

UNITED STATES DISTRICT COURT
FOR THE EASTERN DISTRICT OF TEXAS

Timothy Jackson,

Plaintiff,

v.

Laura Wright, Milton B. Lee, Melisa Denis, Mary Denny, Daniel Feehan, A.K. Mago, Carlos Munguia, and G. Brint Ryan, each in their official capacities as members of the Board of Regents for the University of North Texas System; **Rachel Gain; Ellen Bakulina; Andrew Chung; Diego Cubero; Steven Friedson; Rebecca Dowd Geoffroy-Schwinden; Benjamin Graf; Frank Heidlberger; Bernardo Illari; Justin Lavacek; Peter Mondelli; Margaret Notley; April L. Prince; Cathy Ragland; Gillian Robertson; Hendrik Schulze; Vivek Virani; and Brian F. Wright,**

Defendants.

Case No. 4:21-cv-00033

COMPLAINT AND JURY DEMAND

Plaintiff Timothy Jackson is a professor at the University of North Texas and a scholar of the music theorist Heinrich Schenker. After a fellow music scholar named Philip Ewell published a paper and delivered a prominent talk that denounced Schenker as “an ardent racist,” Professor Jackson organized a symposium and invited music scholars to submit papers responding to Ewell’s thesis. Many (though not all) of these symposium papers were highly critical of Ewell’s attacks on Schenker. Professor Jackson also contributed his own piece to the symposium, which defended Schenker and

sharply criticized Ewell for quoting Schenker out context and refusing even to mention that Schenker was Jewish and experienced anti-Semitism in Nazi Germany. Professor Jackson then arranged for these symposium papers to be published in the *Journal of Schenkerian Studies*, a journal that Professor Jackson founded almost 20 years ago and operates at the University of North Texas.

Professor Jackson's defense of Schenker and criticisms of Ewell—as well his role in publishing a symposium that was largely (though not entirely) critical of Ewell's denunciations of Schenker—incited an academic mob. Allies of Ewell have been demanding that the University of North Texas fire Professor Jackson and shut down his *Journal for Schenkerian Studies*, as well as the Center for Schenkerian Studies that Professor Jackson runs at the university. Numerous individuals defamed Professor Jackson by publishing statements calling him “racist”—merely because he organized a symposium to defend a music theorist accused of being a racist and because he criticized a colleague, Philip Ewell, who happens to be black.

Rather than defend Professor Jackson's academic freedom, the University of North Texas and its administrators joined the witch hunt. They launched an investigation into Professor Jackson, and commissioned an “ad hoc review panel” to determine “whether the standards of best scholarly practice were followed” in publishing the symposium. The panel issued its report on November 25, 2020, published on the University of North Texas website, which makes baseless criticisms of the “editorial and review practices” of the *Journal for Schenkerian Studies*. Professor Jackson's department chair is now using this report as an excuse to exclude Professor Jackson from any continued involvement with the journal.

All of this—the investigation, the criticisms of Professor Jackson in the ad hoc panel's report, and the threats to remove Professor Jackson from the *Journal for Schenkerian Studies*—was done to retaliate against Professor Jackson for exercising

his constitutional rights under the Speech Clause. He sues to undo these unconstitutional actions and enjoin the university from any further retaliatory action against him. Professor Jackson is also seeking relief against the individuals who defamed him by publishing and propagating baseless statements that he is “racist.”

JURISDICTION AND VENUE

1. This Court has subject-matter jurisdiction under 28 U.S.C. § 1331 because Professor Jackson alleges that the university and its Board of Regents are violating his constitutional rights under the First and Fourteenth Amendments. The Court has supplemental jurisdiction over Professor Jackson’s state-law defamation claims under 28 U.S.C. § 1367(a).

2. Venue is proper under 28 U.S.C. § 1391(b)(1) because at least one of the defendants resides in this district, and all of the defendants reside in the state of Texas. Venue is equally proper under 28 U.S.C. § 1391(b)(2) because a substantial part of the events or omissions giving rise to Professor Jackson’s claims occurred in this district.

PARTIES

3. Plaintiff Timothy Jackson is Distinguished University Research Professor of Music Theory at the University of North Texas. He is a founding member of the Journal of Schenkerian Studies, published by the UNT Press, and director of the Center for Schenkerian Studies which has distinguished the University of North Texas and its music program for almost 20 years.

4. Defendant Laura Wright is chair of the Board of Regents for the University of North Texas System. Ms. Wright is sued in her official capacity.

5. Defendant Milton B. Lee is vice-chair of the Board of Regents for the University of North Texas System. Mr. Lee is sued in his official capacity.

6. Defendant Melisa Denis is a member of the Board of Regents for the University of North Texas System. Ms. Denis is sued in her official capacity.

7. Defendant Mary Denny is a member of the Board of Regents for the University of North Texas System. Ms. Denny is sued in her official capacity.

