behind both of these is the implication that, as a non-Scandinavian, I do not understand the way things work. Even after nearly 15 years of living in Scandinavia, most of them in northern Norway, I admit that there are plenty of things I still don't know about the place I call home. However, as a white person who grew up in a much more culturally diverse area than anywhere I have lived in in Scandinavia, I also know that there is a lot that white people don't see—and just because you don't see it, doesn't mean it's not there. As the black feminist mantra goes, if you can't see the problem, you're part of the problem.

This colloquy contribution is a reflection, written together with Bachelor of Music student Sabina Fosse Hansen, on the process of decolonizing music history at our institution.¹ Sabina has been instrumental in steering these efforts since she began her studies, both as critic, supporter, as representing the views of the student body, and above all (for the purposes of this reflection) as interlocutor. Sabina has given the comments I opened with the context that has helped me understand them. During our discussions, she told me that the Norwegian school system teaches that Norway is inclusive and accepting, which is something that most if not all students want to believe: it is, after all, backed up by society in general, not to mention the various international rankings that Norway regularly tops.² The topic of racism is therefore taboo because it dares to question the discourse and talk about race in a culture that shies away from conflict. Yet, as a Norwegian of mixed-race background Sabina has the lived experience that the dominant ideal is not always the case. This is *colourblind*

- 1 A note on the methodology of writing is appropriate here. This began as a personal reflection, but Sabina was kind enough to accept my invitation to join me as named co-author, given that so many of the insights are either hers, or born of our discussions. While I (Kate) wrote the text following our talks, Sabina has read and commented on it, and nothing is shared without her permission. Therefore the "I" of the text is Kate, and the "we" is both of us.
- 2 For example, the Wikipedia entry "International rankings of Norway" (Wikipedia 2020) presents six examples of Norway's rankings under "life quality", of which Norway is ranked first in five. Although at the time of writing this particular page has not been updated since 2020, the fact that there is a Wikipedia entry on this subject, and in English, points to the ubiquity of the phenomenon.

racism in action, as Ewell (2020) argues happens in music theory, and its role in the curriculum is only part of a broader picture that many people (of all ethnicities, but in Norway the dominant is white) do not see, or do not wish to see. I will set this into the context of *white innocence* (Wekker 2016) below. First, however, it is necessary to give a little more background on the institutional context in Tromsø.

My efforts to decolonize the compulsory undergraduate modules in music history and analysis began more-or-less upon appointment in 2015 and have continued since. The job is far from done, and my own role has been far from perfect. In 2015 I was a somewhat naïve—perhaps a better word would be idealistic—assistant professor who felt she had been handed the keys to the kingdom. I was and am extremely lucky to be part of a department and institution that takes equality work seriously. Almost on my first day I was recruited to the Balanse-prosjekt (Balance Project), a project funded by the Research Council of Norway that ran in the department from 2015 to 2018, and sought to increase the participation of women, girls, and genderqueer people in music, particularly with a view to increasing the numbers of these groups in professor positions, as guest lecturers, and so on (Blix and Mittner 2018). The energy and drive of that project stays with me to this day. UiT's wider "prestige" projects are still ongoing, and it was with the participation in one of these in 2016–2018 that I submitted my own dossier for promotion to full professor. The Faculty of Humanities, Social Sciences, and Education and Academy of Music at UiT are part of a music performance project called "Voices of Women" that has just been awarded funding, and will be led by the University of Stavanger. UiT is also at the forefront of Norway's open access work, it was an early adopter of the DORA principles of research ethics, and it is an enthusiastic promoter and supporter of Indigenous issues, as well as research and teaching on the Sámi people, and much more. All of these initiatives mean that I am confident that I have the backing of my department and institution in my work to decolonize music history. Likewise, the broad background support for these initiatives makes the resistance I have met to my efforts all the more surprising.

