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THE COURSE OF THE BROOK: Rethinking Schenkerian and Riemannian Perspectives on Organicism in Nielsen's Music¹

By Thomas Husted Kirkegaard

When Carl Nielsen turned 60 in 1925, he wrote a short essay in the Danish music journal *Musik*, edited by Godtfred Skjerne.² In this text, he reflected on his compositional practice, stating that he was always trying to answer the fundamental questions of what music is, why music is and exactly how it affects the human mind. He humbly claimed that in the 60 years he had lived, he had not come much closer to the answer, but something had settled in his mind. This something was the oft-cited idea that 'music is life' – that music is inextricably connected to the living, the breathing and the organic. 'I do believe,' he wrote, 'that music is something living, something which flows, moves and catches our attention in the same way as the course of the brook, the pressure of the wind, the flight of the clouds and the dance of the leaves. That is, something coherent which has its rightness in itself, in its own movement and in the course it takes or receives.'³

This is but one of the many times that Carl Nielsen explicitly embraced aesthetic ideals which may well be described as organicist. Indeed, musicological literature has often focused on organicism in Nielsen's musical thinking – 'music is life' is not only the emblematic programme note for Nielsen's Symphony No. 4 but has also become a motto in the reception of much of Nielsen's music.⁴

1 This article expands on a short section on Carl Nielsen's Wind Quintet in my PhD dissertation: Thomas Jul Kirkegaard-Larsen, 'Analytical Practices in Western Music Theory: A Comparison and Mediation of Schenkerian and Post-Riemannian Traditions', PhD dissertation, Aarhus University 2020, 300–304.

2 Carl Nielsen, 'Meditationer', *Musik: Tidsskrift for Tonekunst* 9/6 (1925), 71–72.

3 *Ibid.*, 71. *Musik er noget levende, noget, der rinder, bevæger sig og fanger vor Opmærksomhed paa samme Maade som Bækkens Løb, Vindens Pres, Skyernes Flugt og Blade-nes Dans. Altsaa noget sammenhængende, der har sin Rigtighed i sig selv, i sin egen Bevægelse og i det Forløb, det tager eller faar.*

4 Most saliently embodied in the title of Steen Chr. Steensen, *Musik er liv: En biografi om Carl Nielsen*, Frederiksberg 1999. See also Daniel M. Grimley, 'Organicism, Form and Structural Decay: Nielsen's Second Violin Sonata', *Music Analysis* 21/2 (2002), 175–205; David Fanning, 'Carl Nielsen and Early

Organicism has been influential both as an aesthetic ideal for numerous composers since the nineteenth century, and as a music-theoretical and music-analytical paradigm in much of the twentieth and even twenty-first centuries. However, it seems that analysts have sometimes struggled to make Nielsen's brand of organicism fit the brand of organicism in any particular analytical approach. The teleological and end-oriented idea of 'progressive tonality' championed by Robert Simpson has been influential in Nielsen scholarship,⁵ but as Daniel Grimley has pointed out, it contradicts Nielsen's more dynamic and process-orientated view of his own music.⁶ That the schism between these two approaches would become a recurrent theme in Nielsen scholarship seems to have been anticipated already in Povl Hamburger's 1931 discussion of architectonic/static versus organic/dynamic principles in Nielsen's music.⁷ Other analytical attempts at teasing out the specifically Nielsenian 'coherence', 'correctness', 'rightness' or 'unity' – all concepts intimately linked with organicism – often end up positing their apparent antonyms. 'Structural decay', 'disunity', and similar notions of collapse and 'in-organicism' as it were, are rather frequent in such studies. For instance, Daniel Grimley has observed that from Nielsen's Symphony No. 3 onwards, it is often difficult to 'construct models of voice-leading that demonstrate complete coherence between foreground and upper middleground levels'.⁸ Referring to this exact quote, Christopher Tarrant employs a Schenkerian reading of the first movement in Nielsen's Symphony No. 6 in order to argue that the movement is 'largely *about* a broken structural order'.⁹ Also writing about Nielsen's Sixth Symphony, Jonathan Kramer even suggested that there might be *some* kind of 'unity' in the work, achieved through its motifs, but because of the symphony's contorted tonal design, this unity cannot have anything to do with organicism:

I am speaking of organicism, not of unity. The first movement is surely unified by the pervasive motifs and the persistent expressive paradigm. But the notion of necessary growth, that everything that happens is traceable back to a

Twentieth-Century Musical/Aesthetic Theory', *Carl Nielsen Studies* 1 (2003), 9–17; Michael Fjeldsøe, 'Organicism and Construction in Nielsen's Symphony No. 5', *Carl Nielsen Studies* 1 (2003), 18–26.

- 5 Robert Simpson, *Carl Nielsen: Symphonist*, rev. ed., London 1979, 189 and *passim*. See also Harald Krebs, 'Tonal Structure in Nielsen's Symphonies: Some Addenda to Robert Simpson's Analyses', in Mina Miller (ed.), *The Nielsen Companion*, London 1994, 208–49.
- 6 Grimley, 'Organicism, Form and Structural Decay', 184–85.
- 7 Povl Hamburger, 'Formproblemet i vor tids musik med analyse af Carl Nielsens Sinfonia Espansiva (1 Sats)', *Dansk Musik Tidsskrift* 6/5 (May 1931), 89–100.
- 8 Daniel M. Grimley, *Carl Nielsen and the Idea of Modernism*, Woodbridge 2010, 101.
- 9 Christopher Tarrant, 'Breakthrough and Collapse in Carl Nielsen's *Sinfonia semplice*', *Danish Yearbook of Musicology* 41 (2017), 32–48, here 41.

fundamental idea, does not aid in understanding this symphony particularly well. It is only by bending traditional analytic perspectives out of shape that we can seriously understand the climactic minor second (bars 187ff.) as an *organic* outgrowth of the opening diatonic tune.¹⁰

If Kramer's position is that one must bend 'traditional analytic perspectives out of shape' in order to understand specific musical details as organic, my claim here is the opposite: We risk bending Nielsen's music out of shape if we restrict our understanding of *the organic* to that which fits our traditional analytic perspectives.

In this article, I therefore wish to address the question of how *analysts* construe ideas of the organic, the coherent, the unified, that which exhibits 'rightness', and how Nielsen's music sometimes acts as a prism that renders visible the inner workings of fundamental theoretical ideals and analytical premises. I do this by focusing on analyses adhering to two different traditions. The first is the Schenkerian or post-Schenkerian tradition, which has primarily been influential in Anglo-American music theory; the second is the Riemannian or post-Riemannian tradition which has been equally influential in much Continental-European music theory, not least in Nielsen's home country.¹¹ There are numerous Nielsen studies with more or less Schenker-tinted spectacles,¹² but only a few with directly Riemann-tinted ones.¹³ However, the comparison of these two methods is justified on the basis that they exist not

10 Jonathan D. Kramer, 'Unity and Disunity in Carl Nielsen's Sixth Symphony', in Miller (ed.), *The Nielsen Companion*, London 1994, 323.

11 For a critique of function theory's hegemony in Denmark, see Svend Hvidtfelt Nielsen, 'Funktionsteorien som masternarrativ', *Danish Musicology Online*, special issue 'European Music Analysis and the Politics of Identity' (2022), 70–95.

12 A non-exhaustive list could include: David Fanning, 'Progressive Thematism in Nielsen's Symphonies', in Miller (ed.), *The Nielsen Companion*, London 1994, 167–203; David Fanning, *Nielsen: Symphony No. 5*, Cambridge 1997; Tom Pankhurst, 'Different Names for the Same Thing...? Nielsen's Forces, Schenker's Striving, Tarasti's Modalities and Simpson's Narratives', *Carl Nielsen Studies* 1 (2003), 124–36; Tom Pankhurst, "'We never know where we'll end up". Nielsen's Alternative Endings to the Flute Concerto', *Carl Nielsen Studies* 2 (2005), 132–151; Tarrant, 'Breakthrough and Collapse'; Christopher Tarrant, 'Structural Acceleration in Nielsen's *Sinfonia espansiva*', *Music Analysis* 38/3 (2019), 358–386. See also certain (though not all) analyses in Grimley, *Carl Nielsen*, and Anne-Marie Reynolds, *Carl Nielsen's Voice: His Songs in Context*, Copenhagen 2010.

