

# A history of Swedish function theory

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In this centenary year, the *Swedish Journal of Music Research* can look back at an astounding number of published articles. Among these is an article that was the first seed of what bloomed into the dominant tradition of harmonic analysis of tonal music in Sweden: Sven E. Svensson's article 'Till förståelsen av dissonansbegreppet' (1931). This article was the first one to introduce Hugo Riemann's function theory to Swedish readers. Until then, the most influential work in Swedish music theory was Aron Bergenson's *Harmonilära* (1899), a Roman numeral theory modelled largely on Ernst Richter's influential *Lehrbuch der Harmonie* (1853) – and indeed, this remained influential in Sweden at least until the 1950s when 'the Bergensonian hegemony was definitively broken'<sup>1</sup> (Davidson, 1980, p. 149).<sup>2</sup> Two years after Svensson's article in the *Swedish Journal of Music Research*, Svensson published the first textbook on function theory together with Carl-Allan Moberg (Svensson and Moberg, 1933).<sup>3</sup>

In this article, I explore how Swedish function theory evolved from this early stage until today. I am especially interested in two things: First, I will focus on reception-historical aspects, examining how Swedish theorists have been influenced by (and, in some cases, have influenced) other theorists, especially from Germany and Denmark. More surprisingly, perhaps, I will also argue that in later years, Swedish function theory has been influenced by ideas from Schenkerian theory. Not only reception-historical circumstances suggest this, but also internal changes in the theory and the manner in which the textbooks present it. The theoretical content of the textbooks is my second focus area: here, I am aiming to bring out all the *unique* characteristics of Swedish function theory, first of all because I cannot possibly account for every single aspect of all the publications, and secondly, because it is interesting how Swedish function theory differs significantly from Norwegian and Danish, despite the countries' linguistic similarities. The unique aspects concern especially the Swedish terminology, its focus

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1 'den bergensonska hegemonin definitivt var bruten'. All translations from Swedish to English are mine, and the original Swedish quotes will be provided in footnotes throughout the article.

2 It should be mentioned, though, that already in 1925, German theorist August Halm's *Harmonielehre* (1900) was published in a Swedish translation by Gunnar Jeanson (Halm, 1925). Halm's *Harmonielehre* is not a function theory as such, but as Patrick Boenke writes, it 'vermengt harmonische Begriffe und Erklärungen Hugo Riemanns mit dialektischen Argumentationen Moritz Hauptmanns' (2017, p. 186).

3 Incidentally, this is also the same year that the first Danish textbook on function theory was published (Høffding, 1933).

on modulatory processes and its treatment of mediants; these areas will be discussed as they become relevant in the historical overview. Lastly, I will conclude with a brief recapitulation of the main lines of the history of Swedish function theory and end with some considerations about its relation to other Western tonal theories, particularly David Kopp's study on mediants (2002).

The article is divided into four sections, suggesting four periods in the history of Swedish function theory. Like any periodisation, those presented here call for some kind of explanation or justification. For instance, the reader will notice some gaps in the periodisations: What happens between the two periods 1959–60 and 1978–80? Why not call the first period 1959–77? Why are some of the periods so long, and others so short? This is because I have generally sought to emphasise periods where significant changes occur in Swedish function theory. It is no surprise, then, that the first period is the longest one: here, the tradition is established, its terminology changes from publication to publication, and finally, in the second period (1959–60), it seems to find a more final form, at least for some time. In the long gap after this period, there are, of course, some publications on function theory, but they are not discussed in depth here because they largely reproduce the theory of their predecessors. The same logic applies to the final two periodisations.

Apart from Svensson's article (1931), the sources of this study are textbooks. Textbooks come in many forms with many different purposes. Some have a primarily pedagogical aim and some are more academic in scope; some are full of text-heavy theorisation and some are collections of practical exercises with minimal text; some are written by theory teachers at conservatoires or universities and some are written by composers. As such, many of these textbooks are not immediately comparable, and many of the differences between the function theories that the respective books present can be explained with reference to their different purposes. This is important to bear in mind, of course, but it is equally important to underline that even though the speculative and theory-heavy book by Svensson and Moberg (1933) may not be directly comparable with the practical-pedagogical works of Valdemar Söderholm (1951; 1952; 1959a), they have both influenced (to varying degrees and at different times) the general understanding of function theory – and consequently, of tonal harmony – in Sweden.

Research on the history of Swedish and other Scandinavian function theories has been limited. Rolf Davidson's article on music teaching in Sweden in the 1950s includes observations on the status of function theory in the said decade (Davidson, 1980). Danish composer and theorist Svend Hvidtfelt Nielsen has published articles on primarily Danish function theory and its history (Nielsen, 2015; 2018–19), and his impressive but as yet unfinished and unpublished manuscript stands as the largest and most thorough under-

taking into Scandinavian function theory (Nielsen, forthcoming).<sup>4</sup> Though I will refer to his work several times, this article is primarily based on my own research into a large corpus of Scandinavian harmony textbooks from the twentieth and twenty-first centuries. Parts of this research have been published in other writings (Kirkegaard-Larsen, 2017; 2018; 2019). For reasons of space, I ask the interested reader to review the appendix of Kirkegaard-Larsen (2018, pp. 109–110) for a full overview of all the Scandinavian sources that form the background of this article's comparisons between Swedish and other Scandinavian theories.

### 1931–51: From dualism to monism

As already mentioned, the history of Swedish function theory begins with Sven E. Svensson's article 'Till förståelsen av dissonansbegreppet' (1931) in which he advocates Hugo Riemann's function theory and the expanded notion of dissonance in the theory's concept of *Scheinkonsonanz*. In contrast to many other early receptions of Riemann's theory, Svensson's article, as well as his *Harmonilära* co-authored with Carl Allan-Moberg (1933), relies rather closely on function theory as Riemann presented it.<sup>5</sup> Indeed, this is emphasised in the preface of *Harmonilära*, in which it is stated that the system of functional designations is based on 'Hugo Riemann's epoch-making systematisation of Rameau's, Hauptmann's, Oettingen's and others' theories and the analytical system he, on the foundation of these theories, gradually set up in his work' (Svensson and Moberg, 1933, p. iii).<sup>6</sup> As Svend Hvidtfelt Nielsen has noted (forthcoming, pp. 7–8), *Harmonilära* demonstrates an admirable awareness of function theory's historical origins – something that is absent from its Danish contemporary parallel (Høffding, 1933), and most other Scandinavian textbooks.

Svensson and Moberg's reliance on Riemann's own writings also means that they accept harmonic dualism. They adopt the idea that major chords are built from the root up (C major = c<sup>+</sup>), and that minor chords 'hang down' from its *dual root*, i.e. its fifth (C minor = °g). The former is sometimes referred to as *overklangs*, the latter as *underklangs*.<sup>7</sup> They also adopt the manner of presentation found in Riemann's *Handbuch der Harmonielehre* (1898) in which function theory is combined with Riemann's earlier

4 I am grateful to Svend Hvidtfelt Nielsen for providing me with the manuscript for his forthcoming book. Parts of his manuscript have previously been publicly available on his personal website in an edition from 2017.

5 Critiques of dualistic and other aspects of Riemann's theory occurred already during his own lifetime and are too many to present here, but illuminative examples can be found in, for instance, Ludwig Holtmeier (2011).

6 '[...] Hugo Riemanns epokgörande systematisering av Rameaus, Hauptmanns, Oettingens m. fl. teorier och det analysystem han på grundval av dessa teorier så småningom uppställde i sina verk'.