Is it possible to "do" antiracism in a context where race is not widely recognized as a problem? Of course it is, as Sara Ahmed (2017) challenges all feminists to do, but it is not without its obstacles. One of the foremost of these is that while racism, white innocence, and the white racial frame are certainly problems in Scandinavia, they are obviously not the only problems, and nor are they the most visible to the (white) majority. As Ewell (2020) and others make clear, race is one part of a broader intersectionality that includes deliberate or inadvertent discrimination on a number of other axes, including but not limited to gender, sexuality, (dis)ability, age, class, background, religion, ethnicity, and more—a range that I often shorthand when speaking informally to colleagues or students as "all the -isms."³ Indeed, it is my experience in Scandina-

3 A colloquy contribution is not the place for a full reference list on decolonization, but it is worth saying something about my personal journey into the topic. As a student in Scotland studying for an undergraduate degree in French and Music around the turn of the millennium, decolonization was a word that came up in the French part of my degree, but never in music. However, I did not come into serious contact with notions of decolonization until I went on postgraduate research in medieval studies at the same institution in the 2000s, and began teaching. The notion of "decolonizing the

via that most of these “-isms” are easier to grasp than that of race (as I shall elaborate below). In the music history context, the occasional focus on a female composer, secondary initiatives such as gender-balanced, multicultural reading lists, and a visit from a professional performer of joik (the traditional music of the Sámi people), have been easy for students to accept from the start, but in the last couple of years the four-week theme of “music and gender,” a stalwart on my syllabus from the beginning, has begun to receive strong criticism, mostly for being “irrelevant” to (some students’ perceptions of) the field of music history. I am happy to admit that, were music history fully gender neutral, there would be no need to focus on music and gender even for just a few weeks. Yet in 2018, the organiser of a music festival in Tromsø stood up and unironically welcomed the audience to a concert where we would “only hear works written by women” —something that does not happen in concerts where all the music performed is written by men. The vast majority of the standard performance repertoire both for students and professionals consists of male composers, and the norms are overwhelming male. It is therefore clear that the decolonization of music history still has a long way to go in both the local and broader contexts.

“The house that race built” is a phrase used by Gloria Wekker in her book *White Innocence: Paradoxes of Colonialism and Race* (2016). Although Wekker’s work is based on case studies from the Netherlands and the Dutch context, including Dutch colonialism, reading this book was (and continues to be) a revelation in my own understanding of Norwegian attitudes to race, which is also reflected in Sabina’s comments and experiences she shared with me in our discussions as we worked on this reflection. Wekker describes the discomfort felt by many Dutch people, and especially white students, when race is discussed in the classroom. Wekker bases her discussion on research done on students and alumni of a course in women’s studies. If students who have chosen a degree course in this area report that they had to overcome feelings of discomfort about race as a result of their heightened awareness (Wekker 2016, 65–67; 72–73), it is hardly surprising that students of music performance are even more perturbed: this is not what they were expecting, nor have they previously been asked to consider such issues as part of their music studies. As Wekker writes, the European academic tradition reenforces the popular image that:

Middle Ages” was cemented by the special issue of the *Journal of Medieval and Early Modern Studies* that bore that title (Dagenais and Greer 2000), though has been around at least since the publication of Biddick’s (1993) article “Decolonizing the English Past.” However, it became extremely ugly with the white supremacist attacks on medievalist scholars of colour Dorothy Kim (reported by Roll [2017]) and Mary Rambaran-Olm (see the response by Dale [2021]). Some of my more recent steps on this journey, in addition to Wekker (2016), Ahmed (2017), and Ewell (2020) already referenced, have included a sabbatical period in the USA in 2020 (attending concerts and workshops on decolonization and equality in music history at Cornell University and Ithaca College), as well as engagement with texts including *The Journal of Music History Pedagogy* (particularly the special issue *Decolonization* featuring Walker [2020], Stimeling and Tokar [2020], and Figueroa [2020]), Dempsey (2019), Black (2019), Spencer-Hall and Gutt (2021), the blog *In The Medieval Middle* (particularly Kim [2014] and Lomuto [2016]), and the journal *postmedieval*, particularly the issue *Race, Revulsion and Revolution* (Rambaran-Olm, Leake, and Goodrich 2021). This journey is entirely personal, and it is far from over.