13 Michael Fjeldsøe, *Den fortrængte modernisme*, Copenhagen 1999, 156; Svend Hvidtfelt Nielsen, 'Alternative Neo-Riemannian Approaches to Carl Nielsen', *Carl Nielsen Studies* 5 (2012), 196–235. Hinting at (neo)Riemannian procedures, Grimley also speaks of 'a process of *Terzenverwandtschaft*, rather than straightforward prolongation' in his analysis of Nielsen's Symphony No. 1; see Grimley, *Carl Nielsen*, 57.

just as theories or methods; they have effectively become *traditions* shaping fundamental analytical practices. Second, they serve as good examples of how such practices might influence ideals of musical organicism in different ways.

The article sets off with a substantial theoretical section in which I discuss and compare fundamental aspects of Schenkerian theory and function theory. The purpose is to argue that certain theoretical parameters *constitute* the different perspectives on musical organicism prevailing in Schenkerian and function-theoretical paradigms, respectively. These perspectives on organicism might already be well-known to the reader; for instance, in her study of Nielsen's songs, Anne-Marie Reynolds succinctly point out that the organic artwork is typically construed either 'as a single well-formed entity (that is, synchronically), or as a "life force" developing from one stage into the next (diachronically).'¹⁴ She juxtaposes the idea of 'organic structure' in Schenkerian theory with 'organic development' in Rudolph Reti's theory of thematic processes (presumably following Ruth Solie's important study of musical organicism).¹⁵ It is, in essence, exactly these two visions of musical organicism that I discuss in this article, in that Reti's 'organic development' is (as I will argue) more in line with the idea of organicism promulgated in function theory. However, as mentioned, my intention is also to discuss the music-theoretical presumptions that lie *behind* or 'generate' these perspectives on organicism. Specifically, I focus on how Schenkerian and function-theoretical traditions model music's *temporality* and the concept of harmonic *function*, and I argue *how* disparate theorisations of these parameters facilitate different ideals of organicism associated with coherence/structure and logic/development.

In the second part of the article, I proceed to discuss the analytical consequences of the differences described in the first part. Here, Nielsen's Wind Quintet, and specifically the Præludium to the third movement, provides a splendid case: Schenkerian and functional perspectives on this music yield not only very different analyses – which is, perhaps, what one would expect – but also very different claims about the 'organic' character of this enigmatic music. This is illustrated through a discussion and comparison of Richard S. Parks's Schenkerian analysis and Michael Fjeldsøe's function analysis. In the encounter between their respective approaches and Nielsen's Wind Quintet, some of the key assumptions of Schenkerian theory and function theory become clearly visible.

In the final section of the article, I provide my own analysis of the music. Based on the presumption that Nielsen's organicism is more often a result of process

14 Reynolds, *Carl Nielsen's Voice*, 69.

15 Ruth Solie, 'The Living Work: Organicism in Musical Analysis', *19th-Century Music* 4/2 (1980), 147–156, esp. 152; Rudolph Reti, *The Thematic Process in Music*, London 1961.

than of end-result, I argue that in order to capture Nielsen's 'course of the brook' – his peculiar, and perhaps somewhat 'homespun' image of music's organicism¹⁶ – voice-leading analyses of large-scale tonal structure can fruitfully embrace function theory's conceptions of temporality and function.

PART 1: Theoretical Traditions

Temporality as space or duration

In the historiography of twentieth-century (and twenty-first-century) Western music theory, many authors have juxtaposed Schenker with other theorists; in addition to Reti (as mentioned above) these have most often been Arnold Schoenberg and Hugo Riemann.¹⁷ Especially Riemann quickly came to embody a sort of nemesis for Schenker, forming the basis both for numerous quarrels and disagreements between their respective adherents¹⁸ and more academic comparisons between their

16 With 'homespun', I refer to the discussion of Nielsen's philosophy of music in Lewis Rowell, 'Carl Nielsen's Homespun Philosophy of Music', in Miller (ed.), *The Nielsen Companion*, 31–57.

17 Some examples relating to Schoenberg are Kip Montgomery, 'Schenker and Schoenberg on Harmonic Tonality', *Indiana Theory Review* 15/1 (1994), 53–68; Leon Botstein, 'Music and the Critique of Culture: Arnold Schoenberg, Heinrich Schenker, and the Emergence of Modernism in Fin de Siècle Vienna', in Juliane Brand and Christopher Hailey (eds.), *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture*, Berkeley 1997, 3–22; Jack Boss, "'Schenkerian-Schoenbergian Analysis" and Hidden Repetition in the Opening Movement of Beethoven's Piano Sonata Op. 10, No. 1', *Music Theory Online* 5/1 (1999); Gianmario Borio, 'Schenker versus Schoenberg versus Schenker: The Difficulties of a Reconciliation', *Journal of the Royal Musical Association* 126/2 (2001), 250–74; Oliver Schwab-Felisch, 'Haydn, Schenker, Schoenberg: Ein Beitrag zur Eklektizismusdebatte in der Musiktheorie', *Zeitschrift der Gesellschaft für Musiktheorie* 7 (2010), 165–196; Matthew Arndt, 'Schenker and Schoenberg on the Will of the Tone', *Journal of Music Theory* 55/1 (2011), 89–146.

18 The debates between Charles J. Smith and David Beach, and later between Eytan Agmon and John Rothgeb, are but a few examples of orthodox Schenkerian intolerance towards the slightest whiff of Riemann: Charles J. Smith, 'The Functional Extravagance of Chromatic Chords', *Music Theory Spectrum* 8 (Spring 1986), 94–139; David Beach, 'On Analysis, Beethoven, and Extravagance: A Response to Charles J. Smith', *Music Theory Spectrum* 9 (Spring 1987), 173–185; Charles J. Smith, 'A Rejoinder to David Beach', *Music Theory Spectrum* 9 (Spring 1987), 186–194; Eytan Agmon, 'Functional Harmony Revisited: A Prototype-Theoretic Approach', *Music Theory Spectrum* 17/2 (1995), 196–214; John Rothgeb, 'Re: Eytan Agmon on Functional Harmony', *Music Theory Online* 2/1 (1996); Eytan Agmon, 'Conventional Harmonic Wisdom: A Reply to John Rothgeb', *Music Theory Online* 2/3 (1996). For a discussion of function-theoretical intolerance towards Schenkerism, see Thomas Husted Kirkegaard, 'Schenker (not) in Scandinavia', *Danish Musicology Online*, special issue 'European Music Analysis and the Politics of Identity' (2022), 18–45.

ideas.¹⁹ In this ‘history of comparisons’, the question of temporality (and, as we shall see, the related question of function) plays a central role. This arguably has its roots already with Schenker and Riemann themselves. For instance, in the second volume of *Der Tonwille*, Schenker directs a detrimental critique at Riemann’s analysis of the first movement of Beethoven’s Piano Sonata No. 1 in F minor.²⁰ Example 1 shows bb. 1–18 of this music. Riemann takes the C minor chord of bar 9 to be a minor version of the dominant function, and he takes the F minor of bar 11 to be a tonic.

Sonate N^o 1.

Allegro.

Ex. 1. Beethoven, *Piano Sonata in F minor, Op. 2, No. 1*, bb. 1–18.

19 To mention but a few of such studies: Israel Silberman, *A Comparative Study of Four Theories of Chord Function*, PhD dissertation, Columbia University 1949; Hellmut Federhofer, ‘Die Funktionstheorie Hugo Riemanns und die Schichtenlehre Heinrich Schenkers’, in Erich Schenk (ed.), *Bericht über den internationalen musikwissenschaftlichen Kongress Wien, Mozartjahr 1956*, Graz 1958, 183–190; Hellmut Federhofer, *Akkord und Stimmführung in den musiktheoretischen Systemen von Hugo Riemann, Ernst Kurth und Heinrich Schenker*, Vienna 1981; Thomas Christensen, ‘The Schichtenlehre of Hugo Riemann’, *In Theory Only* 6/4 (1982), 37–44; Hellmut Federhofer, ‘Methoden der Analyse im Vergleich’, *Musiktheorie* 4/1 (1989), 61–69; Bernd Redmann, ‘Zum (Schein-)Antipodentum von Hugo Riemann und Heinrich Schenker’, in Gernot Gruber (ed.), *Zur Geschichte der musikalischen Analyse. Bericht über die Tagung München 1993*, Munich 1996, 131–144; Kirkegaard-Larsen, *Analytical Practices*.