8. Defendant Daniel Feehan is a member of the Board of Regents for the University of North Texas System. Mr. Feehan is sued in his official capacity.

9. Defendant A.K. Mago is a member of the Board of Regents for the University of North Texas System. Mr. Mago is sued in his official capacity.

10. Defendant Carlos Munguia is a member of the Board of Regents for the University of North Texas System. Mr. Munguia is sued in his official capacity.

11. Defendant G. Brint Ryan is a member of the Board of Regents for the University of North Texas System. Mr. Ryan is sued in his official capacity.

12. Defendant Rachel Gain is a resident and citizen of Texas.

13. Defendant Ellen Bakulina is a resident and citizen of Texas.

14. Defendant Andrew Chung is a resident and citizen of Texas.

15. Defendant Diego Cubero is a resident and citizen of Texas.

16. Defendant Steven Friedson is a resident and citizen of Texas.

17. Defendant Rebecca Dowd Geoffroy-Schwinden is a resident and citizen of Texas.

18. Defendant Benjamin Graf is a resident and citizen of Texas.

19. Defendant Frank Heidlberger is a resident and citizen of Texas.

20. Defendant Bernardo Illari is a resident and citizen of Texas.

21. Defendant Justin Lavacek is a resident and citizen of Texas.

22. Defendant Peter Mondelli is a resident and citizen of Texas.

23. Defendant Margaret Notley is a resident and citizen of Texas.

24. Defendant April L. Prince is a resident and citizen of Texas.

25. Defendant Cathy Ragland is a resident and citizen of Texas.

26. Defendant Gillian Robertson is a resident and citizen of Texas.
27. Defendant Hendrik Schulze is a resident and citizen of Texas.
28. Defendant Vivek Virani is a resident and citizen of Texas.
29. Defendant Brian F. Wright is a resident and citizen of Texas.

FACTS

I. Professor Ewell Delivers An Address That Condemns Heinrich Schenker As “An Ardent Racist”

30. On or around November 9, 2019, Professor Philip Ewell of Hunter College of the City University of New York delivered a plenary address at the Society for Music Theory.

31. Ewell titled his plenary talk, “Music Theory’s White Racial Frame.” The video of Ewell’s talk is available at <https://vimeo.com/372726003>. Ewell published a paper based on this talk in Music Theory On-line 26/2, available at <https://mtosmt.org/issues/mto.20.26.2/mto.20.26.2.ewell.pdf> (last visited on January 14, 2021). In his paper, Ewell describes himself as “a black person—the only associate professor who self-identified as such in the 2018 SMT [Society for Music Theory] demographic report—but . . . a practitioner of what I call ‘white music theory.’”

32. Ewell complained that “music theory is white” because whites account for 84.2% of the membership of the Society for Music Theory and 93.9% of the associate and full professors in music theory. Ewell also denounced the “figurative and even more deep-seated whiteness in music theory” that “manifests itself in the composers we choose to represent our field . . . and in the music theories that we elevate to the top of our discipline.” In his plenary speech to the Society for Music Theory, Ewell said, “There can be no question that white persons hold the power in music theory—music theory’s white racial frame entrenches and institutionalizes that power.”

33. Ewell then denounced as “an ardent racist and German nationalist” the late-19th century/early-20th century Jewish music theorist Heinrich Schenker, sometimes referred to as the “Albert Einstein of music theory.” In his plenary address, Ewell complained, “Indeed, the only thing that has been completely off the table in our White racial frame is simply calling Schenker the virulent racist he was.” He also claimed that “our white racial frame seeks to shield Schenker from unwanted criticism.”

34. Ewell also lamented that “no one has clearly linked [Schenker’s] repugnant views on people to his music theories.” Ewell also claimed that Schenker “believed in biological racism” and praised Hitler, without mentioning that Schenker was Jewish and lost many family members in the Holocaust. Ewell averred that “Schenker’s racist views infected his music theoretical arguments.” Ewell wrote: “I argue that Schenkerian theory is an institutionalized racial structure—a crucial part of music theory’s white racial frame—that exists to benefit members of the dominant white race of music theory.”

35. Ewell criticized Schenkerian scholars for “whitewashing” his supposedly racist views, and accused them of “Schenkerian apologia—in which white persons severed Schenker’s racist convictions from his music theories in order to promote Schenkerism.”

II. Professor Jackson Organizes A Symposium In Response To Professor Ewell’s Attacks on Schenker And Schenkerism

36. Professor Jackson has dedicated his 40-year career in scholarship to the study of Heinrich Schenker, who is the namesake of the Center for Schenkerian Studies that Professor Jackson directs at the University of North Texas (“the Center”).

37. Professor Jackson is also a founding member of the Journal of Schenkerian Studies (“the Journal”), which is published by the University of North Texas Press.