Being black is associated with being athletic, with low literacy, with stupidity, with being amusing, an entertainer, and with naturally occupying a place on the lowest rungs of the social ladder. There is a long academic tradition within scientific racism that has created, invoked, and defended this natural order; these images circulate widely; they surround us; we—both black and white—are constructed by them as inferior and superior. Representations of race that were common in the nineteenth century have also been preserved in the academy, that bastion of objective knowledge, and in the media. (Wekker 2016, 74)

Ewell's (2020) arguments about the white racial frame in music theory are a clear parallel with this, but we can go even further in music history in Norway. Where black music history features in textbooks and in curricula, it does so in the form of ragtime, hip hop, pop, jazz, blues, and bebop. In other words, it appears in a set of genres that are situated outside the mainstream of the Western musical canon, or the imaginary museum of musical works as Lydia Goehr calls it (Goehr 1992). The imaginary museum, the canon, came into being around the turn of the nineteenth century, at a time of colonialism and scientific (as opposed to cultural) racism; a time when white Europeans looked to the arts, cultures, and bodies of people of other races as not only inferior (and sexualised), but as supporting and reinforcing their own superiority. The Western music history canon, then, that music students come to university expecting to learn about as history, came into being at a time when it was necessary to establish and indeed affirm the superiority and intellectual rationality of colonial white Europeans. It is more than the white racial frame; it is the imaginary museum that race built.

This raises the question of what "race" actually is in a classroom context, and again, Wekker provides an answer that resonates:

Race in my understanding is not only a matter of ideology, beliefs, and statements about a particular group of people; *race also becomes transparent in practices, in the way things are organised and done.* (Wekker 2016, 50-51; emphasis added)

What is more, Wekker argues that white innocence overlooks the ubiquity of race in "the way things are organised and done." Wekker's examples are from the Netherlands, where, like in Scandinavia, gender inclusion is high. However, unlike in much of Europe, in Scandinavia—and in Norway in particular—the standards of living are generally very high. (That is not to say that Norway does not have class differences or wealth inequalities; rather, that the overall mindset and the welfare state ensure that fewer people fall into the poverty trap than in other comparable countries, including the Netherlands.) Innocence, in Wekker's view, stems from several points: a worldview dominated by a now secular Christianity that considers others and wishes to do no harm; a notion of smallness as a nation that needs protecting; and the licence to laugh off racist (or sexist, other other-ist) utterances as jokes because of course no-one would really think such things (Wekker 2016, 16-17). (I am reminded of the South Park episode which declares, "AIDS is finally funny".) Wekker points to Sweden as a comparable example to the Netherlands, as it is a former colonial power that has a "widespread

and foundational claim to innocence, Swedish exceptionalism, and ‘white laughter’” (Wekker 2016, 17). The other side of innocence is “not-understanding” and “not-knowing”—choosing one’s norms, history, and cultural archive to fit the dominant model of innocence—“which can afflict white and nonwhite people alike” (Wekker 2016, 17). This state of white innocence is then militantly defended, with race being projected as a problem only in other places, particularly the USA, and thus not a local problem, the naming of which “can call up racist violence, and often results in the continued cover-up of structural racism” (Wekker 2016, 18). As Sara Ahmed (2017) teaches us, by naming the problem you become the problem: it is easier, more innocent, and more comforting to denounce the killjoy than to face the problem that she highlights.

It is clear that this, therefore, goes well beyond the music history classroom, and cannot be solved there. I was struck by Ewell’s (2020) remarks that music history (musicology) has come further than music theory in tackling issues of race. Indeed, figures such as Sarah Haefeli (Ithaca College) and the *Journal of Music History Pedagogy* are doing sterling work to rethink how music history can be taught (and learned) in more inclusive ways. My experience from the chalkface in Scandinavia, however, is that the adaptation of such initiatives is met with the wall of resistance that is white innocence, and this feeds into expectations of what kind of history (in this case, music history) should be taught. In terms of my modules and how much I can do with them, this is a barrier that also manifests itself in the relatively low importance given to the “support modules” in the BA in music performance. With only 10 ETCS points (out of 240 for the whole BA degree) to cover the whole of music history (including popular music and music analysis) over two years, as part of a group of small modules, and with only one class a week in teaching weeks (usually amounting to around eight two-hour sessions a semester), there is simply not much time to meet both students’ and colleagues’ expectations and to teach the subject in line with the changes it has undergone in the last couple of decades.