20 Hugo Riemann, *L. van Beethovens sämtliche Klavier-Solosonaten: Ästhetische und formal-technische Analyse mit historischen Notizen*, 3rd ed., 3 vols., Berlin 1919, 1:90.

Schenker thunders against Riemann's analysis by pointing out that it misses the bigger picture. For Schenker, the unusual progression 'minor dominant to tonic' (bb. 9–11) does not appear. Initially, the C minor in b. 9 might sound like a minor version of the preceding function, but it truly functions as III in A flat major towards which a movement through a sequence of descending fifths has already begun. Consequently, the F minor of b. 11 certainly does not function as a tonic; appearing in the middle of the sequence, it is rather VI of A flat (see Example 2).²¹

Ex. 2. Schenker's analysis of Beethoven's Piano Sonata in F minor, Op. 2, No. 1, bb. 1–18.²²

The real problem, for Schenker, is not so much Riemann's function-theoretical labels as his disregard for the larger whole in which the F minor chord appears. In Schenker's lampoon:

If a theorist like Riemann cannot follow the aristocratic urge of genius to bind great unities, to present far-reaching compilations of chords from a single point of view, then, whether he wants to or not, then he must, in good democratic fashion, break up the whole, the large form, splinter the connections, and hear innumerable harmonies where only passing motions rule.²³

As Schenker expresses so clearly here, his project is one that advocates a *single* point of view from whence 'great unities' can be bound together. With regard to temporality, this means that one should not attend too much to the immediate appearance of a chord (or another entity) at the moment of entrance, but always assess its relation to the whole.

21 Heinrich Schenker, 'Beethoven's Sonata in F minor, Op. 2, No. 1', translated by Joseph Dubiel, in William Drabkin (ed.), *Der Tonwille*, vol. 1, New York 2004 [1992], 72–95; see also Olli Väisälä's description of the 'transit principle': Olli Väisälä, 'A Review Essay: Analyzing Bach – and How Bach Actually Wrote', *Journal of Schenkerian Studies* 3 (2008), 159–210.

22 Schenker, 'Beethoven's Sonata', 73.

23 Schenker, 'Beethoven's Sonata', 92.

Riemann's strategy is all about the immediate appearance. Even if Riemann's analysis is problematical on its own grounds (the concept of the 'minor dominant' is dubious as a harmonic function, and it is unclear why he does not analyse bb. 9–11 as T–S in the key of C minor), it is certainly possible that a listener would intuit the F minor as a tonic, if only to re-evaluate later. For Riemann, and for much post-Riemannian function analysis, it is completely legitimate to assess a chord's immediate or apparent function *in the moment*.

This difference between Riemann's and Schenker's temporal attitudes has been emphasised by several commentators. For instance, Suzannah Clark has noted that 'Riemann's and Schenker's theories represent two different aspirations of hearing: Riemann's theory privileges *the moment*, where surface key—or even surface triad—is the focus of attention. Schenker's is a large-scale hearing, based in monotonicity' (my emphasis).²⁴ And in a review of Hellmut Federhofer's 1981 book *Akkord und Stimmführung in den musiktheoretischen Systemen von Hugo Riemann, Ernst Kurth und Heinrich Schenker* – a comparison of the three mentioned theorists which was generally criticised for being very biased in favour of Schenkerian analysis²⁵ – Carl Dahlhaus disapproved of Federhofer's tendency to ignore harmonic ambiguity.²⁶ In Federhofer's words, the 'meaning and significance of a work are determined not by the uncertain perception of the listener, but by the certainty of the composer, which is reflected in the structure.'²⁷ But a better approach, writes Dahlhaus, is to embrace music's 'Prozeßcharakter' by attending to all the intuitions and expectations that arise during the piece and take these seriously in one's analysis.²⁸

Like Federhofer, other advocates of Schenkerian analysis actively recommend avoiding Dahlhaus' dictum. For instance, David Damschroder writes (on his own Schenker-inspired analytical technique):

24 Suzannah Clark, 'On the Imagination of Tone in Schubert's *Liedesend* (D473), *Trost* (D523), and *Gretchens Bitte* (D564)', in Edward Gollin and Alexander Rehding (eds.), *The Oxford Handbook of Neo-Riemannian Music Theories*, New York 2011, 318.

25 Hellmut Federhofer was one of the few German post-war advocates of Schenkerian theory. In addition to Dahlhaus, see reviews by John Rothgeb, *Music Theory Spectrum* 4 (1982), 131–37; Channan Willner, *Notes* 38/4 (1982), 843–44; Ingmar Bengtsson, *Svensk tidskrift för musikforskning* 64 (1982), 84–86; William Drabkin, *Music Analysis* 2/1 (1983), 102–5; David Neumeyer, *Journal of Music Theory* 27/1 (1983), 99–110; Peter Rummenhüller, *Die Musikforschung* 39/3 (1986), 383–85; Zbiginiew Skowron, *Muzyka* 31/4 (1986), 85–91.

26 Carl Dahlhaus, 'Im Namen Schenkers', *Die Musikforschung* 36/2 (1983), 82–87.

27 Federhofer, *Akkord und Stimmführung*, 144; my translation.

28 Dahlhaus, 'Im Namen Schenkers', 87. See also Janet Schmalfeldt, *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music*, New York 2011, which informs Part 3 of this article.

Because chords may play multiple roles within musical syntax, potential interpretations that the composer might not have intended may emerge in the minds of listeners. Analysts must learn to cope with this dilemma. I recommend a practice in which interpretations are confirmed through consideration of the broader context, taking into account pitches that sound *after* the chord in question.²⁹

Indeed, in a general picture, Schenkerian theory tends to emphasise an after-the-fact perspective – a bird's-eye view of the entire movement from where one can evaluate the function of each tonal event. Riemannian function analyses, on the other hand, often resemble a listener's intuitions and interpretations in the moment which may or may not prove to be accurate, and which may thus be reinterpreted in a constant play between what David Lewin, with a reference to Edmund Husserl, calls *proten-tion* and *retention*.³⁰ Drawing on Henri Bergson's philosophy of time, we may heuristically refer to these two temporal attitudes as *temps espace* (in the case of Schenkerian theory), and *temps durée* (in the case of function theory).³¹ The former can be translated to 'spatial time' and captures the Schenkerian bird's-eye view of the entire movement, visually manifested in the analytical graph. The latter can be translated to 'durational time' capturing the idea that time passes by so that one cannot know 'in the moment' that Beethoven's F minor chord later turns out to be in the middle of a sequence.

It should be emphasised that, typically, both temporal attitudes will be intertwined in actual analytical practice, but the terms are useful as a heuristic means for distinguishing between the most salient temporal attitudes in the two analytical schools. These attitudes, as we shall see, are important components in the schools' conceptions of harmonic function as well as organicism.

Function as structure or relation

Even though only 'function theory' is named after the concept of function, the word appears in numerous Schenkerian writings. However, as I will argue here, the 'function' in function theory and the 'function' in Schenkerian theory are not the same – they describe different musical phenomena. Previous authors have already pointed to a difference between function as *doing* (prevalent in North American conceptions

29 David Damschroder, *Harmony in Schubert*, Cambridge 2010, 14.

30 David Lewin, 'Music Theory, Phenomenology, and Modes of Perception', *Music Perception* 3/4 (1986), 327–92.

31 Dahlhaus also invokes these terms in *Musikästhetik*, Cologne 1967, 111–112. See also Robert W. H. Savage, *Music, Time, and its Other: Aesthetic Reflections on Finitude, Temporality, and Alterity*, London 2018, 18–19.

of function) and function as *being* (more typical of Riemann's own conception of function);³² here, I instead wish to point out the tendency to associate function with either *structure* or *relation*.