38. The focus of Professor Jackson's scholarship, Heinrich Schenker, developed a system of music theory that became influential in music in the United States after the Second World War.

39. Schenker was an Austrian Jew born in 1868 into a provincial family of Talmudic scholars at the contested periphery of the Austrian and Russian Empires. By the end of his life, he had moved to Vienna, the Austrian capital and the capital of classical music.

40. Typical of many Jews who traveled this path of assimilation after the European Enlightenment, Schenker deeply loved German culture. At the same time, he was forever excluded by Germans and Austrians due to anti-Semitism.

41. However much Schenker loved German culture and however much Western classical music nurtured his system of music theory, he was never considered a proper Austrian (let alone German). He suffered racism firsthand through pervasive anti-Semitism, including from other well-known musicians.

42. Schenker died in 1935, just three years before the National Socialists annexed Austria. His wife, as well as many of his students and family members, were subsequently persecuted and perished in the Holocaust.

43. Remarkably, at the end of his life, Schenker was full of hope for the power of music to reach across human hatreds and unify humankind. He declared: “[M]usic is accessible to all races and creeds alike. He who masters such progressions in a creative sense, or learns to master them, produces art which is genuine and great” (emphasis added). Despite his enthusiasm for German culture, Schenker also found some forms of music traditionally associated with black American culture to be superior to German composers of his day.

44. In late 2019, Professor Jackson and the editorial staff of the Journal decided to organize a symposium in response to Professor Ewell's address to the Society of Music Theory. The Journal sent a call for papers to members of the Society for Music

Theory, including Professor Ewell. The journal received all submissions by March of 2020 and published them on July 24, 2020.

45. The symposium contributions reflect a range of views. Five of the 15 symposium pieces discuss Ewell's arguments favorably. Other articles published in the symposium, however, are quite critical of Ewell and his thesis. A copy of the symposium is attached as Exhibit C to Professor Jackson's affidavit.

46. Professor Jackson authored one of the articles, entitled "A Preliminary Response to Ewell," which criticizes Ewell's thesis on numerous grounds. Jackson Aff. Ex. C at JACKSON000154–000163.

47. First, Professor Jackson accused Ewell of quoting Schenker's articles, books, letters, and diary out of context, in a manner that "falsifies or misconstrues their meaning." Jackson Aff. Ex. C at JACKSON000154. *See also id.* ("[B]y cherry-picking short phrases out of their full textual and historical environments, he is able to misinterpret them, employing a technique similar to today's political attack ads that employ video editing of speeches by adversaries to make them appear to say things they never intended."); *id.* at JACKSON000155 ("The Schenker Documents Online (SDO) English translations are very helpful, but at the same time, they must be used with caution and require exegesis.").

48. Professor Jackson also faulted Ewell for failing to acknowledge that Schenker changed his views on race and nationality throughout the course of his life. *See* Jackson Aff. Ex. C at JACKSON000154 ("Although Schenker did not lack self-assurance, he did pivot very significantly from a typical German racist to an egalitarian viewpoint, and from a staunch German patriot who hated everything English and American, to one who saw new hope for Schenkerian analysis in America").

49. Most of all, Professor Jackson sharply criticized Ewell for refusing to acknowledge that Schenker was Jewish and a victim of anti-Semitism. The rise of Nazi Germany "forced him to change his views of race." *Id.* *See also id.* at

JACKSON000154 (“Influenced by growing Jew-hatred in the culture in which he lived, Schenker even internalized some of its stigmata when having to endure the unveiled anti-Semitism of a famous conductor like Furtwangler.”). Professor Jackson also questioned whether the so called “white frame” can be applied to a Jewish music theorist such as Schenker. *See id.* at JACKSON000157 (“[M]any white-skinned Jews do not identify with ‘Whiteness’ as defined by WASPs. As Jews, diary entries prove that Schenker and his wife knew very well that they were considered ‘Other’ by mainstream German-speaking Viennese society, as his Jewish students would be later in America. Therefore, simply to assume that Jewish Schenkerians are ‘White’ and therefore participate in ‘White Privilege’ in America is surely a naïve, unnuanced, and overly simplistic viewpoint at best.”).

50. Perhaps most controversially, Professor Jackson suggested that Ewell’s attack on Schenker might be the product of anti-Semitism, and Professor Jackson cited studies showing that blacks are more likely than whites to hold anti-Semitic views. Jackson Aff. Ex. C at JACKSON000159 (“Ewell’s scapegoating of Schenker, Schenkerians, and Schenkerian analysis, occurs in the much larger context of Black-on-Jew attacks in the United States. . . . Ewell’s denunciation of Schenker and Schenkerians may be seen as part and parcel of the much broader current of Black anti-Semitism.”). Professor Jackson also criticized the willingness to excuse or downplay anti-Semitism in the black community:

Given the history of racism against African Americans, there is a strong tendency today to excuse or downplay these phenomena, but they are real—and toxic. They currently manifest themselves in myriad ways, including the pattern of violence against Jews, the obnoxious lyrics of some hip hop songs, etc. . . . Of course, the reason that Black anti-Semitism is soft-pedaled, excused, ignored, and even applauded, is that for too long Blacks themselves have been the object of racism. Yet history does not absolve African Americans of anti-Semitism. What we are seeing now in NYC and its environs, and increasingly across the US and

Europe—especially in France—and in academia, are the lethal fruits of this slowly gestating disease.