This leaves us, then, with a dilemma. Students—particularly performance students—are well aware that they will meet incredulity from both their instrument teachers and future colleagues if they do not know the (now outdated) basics of music history that previous generations of performers learnt and expect them to have been taught. To say that music history is *not* a line of dead white men, their works, and their ideals of performance practice stretching to the present day is radical, and risks underequipping students with the knowledge they will be expected to have in their future careers. (It also raises the related question of when “music history” as a subject should begin: with the invention of music notation and the first written sources from ca. 800? Eight centuries later in 1600, when the most recent music history textbook in Norwegian chooses to begin? Or even 1800, as some student feedback from 2020 suggested?) Sabina has helped me to understand that it is primarily for this reason that my attempts to decolonize the subject within the bounds of the existing module plans by highlighting societal issues including gender and race have started to receive negative comments in student evaluations. At the same time, to pretend that the subject has not changed dramatically in the last decades is to do injustice to the field and

to uphold the white racial frame. I do not claim to have the answer, but as a department we are looking at ways to change the module plans (in the short term) and the structure of the BA programme (in the long term) in order to try and address these issues. However, it will not be easy or quick, because this work involves challenging and changing mindsets—no-one likes to hear that we, as a department and even as a country, are (unwittingly) teaching racist curricula that require constant and time-consuming critical evaluation for rewards that could take years to come to fruition even if they manage to penetrate the wall of white innocence.

In working with me on this piece, Sabina has helped me recognize that there is a dominant mindset that Norway is the best place to live, a mindset that is clung on to in a constant balance of threat and change. Change is acceptable as long as it does not endanger the supremacy of this mindset, in which it is easier to leave the work to those that are directly affected by it. An example from Sabina's personal experience is that her native language is nynorsk, which is a form of Norwegian upheld in law as equal to the bokmål used (as a written language) by the majority, yet which is under-represented in the media, in translations of foreign literature, and indeed exams and coursework assignments, despite quotas and laws in place to ensure equal treatment. To put it bluntly: if national rules say that exams should be available in both bokmål and nynorsk, it should not be down to the students to have to ask for them. Therefore, to request exam questions in nynorsk highlights a problem that many do not see—or choose not to see. The parallels with racism and white innocence are clear. To question the status quo that everything is supposed to be as good as can be because we are in the best country in the world causes discomfort and kills joy (Ahmed 2017). A further very recent example from Tromsø was the decision to change the name of the children's wind band Guttemusikken ("Boys' Music") to Tromsømusikken, a change that met resistance from those who felt that tradition and local (music) history were being cast aside in the name of political correctness. Nostalgia and holding on to things as they are can be a comfort blanket in times of crisis and change.

History is not and never has been an objective and factual line leading to the ever-changing now. History is shaped, sculpted, and moulded to fit different times and attitudes, and it is almost always inevitably political. Music history is no exception. To learn history is to learn about—and to call into question—the present. The skills of close reading, close listening, and critical thinking that come from music history are vital to students' future careers and, indeed, lives. Such high-minded language, however, denies the reality that students face outside of the safe space of an inclusive music history classroom. I have not yet found a balance between inclusivity and students' and colleagues' expectations, but I have learnt that it cannot be done to anyone's satisfaction under the auspices and underlying assumptions of the current curriculum. Whether or not the proposed changes to the curriculum will be too little, enough, or even acceptable to the faculty governing body remains to be seen. Nevertheless, if racism is manifest "in the way things are organised and done" (Wekker 2016, 51), then we must acknowledge, face, and decolonize the white racial frame in our curricula, textbooks, and expectations, and the white innocence in society, so that change can happen.

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KJELL ANDREAS ODDEKALV

On Being a White Norwegian Analysing Rap

The realisation that I wanted to analyse rap flows (that is the vocal track[s] of rap recordings/performances) was the spark igniting my academic career. Coming from an angle of being a performing and recording musician—mostly in the Norwegian hip-hop scene—the ethics of cultural appropriation were not initially a consideration. After all, hip-hop was something I *did*, not really something I reflected upon, and it never struck me that my engagement with a cultural expression that I have nothing but love and appreciation for could be problematic in any sense. Suffice to say, engaging with hip-hop as an academic invited this type of reflection, and the goal of this colloquy contribution (which is a slight adaptation of a section of my PhD thesis) is to exemplify the type of ethical reflections that is 1) of fundamental importance to any music researcher's engagement with any type of music, and 2) not necessarily reflections that people—whether those people are scholars, performers, writers, fans or none of the above—actually make.