7 As is customary in much anglophone writing on Riemannian theories, the German word *Klang* is here used as an uncapitalised English word.

theory of *Harmonieschritte*, first presented in Riemann (1880), and in neo-Riemannian theory also known as the *Schritt/Wechsel-System* or simply the SW-system. Riemann's *Harmonieschritte* amounts to a terminological system that can label every conceivable root motion between triads – with roots being conceived dualistically.<sup>8</sup> Svensson and Moberg consider the root motion that Riemann calls *Seitenwechsel* (which they translate to Swedish as *sidoväxling*) to be 'the ur-type for all harmonic movement, for which reason we shall call the relation between them [overklangs and underklangs] the harmonic urform' (Svensson and Moberg, 1933, pp. 26–27).<sup>9</sup> The *Seitenwechsel* is the shift between over- and underklangs that share the same fundamental tone, i.e. c<sup>+</sup> and °c (C major and F minor). In other words, in major keys, the relation between the tonic and its minor subdominant is seen as *the* fundamental relation in tonal music. This idea is unique for Svensson and Moberg's harmony textbook, and it is undoubtedly far from both their contemporary as well as today's function theories in any country.<sup>10</sup>

Though the authors rely heavily on Riemann, they do contribute new signs and expressions; in fact they develop a rather expansive (and somewhat bewildering) system with new symbols such as Pd<sup>+</sup>, M<sup>+</sup>, Sm<sup>+</sup>, Smm<sup>+</sup> and many more (Svensson and Moberg, 1933, pp. 87–89).<sup>11</sup> Some of these can be seen in their functional circle of fifths, reproduced here as example 1. This functional circle of fifths is interesting for two reasons: first, because it clearly indicates that Svensson and Moberg believe that any relation between chords or keys can be explained with combinations of functions and functional suffixes; and second, because similar figures (with differing function letters) can be found in other early Swedish function theories by Liljefors (1951, p. 22) and Göransson (1947, pp. 37–38; 1950, pp. 84–85), but not in any Danish or Norwegian textbooks.<sup>12</sup> At least in the beginning, then, the Swedish variant of function theory strives to be an all-encompassing theory that may analyse *any* relation.<sup>13</sup> However, when Svensson re-

8 For discussions of Riemann's *Harmonieschritte*, see, for instance, Mooney (1995) and Engebretsen (2011).

9 '[...] urtypen för all harmonisk rörelse, varför vi vilja kalla förhållandet mellan dem för den harmoniska urformen'. Emphasis in original. I have left the word 'urform' (and 'urtyp') untranslated, just like anglophone Schenkerians often use *Ursatz* instead of *fundamental structure*.

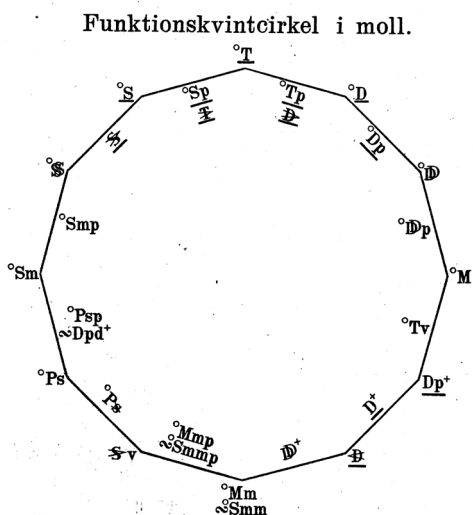
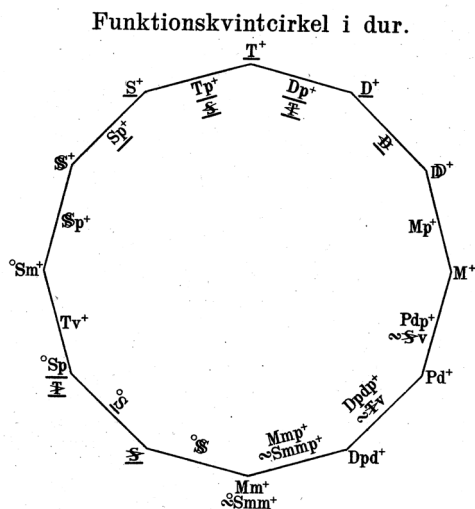
10 Importantly – and as a result of harmonic dualism – in minor keys, the *Seitenwechsel* occurs between the major dominant and the minor tonic, a relation that more theorists are likely to call 'fundamental'. However, not even Riemann himself gives the *Seitenwechsel* status as *the* fundamental relation. Rather, in his *Skizze einer neuen Methode der Harmonielehre* (Riemann, 1880) the *Seitenwechsel* appears as one of three relations that can be combined to generate any other relation (the other two are the *Quintschritt* and the *Terzwechsel*; cf. Engebretsen, 2011, p. 360).

11 Pd<sup>+</sup> is the dominant of the major tonic's *parallel* (an E major chord in a C major key). M<sup>+</sup> is the mediant, here actually understood as the dominant of the double dominant (an A major chord in a C major key). Sm<sup>+</sup> is the third major subdominant (an E♭ major chord in a C major key). Smm<sup>+</sup> is the double submediant (a G♭ major chord in a C major context); not the third major subdominant's mediant!

12 Once again, I refer to the appendix of Kirkegaard-Larsen (2018, pp. 109–110) for a full overview of the corpus of textbooks on which this statement is based.

13 As Göransson states: 'All functionally imaginable chords and keys are thus somehow related with some of the

produced the figure in his later *Musik i teori och praxis* (Svensson, 1952, pp. 102–103), there were no function letters for the chords furthest away from the tonic, and so the ambition of creating an 'all-explanatory' theory is less conspicuous.



Example 1: Svensson and Moberg's functional circles of fifths (1933, p. 91).

Sweden's next publication on function theory, Ingemar Liljefors's *Harmonilärans grunder* (1937), was the country's first monistic function theory – in fact, there would be no more dualistic ones.<sup>14</sup> There is no explicit break with or even mentioning of dualism; rather, Liljefors's theory is presented as if it were already commonly known, perhaps from Hermann Grabner (1923) or Finn Høffding (1933), to whom Liljefors refers in his list of 'important textbooks on harmony' (Liljefors, 1937, p. 6). He does also refer to Svensson and Moberg (1933) as well as to August Halm (in the above-mentioned Swedish translation from 1925), Louis and Thuille (1913), Johannes Schreyer (1924), and Arnold Schönberg (1922). As Svend Hvidtfelt Nielsen has pointed out, it is remarkable that there is no reference to any text of Riemann (Nielsen, forthcoming, p. 12).

Liljefors's system is simple: it includes only T, S, D, *parallels*<sup>15</sup> of these functions, incomplete functions, and 'double functions' (DD and SS). One aspect that has been very influential for the entire Swedish tradition is his close attention to modulatory

main functions, and the number of additional signs in the respective designations indicates approximately how near or distant this relation is' (Göransson, 1950, p. 87) ['Alla funktionellt tänkbara ackord och tonarter är sålunda på ett eller annat sätt besläktade med någon av huvudfunktionerna, och antalet deltecken i de olika beteckningarna anger ungefär hur pass nära eller avlägsen denna släktskap är'].

14 The only exception is Sven E. Svensson's chapter on harmony in his *Musik i teori och praxis* (Svensson, 1952, 80–106). A 'monistic' function theory is one that does not rely on harmonic dualism.

15 The Scandinavian/German word '*parallel*' is equivalent to the English '*relative*', while the English '*parallel*' is equivalent to the Scandinavian/German '*variant*'. In order not to change the already established terminology, this text uses *parallel* and *variant* in their German/Scandinavian meaning, which is marked by italics.

processes and the treatment of questions of key, considerations that gave birth to the concepts of *bikadens* (secondary cadence), and *bitonart* (secondary key) (Liljefors, 1937, pp. 40–47).<sup>16</sup> He writes: 'A secondary key is designated *only when a tone appears that is foreign to the main key and characteristic for the secondary key*'<sup>17</sup> (Liljefors, 1937, p. 43), most often through a secondary dominant. In such cases, the analysis should indicate the secondary key's functional relation to the main key, and the chord's function in this secondary key. For instance, in C major, a D minor chord is Sp, but if it is preceded by an A<sup>7</sup>, it is analysed as Subp<sup>+</sup>: °T (minor tonic in the subdominant *parallel* key). Example 2 shows how a relatively long passage may be analysed as touching upon the key of the subdominant *parallel* (Subp<sup>+</sup>), before returning to the tonic (Ton<sup>+</sup>). Notice how secondary keys and secondary dominants are combined: within the Subp<sup>+</sup> key, a secondary dominant of *its* subdominant occurs, this time not warranting a new key designation.

C: T<sup>+</sup> Subp<sup>+</sup>: D<sup>7</sup> °T (D<sup>7</sup>) °S D<sup>7</sup> °T Ton<sup>+</sup>: D<sup>+</sup> T<sup>+</sup>

Example 2: Liljefors's combination of secondary dominants and secondary keys (author's reproduction of Liljefors, 1937, p. 60).

Liljefors (1937) theorises about this at length, but his views are formalised in his next publication on function theory, *Harmonisk analys enligt funktionsteorien* (Liljefors, 1951), which will be discussed now, before returning to other Swedish publications between 1937 and 1951. In his new book, a tripartite typology is presented (Liljefors, 1951, p. 20):

*Type I: Circumstantial borrowing of chromatic elements.*

*Type II: Fluctuations to secondary keys.*

*Type III: Independent fluctuations to keys.*

Type I includes *variants* of main and *parallel* functions, alterations and 'chromatic secondary chords which are linked to diatonic chords through its function'<sup>18</sup> (Liljefors, 1951, p. 20), symbolised by function symbols in parentheses; type II are longer rows of chords in another key that are still subordinate to the main key (as in the above example 2), symbolised by secondary key designations (*bitonartsbeteckning*); and type III are ac-

16 Several subsequent Swedish theories present similar considerations about the distinction between actual modulations and more fleeting tonicisations, but for reasons of space, this article focuses only on Liljefors's. Fleeting tonicisations are sometimes described with the term *bitonika* (secondary tonic). Introduced by Svensson and Moberg (1933, p. 78), though not used by Liljefors, this term reappears in later Swedish theory alongside Liljefors's *bitonart* and *bikadens*.