Id.

51. Professor Jackson closed his article by explaining the paucity of black music-theory professors. *See* Jackson Aff. Ex. C at JACKSON000160–000162. Professor Jackson rejected Ewell’s claim that blacks have been deterred from entering music theory because of “racist Schenkerians practicing their inherently racist analytical methodology.” *Id.* at JACKSON000163. Instead, Professor Jackson argued that “a fundamental reason for the paucity of African American women and men in the field of music theory is that few grow up in homes where classical music is profoundly valued, and therefore they lack the necessary background.” *Id.* at JACKSON000161. Professor Jackson wrote:

[S]uccess in classical music is a matter of setting priorities, and summoning inner resources to succeed, no matter what it takes: first and foremost, young African Americans must want to be classical musicians, and their families must be supportive. But admittedly that is not enough. If we are to achieve true social justice in music theory, then we will be compelled to engage with the real issues. We must address African American students’ lack of foundation, especially music-theoretical, by facilitating their early training with appropriate resources, and by demolishing institutionalized racist barriers; *this* is the solution, not blaming Schenker, his students and associates, and practitioners of Schenkerian analysis.

Id. at JACKSON000161–000162.

III. The Aftermath

52. After the Journal published this symposium, Ewell’s supporters began to clamor on social media and elsewhere for Professor Jackson to be censored and fired. These attacks were orchestrated by Ewell’s supporters within the Society for Music Theory, and at least partially orchestrated by Ewell himself.

53. Professors at the University of Michigan (where the leadership of the Society for Music Theory serves on faculty) led the social-media charge. The chair of the

music theory department circulated e-mails encouraging everyone to sign on, as did faculty at other universities such as CUNY, Yale, and Indiana University.

54. On July 29, 2020—only five days after the publication of the symposium—the Executive Board of the Society for Music Theory issued a letter condemning the symposium that had been published in the *Journal of Schenkerian Studies*:

The Executive Board of the Society for Music Theory condemns the anti-Black statements and personal ad hominem attacks on Philip Ewell perpetuated in several essays included in the “Symposium on Philip Ewell’s 2019 SMT Plenary Paper” published by the *Journal of Schenkerian Studies*.

The conception and execution of this symposium failed to meet the ethical, professional, and scholarly standards of our discipline. Some contributions violate our Society’s policies on harassment and ethics.

As reported by participants, the journal’s advisory board did not subject submissions to the normal processes of peer review, published an anonymously authored contribution, and did not invite Ewell to respond in a symposium of essays that discussed his own work. Such behaviors are silencing, designed to exclude and to replicate a culture of whiteness. These are examples of professional misconduct, which in this case enables overtly racist behavior. We humbly acknowledge that we have much work to do to dismantle the whiteness and systemic racism that deeply shape our discipline. The Executive Board is committed to making material interventions to foster anti-racism and support BIPOC scholars in our field, and is meeting without delay to determine further actions.

Jackson Aff. Ex. D (JACKSON000225).

55. Around the same time, some graduate students at UNT circulated a statement, which said:

We are appalled by the journal’s platforming of racist sentiments in response to Dr. Philip Ewell’s plenary address at the Society of Music Theory annual meeting in 2019. Furthermore, we condemn the egregious statements written by UNT faculty members within this publication. We stand in solidarity with Dr. Philip Ewell and his goals to address systemic racism in and beyond the field of music theory.

Jackson Aff. Ex. D (JACKSON000226). The graduate students' statement called upon the University of North Texas to "dissolve" the Journal of Schenkerian Studies and demanded that the university "[h]old accountable every person responsible for the direction of the publication." Then the students wrote:

This should also extend to investigating past bigoted behaviors by faculty and, by taking this into account, the discipline and potential removal of faculty who used the JSS platform to promote racism. *Specifically, the actions of Dr. Jackson—both past and present—are particularly racist and unacceptable.*

Jackson Aff. Ex. D (JACKSON000227) (emphasis added). The letter also says: "We sincerely apologize to Dr. Philip Ewell for these racist attacks on his scholarship and character." *Id.*

56. On July 27, 2020, Defendant Rachel Gain published this defamatory attack on Professor Jackson on her twitter feed. *See* <https://bit.ly/3sm3QWx> (last visited on January 14, 2021).