A central epistemological tenet in my work as a rap analyst is to embrace my position as what Donald Schön (1983) calls “the reflective practitioner”—taking advantage of the tacit knowledge accumulated from years of practice and the situations and positions that are unavailable to non-practitioners. However, this is only one minor aspect of me and my relationship with hip-hop. I am not *only* a reflective practitioner in my engagement with rap music and hip-hop culture. I am also a (or one could say “yet another”) White cis-male academic writing about Black music,¹ another position which requires reflection, as does the profound *non-Americanness* of my specifically Norwegian and more generally European background, as regards both hip-hop culture and academic disciplinary traditions. I will, of course, not be able to engage in full with these topics, which would require a thesis of its own, but I will preface the following discussion with a few statements:

- 1 My work both as a hip-hop scholar and hip-hop artist is cultural appropriation.
- 2 Hip-hop does in no way need academia, nor does it need my work.
- 3 This colloquy contribution is not just a simple disclaimer. The problematic aspects of a White man who has come from a particular cultural tradition and who occupies a position of privilege in the racial-colonial hierarchy looking at

1 Note that I capitalise both “Black” and “White” when they refer to a racialized identity. The history and reasoning for the former is well established—see for example *The New York Times's* reasoning for using it (Coleman 2020)—the latter is more contested. I follow Nell Irvin Painter's (2020) argument in that “We should capitalize ‘White’ to situate ‘Whiteness’ within the American ideology of race, within which ‘Black,’ but not ‘White,’ has been hypervisible as a group identity.”

a Black cultural expression through what Philip Ewell (2020) calls a *White racial frame* cannot and should not be understated. However, I believe that the good my work does outweighs the bad, because—as Ewell stresses²—anyone engaging with and challenging the inherent Whiteness of the field and society is valuable, even if that engagement, in this case, is done through research which would not exist without White male privilege. While I cannot deny my privilege, I can use it as productively as I am able to in challenging White supremacy in music studies.

Rap, and by extension hip-hop, is a global phenomenon. This globalisation of the cultural expression has led to a variety of local appropriations. Let us compare it to a very different type of cultural expression: pizza. The way pizza has travelled from its roots in Italy (and there is a significant difference between what Neapolitans and what Romans would consider “authentic” pizza) and been appropriated—some would even say subverted—by local traditions like the deep-dish Chicago style or the Swedish variant with bananas and curry powder might be frustrating to many Italians (my personal specialty is made with cured fish and lacto-fermented plum—highly inauthentic), but due to how fantastic pizza is, this appropriation was unstoppable: everybody wants pizza, however little they might know about its roots. Likewise, people from all around the world find both pleasure and immense social value in hip-hop (this has been chronicled extensively in for example Mitchell 2001; more local variants of this type of scholarship is also widespread, like the Scandinavia-focused Krogh & Stougaard Pedersen 2008). The task for those of us who have been exposed to and fallen in love with an expression of this culture such as rap music while lacking a rounded knowledge of the culture as a whole is to make sure we learn more and are sensitive to the culture in the way we engage with it. Appropriation is not always exploitation (even if it clearly *can* be).³ Akil The MC from the legendary rap crew Jurassic 5 wrote the following on the group’s Facebook page:

I am a guest in the culture of Hip Hop because I am not from where Hip Hop originated (The Bronx, New York). I’m from Los Angeles. I was invited to this culture in 83 and have been treated as a guest should be treated with honor and respect and nothing but the best. I don’t mind being called a guest or have a problem with someone saying I’m a guest in this culture. I know what I am and not ashamed of it. (Akil The MC 2021)

Like Akil The MC, I wish to take the stance of being “a guest in the culture”—with the extra added difference that unlike Akil The MC, I am not African American. Whether or not my enthrallment with G-Funk music videos in the mid-1990s should be con-

2 “Whites ‘critiquing whites,’ ‘refusing complicity,’ ‘naming what’s going on,’ ‘subverting white authority,’ and ‘dismantling whiteness’ is sorely needed in music theory” (Ewell 2020).

3 As is evident in the title of Eric Lott’s *Love & Theft* (1993), the act of appropriating cultural expressions without referencing their roots is not necessarily a violent act of theft—it can also be an expression of appreciation and admiration.

sidered an *invitation* is up for discussion. Of course, my engagement with hip-hop as a musician and a scholar is an appropriation of the cultural expression, but my take on hip-hop (music and research) is derived and delivered with the utmost respect for its roots and history, and I hope and believe that this shines through in my work.