17 'Bitonart angives endast när en för huvudtonarten främmande och för bitonarten karakteristisk ton förekommer' (Liljefors 1937, p. 43).

18 'tonartsfrämmande biackord, vilka genom sin funktion äro knutna till tonartsegna ackord'.

tual modulations to keys in passages that are independent because of duration, formal aspects, or because they are tonally more distant. The resulting system is one of nested tonal hierarchy (see example 3).

<i>Tonartsbeteckn.:</i>	<b>C:</b>					
<i>Bitonartsbeteckn.:</i>	Ton:	Dom:	Sub:	Tonp:	Domp:	Subp:
<i>Parentesbeteckn.:</i>	(D)Tp(D)Sp	osv.				

Example 3: Liljefors's hierarchy of chromatic elements, secondary keys and independent keys (Liljefors, 1951, p. 34).

In other respects, Liljefors's second publication (1951) is similar to the first (1937), with the exception that he now admits the *Leittonwechsel* without discussing its dualistic implications.<sup>19</sup> Liljefors also looks at later romantic harmony and makes interesting observations that go beyond function theory: in his detailed discussion of measures 13–20 of *Liebstraum* no. 3 by Franz Liszt, he notes how the music is harmonically structured by ascending major thirds, A $\flat$ –C–E–G $\sharp$ , concluding that 'the *interval and sequence* mean more than the functional relations' (Liljefors, 1951, p. 36).<sup>20</sup> Similarly, in an analysis of a short excerpt from Wagner's *Parsifal* (see example 4), he writes that 'it would be meaningless to interpret the single chord's relationship in direct correlation with a tonal centre' (Liljefors, 1951, p. 41).<sup>21</sup> Rather, it is the internal relationship between the chords in the sequence that is of importance.<sup>22</sup> Liljefors allegedly finds these principles irreconcilable with function theory, a view he defends in later publications (Liljefors, 1969; 1976).

Jumping back to 1946, we find the next publication after Liljefors (1937), Harald Göransson's *Funktionell harmonilära*, a typewritten manuscript that was published again in 1947.<sup>23</sup> In the preface, Göransson refers to Riemann and his student Max Reger, Reger's student Hermann Grabner, and Grabner's student Hugo Distler, as well as to Svensson and Moberg, and the Danish scholar Finn Høffding (Göransson, 1947, p. i).<sup>24</sup> Furthermore, in a short history of theory he commends the theory of the Danish scholars

19 The *Leittonwechselklang*, or *Leittonwechsel* for short, exchanges a chord's dual root with its dual leading tone. Thus c–e–g becomes b–e–g (that is, E minor) and c–e $\flat$ –g becomes c–e $\flat$ –a $\flat$  (that is, A $\flat$ ). Note that, according to harmonic dualism, C minor's dual root is g, and – as a completion of the major-minor mirroring – a minor chord's dual leading tone is *above* this root, not below.

20 '*intervallet och sekvensen* betyder mer än funktionssläktskapen'. Emphasis in original.

21 'vore det meningslöst att tyda de enskilda ackordens släktskap i direkt förhållande till ett tonalt centrum'.

22 Interestingly, the renowned American music theorist David Lewin has conducted an analysis of the exact same passage that takes the excerpt to be a series of T-D progressions, not S-T (Lewin, 1987, p. 161). I discuss these analyses and other aspects that Scandinavian theorists share with transformational and neo-Riemannian theorists in Kirkegaard-Larsen (2018).

23 I have only been able to acquire the second edition (Göransson, 1947).

24 More specifically, he refers to Svensson and Moberg (1933) and Høffding (1933). He most likely means Reger (1903), Grabner (1923; 1944) and Distler (1941), though this is not specified.

Hamburger and Godske-Nielsen (1939) as an improvement of the Roman-numeral theory found in Gottfried Weber (1824) and, in Sweden, Aron Bergenson (1899). Göransson's *Lyssnarens harmonilära* from 1950 is a quite thoroughly revised and more carefully laid out version of his *Funktionell harmonilära* from 1947, but the theoretical content is more or less the same. The first chapter of this book is called 'The harmonic urform' [Den harmoniska urformen], named after the progression D-T. Notice here how Svensson and Moberg's (1933) homonymous concept is reformulated in monistic terms: it is no longer the dualistic *Seitenwechsel*, but the functional progression 'dominant to tonic' that is elevated to being the 'urform', the pivotal progression in Göransson's theory. Consequently, he describes the tonal cadence, T-S-D-T, as an amalgamation of two urforms (Göransson, 1950, pp. 9–16).

In both the 1947 and 1950 versions, Göransson takes credit for the new functional suffix *kontraparallel*:

The system of function analysis applied here concurs with the internationally most commonly used and refrains among other things from Riemann's theory of underklangs. However, the author must take responsibility for some details, such as the designation of '*kontraparallels*' and mediant etc. These new constructions are not presented with any claim of scientific [*vetenskaplig*] validity, but in any case, they entail a pedagogically accessible way to get a grip on and – fairly adequately – designate these occurrences. (Göransson, 1950, p. 115)<sup>25</sup>

The idea of *kontraparallel* (which he also sometimes refers to as *motparallell*) is indeed new to Scandinavian theory, but it is clearly derived from Hermann Grabner's *Gegenparallelklang*, or *Gegenklang* for short, introduced in his *Die Funktionstheorie Hugo Riemanns* (Grabner, 1923, p. 29) and popularised in *Handbuch der Harmonielehre* (1944, vol. 1, p. 104).<sup>26</sup> The *kontraparallel* denotes the third related chord in the opposite direction than the 'normal' *parallel*, and as such, it is a monistic alternative to the dualistic *Leit-tonwechsel* (although one might argue that there is still a latent dualism in the parallel–kontraparallel pair). Nevertheless, the term *kontraparallel* became influential in Swedish function theory and is used to this day (see for instance Ingelf, 2008), while it is not used at all in Norwegian or Danish function theories.<sup>27</sup>

25 'Det här använda funktionsanalyssystemet ansluter sig till det internationellt mest allmänt brukade och avstår bl. a. från Riemanns underklangsteori. Dock får författaren påta sig ansvaret för vissa detaljer såsom beteckningarna av 'motparallell' och medianter m. m. Dessa nykonstruktioner framläggs inte med några anspråk på vetenskaplig giltighet, med [*sic*] de betyder i varje fall en pedagogiskt framkomlig väg att få grepp om och – någorlunda adekvata – beteckningar för dessa företeelser.' In the English translation, I have chosen to translate 'motparallell' to *kontraparallel* as this is his most frequently used term, and also the origin of the functional suffix 'k'.

26 It is also briefly mentioned as a '*motklang*' by Ingmar Bengtsson in 1947, with a footnote referring to Hermann Grabner's *Gegenklang* (Bengtsson, 1947, p. 95).

27 In Norwegian and Danish literature, the *kontraparallel* is only briefly mentioned as a possibility in a reference to Göransson (1950) in Høffding (1976, p. 142); more recently, it was used in Wendler and Bundgaard (2014,

Ex. 29. Hr. Tr.

Ess: S+ Hr. Pos. T+ Gess:

S+ T+ A:

Hr. Pos. S+ T+p D+p o. s. v.

Example 4: Liljefors's analysis of measures 45–52 of Wagner's prelude to Parsifal (Liljefors, 1951, p. 41).

1951 saw no less than three Swedish textbooks on function theory, the first of which has already been discussed, namely Ingemar Liljefors's *Harmonisk analys enligt funktions-teorien* (1951). The second is Valdemar Söderholm's *Arbetsbok i elementär harmonilära* (1951) which will be discussed in tandem with his other publications (1952; 1959) in the next section of this article. The third is John Fernström's *Vår tids tonalitetsbegrepp* (1951). Large parts of his theory are very close to those of Liljefors and Göransson, and when studying the Swedish function theories that followed Fernström's, it seems that his novel ideas had no traceable influence. However, Fernström's book is highlighted in Rolf Davidson's article on Swedish music teaching in the 1950s 'even if it never laid claim to being a course book with fundamental content'<sup>28</sup> (Davidson, 1980, p. 149), and indeed, there are some interesting aspects of Fernström's book that deserve attention. The book aims to understand the more complex harmony of the music contemporary at the time, but it begins with an account of classical and romantic harmony. In order to cover this field, Fernström considers several theorists: 'It is not Hindemith, not Schönberg or Leibowitz, who holds the complete truth. It lies – so it seems to me, at least – in a synthesis that comprises also Riemann and Louis-Thuille, Bruno Weigl and Georg Capellen already when it comes to the mere problem of tonality.'<sup>29</sup> (Fernström, 1951, p. v) This great synthesis is something of an ambition: Georg Capellen is today known as a critic of

pp. 136–137), but – surprisingly – with the functional sign 'Kp' and without reference to Swedish authors.