57. Finally, on July 31, 2020, almost all of Professor Jackson's colleagues in the Division of Music History, Theory, and Ethnomusicology signed a letter that endorsed the contents of the graduate students' defamatory letter and provided a link to it:

We, the undersigned faculty members of the University of North Texas Division of Music History, Theory, and Ethnomusicology, stand in solidarity with our graduate students in their letter of condemnation of the *Journal of Schenkerian Studies*. We wish to stress that we are speaking for ourselves individually and not on behalf of the university. The forthcoming issue—a set of responses to Dr. Philip Ewell's plenary lecture at the 2019 Society for Music Theory annual meeting (<https://vimeo.com/372726003>)—is replete with racial stereotyping and tropes, and includes personal attacks directed at Dr. Ewell. To be clear, not all responses contain such egregious material; some were thoughtful, and meaningfully addressed and amplified Dr. Ewell's remarks about systemic racism in the discipline. But the epistemic center of the journal issue lies in a racist discourse that has no place in any publication, especially an academic journal. The fact that he was not

afforded the opportunity to respond in print is unacceptable, as is the lack of a clearly defined peer-review process.

We endorse the call for action outlined in our students' letter (<https://drive.google.com/file/d/1PekRT8tr5RXWRTW6Bqdaq57svqBRRcQK/view>), which asks that the College of Music “publicly condemn the issue and release it freely online to the public” and “provide a full public account of the editorial and publication process, and its failures.” Responsible parties must be held appropriately accountable.

The treatment of Prof. Ewell's work provides an example of the broader system of oppression built into the academic and legal institutions in which our disciplines exist. As faculty at the College of Music we must all take responsibility for not only publicly opposing racism in any form, but to address and eliminate systematic racism within our specific disciplines.

Jackson Aff. Exhibit D (JACKSON000228).

58. That same day, July 31, 2020, John W. Richmond, dean of the College of Music at the University of North Texas, issued the following statement:

The University of North Texas College of Music has begun a formal investigation into the conception and production of the twelfth volume of the Journal of Schenkerian Studies, which is published by the Center for Schenkerian Studies and UNT Press. The University, the College of Music, and the Division of Music History, Theory, and Ethnomusicology reaffirm our dedication to combatting racism on campus and across all academic disciplines. We likewise remain deeply committed to the highest standards of music scholarship, professional ethics, academic freedom, and academic responsibility.

Jackson Aff. Exhibit N. Within a week, an “Ad Hoc Panel” was formed to carry out this investigation.

59. The Ad Hoc Panel issued its report on November 30, 2020, which declared that its members “do not find that the standards of best practice in scholarly publication were observed in the production of Volume 12 of the [Journal of Schenkerian Studies].” *See* Jackson Aff. Exhibit D (JACKSON000222). That same day, Provost Jennifer Cowley sent Professor Jackson a letter instructing Professor Jackson, “as the

Director of the Center for Schenkerian Studies, to develop a plan to address the recommendations by December 18th and submit the plan to Chair Benjamin Brand and Dean John Richmond for review and approval.” Jackson Aff. Exhibit T.

60. On December 11, 2020—more than a week before the deadline that the provost had imposed—Dr. Benjamin Brand (Professor Jackson’s department chair) informed Professor Jackson that he would be removed from the Journal and that the university would eliminate resources previously provided to the Journal and Center for Shenkerian Studies.

61. Dr. Brand stated: “I cannot support a plan according to which you would remain involved in the day-to-day operations of the journal, and its editorial process in particular, given the panel’s findings of editorial mismanagement at JSS.” Jackson Aff. Exhibit U.

**Count 1: Violation Of 42 U.S.C. § 1983
(Board of Regents Defendants Only)**

62. The University of North Texas and its officials are retaliating against Professor Timothy Jackson for his criticisms of Philip Ewell, in violation of Professor Jackson’s rights under the First and Fourteenth Amendments.

63. The commissioning of the “ad hoc review panel,” the issuance of its report that criticizes the editorial practices of the Journal of Schenkerian Studies, and the department chair’s decision to block Professor Jackson from any future involvement in the journal were all done in retaliation for Professor Jackson’s article that defended Schenker against Ewell’s attacks, and in retaliation for Professor Jackson’s decision to organize and publish a symposium that was largely (though not entirely) critical of Ewell and his racial grievances.

64. The court should declare that the university and its officials are violating Professor Jackson’s rights under 42 U.S.C. § 1983, and it should enjoin the Board of

Regents from taking any adverse action against Professor Jackson in response to the publication of the symposium or his criticisms of Professor Ewell.

**Count 2: Defamation
(All Remaining Defendants)**

65. Defendant Rachel Gain defamed Professor Jackson by publishing the graduate students' letter on her Twitter feed. *See* <https://bit.ly/3sm3QWx> (last visited on January 14, 2021). This letter defamed Professor Jackson by accusing him of engaging in “particularly racist” actions. It further defames Professor Jackson by accusing him of “platforming . . . racist sentiments” in the *Journal of Schenkerian Studies*.