It is notoriously difficult to ascertain exactly what Riemann meant by the term 'function'.³³ What is most important in the current context is what Brian Hyer has previously noted: 'Judging from its enormous historical success, readers appear to have had little trouble with the neologism; it must have seemed to them that "function" merely named a concept the contents of which were familiar musical entities.'³⁴ As an elusive but still intuitive concept, 'function' was assimilated by many theorists, and as function theory (as well as the general concept of harmonic function) spread throughout Western music theory, practitioners internalised the idea of 'function' as

32 Numerous authors, especially those of a neo-Riemannian bent, have – rather problematically – implied that Riemann *really* meant his function-concept to be about 'doing' but that he was unable to arrive at this conclusion. For instance, Alexander Rehding writes in his Riemann book: '[A]s Brian Hyer reminds us, harmonic function is not a chord but something one *does* to a chord'; cf. Alexander Rehding, *Hugo Riemann and the Birth of Modern Musical Thought*, Cambridge 2003, 61. Here Rehding refers to Brian Hyer's paper with the title 'The Concept of Function in Riemann', delivered at the 1990 AMS/SMT/SEM conference – a paper that has been cited several times in the literature, cf. Kopp, 'On the Function of Function', *Music Theory Online* 1/3 (1995), §11; Scott Burnham, 'Method and Motivation in Hugo Riemann's History of Harmonic Theory', *Music Theory Spectrum* 14/1 (1992), 6. It seems, however, that this idea is ultimately the result of David Lewin's transformational re-reading of Riemann: '[Riemann] never quite worked through in his own mind the transformational character of his theories. He did not quite ever realize that he was conceiving "dominant" [...] as something one *does* to a Klang, to obtain another Klang', see David Lewin, *Generalized Musical Intervals and Transformations*, New Haven 1987, 177. Elsewhere, however, Brian Hyer is careful to distinguish between Lewin's Riemann and the actual Riemann, see Brian Hyer 'Reimag(in)ing Riemann', *Journal of Music Theory* 39/1 (1995), 128.

33 Among the numerous studies that have attempted to define this are Elmar Seidel, 'Die Harmonielehre Hugo Riemanns', in Martin Vogel (ed.), *Beiträge zur Musiktheorie des 19. Jahrhunderts*, Regensburg 1966, 39–92; Carl Dahlhaus, 'Über den Begriff der tonalen Funktion', in Vogel (ed.), *Beiträge*, Regensburg 1966, 93–102; Carl Dahlhaus, 'Terminologisches zum Begriff der harmonischen Funktion', *Die Musikforschung* 28/2 (1975), 197–202; Daniel Harrison, *Harmonic Function in Chromatic Music: A Renewed Dualist Theory and an Account of its Precedents*, Chicago 1994, 34–42, 265–92; David Kopp, 'On the Function of Function'; Adolf Nowak, 'Wandlungen des Begriffs "musikalische Logik" bei Hugo Riemann', in Tatjana Böhme-Mehner and Klaus Mehner (eds.), *Hugo Riemann (1849–1919): Musikwissenschaftler mit Universalanspruch*, Cologne 2001, 35–48; Helga de la Motte-Haber, 'Musikalische Logik. Über das System von Hugo Riemann', in Helga de la Motte-Haber and Oliver Schwab-Felisch (eds.), *Musiktheorie*, Laaber 2005, 203–223; Brian Hyer, 'What Is a Function?', in Gollin and Rehding (eds.), *The Oxford Handbook of Neo-Riemannian Music Theories*, New York 2011, 92–139.

34 Hyer, 'What Is a Function?', 93.

a sort of tacit knowledge – for better or for worse.³⁵ Though function theory is practiced in many different ways across different national traditions, common to them all are that their concept of ‘function’ relies on some idea of ‘relation’: fifth relations between the main functions of tonic, dominant and subdominant (T, D, S); and third relations between a main function and its representatives or substitutes. In some variants of function theory, such third-relations may extend several links, such that a function may be represented by a third-related chord of a third-related chord, etc. This fundamentally ‘relational’ conception of tonality and function is what results in such dizzying maps as the ones shown in the appendix to this article, Example 6, Example 7 and Example 8. The point here is not to explain each of these figures, but simply to point out the common logic behind them: They all determine the function of a chord by mapping its *relation* to the tonic, dominant or subdominant with different vocabularies (and different lines of reasoning).³⁶ Of special interest for this article, however, is Jan Maegaard’s admittedly rather confusing list of theoretically possible functions for any chord in a C major/minor context. His list is based on a ‘progressional’ conception of function in which a chord’s function is determined on the basis of its involvement in paradigmatic progressions such as the deceptive cadence or other stock harmonic formulae. Hence, an A minor triad may appear as a tonic substitute in a deceptive cadence; as a derivation of the tonic if it succeeds the tonic; as a *Parallel* (relative) of the tonic if it succeeds its own secondary dominant; as an upper-third representative of the subdominant if it succeeds the subdominant; or a series of other much more hypothetical contexts that Maegaard suggests in his list. In all of these scenarios, the A minor is given a separate label or combination of labels to communicate that the same chord may have different functions in different contexts. But in all cases, the label(s) communicate just *how* the chord carries its function through a specific harmonic relationship with its referential main function (T, S or D).

Turning to Schenkerian theory, ‘function’ has little to do with harmonic relationship. Harmonic relationship is perhaps relevant in the structural background where the *Ursatz*’s I–V–I represents the most basic composing out of the ‘chord of nature’ – but even here, the V is ultimately nothing but the consonant support for the *Urlinie*’s passing tone. At all levels closer to the surface, and hence in most analytical practice, ‘function’ is used to describe how an entity (such as a chord) functions in the context of the relevant phrase or (ultimately) the entire movement – its role in the

35 On function theory as practice and tacit knowledge, see Kirkegaard-Larsen, *Analytical Practices*, 47 *et passim*; Hvidtfelt Nielsen, ‘Funktionsteorien som masternarrativ’.

36 For an overview of different conceptions of functional relations, see Thomas Jul Kirkegaard-Larsen, ‘Transformational Attitudes in Scandinavian Function Theories’, *Theory and Practice* 43 (2018), 77–110.

composing-out of the *Ursatz*. Importantly, Schenker himself did not use the term function, at least not in a technical sense.³⁷ It seems that both ‘function’ and ‘structure’ were introduced to Schenkerian theory in its early American dissemination through the work of Adele T. Katz and especially Felix Salzer, perhaps under the influence of their common teacher, Hans Weisse.³⁸ For instance, Salzer wrote that ‘any chord may be part of any key, provided it has a function to fulfil within the structural framework. In general, whether or not a chord belongs to a key depends on function only, not on [the] degree of harmonic relationship.’³⁹ This pinpoints an essential difference between function-theoretical and (post-)Schenkerian conceptions of function. The former determines function on the basis of a pre-existing network of harmonic relationships; the latter determines function on the basis of the specific musical work.

In order to distinguish between the two concepts of function linguistically, one may look to Michael Polth’s article ‘Ist die Funktionstheorie eine Theorie der Funktionalität?’ For the purpose of criticising function theory and arguing in favour of the Schenkerian conception of function, he writes: ‘Anyone who can specify the function of an individual element in a composition also has a concept of the work of art as a whole, because the individual element has its function only because it is part of a whole in a specific way.’⁴⁰ The ‘whole’ in function theory is simply the key in which the chords exert their function, and thus, writes Polth, function theory is not a theory of functionality. Even though I do not share Polth’s intention of arguing in favour of one concept of function over the other, I find his linguistic distinction useful; thus, I will henceforth distinguish between Schenkerian ‘functionality’ and function-theoretical ‘function’. The difference between these concepts may be described as follows. Functionality describes a chord’s role in a specific work by relating it to the entire whole. Functionality is temporal insofar as it cannot arise outside of a concrete musical work (networks such as those shown in the appendix are nonsensical from this

37 As such, Schenker’s own theory was, in a sense, much more radically organicist than the architectural and structure-oriented version that flourished in North America; see Robert Snarrenberg, ‘Competing Myths: The American Abandonment of Schenker’s Organicism’, in Anthony Pople (ed.), *Theory, Analysis and Meaning in Music*, Cambridge 1994, 29–56.