28 'även om den aldrig gjorde anspråk på att vara kursbok med ett grundläggande innehåll'.

29 'Det är icke Hindemith, icke Schönberg eller Leibowitz, som sitter inne med hela sanningen. Den ligger – så tycks det åtminstone mig – i en syntes, som i sig innefattar också Riemann och Louis-Thuille, Bruno Weigl och Georg Capellen redan när det endast gäller rena tonalitetsproblem.'

Riemann, and though Hindemith's and Schönberg's systems do have some obvious correspondences with function theory, they are also of a different nature.<sup>30</sup> And indeed, the analytical toolbox Fernström uses in the book seems not so much to be a synthesis of these theorists, but rather a continuation of the emergent Swedish tradition of function theory. For example, the pivotal concept in the theory is the urcadence [urkadens], T–S–D–T. The word urcadence itself is a reformulation of the notion of the urform introduced by Svensson and Moberg (1933), reformulated and combined into the tonal cadence by Göransson (1947; 1950). Surely the tonal cadence T–S–D–T was pivotal for function theory already with Riemann – but the 'ur'-prefix is particular to Swedish function theory and suggests certain ideological baggage.<sup>31</sup>

Another unique thing in Fernström's book is his use of the symbol N for the Neapolitan chord. The text makes it clear (Fernström, 1951, p. 5) that he sees the Neapolitan chord as a form of the subdominant (thus aligning himself with the Scandinavian standard of referring to the chord as 'the Neapolitan subdominant'), but through the independent N symbol he creates a system in which chords can refer to the Neapolitan chord itself rather than to one of the three main functions – in effect breaking with a foundational axiom for function theory. For instance, S<sup>N</sup> is the subdominant of the Neapolitan (in C: F# or Gb), Sp<sup>N</sup> is the *parallel* of the subdominant of the Neapolitan (in C: D#m or Ebm), and Np is the *parallel* of the Neapolitan (in C: Bbm). The combinations also result in symbols like Dp<sup>D</sup>, in Fernström's words 'the parallel of the dominant of the dominant of the dominant'<sup>32</sup> (Fernström, 1951, p. 12) (in C: F#m). As was the case in Svensson and Moberg's (1933) functional circle of fifths and Göransson's (1950) and Liljefors's (1951) ditto, the aim to describe any relation in functional terms – that now includes the Neapolitan as a *de facto* main function – is clear, and unique in a Scandinavian context.

## 1959–60: Codifying the theory

In 1959 and 1960, two books were published which seem to have had a large impact on Swedish theory: Valdemar Söderholm's *Harmonilära* (1959a) and Henry Lindroth's *Musikalisk satslära* (1960).<sup>33</sup> Söderholm's *Harmonilära* (1959a) distinguishes itself by

30 For Capellen's critique of Riemann, see Capellen (1901). For literature on this critique and its influence, see Bernstein (2002, pp. 800–802) and Holtmeier (2005, p. 231; 2011, p. 6). For a comparison of, amongst others, Riemann's and Hindemith's theories, see Silberman (1949).

31 Similar to Goethe's *Urpflanze* and Schenker's *Ursatz*, one gets the impression of an underlying organicism in the Swedish descriptions of urforms and urcadences.

32 'parallell till dominant till dominant till dominanten'.

33 The title of this section is inspired by Svend Hvidtfelt Nielsen, who writes that 'Svensson/Moberg, Liljefors and Göransson present all the different elements that seem to get a codified form in Söderholm (and Lindroth)' (Nielsen, forthcoming, p. 7) ['Svensson/Moberg, Liljefors og Göransson præsenterer alle de forskelligede delelementer, der først med Söderholm (og Lindroth) synes at få en kodificeret form'].

being a comprehensive work compared to the previous textbooks. It has 632 musical examples, both pedagogically constructed examples and examples from compositions, a thorough register of names and keywords, and especially when combined with his *Arbetsbok i harmonilära* (1951) and *Arbetsbok i modulation* (1952), which consist almost exclusively of music examples and analyses, it is an impressive effort. Söderholm's *Harmonilära* came in several new printings over the years. A second, revised edition came already in 1959 – the same year as the first edition<sup>34</sup> – and in 1980, this revised edition came in its eighth printing, reaching a total of 13000 copies (Söderholm, 1980, colophon), indicating that the book was widely used for many years.

In the preface, Söderholm credits his teacher Hans Lampert as well as Finn Høffding 'whose theory of harmony – especially with regard to the relation between harmony and rhythm as well as the chord tones' doubling – was a great help'<sup>35</sup> (Söderholm, 1959b, p. ii). Høffding's influence on Söderholm's treatment of chord doublings can be seen in his example 334, shown here as example 5. According to Söderholm, the two chords marked with brackets have a double function: 'The third-doubled S-chord in example 334 (the second chord from the beginning) is dominant to the following D minor chord, but, at the same time, subdominant in relation to the preceding, and the antepenultimate is dominant both in relation to the preceding A minor chord and the following C major chord.'<sup>36</sup> (Söderholm, 1959b, p. 97) This is clearly inspired by Høffding's *Harmonilære* (1933) in which the doubling of voices in four-part chorales can create double functions, such that



Example 5: Söderholm's example 334 (Söderholm, 1959b, p. 97).

the simultaneity e–g–c–g is analysed as T♯: a tonic chord in first inversion with dominant 'affinity' (Høffding, 1933, pp. 53–54).

For some reason, Söderholm does not include Göransson's *kontraparallel*.<sup>37</sup> He

34 The second edition will be referred to as Söderholm (1959b). I will refer mainly to this edition, as the only difference between the first and second editions is that the erratum of the former is incorporated in the latter.

35 'vars harmonilära – särskilt med tanke på förhållandet mellan harmoni och rytm samt ackordtonernas fördubbling – varit till stor hjälp'.

36 'Det tersfördubblade S-ackordet i notex 334 (2:a ackordet från början) är dominantiskt till följande d-mollackord men samtidigt subdominantiskt i förhållande till begynnelseackordet, och 3:e ackordet från slutet är dominantiskt både i förhållande till föregående a-mollackord och följande C-durackord.' Note that the adjectival form 'dominantiskt' is not easily translatable to English, where 'dominant' can be both noun *and* adjective.

37 Later, in a discussion of the progression Am – E – F, he does mention Grabner's *Gegenparallel* and Göransson's *kontraparallel* as possible designations of the F major chord, Tk. But only in a footnote; the body text uses 'Sp. In his earlier books, the *kontraparallel* also appears in additional remarks placed in the footnotes (Söderholm, 1951, p. 28; 1952, p. 39). If this proves anything, it is that his omission of the *kontraparallel* from his own theory is a conscious choice. Svend Hvidtfelt Nielsen frames this as a break with Göransson's sensibility to progressions and context, and a turn to a function theory that becomes 'pure chord symbols' ['ren



Example 6: Third related chords (Söderholm, 1959b, p. 59).

designates secondary chords as *parallel* functions, regardless of the context in which they appear. In C major, an E minor chord can only be analysed as Dp, even if it does not function as dominant in any way. In one example, shown here as example 6, Söderholm refrains from giving functional nomenclatures, but explains that the second chord, A minor, functions as a substitution of the F tonic. The *kontraparallel* is out of the picture, even though it could have described A minor's tonic qualities.

The resulting system is one of simplicity: there are only T, S, D, their *parallels* and their *variants* (as well as incomplete and altered functions). The important thing is a chord's relation to the tonic: 'Remember that the functional nomenclature indicates the chord's relation to the key's tonal [*klangliga*] centre (the tonic).'<sup>38</sup> (Söderholm, 1959b, p. 43) As I have argued elsewhere, this 'key-relational' function concept stands in contrast to the Norwegian and Danish ones (Kirkegaard-Larsen, 2018, pp. 81–87).<sup>39</sup>

As a new and influential aspect in Swedish theory, Söderholm presents a rather elaborated concept of mediant. Main mediant [*huvudmedianter*] are distanced a major third apart, secondary mediant [*bimedianter*] a minor third. Furthermore, Söderholm writes: 'Even mediant chords can be dominant or subdominant in relation to each other.'<sup>40</sup> (Söderholm, 1959b, p. 137) He exemplifies this with the constructed progressions shown here as example 7.