66. Defendants Ellen Bakulina, Andrew Chung, Diego Cubero, Steven Friedson, Rebecca Dowd Geoffroy-Schwinden, Benjamin Graf, Frank Heidlberger, Bernardo Illari, Justin Lavacek, Peter Mondelli, Margaret Notley, April L. Prince, Cathy Ragland, Gillian Robertson, Hendrik Schulze, Vivek Virani, and Brian F. Wright defamed Professor Jackson by publishing a statement that “endorses” and provides a link to the defamatory statement published by the University of North Texas graduate students.

67. The statement that these defendants signed and published not only “endorses” the “call to action” in this defamatory student letter, it also announces that the signatories “stand in solidarity with our graduate students in their letter of condemnation.”

68. By endorsing and propagating the contents of this student letter—and by providing a link to those contents in the statement that they signed—these defendants have published the defamatory statements of their students and are legally responsible for their slander.

69. Each of the elements of defamation is satisfied. The defendants published a statement calling Professor Jackson a “racist” who engaged in “racist actions,” which is false statement of fact.

70. The defendants also published a statement that Professor Jackson was “platforming . . . racist sentiments” in the Journal of Schenkerian Studies. This statement is also false.

71. The defendants’ false statements of fact were published on the internet for all to see.

72. The defamatory statements concerned Professor Jackson, who is called out by name in the graduate students’ letter.

73. On information and belief, the defendants knew that their defamatory statements were false when made. And, at the very least, each defendant acted with negligence in publishing these false accusations of racism.

74. Finally, Professor Jackson suffered damages in the form of ostracism, emotional distress, harm to his professional reputation, and discipline from his university on account of the defendants’ false and defamatory accusations of racism.

75. The Court should award Professor Jackson appropriate relief to remedy the damage that the defendants have inflicted on his reputation.

DEMAND FOR JUDGMENT

76. Professor Jackson respectfully requests that the court:

- i.** declare that the university and its administrators are violating Professor Jackson’s rights under the First and Fourteenth Amendments by retaliating against him for his criticism of Philip Ewell;
- ii.** enjoin the members of the Board of Regents, along with their employees and subordinates, from taking any adverse action against Professor Jackson in response to the publication of the symposium or his criticisms of Professor Ewell;
- iii.** award Professor Jackson nominal, compensatory, and punitive damages to the full extent authorized by law;
- iv.** award all other relief that the Court deems just, proper, or equitable.

PLAINTIFF DEMANDS TRIAL BY JURY ON ALL CLAIMS SO TRIABLE

Respectfully submitted.

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* *pro hac vice* application pending

Dated: January 14, 2021

Counsel for Plaintiff

IN THE UNITED STATES DISTRICT COURT
FOR THE EASTERN DISTRICT OF TEXAS

Timothy Jackson,

Plaintiff,

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Laura Wright, Milton B. Lee, Melisa Denis, Mary Denny, Daniel Feehan, A.K. Mago, Carlos Munguia, and G. Brint Ryan, each in their official capacities as members of the Board of Regents for the University of North Texas System; **Rachel Gain; Ellen Bakulina; Andrew Chung; Diego Cubero; Steven Friedson; Rebecca Dowd Geoffroy-Schwinden; Benjamin Graf; Frank Heidlberger; Bernardo Illari; Justin Lavacek; Peter Mondelli; Margaret Notley; April L. Prince; Cathy Ragland; Gillian Robertson; Hendrik Schulze; Vivek Virani; and Brian F. Wright,**

Defendants.

**AFFIDAVIT OF TIMOTHY JACKSON IN SUPPORT OF MOTION FOR TEMPORARY
RESTRAINING ORDER/PRELIMINARY INJUNCTION**

I, Timothy Jackson, do hereby depose and swear that the following is true based upon my personal knowledge and experience:

1. I am the Plaintiff in the above-captioned action, and I am Distinguished University Research Professor of Music Theory, Professor of Music Theory in the College of Music, currently employed by Defendant University of North Texas (“UNT”) in the Division of Music History, Theory, and Ethnomusicology (“MHTE”).

2. UNT is a state owned and operated university and an agency of the State of Texas.

3. Defendant Benjamin Brand is my Department Chair and Defendant John Richmond is the Dean of the College of Music. Defendant Jennifer Cowley is the Provost of UNT. All individual Defendants are paid salaries funded by the generous taxpayers of Texas, and UNT is a publicly funded university.

4. I am the director of the Center for Schenkerian Studies (“Center”). In 2003 I founded the Journal of Schenkerian Studies (“Journal” or “JSS”) and currently serve as a member of its editorial staff.