38 Adele T. Katz, *Challenge to Musical Tradition: A New Concept of Tonality*, New York 1945; Felix Salzer, *Structural Hearing: Tonal Coherence in Music*, 2 vols., New York 1952. Carl Schachter has speculated that the idea of “structure” originates with Hans Weisse in ‘Felix Salzer (1904–1986)’, in Martin Eybl and Evelyn Fink-Mennel (eds.), *Schenker-Traditionen: Eine Wiener Schule der Musiktheorie und ihre internationale Verbreitung / A Viennese School of Music Theory and Its International Dissemination*, Vienna 2006, 107.

39 Salzer, *Structural Hearing*, I:25.

40 Michael Polth, ‘Ist die Funktionstheorie eine Theorie der Funktionalität?’, *Musiktheorie* 16/4 (2001), 319; my translation.

viewpoint). But it is also 'supra-temporal' insofar as it must be understood from the viewpoint of *temps espace* (thus taking into account all that happens *after* the chord in question). Function describes a chord's position in a pre-temporal (that is, not work-specific) network, but its position in this network is defined by the way it appears in specific progressions which can only be understood from the viewpoint of *temps durée*. In other words, functionality and function are intimately linked with questions of temporality, and both parameters influence what may be conceived of as 'organic'.

Organicism as coherence or logic

As we approach the end of this theoretical section, it should be possible to see how music's organic character has been construed in rather dissimilar ways in Schenkerian and function-theoretical traditions. For Schenkerian theory, music is organic if it can be understood as having been generated from the *Ursatz*. The whole, viewed in *temps espace*, is the starting point. Through an 'axial causality', as Nicholas Cook has termed it, the whole necessarily governs all details in the music's multileveled structure, and all details therefore have a clearly defined functionality.⁴¹ As seen in Ruth Solie's study on musical organicism, in which Schenker is described as the 'organicist *par excellence*',⁴² this idea of complete part-whole integration has often been taken as the epitome of musical organicism. For function theory, on the other hand, music is organic if it progresses logically in *temps durée*; in Cook's terms, causality is lateral (moment-to-moment) instead of axial (background-to-foreground), an attitude that does not necessarily lead to a 'coherent' whole in the Schenkerian sense.

To realise what these different visions of organicism might entail, it is once again useful to look back at the history of Schenker-versus-Riemann discussions. I have previously referred to Hellmut Federhofer's comparison of Riemann, Schenker (and Kurth) in his monograph *Akkord und Stimmführung*. In reviews of this book, William Drabkin and David Neumeyer – seemingly independently from each other – pointed to a problem in Federhofer's comparison. First, Drabkin wrote that 'showing how a succession of chords is logically conceived does not amount to demonstrating tonal coherence in music'⁴³ – the point being that since Riemann was not attempting to demonstrate 'tonal coherence' but only the logic of chord successions, Federhofer cannot rightfully criticise Riemann for not doing so. Very similarly, Neumeyer wrote that 'Riemann did not propose to equate "harmonic logic" with "musical structure".'⁴⁴

41 Nicholas Cook, *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna*, New York 2007, 71.

42 Solie, 'The Living Work', 151.

43 Drabkin, Review, 104.

44 Neumeyer, Review, 105.

It is interesting that Drabkin and Neumeyer (and, implicitly, Federhofer) distinguish between harmonic or musical logic on the one hand, and musical structure or tonal coherence on the other hand. They seem to argue that Riemann's was a theory of the former, Schenker's a theory of the latter – not unlike the distinction between organic development and organic structure found with Reynolds, as mentioned above.⁴⁵ Certainly, both logic and coherence are important terms for both analytical traditions, but Drabkin and Neumeyer point to something very important nonetheless regarding *how* coherence and logic are construed in the two analytical schools. A prerequisite for Schenkerian theory's modelling of functionality in *temps espace* is the existence of a coherent whole of functioning parts; conversely, a prerequisite of function theory's modelling of tonal relations in *temps durée* is that progressions follow certain logical patterns which can be mapped onto this network.⁴⁶ These are two quite different starting points – coherence and logic – which create quite different visions of music's 'organic' character.

As stated earlier, there is a long tradition of understanding musical organicism as either structure or process, coherence or logic – or, ultimately, as an amalgam of both sides. Indeed, as Holly Watkins has noted in her fascinating study of musical organicism (one among several from her hand), 'early attempts to define music's organic qualities had trouble reconciling the competing imperatives of persistent growth and overall unity.'⁴⁷ Now, turning to Nielsen's organicism, it seems that the trouble with reconciling these aspects is exactly what is at stake. The analytical consequences of limiting one's understanding of 'the organic' to that which fits one's analytical approach are thus clearly visible when viewed through the prism of his music – especially the Præludium to the third movement of his Wind Quintet.

PART 2: Analytical Lenses

The enigmatic Præludium to the theme and variations movement in Nielsen's Wind Quintet has been subject to several analytical methods, and it is easy to hear why. Placed in the middle of a work that is otherwise dominated by neo-classical traits and a deliberately simple harmonic language, the Præludium clearly stands out. The

45 Reynolds, *Carl Nielsen's Voice*, 69.

46 See also Kirkegaard-Larsen, *Analytical Practices*, 298–9. In his book on musical logic, Adolf Nowak more or less equates Riemann's conception of logic with *Folgerichtigkeit*, aligning well with Nielsen's idea of 'rightness' quoted at the beginning of this article as well as my argument that function theory is more about the rightness of successions than about the wholeness of the end-result. See Adolf Nowak, *Musikalische Logik: Prinzipien und Modelle musikalischen Denkens in ihren geschichtlichen Kontexten*, Hildesheim 2015.

47 Holly Watkins, 'Toward a Post-Humanist Organicism', *Nineteenth-Century Music Review* 14 (2017), 102.

However – and crucially, especially since Parks does not comment on it – this dominant never actually appears. There seems to be no good reason to take it as an implied chord: The upbeat to the theme is harmonised with a I chord, not a V chord. Why, then, does Parks include it? It seems that when viewing this music from the standpoint of *temps espace* and with the presumption of functionality, the V chord is the magic piece that solves the entire puzzle. Suddenly, the music has a clear direction and movement towards a structural goal, the deep-residing functionality of the V preparing the theme – and everything must be understood from the single viewpoint of this fictitious chord. But without this orientation towards a structurally important V, the entire reading is problematical. And when looking closer at the surface levels, there are even more significant problems. Now, as mentioned, the entire point with Parks' analysis is to point out these problems: His intention is exactly to show that the Præludium constantly evades a traditional Schenkerian reading and, as such, stands out from the rest of the Wind Quintet (of which he has previously presented a more straightforward Schenkerian reading).

One of the most 'problematical' chords for Parks is the E major triad in first inversion in b. 15. According to Parks, it 'does not appear to conform to any of the paradigms of tonal chromaticism.'⁵⁰ With Part 1's discussion in mind, one could say that the main problem for Parks is that he is unable to describe the *functionality* of the E major chord – its role viewed from the context of the whole in which it appears. Concluding his Schenkerian analysis, Parks writes (my emphases):

Regardless of whether *logical* explanations derived from harmony and voice-leading may be postulated for such anomalies, the fact remains that the Præludium does not behave like the rest of the piece as exemplified in the voice-leading graphs for the Theme and the Minuet and Trio. Harmony and voice-leading in the Præludium display numerous peculiarities and distortions, and while one could presume that Nielsen was lax, or inept, or lacked good judgement—a view that Schenker himself would likely have embraced from his chauvinistic perspective—it seems more likely that *some other principle* operates to distort the tonal structure.⁵¹

It is noteworthy that Parks admits that there may be some other 'logical principle' that governs the piece in order to 'distort' tonal structure. Although Parks attempts to find this alternative logic in the realm of atonal analysis, one could also invoke the idea of function-theoretical 'logic' discussed in Part 1.