As a call to arms for music researchers to challenge the existing, suppressive structures of “music theory”—both the institutions teaching it and the discipline itself—Philip Ewell’s “Music Theory and the White Racial Frame” (2020) sets out to become the most influential publication in music studies in the early 2020s. Painting a picture of the field of music theory, both in general and specifically within US institutions, the article sums up how the field displays and reinforces its approach.

Our white racial frame believes that:

- the music and music theories of white persons represent the best framework for music theory.
- among these white persons, the music and music theories of whites from German-speaking lands of the eighteenth, nineteenth, and early-twentieth centuries represent the pinnacle of music-theoretical thought.
- the institutions and structures of music theory have little or nothing to do with race or whiteness, and that to critically examine race and whiteness in music theory would be unfair or inappropriate.
- the language of “diversity” and the actions it effects will rectify racial disparities, and therefore racial injustices, in music theory. (Ewell 2020)

Taking Ewell’s description of music theory’s problematic beliefs to heart, I see several implications for how I might attempt to combat the White racial frame as a young music scholar. To start with, the first two points are ones I set out to challenge, both through my musical material and through the theoretical and methodological framework I apply to it. The first is obvious: I write about, perform and analyse music rooted in a Black American tradition, not in comparison to other musics but as the central protagonist of its own story and its relation to me, the analyst. The second is not obvious, as it is by no means clear which applications of which theoretical and/or methodological frameworks would be suitably “colour blind,” and throughout my own work appear applications of frameworks (both theoretical and methodological, with regard to music, poetry, linguistics, psychology, or philosophy) which are based in or on the White German-speaking traditions Ewell identifies as foundational for a White racial frame (it is important to note that Ewell does not outright reject white music theory as such, not even Schenkerian theory, the main case study of his critique). The very idea of “colour blindness” is, as Ewell notes, problematic in itself, because an important step in understanding and ultimately resolving or “de-framing” the discipline is to both acknowledge and embrace the historical and cultural concepts of Whiteness and Blackness. To tear something down, one has to first acknowledge its existence. I have, to the best of my ability, evaluated whether my

choices and applications of theories and methods are sensitive to both cultural and musical nuances, and when I have committed to a specific framework—like musical notation or theories on categorical perception—it is because I believe it to be suitable to the analysis of Black music, however White its origins might be. For example, musical notation is well suited to represent certain rhythmic structures of rap flows (like cross-rhythms, off-beat phrasings and such), while it is—in my opinion—unsuited to visualise the significance and intricacies of the relationship between poetic lines and musical metre.

Thirdly, Ewell highlights the institutions and structures of the field of music theory and in particular the perpetuation of the White racial frame by US academic institutions. The picture Ewell paints of the persistent conservative aspects of these institutions is unfamiliar to me as a Norwegian music scholar. Coming from a position of perhaps ignorant naïveté, I have always reacted with surprise and bemusement when reading or being told about how US music theory programs have obligatory German language or Schenkerian analysis classes. The former would never be required in a Norwegian institution, and the latter is only briefly mentioned in introductory classes as a marginal practice at best. From the outside looking in, it seems that I am in yet another privileged position in that I have never been discouraged from pursuing an interest in “popular music” (an antiquated and loaded term if ever there was one) in general or hip-hop specifically. While there remain clear challenges concerning both inclusivity and structural Whiteness in Norwegian institutions as well (speaking for myself, the music education I received some fifteen to twenty years ago was heavily weighted towards European “art music”), I take pride in belonging to a group and lineage of (admittedly, mostly White) music scholars who actively advocate “for a restructuring of our racialized structures—a deframing and reframing of the white racial frame” (Ewell 2021, 1; in particular, my supervisor and mentor—Anne Danielsen—has been a huge inspiration and a role model in how to engage with and approach Black music coming from a White background). Thankfully, Ewell is most definitely not a lone voice but part of a large progressive movement of music theorists whose voices—both in publications and in the social media discourse—are at once inspirational and encouraging. (One of the more straight-forward ways of fighting against White supremacy in music studies is to be conscientious in regard to which scholars one cites and engages with. Of the scholars I have engaged with in my own work it is worth mentioning for example H. Samy Alim, Chris Stover and Noriko Manabe as good examples of progressive hip-hop and music scholars.)