5. I am the object of a Report, discussed below, made public by UNT and its so-called “Ad Hoc Panel” (“Panel”), which UNT convened to investigate me and the Journal for so-called editorial mismanagement. This was a pretext for the suppression of viewpoints published by me and other authors in Volume 12 of the JSS in direct violation of UNT policies insuring academic freedom, in direct violation of the Constitution of the State of Texas, in direct violation of the First Amendment to United States Constitution.

I. PROFESSOR PHILIP EWELL’S AND THE SMT’S CONDEMNATION OF SCHENKER, SCHENKERIANS AND SCHENKERIAN THEORY AS “RACIST”

6. The suppression of free speech and academic Freedom at UNT begins with the current frenzy among academic faculty nationwide to demonstrate that they are “anti-racist,” which has assumed ever more bizarre proportions in the absence of actual evidence that anyone in the field of music theory harbors demonstrably racist views or engages in the discrimination of black students, faculty, staff, or other individuals who belong to protected groups.

7. On November 7-9, 2019, Dr. Philip Ewell of Hunter College in New York delivered a plenary address at the Society for Music Theory (“SMT”). There was no “response” invited or allowed to this plenary address. Dr. Ewell delivered the plenary address as a policy statement of the SMT.

8. The SMT’s first principle of “ethics” reads as follows: “The Society for Music Theory upholds and promotes the following basic principles of ethical conduct in our profession ... freedom of inquiry and the widest possible access to information of use to scholars.” (See https://societymusictheory.org/administration/ethics_policy.)

9. The substance of Dr. Ewell's talk would not otherwise be important in this litigation but for UNT's suppression of free and open scholarly discourse, academic freedom, and free speech; in consequence a brief summary is necessary. Dr. Ewell's talk was titled, "Music Theory's White Racial Frame." This paper can be found here: <https://vimeo.com/372726003>. Dr. Ewell's plenary address condemned Heinrich Schenker, the namesake of the Journal and Center, as "an ardent racist" and condemned music theory as "racist" to the extent that it continues to teach the tradition of Western music rooted in the great achievements of composers like Johan Sebastian Bach, Ludwig van Beethoven, Wolfgang Amadeus Mozart, to name only a few of the most well-known. There are many others. Because there is an underrepresentation of black students in music theory programs, so Dr. Ewell's argument goes, this is incontrovertible evidence that this tradition is "racist."

10. In particular, Ewell's presentation attacked Heinrich Schenker, the namesake of the Journal and Center. He contends that Schenker was a "virulent racist." By association, he accuses scholars who have promoted and established the study of Schenker in the United States of being equally "racist"; moreover, he argues, they have conspired to conceal Schenker's racial supremacist views.

11. Heinrich Schenker was a late 19th and early 20th century scholar who developed a system of music theory that became influential in the academic and practical study of music in the United States after the Second World War.

12. Schenker was an Austrian Jew born in 1868 into a family of Talmudic scholars in the pale of settlement at the contested periphery of the Austrian and Russian Empires. By the end of his life, he had moved to the Austrian capital city and the capital of classical music, Vienna. Typical of many Jews who traveled this path of assimilation after the European Enlightenment, Schenker had a deep love of German culture. He was undoubtedly a German cultural supremacist and

sometimes obnoxiously so. At the same time, he was forever excluded by Germans and Austrians due to anti-Semitism.

13. However much Schenker's love of German culture and Western classical music nurtured his system of music theory, he was never considered a proper Austrian (let alone a German). He suffered racism firsthand through pervasive anti-Semitism, including from other well-known musicians. He also experienced racism directly rather than as "implicit bias."

14. Schenker died in 1935, just three years before the National Socialist annexation of Austria. His wife, many of his students, and family members were subsequently persecuted and perished in the Holocaust. Remarkably, at the end of his life, he was full of hope for the power of music to reach across human hatreds and unify humankind. He declared: "*[M]usic is accessible to all races and creeds alike*. He who masters such progressions in a creative sense, or learns to master them, produces art which is genuine and great" (emphasis added). Schenker found some forms of music traditionally associated with black American culture to be superior to contemporary German composers of his day.

II. VOLUME 12 OF THE JOURNAL ADDRESSES EWELL'S PLENARY TALK TO THE SMT

15. Schenker's system of music theory and the serious study of music theory is the very reason for the existence of the Journal and Center.

16. Until UNT began to single out me and the JSS for "investigation" to suppress viewpoints published in Volume 12 of the JSS, the editorial staff of the Journal included Professor Stephen Slottow, Lecturer Benjamin Graf, and graduate student Levi Walls. The editorial staff collaborated and felt that a response in an open and honest forum should be made to Professor Ewell's plenary address to the SMT and his blanket denunciation of music theory as "racist."

17. I attach as **Exhibit A** and **Exhibit B** a true copy of internal correspondence of the editorial staff of the Journal, which I provided to UNT after it convened its so-called "Ad Hoc

Panel” to investigate me and the Journal. This correspondence documents the collaboration of the editorial staff to publish a symposium of papers responding to Professor Ewell’s talk in Volume 12 of the JSS, which appeared on or around July 24, 2020 (the “Symposium”).