50 Parks, 'Pitch Structure', 569.

51 Parks, 'Pitch Structure', 569.

Although it probably requires some familiarity with the Maegaard-inspired type of function analysis discussed in Part 1 (and exemplified in the Appendix's Example 8), Fjeldsøe's analysis is in many ways successful. The analysis demonstrates that the musical course essentially runs through a series of T–S–D cycles. The cycles are expanded and elaborated in procedures typical for late-Romantic music;⁵⁴ for instance, a series of fleeting key changes by chromatic thirds dominates the middle systems of Fjeldsøe's analysis. These chromatic thirds are interpreted as a chain of *Parallelvariante* – in neo-Riemannian terms, these are akin to RP-transformations, but the *Parallelvariante* cling on to the tonic function from which they are derived, resulting in some elaborate symbols such as those of Example 8.

One detail in Fjeldsøe's analysis that seems to argue in favour of his analytical approach is his interpretation of the enharmonic change happening in b. 13: Here, G flat minor, spelled $G\flat-B\flat\flat-D\flat$, is suddenly respelled as $G\flat-A-D\flat$, only to resolve into G flat major. Fjeldsøe interprets the enharmonic change as a change of harmonic function: The $G\flat-A-D\flat$ sonority is a dominant, and the A is the 'functional' third demanding upward resolution. In other words, $G\flat-A-D\flat$ is, essentially, an augmented F major chord with flat ninth and omitted root, and it resolves deceptively to G flat major.⁵⁵

Particularly interesting is Fjeldsøe's analysis of the inverted E major chord in b. 15 which, according to Parks, does not fit any tonal paradigm. In Fjeldsøe's function analysis, by contrast, it fits the most paradigmatic paradigm of them all: It is the dominant of an implied A minor chord, and the music's inclination towards A minor has begun already in b. 13 with a deceptive-cadential substitution for the minor version of A minor's Neapolitan! The functionality of the E major may be unclear, but its function-theoretical function is rather straightforward (even if the subsequent A minor tonic is only implied by the note C).

54 Maegaard discussed such procedures in Teresa Waskowska Larsen and Jan Maegaard, *Indføring i romantisk harmonik*, Copenhagen 1981; Jan Maegaard, *Indføring i romantisk harmonik – 2. Analyser*, Copenhagen 1986; Jan Maegaard, 'Zur harmonischen Analyse der Musik des 19. Jahrhunderts', in Peter Petersen (ed.), *Musikkulturgeschichte: Festschrift für Constantin Floros zum 60. Geburtstag*, Wiesbaden 1990, 61–86. This article is a German translation of an originally Danish text: Jan Maegaard, 'Harmonisk analyse af det 19. århundredes musik: En teoretisk overvejelse', *Musik & Forskning* 15 (1989–90), 79–110.

55 Incidentally, the exact same sonority, $G\flat-A-D\flat$, appears in bb. 8–9 of Brahms' Intermezzo in B flat minor, Op. 117, No. 2. In David Beach's Schenkerian analysis of this music, he makes the exact same argument, namely that the chord is a 'disguised' F major dominant chord. This analytical procedure, then, is by no means unthinkable in Schenkerian analysis; but the reasoning behind Beach's analysis is entirely dependent upon *temps espace* and functionality, allowing him to interpret $D\flat$ as a passing note between the seventh and the fifth of the dominant, whereas Fjeldsøe's reasoning is dependent on the function-theoretical idea of harmonic relations (and incomplete chords); see David Beach, *Advanced Schenkerian Analysis*, New York 2012, 37–40.

What the juxtaposition of these two analyses shows is that it may be extraordinarily difficult, perhaps even impossible, to posit a large-scale coherent structure in the Schenkerian sense, while it is much more unproblematic to posit that the music succeeds logically from harmony to harmony in a function-theoretical (and specifically Jan Maegaard-inspired) sense. Understood from an orthodox Schenkerian viewpoint, this music is not organic, not unified, and perhaps even not good (as Parks also noted).⁵⁶ Understood from a Maegaardian viewpoint, the music is organic because it progresses in logical, if somewhat intricate, ways.

Whichever of these approaches one finds more convincing, it illustrates my paraphrase of Jonathan Kramer from the introduction: We risk bending Nielsen's music out of shape if we limit our understanding of the organic to that which fits our analytical models. There is no good reason to "bend in" a structural dominant to "create" an organic whole; the music's organic character may be conceived of in other ways.

Of course, this does not mean that it is irrelevant to ask whether one can adequately conceive of the Præludium's large-scale structure in music-analytical terms. In fact, the interesting question is, I think, whether and how this can be done in a way that emphasises *temps durée* over *temps espace* and function over functionality. As Holly Watkins writes: 'Part of the challenge facing any would-be organicist discourse is that concepts such as totality, unity and wholeness are much easier to conceive as static achievements than as ongoing processes. Nevertheless, the organisation of living beings, and accordingly their wholeness, is not like that of a well-organised desktop or piece of machinery.'⁵⁷ With this in mind, the question is how one might conceive of a processual wholeness?

PART 3: Rethinking Organicist Ideals

With reference to Nielsen's metaphor of 'the course of the brook', the question can be reformulated: Can one focus analytically both on the brook's course, emphasising its movement and process, *and* see the trajectory of this course from a bird's-eye perspective?

To this end, Example 5 presents a blend of Schenkerian graphing techniques, function-analytical symbols, neo-Riemannian operations (mainly included to stress the underlying transformational attitude of the approach as well as to communicate with a vocabulary more well-known to Anglophone readers), and Janet Schmalfeldt's symbol for 'becoming' (\Rightarrow).⁵⁸

56 Parks, 'Pitch Structure', 569.

57 Watkins, 'Toward a Post-Humanist Organicism', 103.

58 Schmalfeldt, *In the Process of Becoming*.

The image shows a musical score for the Præludium to the third movement of Carl Nielsen's Wind Quintet. The score is written for piano and features a series of chords and melodic lines. Below the score, a sequence of function symbols and neo-Riemannian operations is provided: © T — D — [RP] —→ Tpv — [R] —→ Tpvv — [P] —→ Tpvv — [P] —→ Tpvv — [L] —→ Tpvpl. A circled 'S' is placed under the second 'Tpvv'. Below this sequence, the following chords are listed: D⁷, T, [°Sn — D], B⁷₅, and © T. Above the score, measures are numbered 1-10, 11, 12, 13, 14, 15, 16, 16-20, and 21-26. A dotted line connects measures 1-10 to 11-16. A dashed line connects measures 16-20 to 21-26. A vertical dashed line at measure 21 is labeled 'Dominant never appears'. A note in measure 16 is labeled 'D⁷ = C⁷ (= #3?) (+3?)'. The word 'becomes' is written under the first three transitions in the function symbol sequence.

FUNCTION SYMBOLS

T = tonic; S = subdominant; D = dominant; DD = dominant's dominant.
 p = Parallel (in Danish/German sense; i.e. relation btw C major and A minor, and vice versa).
 v = Variante (in Danish/German sense; i.e. relation btw C major and C minor, and vice versa).
 n = Neapolitan (most often Neapolitan subdominant; i.e. relation btw F major/minor and D⁹ major).
 l = Leittonwechsellklang (i.e. relation btw C major and E minor, and vice versa).
 ° = minor version of function.
 / = incomplete function (i.e. omission of root)

NEO-RIEMANNIAN OPERATIONS (boxed letters)

R = relative (in English sense; i.e. relation btw C major and A minor, and vice versa).
 P = parallel (in English sense; i.e. relation btw C major and C minor, and vice versa).
 L = *Leittonwechsellklang* (i.e. relation btw C major and E minor, and vice versa).
 → = becomes

Ex. 5. The author's analysis of process and movement in Carl Nielsen's Wind Quintet, Præludium to third movement.