Exactly what constitutes the dominant and subdominant qualities in these examples is difficult to decipher, and it is not further specified. The four four-chord progressions make clear that: ascending main mediant are dominant (progression no. 1); descending secondary mediant are dominant (progression no. 2); descending main mediant are subdominant (progression no. 3); ascending secondary mediant are subdominant (progression no. 4). If one maps the progressions on to the circle of fifths, however, it becomes

becifring'] (Nielsen, forthcoming, p. 30).

38 'Tänk på, att funktionsbeteckningen anger ett ackords förhållande till tonartens klangliga centrum (tonikan).'

39 To summarize, in Sweden's *key-relational* function theory, all chords are defined through their relations to the tonic by the key-sensitive terms *parallel* and (apart from Söderholm) *kontraparallel* – key-relational because the *parallel* and *kontraparallel* have different positions in major and minor keys. Norway is dominated by an interval-relational function theory in which a chord's function is defined through its directed intervallic relation to a main function, using the terms *mediant* and *submediant* (these terms are not key-sensitive, and the *parallel* is then reserved for actual modulations to the *parallel* key). Danish theory is dominated by a *progressional function theory* in which secondary chords gain their function through the paradigmatic progression in which they partake: the chord on the sixth scale degree may be a tonic derivation (Danish: *tonikaafledning*, Taf) if it appears after I; but a tonic substitution (Danish: *tonikastedfortræder*, Ts, Tst, or T) if it appears after V (see Kirkegaard-Larsen, 2018, pp. 81–87). As Svend Hvidtfelt Nielsen has documented, though, there is considerable variation and inconsistency between Danish theorists, and hence one also finds Danish function theories that use the *parallel* for each and every secondary chord, regardless of context (Nielsen, 2018–19).

40 'Även mediantklanger kan vara dominantiska eller subdominantiska i förhållande till varandra.'



Example 7: Söderholm's exemplification of dominant and subdominant mediant progressions (Söderholm, 1959b, p. 137).

clear that the dominant relations move in a clockwise direction, and the subdominant relations move in a counterclockwise direction. The interesting thing is that Söderholm's progressions move all the way around the circle of fifths, and as such, the dominant or subdominant qualities are not related to the global tonic, but to the immediately preceding chord. This explains that, for instance,  $A\flat$  can appear as dominant in the first progression, but subdominant in the third. Much is left for the reader to figure out: Söderholm never explains that the circle of fifths works as a background argument, and even if one deduces this, one still wonders exactly how to understand it.<sup>41</sup> In progression no. 1, is C dominant to E? Or is E rather dominant to C? What about minor chords? These questions are left unanswered, and the functional nomenclature, consisting of combinations of already presented function symbols, does not reflect his categorisation: neither the main/secondary distinction, nor his dominant/subdominant distinction.<sup>42</sup>

Nevertheless, Söderholm's typology of mediant seems to have struck a chord with Swedish music theorists, for several subsequent publications propose similar yet diverging typologies. Already in 1960, Henry Lindroth proposes a new theory of mediant in his *Musikalisk satslära*, probably written more or less simultaneously with Söderholm's *Harmonilära*, as the preface is dated 1959, thus suggesting that they either exchanged ideas or that this categorisation of mediant had already been orally disseminated in Sweden. Lindroth more explicitly divides mediant into several overlapping categories. First, there are main mediant and secondary mediant, just like in Söderholm (1959b), distanced a major and minor third apart, respectively (Lindroth, 1960, p. 70). Secondly, there are overmediant and undermediant (sometimes referred to as submediant), designating the intervallic direction of the third relation. Thirdly, he writes that mediant have either a dominant or subdominant 'function' or 'effect'.<sup>43</sup> The resulting matrix of categorisations is shown in table 1:

41 Preceding his discussion of mediant, he does call the progression from  $B\flat$  major to F major a move in the 'dominant direction', which could indicate that the circle of fifths is indeed the background explanation of his mediant categories (Söderholm, 1959b, p. 136).

42 For example, he writes that in C major, an E major chord is  $Tp^+D$  (read as: the major dominant of C major's tonic parallel);  $E\flat$  is  $Tpv$ ; and A is  $Tpv$  (Söderholm, 1959b, p. 137).

43 Lindroth uses both the word 'function' [funktion] and 'effect' [verkan] (Lindroth, 1960, p. 70). Söderholm only writes that mediant 'can be dominant or subdominant in relation to each other' ['kan vara dominantiska eller subdominantiska i förhållande till varandra'] (Söderholm 1959b, 137).

	Main mediants in C major	Secondary medi- ants in C major	Main mediants in C minor	Secondary medi- ants in C minor
Overmediant with dominant effect	E major		E minor	
Overmediant with subdomi- nant effect		E♭ major		E♭ minor
Undermediant with dominant effect		A major		A minor
Undermediant with subdomi- nant effect	A♭ major		A♭ minor	

Table 1: Lindroth's typology of mediants (Lindroth, 1960, p. 70).

The main problem here is not that the typology is not comprehensive<sup>44</sup> but that it is again unclear what his criteria are for categorising mediants as dominant or subdominant. As was the case with Söderholm, it seems that A♭ has a subdominant effect in C major because it lies in the subdominant direction in the circle of fifths (see example 7, progression 3), but Lindroth relates the chords to the tonic only, and does not 'go around the clock' like Söderholm's progressions did. Both cases beg the question: Do these mediants represent the subdominant or dominant functions as such? Or do they rather relate primarily to the tonic through their third-relationship, with some kind of added dominant/subdominant 'flavour'? Since Lindroth proceeds to present his mediant labels (HM for *huvudmediant* and BM for *bimediante*) alongside traditional function labels (so that C major's secondary overmediant, E♭ major, is Tvp), it seems that his typology is not meant to replace other function labels, but is rather a descriptive means for determining their position in relation to a referential triad.

## 1978–80: International inspirations

After Söderholm's and Lindroth's books, the frequency of Swedish publications on function theory drops, perhaps because Söderholm's book was now the major work, as its many printings suggest. As Rolf Davidson writes: 'These textbooks of the 50s show that function theory was finally taken seriously, and that the Bergensonian hegemony had been definitively broken'.<sup>45</sup> (Davidson, 1980, p. 149) It should be mentioned that the suc-

44 How, for example, does one characterise the progression from C major to A♭ minor? It is an unusual progression in tonal music, to be sure, but one that is found now and then in the repertoire nonetheless. For an illuminating article on this progression with numerous musical examples, see Cohn (2004).

45 'Dessa 50-talets läroböcker i harmonilära visar att man äntligen hade tagit funktionsteorin på allvar och att den bergensonska hegemonin definitivt var bruten.'

cess of function theory was challenged in *Det musikaliska hantverket* (Edlund and Mellnäs, 1968), an explicitly Schenkerian, or rather Salzerian, critique of function theory.<sup>46</sup> This book is a peculiar parenthesis in the history of Swedish harmonic theories, and while its influence seems to have been limited in the years immediately following its publication, it is possible that it has influenced later years' Swedish music theory, as will be discussed later in this article.<sup>47</sup>

Therefore, Svensson and Moberg, Liljefors, Göransson, Söderholm and Lindroth stand as the most important and formative Swedish function theorists, and the numerous publications that followed, of which I will focus on those by Sune Smedeby (1978) and Sten Ingelf (1980), do not challenge their positions.<sup>48</sup> In an overall perspective, they engage with the key-relational function concept as formalised by Söderholm, though now with the *kontraparallel* reintroduced and with a few new aspects that seem to be inspired by scholars from outside Sweden.

Sune Smedeby's *Från treklang till nonackord: harmonilära* is influenced by Wilhelm Maler's *Beitrag zur Harmonielehre* (1931) to which he refers in the preface (Smedeby, 1978, p. 8).<sup>49</sup> He adopts Maler's way of indicating a chord's mode: 'We write C-major and c-minor; why not also write T and t? The *major tonic's minor parallel* is written Tp, and the *minor tonic's major parallel* becomes tP.'<sup>50</sup> (Smedeby, 1978, p. 9) This system is used to avoid the possible misunderstandings that can arise from the use of '+' for major and '-' for minor. For instance, °Tp (the minor tonic's *parallel*) is a major chord despite the '°'.

Smedeby's treatment of mediants combines Söderholm's and Lindroth's categorisation with his own Maler-inspired symbology, where major chords receive an upper-case function letter, and minor chords receive a lower-case. Superscripted Ms denote over-

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46 In fact, Edlund and Mellnäs refer almost exclusively to Felix Salzer, and Heinrich Schenker is only mentioned once (Edlund and Mellnäs, 1968, p. 54). Salzer was one of Schenker's students. Passages of Edlund and Mellnäs (1968) are built extremely closely on *Structural hearing* (Salzer, 1952), a very influential book which was also translated to German, Spanish and even Mandarin Chinese (cf. Koslovsky, 2009, p. 303). Edlund and Mellnäs refer to its German translation (Salzer, 1960). Today, the Schenkerian community largely agrees that *Structural hearing* is not a good representation of Schenker's theory as such, but an amalgamation of Schenker's theory and Salzer's own thinking.