However, as I am a White, privileged man, my engagement with hip-hop and rap both as an artist and a scholar is, again, fundamentally an act of cultural appropriation, and the Blackness of the cultural origins of the music I make and analyse will always be contrasted by the Whiteness of my cultural background. If some believe that my music or academic work is less valuable because it is less Black than the music inspiring it, that is their prerogative, but the type of cultural appropriation that my thesis and music exemplifies is not one of Whiteness attempting to subjugate Blackness but rather one celebrating Black music in general and hip-hop and

rap specifically. It should be (and is!) possible to avoid taking on “everything but the burden” as Greg Tate (2003) warns about. While it is not necessarily possible to take on the burden from a position of White privilege, we sure can work to ease or diminish the burden where we can. Crucially, White people engaging with Black music cannot stop the music from being Black—there is no requirement of purity, as Imani Perry argues in her influential *Prophets of the Hood: Politics and Poetics in Hip Hop*:

To deem something French or English rarely implies that there were no Germanic cultural influences, or Irish, or even Algerian . . . a music drawing on hybrid influence yet also having a black political and social existence is one that understands hip hop as existing within society as black music, but also one that assumes that black music is and has always been hybrid, drawing on influences from other cultures and places. In fact, music is never compositionally pure, even as it exists within a culture and is identifiable with a community (2004, 11).

Hip-hop has taken over the world, and it will stay Black and celebrate and promote Blackness even when it is also Norwegian, White and middle-class.

If the academic pursuit of rap’s aesthetic intricacies is to be successful, the scholar studying it must be intimately familiar with this music. There is an impressive array of published analyses of rap, and most of the time these scholars’ enthusiasm for hip-hop shines through. Still, there are also varying degrees of familiarity with the music and culture, and, as mentioned, there are few practitioners lending their voices to the choir. Again, I believe the positioning of the “reflective practitioner” is likely to be fruitful in this field, because a hands-on engagement with the music can produce insights which might elude others. Eileen Southern writes in *The Music of Black Americans* that “serious study of African-American music requires getting to know the music, which means listening to it and, if possible, performing it” (1997, xx). While I might be only an uninvited (or unwittingly invited) guest in hip-hop culture, I have—with sincere enthusiasm—listened to, made, and performed rap music for many years. I am not a conventional “insider” in the main branch of hip-hop’s historical culture, but I can claim the status in one grafted-on twig,⁴ and I have, as Southern requests, both listened to and performed rap—and gotten to know some version of it quite intimately. Of course, Southern’s ground rule for music analysis is by no means exclusive to the study of Black music. However, as a younger subdiscipline in a well-established academic field, rap analysis must critically evaluate which methodological and theoretical approaches its adherents take, and whether those approaches are indeed suitable for analysing the music at hand or instead simply those most convenient to the trained music scholar. Like virtually everyone else in the privileged position of being funded to write a lengthy treatise on music, I have been trained in a discipline that “locates [certain] Western European and Euro-diasporic practices as an unmarked

4 The inspiration for positioning my “insiderness” on some sort of insider-outsider spectrum comes from Chris Stover’s positioning through self-identification and background in his dissertation (Stover 2009, 32–33)

norm" (Stover 2022, 2), meaning that my toolbox includes some insurmountable biases towards which musical features and structures are readily identifiable and representable. Or as Ewell (2020) puts it: there are "racialized structures, put in place to benefit white persons, remain foundational in the field without appearing racist." It is impossible to fully separate oneself and one's practice from the biases of tradition and training, but I attempt to be conscious of them and how they impact my work, and I am careful to make the reader aware of them as well.

The idea of music analysis being primarily a pleasurable act meant "to overwhelm, entertain, amuse, challenge, move, enable, indeed to explore the entire range of emotions, if not in actuality then very definitely in simulated form, at a second level of articulation, so to speak" (Agawu 2004, 280), and only secondarily meant to make explanatory or epistemological points, is an attractive one for a musical analyst. And if it were true, as Agawu argued, that "analytical knowledge resists or escapes verbal summary" (2004, 274), one might even conclude that performing an analysis is the only way to obtain some of the many insights which are available about a piece of music.

If part of the value of analysis is the analyst's subjective experience of making the music their own, then the perspectives, inclinations, goals, values—the very *identity* of the analyst—is critical to the analysis itself and whatever epistemological points it might make. I have already implied the same here. So: What are my goals and motivations going into my analytical work? And what do these goals and motivations mean for the nature of the analyses?