On a general level, the analysis attempts to communicate the idea that the initial C minor is slowly transformed into the B flat minor of b. 14; this functions as a minor version of the Neapolitan in the key of A minor towards which the music then modulates. From b. 16, the same minor Neapolitan of A minor is the new starting-point. There is a surprising leap from the D#-F-A sonority (an inverted Italian augmented sixth chord, understood here as an incomplete B major seventh chord with lowered fifth) to the A major of the theme's beginning. Though I have added Parks' E major chord, which magically solves the puzzle, my intention is *not* to say that this dominant function is implied, but to stress that it is avoided, even though the D#-F-A arguably creates the expectation that it will appear.

The gradual transformation of the initial C minor chord is communicated in several ways. Initially, it is simply prolonged until halting at a back-relating dominant in b. 4 (followed by the flute solo); then, emphasising *temps durée* over *temps espace* and function over functionality, it is *transformed* through an RP-operation (Relative Paral-

lel), so that it *becomes* a *Parallelvariante* of the tonic, Tpv (with an added sixth).⁵⁹ This Tpv is transformed through an R-operation so that it becomes Tppv and so on. What is important to notice here is that while conventional neo-Riemannian analyses are so focused on the chord-to-chord level that it ultimately disregards tonality and only asks what characteristic operation is necessary to get from *this* point to *that* point, the Maegaardian function analysis posits that even the highly elaborated Tppv holds on to the tonic function from which it was derived – or, from which it grew logically, to put it in organicist terms. In the Schenkerian graphing of the *Bassbrechung*, this means that the initial C minor and the Predominant-functioning B flat minor of b. 14 are ultimately one and the same, as communicated through the arrow (Schmalfeldt's 'becoming'). Of course, this goes against accepted Schenkerian procedures, and it is surely not without problems – the linear progressions suggested in the upper voice admittedly require a leap of faith (which is why they are notated with dotted beams). But I have tried to convey in one graph the movement of the brook and a bird's-eye view of its course. Though different in scope and aim, I find the sentiments of my approach to be similar to Julian Horton's theory of orbital tonality.⁶⁰ Horton employs several different staves in different keys in order to communicate how music can move from one tonal orbit to another without losing its overall hierarchical structure; and while I find his way of presentation to be very useful indeed, it perhaps captures less of the dynamic *becoming* that I am trying to communicate.

The intention with my analysis is not to give some grand overview to rule them all. Rather it is to show that in the course of this music, *several logics* may be at play: One analytical method with an exhaustive and comprehensive overview might be 'the El Dorado to which many analysts (however covertly) aspire',⁶¹ but it is seldom achievable (or desirable) in practice. In bb. 1–4, a conventional functional or Schenkerian reading seem unproblematic, but after the flute solo, from b. 11, a process begins in which one function (*not* functionality!) *becomes* another function through a series of transformations. In this perspective, it is, *pace* Robert Simpson, not so important

59 The reader may notice that I follow the Maegaardian practice of only capitalising the letter of the referential main function. In Wilhelm Maler's system (see Example 6), in which capitalised letters symbolise major chords and uncapitalised letters symbolise minor chords, it would be possible to conceive of the 'Tpv' (*Tonikaparallelvariante*) as 'tp' (the minor tonic's *Parallel* in a minor version). I prefer Maegaard's system in this case because the function symbol 'Tpv' simultaneously communicates the end-result *and* the entire process of transformation from tonic to *Tonikaparallelvariante*.

60 Julian Horton, 'Form and Orbital Tonality in the Finale of Bruckner's Seventh Symphony', *Music Analysis* 37/3 (2018), 271–309.

61 Christopher Wintle, 'Kontra-Schenker: *Largo e mesto* from Beethoven's Op. 10 No. 3', *Music Analysis* 4/1–2 (1985), 145–182.

whether C minor is the ‘real key’ from the beginning, or whether it is the A major into which it evolves, for they are connected through a *process* in which one becomes the other. In Nielsen’s words, the music has its rightness not because of its large-scale tonal design, but because of its movement and its course.

Conclusion: The Course of the Brook

In his 2002 discussion of Nielsen’s organicism, Daniel Grimley wrote: ‘[Nielsen’s] understanding of the term ‘organic’ therefore has little to do with familiar notions of analytical unity or thematic coherence, but rather describes a particular compositional process or state of mind.’ And a bit later: ‘In this sense, Nielsen’s music can be heard as an attempt to shift away from fixed notions of musical architecture towards a real-time, spur-of-the-moment musical experience.’⁶² In this study, I have discussed how Schenkerian analysis, though a dominant force in Nielsen scholarship, often has difficulties capturing Nielsen’s processual and ‘spur-of-the-moment’ organicism; and I have discussed how function-theoretical approaches to temporality and function may productively be engaged as a way of emphasising these more dynamic parameters – even if the aim is to discuss large-scale structures. My overall aim has been to show that theoretical traditions actively form ideals about organicism, and that both Nielsen’s music and musical thinking pose challenges for these traditions. However, since there can be no doubt that organicism in some form was an integral part of Nielsen’s *poiesis* – his conscious compositional input – one should be careful not to limit one’s understanding of the phenomenon to that which is dictated by theoretical traditions and analytical lenses.

Holly Watkins’ research on ideas about depth and the organic in musical thought reminds us of the importance of attending to the metaphors invoked in such thought: ‘What if the problem is not with the thesis that certain musical processes create a semblance of the organic, but with the models of the organism brought in to give content to that semblance?’⁶³ Nielsen’s organic metaphors, such as those quoted in the beginning of this article, seldom refer to humans or plants – which is otherwise very often the case.⁶⁴ Instead, they refer to strictly speaking inanimate, yet somehow ‘living’ or life-like phenomena such as ‘the course of the brook, the pressure of the wind, the flight of the clouds, and the dance of the leaves.’⁶⁵ This is far from the only

62 Grimley, ‘Organicism, Form and Structural Decay’, 185.

63 Watkins, ‘Toward a Post-Humanist Organicism’, 98. See also Holly Watkins, *Metaphors of Depth in German Musical Thought: From E.T.A. Hoffmann to Arnold Schoenberg*, Cambridge 2011.

64 See, for instance, Lotte Thaler, *Organische Form in der Musiktheorie des 19. und beginnenden 20. Jahrhunderts*, Munich 1984, 35 and *passim*.

65 Nielsen, ‘Meditationer’, 71.

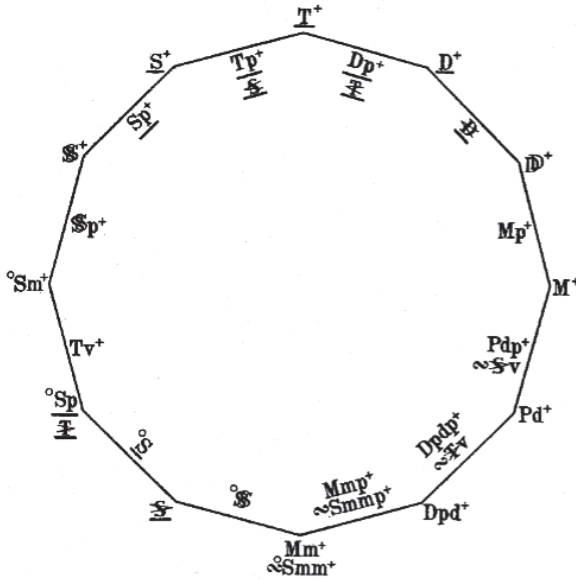
time Nielsen used such metaphors. As Grimley has noted (though translating 'Bæk' to 'stream' instead of 'brook'): 'In the final newspaper interview published before his death in 1931, Nielsen attempted to articulate his sense of music logic, and suggested that, 'we should have the same feeling about a work of art as when standing at the side of a stream[:] that place where we stand is a link in a whole, and contains within itself the source and sea, and every point along the length of the stream.'⁶⁶ Though brooks, winds and clouds might not be examples of living organisms per se, they embody that self-contained 'life force' central to the philosophical current of vitalism with which Nielsen has often been associated.⁶⁷ In this vision of organicism, there is ultimately no goal or end-point, no germ or cell from whence unity and wholeness can be claimed. After all, organisms 'are "(w)holes", because the purpose to which they are oriented – the maintenance of life – is not something achieved once and for all, nor is it literally present in their physical substrate.'⁶⁸ There are, then, interesting analytical perspectives in taking Nielsen's metaphors seriously and asking how we might analyse his music without bending his vision of organicism out of shape.