47 Edlund and Mellnäs (1968) is mentioned in the bibliography (but not the body text) of Jansson and Åkerberg (1995) and Ingelf (2008); more surprisingly, it is listed in the bibliography of a book by the Danish scholar Jens Brincker (1974, p. 69), as well as in its subsequent revision (Brincker and Bruland, 1990, p. 100).

48 More elementary introductions to basic music theoretical concepts, such as Eriksson (1982) and Gutheim (1986) will not be discussed here. I am also skipping Martin Tegen's *Musikteori* (1974) as function theory is a relatively small part of the book. It should be noted, however, that Tegen was the first Swede to adopt Wilhelm Maler's indication of major chords with upper-case function letters, and minor with lower-case – a practice that was picked up by Sune Smedeby (1978). Later, Tegen translated Diether de la Motte's *Harmonielehre* (Motte, 1976) into Swedish, published as *Epokernas harmonik* (Motte, 1981).

49 Maler (1931) was republished and retitled several times. See Tölle and Schröder (2017). Smedeby also refers to Tegen (1974).

50 'Vi skriver C-dur och c-moll, varför då inte också skriva T och t? Durtonikans *mollparallel* skrivs Tp, och *moll-tonikans durparallel* blir tP.'

mediants, subscripted denote submediants. M denotes a major chord, and m a minor chord.  $T^M$  thus denotes a major tonic's major overmediant (in C major: E);  $T_M$  denotes a major tonic's major submediant (in C major: A). Smedeby is much clearer about the categorisation into dominant and subdominant mediants: a mediant may be in dominant or subdominant *direction* (on the circle of fifths). Nowhere does he claim that they actually carry any kind of subdominant or dominant effect (though one might wonder whether this is still implicit in the categorisation). Mediants in the subdominant direction are marked by placing the M or m to the left of the main function:  $^MT$  is the major tonic's overmediant in the subdominant direction (in C major: E♭);  $t^m$  is the minor tonic's minor mediant in the dominant direction (in C minor: E minor). Through the combination of these orthographical means, one can designate any mediant relation, and Smedeby's system is thus the first comprehensive one.<sup>51</sup>

Two years after Smedeby's textbook, Sten Ingelf published *Praktisk harmonilära och ackordspel: visharmonik* (1980).<sup>52</sup> The book is a continuation of Göransson's and Lindroth's theories (with T, S, D, p, k), and, as the title suggests, it has a markedly practical purpose. As a new thing, he proposes a syntactical 'supersystem' into which the functions are categorised. For major keys, Ingelf proposes the system shown here as example 8.<sup>53</sup>

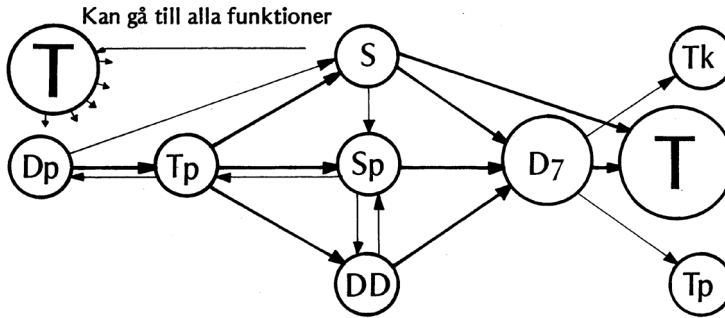
From the starting point, the left T, one 'may go to all functions'. The arrows show the common paths through the scheme; bold, thick arrows symbolise the most common progressions, and thin arrows the less common. Notice how, in this syntactical supersystem, S, Sp, and DD all share the same vertical 'slot', a slot that Ingelf describes as 'preparing the dominant' (Ingelf, 1980, p. 56). Even though there is only little chance that Ingelf took this idea from Schenkerian or Anglo-American theories, the parallel is difficult to overlook.<sup>54</sup> More convincing is the parallel to the Dane Jörgen Jersild's (1970) *position*

51 The relation discussed above, A♭ minor in a C major context, would then be labelled  ${}_m t$ , implying that the A♭ is 'borrowed' from C's *variant* key (see Smedeby, 1978, p. 138).

52 In 1989 it was translated and adapted to Danish (Ingelf, Jensen, and Laursen, 1989).

53 Ingelf refers to Walter Piston's *Harmony* in his short list of references, and so it is possible that this figure is Ingelf's visualisation of Piston's 'table of usual root progressions' that lists that, for instance, 'IV is followed by V, sometimes I or II, less often III or VI' (Piston, 1948, p. 17).

54 In Schenkerian theory, a 'predominant' (sometimes spelled pre-dominant) may be almost any chord that precedes or prepares the structural dominant, typically ii, IV or II, but also iii, III, and I<sup>6</sup>. Though the idea of the 'predominant', 'dominant preparation', or 'intermediate harmony' is obviously latent in Schenker's theory (cf. Schenker, 1926, p. 8; 1935, vol. 2, figure 14), these terms originate from Anglo-American theories of harmony, often drawing explicitly on Schenker. But Piston's *Harmony* (1948), which Ingelf refers to, does not use 'predominant' or 'dominant preparation', and few texts had used the term when Ingelf published his text (1980). It is latently present in Edlund and Mellnäs (1968) as they build their theory closely on Felix Salzer, who uses the term 'intermediary harmony' in his *Structural hearing* (Salzer, 1952, pp. 15, 95, *et passim*). Respelled 'intermediate harmony', the term is also pivotal in Aldwell and Schachter (1978, p. 109, *et passim*). Nielsen (forthcoming, p. 54) notes that 'dominant preparation' occurs in Allen Forte's *Tonal harmony in concept and practice* (Forte, 1962, pp. 91, 100), but in a sense that does not include secondary dominants. Allan Keiler suggested the label DP – meaning 'dominant prolongation' but encompassing what is now understood as the 'dominant preparation' – in an article from 1977 (Keiler, 1977), and building on this, Marion Guck sug-



Example 8: Ingelf's overview of possible/common progressions in major keys (Ingelf, 1980, p. 87).

*theory*: Jersild's position theory would categorise the vertical slots from left to right as positions 1 – 4 – 3 – 2 – 1, in full congruence with his theory that a musical course begins from the first position, moves to a higher position, and gradually moves back.<sup>55</sup> And in fact, Ingelf *does* use position theory on two pages of his book, explicating that S, Sp, and DD are all in the 'third position' (Ingelf, 1980, pp. 60–61; he fleetingly speaks of positions again on pp. 63, 80 and 97; an error appears on p. 97 that switches chords in the first and third positions). For the reader, his sudden use of numbered positions comes out of nowhere: he does not introduce what position theory is or that it originates from Jersild. The only explicit reference to Jersild (1970) is found in the short list of references in the book's preface (Ingelf, 1980, p. 5), but Jersild's role is never explicated.

Ingelf's figure readdresses a recurring question in function theory and other harmonic theories: What is the relation between ii, II and IV? And what is the relation between the concepts 'subdominant' and 'predominant'?<sup>56</sup> Ingelf's syntactical supersystem suggests that function is a separate thing – one that addresses, for instance, the quality of a chord, such that there is an expressive difference between S<sup>6</sup> and DD<sup>7</sup> – and that the syntactical categorisation into 'positions' in the musical course is another thing. In this view, subdominants are a subcategory of the larger category of predominants, which

gested the specific term 'pre-dominant' (along with other labels) a year later (Guck, 1978, p. 34). It is possible that Ingelf was inspired by some of these texts, but it seems equally likely that his surprisingly Schenkerian ideas were his own – though, as we shall see, in his 2008 publication discussed later in this article, the affinity with Schenkerian theory would become more pronounced.

<sup>55</sup> I adopt Nielsen's (2012) way of designating positions with underlined numbers (though without a period sign). The alternatives to the final T (Tp and Tk) would be understood as an evasion of position 1, and a return to position 4 or 3, respectively. I will not go into detail with Jersild's position theory here, but to briefly summarise, the theory categorises functions into groups called 'positions', and the basic tenet is that tonal compositions move stepwise from higher to lower positions.