Following Agawu's notion of analysis as performance, one central aspect of my process is the pleasurable and educational experience of sharing an analytical space with music I already enjoy so much. By tapping into my positioning as a reflective practitioner, I attempt to accomplish what J. Griffith Rollefson calls for in *Flip the Script: European Hip Hop and the Politics of Postcoloniality*: namely, 'hip hop close readings in both form and content' which are not the result of mere scholarly work on hip-hop or even the scholarly work of a rapper. Instead, I intend to "move past [my] subject position as 'scholar of hip hop' and truly take on the mantle of 'hip hop scholar' by doing scholarly work in a hip-hop way" (2017, 10). The way this is most visible in my work is on the surface, where the language, discourse and graphics employed are "hip-hop flavoured," as the title of my doctoral thesis (*What Makes the Shit Dope*; Oddekallv, forthcoming 2022), the use of hand-drawn figures (exemplified in figure 1), and personal anecdotes contextualising my analytical and theoretical discussions (I might even argue that the hip-hop flavour permeates the style of my prose as well). Most importantly to me, doing my scholarly work in a hip-hop way means approaching analysis and the act of *doing music theory* like I approach *doing hip-hop*—as a creative, playful and enjoyable act of immersing myself in a musical and cultural expression which I consider to be radical, democratic, socially conscious and capable of being a positive transformative force at both an individual and a collective level. I want my analysis to reflect the joy of my approach or mindset and even to be enjoyable (or even inspirational) for the reader.

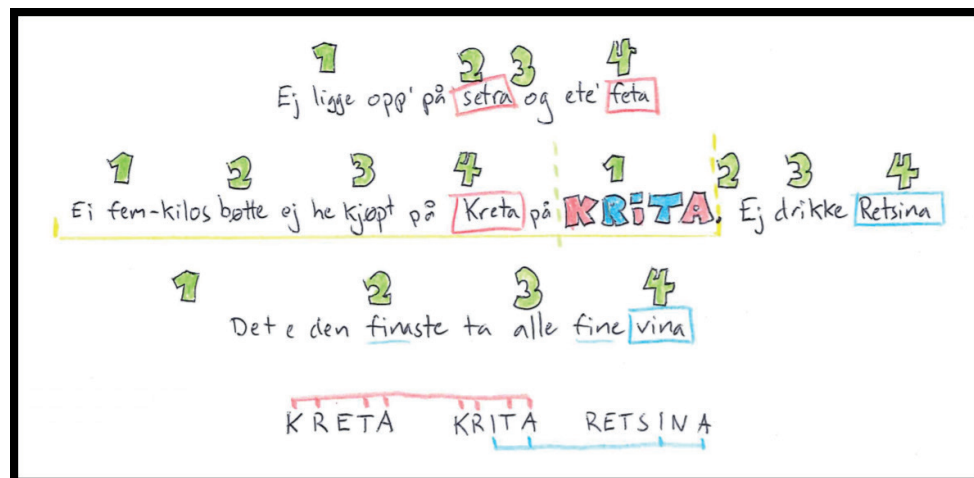


Figure 1: Example of hand-drawn figure from Oddekalv (2022,). Here, analysis of a *pivot rhyme* in Norwegian rap-group Side Brok's track "Setra"

Other aspects of my process are the more traditional "woodshedding" of the musical practitioner—transcribing, deconstructing and recontextualising musical ideas are common ways of expanding one's own musical vocabulary, and this is how I initially started doing rap analysis—as well as a theoretical and discursive one. In both academic and colloquial discourse there is perhaps not a "need for" but at the very least a gap in the naming of musical techniques, their variants and their role in rap music as a whole. My analyses aim to highlight, present and explain various musical, poetic and theoretical concepts which I believe are significant to rap. This may be useful both to the field of rap analysis and to music makers, teachers and students of both the theoretical and practical aspects of rapping, as well as aficionados and "heads" in general.

All in all, my subjective position and approach are core to my analyses, as they are for everyone else who immerses themselves or dabbles in music analysis. I believe, however, that it is particularly crucial to emphasise the identity, background and position of the analyst in cases like mine, where there is an institutional power imbalance between White analyst and Black cultural subject matter. For my analyses to be valid—that is, for the reader to be able to trust me as an analyst—my Whiteness, Norwegianness, performer's background, and epistemological ideology is not just interesting flavouring, it is a central part of what makes my work potentially valuable.

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