66 Daniel M. Grimley, 'Analytic and Aesthetic Issues in Carl Nielsen's Concerto for Clarinet and Orchestra', *Carl Nielsen Studies* 1 (2003), 40. Grimley quotes an interview from *Politiken*, 4 October 1931, reproduced in John Fellow (ed.), *Carl Nielsen til sin samtid*, 614–615: 'Man skal over for et Kunstværk have den samme Fornemmelse, man har, naar man staar ved en Bæk, det sted, man staar ved, er et Led i et Hele, og det rummer i sig baade Kilden og Havet og alle Steder langs Bækken.'

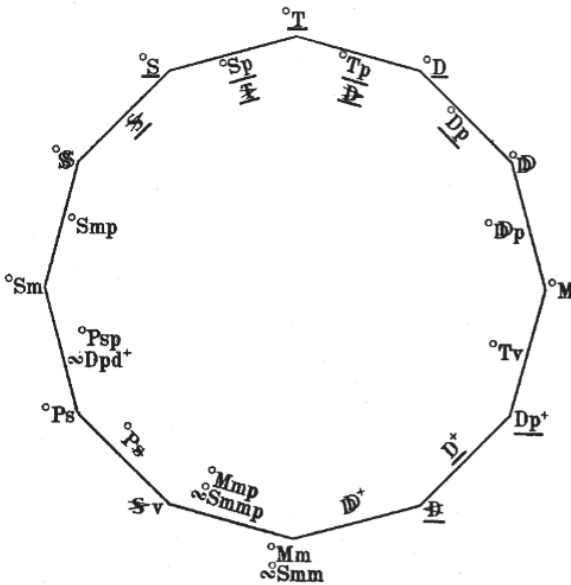
67 Michael Fjeldsøe, 'Carl Nielsen and the Current of Vitalism in Art', *Carl Nielsen Studies* 4 (2009), 26–42; Michael Fjeldsøe, 'Vitalisme i Carl Niensens musik', *Danish Musicology Online* 1 (2010), 33–55.

68 Watkins, 'Toward a Post-Humanist Organicism', 103–104.

Funktionskvintcirkel i dur.



Funktionskvintcirkel i moll.



Ex. 7. Sven E. Svensson and Carl-Allan Moberg's functional circle of fifths.⁷⁰

⁷⁰ Sven E. Svensson and Carl-Allan Moberg, *Harmonilära*, Stockholm 1933, 91.

C-DUR/MOLL

Klang	Mögliche Funktionen	
	eigenständig	stellvertretend
C-Dur	+T +Dpvn +SSpvpvn	+Tpg +Dp +Dpa +SSpvp +SSpvpva
Deses-Dur	°SSpvpn	Tnnv °SSpvpv
C-Moll	°T	°Tp °Ta Tng Dn Dna °Spng °DDpvpng °SSpvn
Cis-Dur	+Dpvpv	°S °Dpvg °DDpvn °DDpva DDnvg °SSg
Des-Dur	Sn °Dpvp °DDpn °SSp	+Dpv +DDpvpva +SSpvpv
Cis-Moll	+Dpvp	+Tnn °Dpvpng °Spn Sng °DDpvpn °SSpvp °SSpng
Des-Moll	Snv °Dpvpv °SSp	+Tpv +Tpvpa +Spvpg +DDpg
D-Dur	+DD +Spv +Tpvvpvn	°Tpvvp DDnnv SSnv
Eses-Dur	°Tpvpn SSnn	+Tpvna +Tpv +S +Sa °Dpg +Spvng °DDp °DDpa DDng
D-Moll	+Sp °DD	
Eses-Moll	SSnnv	
Es-Dur	°Tp Dn +SSpvn	°Tg °D °Da +SSp +SSpa
Dis-Moll		+Tpvvp
Es-Moll	°Tpv Dnv	°Tpv °Tpvpa °Tpng °Dpn °Dpna Dnng °Spvpg DDnn DDna SSn SSna
E-Dur	+Dpv +DDpvpvn +SSpvpv	+Dpvp +DDpvp +DDpvpva
Fes-Dur	Tnn °Spn °SSpvp °DDpvpn	Tnv °Spv °DDpvpv
E-Moll	+Dp +SSpvp	+D +Da +Dpvg +Spvpvn +Spvpva +DDpvn +DDpva
Fes-Moll	Tnnv °SSpvpv	+SSp +SSpva +SSpvpvng °Spvpn
F-Dur	+S °DDp +Tpv	+Tp +Tpa +Spng °DDg
Geses-Dur		Snnv
Eis-Moll		+DDpvpv
F-Moll	°S °Dpv	Tn Tna °Sp °Spa Sng °Dpvpng °DDpvp °DDpva °DDpng °SSp
Fis-Dur	+Tpvvp	+Tpv
Ges-Dur	°Tpvvp SSn DDnn °Dpn	°Dpv DDnv °SS
Fis-Moll	+Tpv	+Dpvpvn
Ges-Moll	°Tpvvp SSnv DDnnv	°Dpvpn Snn °SSpn
G-Dur	+D +SSp +Spvpvn +DDpvn	+Dpg +Spvp +Spvpva +DDp +DDpa +SSpvpng
Ases-Dur	°Spvpn	Dnnv °Spvpv
G-Moll	°D +SSp	°Tpg °Dp °Dpa Dng +Spvn +Spvna DDn DDna +SS +SSa +SSpvg
Cis-Dur	+DDpvpv	°T °Ta °Sg °DDpvg
As-Dur	Tn °Sp °DDpvp	+Spvpv +DDpv
Cis-Moll	+DDpvp	°Tpn °Tpnna Tnng Dnn Dnna °Spvp °Spvpva °Spng °DDpvpng
As-Moll	Tnv °Spv °DDpvpv	+Tpvpg +Dpvp +Dpvpva °Dpvpv Snn °SSp
A-dur	+Tpv +Dpvpvn	+T +Ta +Tpvng +Dpvn +Dpvna +Sg °DDpg
Heses-dur	Snn °SSpn °Dpvpn	+SSpvpvn +SSpvpvna °SSpvpn
A-Moll	+Tp	
Heses-Moll	Snnv	
B-Dur	+SS °Dp +Spvn DDn	°Dg +Sp +Spa °DD °DDa +SSpg +SSnnv
Ceses-Dur		
Ais-Moll		+Dpvpv
B-Moll	°SS °Dpv DDnv	°Tpvpg °Dpvp °Dpvpva °Dpng Sn Sna °DDpn °DDpna DDnng °SSp °SSpa SSng +DDpvpng
H-Dur	+Spvpv +DDov	°Tpv Dnv
Ces-Dur	°Tpn Dnn °Spvp	
H-Moll	+Spvp +DDp	+Tpvvpvn +Tpvvpvna +Spv +Spva +DD +DDa +DDpvnng °Tpvpn SSnn
Ces-Moll	Dnnv °Spvpv	

Ex. 8. Jan Maegaard's table of independent and substituting functions for all chords in relation to C major/minor.⁷¹

71 Jan Maegaard, 'Zur harmonischen Analyse', 80.

A B S T R A C T

This article examines how analytical traditions shape what counts as 'organic' in Carl Nielsen's music. While organicism has long framed Nielsen's reception, analysts often struggle to align his process-oriented aesthetic with the structural ideals embedded in their methods. By comparing Schenkerian and function-theoretical approaches, I show how their contrasting models of temporality and harmonic function generate different visions of musical organicism: one centred on coherence and structural unity, the other on processual logic and development. Using Nielsen's *Wind Quintet*, specifically the 'Præludium' of the third movement, I trace how these traditions produce divergent claims about the work's organic character. I then offer a reading that integrates Schenkerian voice-leading with function theory's dynamic sense of process, arguing that Nielsen's notion of 'music as life' is better understood through an organicism grounded in musical becoming rather than in large-scale structural closure.