<sup>56</sup> For an overview of this discussion, see for example White and Quinn (2018, pp. 314–316). In a Scandinavian context, Povl Hamburger's *Subdominante und Wechseldominante* (1955) is an important work. More recently, Svend Hvidtfelt Nielsen has suggested that one should take ii as the primary form of the subdominant, and IV as its derivative (Nielsen, 2015).

also contains subdominant *parallels* and double dominants; and functioning at different levels, the concepts are incommensurable as such.<sup>57</sup>

## 1995–2008: Function in a large-scale perspective

In 1995 Roine Jansson and Ulla-Britt Åkerberg published *Traditionell harmonilära*, a book that is less traditional than the title suggests. The traditional aspect is that the book uses 'the functional designations that are most widespread in Sweden today and that are by and large the same as Hugo Riemann's' (Jansson and Åkerberg, 1995, p. 8).<sup>58</sup> The less traditional aspect is the large-scale perspective on function they apply throughout. The book begins with an analysis of the Swedish song 'Vilken är den stora skara?' (see example 9).<sup>59</sup> They note how the initial measures oscillate between T and D before a cadence is reached in measures 3–4. They provide the following function analysis (Jansson and Åkerberg, 1995, p. 11): |T – D – | T – D – | T D T S | D – T – |. After this traditional analysis, they write:

The recurring change between tonic and dominant can, if one wants to contemplate the harmony in a slightly larger perspective, be seen as a way of ornamenting the sequence of events. Only with the entrance of the subdominant, something new happens: |T – – –| – – –| – – –| S | D T |

With this simplification, the fundamental structure [*grundstruktur*] is clarified, the concluding *cadence* being the most important harmonic building block. (Jansson and Åkerberg, 1995, p. 11)<sup>60</sup>

Once again – as in the cases of Edlund and Mellnäs (1968) and Ingelf (1980) – one cannot help but notice how this sounds surprisingly Schenkerian. Specifically, when Jansson and Åkerberg contemplate harmony in 'a slightly larger perspective', it seems

Andantino

*p* Vil - ken är den sto - ra ska - ra, som för Her - rens an - let' står, *f*

Example 9: 'Vilken är den stora skara', mm. 1–4 (Jansson and Åkerberg, 1995, p. 10).

57 This is not to say that the old feud is settled. As White and Quinn point out, some theorists argue that a IV chord should only be called 'subdominant' if it progresses to I; otherwise it is a 'dominant preparation' (White and Quinn, 2018, p. 315). Ingelf's system does not make room for this distinction. White and Quinn present two 'probabilistic models of harmonic function': one that does make this distinction, and one that does not (2018, p. 316).

58 'de funktionsbeteckningar som idag är mest utbredda i Sverige och som till stor del är desamma som Hugo Riemann's'. Remember, however, that the *kontraparallel* is not Riemann's, but something that Göransson (1947; 1950) introduces with inspiration from Hermann Grabner's (1923; 1944) *Gegenparallel*.

59 They write that the melody is by Mozart, but this seems uncertain, and I have not been able to verify it.

60 'De flerfaldiga växlingarna mellan tonika och dominant kan, om man vill betrakta harmoniken i ett lite större perspektiv, ses som ett sätt att smycka ut skeendet. Först i och med subdominantens inträde händer något nytt: |T – – –| – – –| – – –| S | D T |. Med denna förenkling tydliggörs musikens grundstruktur, med den avslutande kadensen som den viktigaste harmoniska byggstenen.'

like a reformulation of the Schenkerian concept of prolongation: even though there is a series of T-D-oscillations, it is, on a deeper level, the initial tonic function that is prolonged until it reaches the cadential moment. Their term 'grundstruktur', translatable to 'fundamental structure' – which is, in turn, the common English translation of Heinrich Schenker's *Ursatz* – is another quite Schenkerian term. Moreover, they subsequently reduce the entire 12 bars of the song to one large T-D-T movement, completely similar to the I-V-I *Bassbrechung* of the *Ursatz* (Jansson and Åkerberg, 1995, p. 14). However, they do not consider the voice leading or melody in a Schenkerian sense, and they do not reduce the music to a contrapuntal core. In fact, there is no reference to Schenker, nor to any Schenkerian theorist – except, and perhaps importantly, for the Salzer-inspired Edlund and Mellnäs (1968) who appear in their bibliography (Jansson and Åkerberg, 1995, p. 237).

In other respects, Jansson and Åkerberg continue the function theory of their Swedish predecessors. Like Smedeby, they use a Maler-inspired symbolisation of major and minor chords, and they adopt the multiple categorisations of mediants first seen in Söderholm (1959a), but with new symbols, shown in example 10.<sup>61</sup>

With regard to the mediants' subdominant or dominant effect, they write: 'A mediant relation that goes in dominant direction [on the circle of fifths] (clockwise, that is to the right) is often experienced as an increase of the harmonic tension, while one that goes in subdominant direction has the effect of resolution.'<sup>62</sup> (Jansson and Åkerberg, 1995, p. 132) This is close to Smedeby's mediant conception and in line with the implicit but unspoken reliance on the circle of fifths in Söderholm and Lindroth, but unlike Smedeby (who only noted that they were in one or the other direction on the circle of fifths), they do propose that the mediants possess functional properties analogous to dominant and subdominant relations.

Among other analytical examples, Jansson and Åkerberg apply their mediant concept in an analysis of the key relations in Schubert's lied *Die Sterne*, in which the tonal layout can be expressed as in example 11.

With the above definition of dominant and subdominant qualities of the mediants, we can see that the C and G keys supposedly have dominant qualities in the global context of E♭ major, while the C♭ stands as the only subdominant one. Though these aspects find their hitherto clearest expression in Jansson and Åkerberg (1995), there are still some questions as to how their mediant theory relates to their overall framework of func-

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61 M = major mediant; m = minor mediant; H = main mediant; B = secondary mediant; symbols below the line = submediants; symbols above the line = overmediants.

62 'En mediantförbindelse som går i dominantisk riktning (medsols, dvs till höger) upplevs ofta som en stegring av den harmoniska spänningen, medan en som går i subdominantisk riktning verkar avspännande.'

Example 10 shows two musical staves with chord progressions and function symbols below them. The top staff is in C major and the bottom staff is in C minor. Both staves show three measures labeled a), b), and c). The function symbols are as follows:

Top staff (C major):

- a) C: T T<sub>p</sub> T<sub>k</sub>
- b)  $\overline{M}^B$   $\overline{M}^H$   $\overline{M}^H$
- c)  $\overline{m}^H$   $\overline{m}^B$

Bottom staff (C minor):

- a) c: t t<sub>P</sub> t<sub>K</sub>
- b)  $\underline{m}^B$   $\underline{m}^H$   $\underline{m}^H$
- c)  $\underline{M}^H$   $\underline{M}^B$

Example 10: Mediant symbols (Jansson and Åkerberg, 1995, p. 132).

tion theory. Since the symbols themselves show the mediants' position in relation to the tonic, does this mean that for example the major, lower, secondary mediant (C major in an E $\flat$  major context) refers back to the tonic function, E $\flat$ ? Are the mediant symbols similar to the *parallel* and *kontraparallel* suffixes in that they carry on the main function to which their suffix or mediant label refers? Or are the mediant labels rather to be seen as independent function labels in their own right, like T, S, and D? Jansson and Åkerberg are not very clear about this, but the latter seems not to be the case, as they write, like their predecessors, that mediants can also be shown with the usual p/P- or k/K-suffixes (such that  $\overline{M}^H$  is tK, regardless of whether the key is major or minor).

The large-scale perspective of Jansson and Åkerberg is also present in Sten Ingelf's *Lär av mästarna* from 2008; for instance, he presents a functional analysis in three levels with varying degrees of detail, the deepest level being one large T-S6-D-T cadence (Ingelf, 2008, p. 35).<sup>63</sup> Interestingly, Ingelf criticises the Maler-designation of major and minor chords, but he adds Maler-inspired function symbols in curly brackets as a supplement (Ingelf, 2008, p. 7). Once again, Ingelf includes Jersild's position theory sporadically and without further explanation, as if it were common knowledge. Just as in Ingelf's

E $\flat$  - C - E $\flat$  - C $\flat$  - E $\flat$  - G - E $\flat$  - C - E $\flat$

E $\flat$ : T  $\overline{M}^B$  T  $\overline{M}^H$  T  $\underline{M}^H$  T  $\overline{M}^B$  T

Example 11: Jansson and Åkerberg's analysis of the key relations in Franz Schubert's *Die Sterne* (Jansson and Åkerberg, 1995, p. 136).

earlier book (1980), he refers to Jersild (1970) in the bibliography, but in the body text and footnotes there is no mention of position theory's creator.<sup>64</sup> Ingelf (2008)

<sup>63</sup> Ingelf refers to Jansson and Åkerberg in his bibliography.

<sup>64</sup> Strangely, Jersild is omitted from the list of references in the English version of the book that was published in 2010 (Ingelf, 2010). In a review in the *Canadian Journal of Music* one could therefore read: 'New to me was Ingelf's "categories for chord positioning"' (Cavanagh, 2011, p. 119). As the categories are not quite Ingelf's, it appears that the omission of Jersild's name in the English translation has led to an unfortunate blurring of an otherwise clear reception history.

also has a very brief introduction to Schenkerian analysis, as well as the second reference to the Salzer-inspired Edlund and Mellnäs (1968) of the Swedish textbook corpus (after Jansson and Åkerberg).

In an overall view, then, it seems that Swedish harmonic thinking has opened up more and more to ideas from Schenkerian theory, even if unknowingly so; but at the same time, it is striking that one strong opponent of Schenkerian theory is a Swedish scholar, Bengt Edlund, who has actively worked against Schenkerian theory, at conferences as well as in a large 500-page monograph entitled *Questioning Schenkerism* (Edlund, 2015).<sup>65</sup>

## Conclusions and perspectives

In an overall view, Swedish function theory falls into four periods:

In the first period, which runs approximately from 1931 to 1951, several stones are laid in the foundation of Swedish function theory: first of all, there is a move from dualistic to monistic function theory; second, there is an ambition to create a theory capable of analysing any and every tonal relation (as exemplified in the functional circle of fifths), an ambition that is perhaps downplayed in later theories, but nonetheless implicit in their mediant conceptions; third, there is a close attention to different levels of chromatic inflections and modulatory processes that enriches the theory considerably; and fourth, the uniquely Swedish function suffix *kontraparallel* is introduced.

The second period is the short span of 1959–60 where many of the above aspects find a clearer form. One noticeable new aspect is the mediant theories of Söderholm and Lindroth, which were adopted and adapted in several later function theories.

The third period is another short span, 1978–80. Here, two things modify Swedish function theory: First, Wilhelm Maler's practice of designating major functions with upper-case function letters, and minor functions with lower-case, is introduced. Second, Ingelf (1980) presents a novel view on function theory in which the functions are categorised into slots in a model of possible or common progressions. In my terms, this leads to a 'syntactical supersystem' that seems to be inspired by position theory and possibly Schenkerian theory, and to the first signs of a more large-scale thinking in Swedish theory (except, that is, for the peculiar case of Edlund and Mellnäs [1968], who almost seem to call for a period of their own, or to be understood in relation to the next, fourth period).

The fourth period, 1995–2008, is dominated by this large-scale thinking. Jansson and Åkerberg (1995) presents a surprisingly Schenkerian account of tonal music, albeit without any references to Schenker; and Ingelf's new harmony textbook (2008) includes aspects

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65 The conferences in question are the third ESCOM (European Society for the Cognitive Sciences of Music) Conference, Uppsala 1997 (see Broman, 1997, §8–11); and the 13th Nordic Musicological Congress, Aarhus 2000 (see Edlund, 2002).

of both position theory and Schenkerian theory, this time explicitly. Both refer to Edlund and Mellnäs (1968), and thus it seems that their Salzer-inspired approach has gained some much belated influence.

One could undoubtedly make other meaningful periodisations. What I wish to stress here is how Swedish theory has moved from a very Riemann-inspired, dualistic theory in Svensson and Moberg (1933), to something inspired more by post-Riemannian Austro-German scholars such as Wilhelm Maler (1931) and Hermann Grabner (1923; 1944) as well as the Dane Finn Høffding (1933), and finally to a rather unique breed of function theory that, knowingly or not, seems to be influenced by more Anglo-American thinking. Among the unique aspects listed in the above overview of periods, the many mediant theories deserve a few extra comments. Though several Danish and Norwegian textbooks also discuss mediants, they do not conceptualise them in similar ways.<sup>66</sup> In fact, when reading through one of the most thorough historical accounts of theoretical conceptualisations of mediants from Rameau to neo-Riemannian theories – namely David Kopp's monograph *Chromatic transformations in nineteenth-century music* (2002, pp. 33–155) – one does not find a conceptualisation really close to any of the Swedish ones. Except, that is, for two cases: Riemann's and Kopp's own conceptualisations. As I have stated repeatedly in this article, it is somewhat difficult to determine the exact relation between the different mediant theories and their overall function-theoretical framework: are the mediants derivatives of main functions, or are they new types of main functions? If the latter is the case, it mimicks Hugo Riemann's late admittance of new symbols that render possible 'die direkte Bezeichnung der Terzklänge' (Riemann, 1917, p. xvii): in the preface to the sixth edition of *Handbuch der Harmonielehre*, Riemann suggests that in certain contexts, one may use the function symbols 3<sup>+</sup> for E major and III<sup>+</sup> for A<sup>b</sup> major (both in C major keys), in effect allowing additional main functions besides T, S, and D. If the Swedish mediant labels are not to be seen as independent functions, but rather as a neutral, descriptive means able to denominate any third relation, they are more similar to David Kopp's positional terms (though not his transformational theory). Here, chromatic mediants – the ones that share one common tone with the referential triad (in C major: E<sup>b</sup> major, E major, A<sup>b</sup> major, and A major) – are described with terms that designate the direction and size of the intervallic relation. Thus, in C major, the LSM is the 'lower sharp mediant' A major; the LFM is the 'lower flat mediant' A<sup>b</sup> major; UFM is the 'upper flat mediant' E<sup>b</sup> major; while USM is the 'upper sharp mediant' E major. This is very similar to the categorisation into primary (=sharp) mediants and secondary (=flat) mediants com-

66 Only the thoroughly revised edition of Finn Høffding's *Harmonilære* contains a section with a mediant typology somewhat similar to the Swedish ones (Høffding, 1979, p. 110). Norwegian function theory uses the terms *mediant* and *submediant*, instead of *parallel* and *kontraparallel*, for diatonic third-related chords.

bined with the super- or subposition of labels seen in, for instance, Smedeby (1978) and Jansson and Åkerberg (1995).

An idea very similar to the Swedish one that mediant can have a subdominant or dominant effect is also expressed by David Kopp when he writes that 'both major-third mediant progressions [from USM to T (E to C) and from T to LFM (C to A♭)] contain leading-tone motion [b–c and g–a♭], while minor-third progressions do not; this gives the major-third progressions superior cadential power' (Kopp, 2002, p. 14). Kopp explores this in an analysis of Schubert's song *Die Sterne*, just like Jansson and Åkerberg, as discussed above. Kopp's point is to emphasise how chromatic third relations are at the centre of this composition, but he also gives functional characterisations of the three different mediants of E♭ major that occur in the song: he describes the LSM and LFM (C and C♭) as altered forms of the subdominant, and the USM (G) as an altered dominant (Kopp, 2002, p. 26). However, this does not align completely with Söderholm's, Lindroth's, Smedeby's, or Jansson and Åkerberg's characterisations, in which the 'cadential power' is defined by the direction of the progression when mapped onto the circle of fifths. Kopp's argument relies not on the circle of fifths, but on the concept of common-tone tonality.<sup>67</sup> While the Swedish authors would thus agree with Kopp in describing the LFM as subdominant and the USM as dominant, they would all categorise the LSM as dominant because it lies clockwise in the circle of fifths. As such, Swedish function theory stands as an interesting alternative to the tenets of Kopp's study.

There are, thus, fascinating perspectives in opening up Swedish function theory – as well as Scandinavian music theory in general – and letting it go into dialogue with international music theory. Hopefully, the next 100 years will see more of such dialogue, and perhaps the *Swedish Journal of Music Research* will once again be the soil where new ideas can grow.

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67 In general – with regard to the functional circle of fifths but especially visible in this comparison with Kopp's mediant theories – the prominent role of the circle of fifths in Swedish function theory is remarkable and noteworthy: as it is a pivotal premise on which aspects of some function theories are built, it serves not only as a pedagogical but also as a conceptual tool.

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## Abstract

This article traces the history of function theory in Sweden through an investigation of textbooks and articles published between 1931 and 2008. Focusing on aspects of reception history and music theory, the history is presented in four periods, all revolving around significant changes in the development of the theory. In an overall view, Swedish function theory has evolved from a dualistic theory very close to that of Hugo Riemann, to a monistic variant inspired by Austro-German scholars such as Hermann Grabner and Wilhelm Maler, and finally, in later years, to a rather unique theory that blends function theory with selected aspects from more large-scale approaches to harmony found in Schenkerian theory and Jörgen Jersild's position theory.

Throughout the article, unique aspects of Swedish function theory are brought out. Apart from latter years' focus on large-scale progressions, this includes the Swedish terminology, its treatment of keys and modulations and especially its treatment of mediants. At the end of the article, the Swedish concepts of mediants are put into an international perspective in a comparison with David Kopp's (2002) study on mediant theories.

### Keywords

Function theory; Funktionstheorie; functional analysis; music theory; music analysis; Riemann; Riemannian; mediants; Kopp; theoretical traditions.

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