18. The purpose of the Symposium, as worked out amongst the editorial staff as well as other members of the MTHE faculty, was to express various unmediated viewpoints by established scholars on Dr. Ewell’s condemnation of music theory as “racist” and his idea that classical music perpetuates racial supremacy through what he calls a “White Racial Frame.” The Symposium included five contributions positively disposed towards Dr. Ewell’s claims.

19. A true copy of the Symposium is attached as **Exhibit C**.

20. Publication of the Symposium was relatively swift by academic standards. The editorial staff, with the participation of music theory faculty from UNT, worked out a call for papers which was sent through the server list of the SMT, including to Dr. Ewell, on December 31, 2019. At the very least, Defendant Chair Benjamin Brand had actual knowledge of this effort. Neither he nor Defendant Dean John Richmond ever expressed to me or any other members of the editorial staff that it was objectionable in any way. The JSS had received all submissions by mid-March 2020 and delivered them to the UNT Press, which publishes the Journal. Publication was then delayed by the COVID-19 pandemic, causing Volume 12 to be delayed until on or around July 24, 2020.

21. All opinions expressed in Volume 12 fall within the mainstream of American discourse and academic thought.

22. I published an article in the Symposium, titled “A Preliminary Response to Ewell.”

23. In addition to the Symposium, three peer-reviewed articles appeared in Volume 12 of the JSS. The quality and importance of the scholarship published in these three articles has never been questioned, nor has the review process applied by the JSS editorial staff in approving these or any other peer-reviewed articles for publication. It is only the Symposium that has been singled out,

and especially my article, for accusations of “racism” because of the viewpoints expressed in opposition to Dr. Ewell’s presentation.

24. My arguments in response to Ewell’s presentation draw on my forty years of experience in music theory more generally, the work of Heinrich Schenker specifically, and painstaking work at the intersection of Jewish identity, the arts, and civil liberties.

25. My critique of Ewell’s presentation was an analysis of how race and music are complex and multidimensional, and that “whiteness” (whatever Ewell means by that) is not monolithic, something that is demonstrated by the case of Schenker, the man. I demonstrate that Schenker’s Jewishness complicates any simplistic reduction of “whiteness” to a monolithic concept, and I also explore the extent to which antisemitism may implicitly, if not explicitly, underlie attacks on Schenker’s legacy now, just as it has in the past.

26. Supporters of Professor Ewell’s arguments have targeted their harshest criticism at my contribution to the Symposium. For example, I suggest that music theory is not successfully recruiting black students—something that everyone involved in the Symposium recognized and wants to rectify—because very few black students from an early age are introduced to the appreciation of the classical musical tradition. I called for additional resources to be dedicated to that effort. My critics, however, have decried my call for additional resources to be dedicated to the education of underprivileged minorities as “fascist shit.”

III. THE GENESIS AND PUBLICATION OF THE SYMPOSIUM DEMONSTRATES NO COERCION TO PUBLISH SO-CALLED “RACISM”

27. Scholarly disputes over Professor Ewell’s ideas would have remained a quaint and perhaps, to most, an unimportant academic debate, but for the mob-like denunciation of me personally and the JSS. Immediately, on social media and elsewhere, Ewell’s supporters began to clamor for me to be censored and fired. UNT has now backed these calls for censorship with the

full weight of its administration and faculty, all of whom are paid by the generous taxpayers of Texas.

A. Levi Walls' Denunciation

28. An accurate account of these events should begin in the middle, with Student Editor Levi Walls, who buckled almost the moment that this illiberal and repressive attack on free and open expression began. Mr. Walls was hired as the Student Editor of JSS on April 22, 2019, effective September 2019, to be supervised by the then outgoing Editor Dr. Benjamin Graf. In its Report made public on November 25, 2020, and attached as **Exhibit D**, UNT asserts that only my students are appointed editor, insinuating that they are somehow dominated by me.

29. Yet, as clearly known to the Panel, my department Chair Benjamin Brand, Dean of the College of Music John Richmond, and others, Mr. Walls elected to do his dissertation with me *over a year after* he was appointed editor and was completely free to choose another dissertation advisor. He was selected independently of any decision to work with me on his dissertation. Up until the public assault on the JSS because of the viewpoints expressed critical of Professor Ewell's presentation, Mr. Walls also did excellent work for the Journal.

30. Yet on July 27, 2020, Mr. Walls repudiated his own hard work and posted the following public statement on his Facebook page, a true copy of which I attach as **Exhibit E**:

I have written the following statement in an attempt to share my experiences and shed light on the situation regarding the Journal of Schenkerian Studies. Furthermore, the purpose of this statement is to emphasize how deeply sorry I am for my involvement in the journal....

For the first few months, the job seemed fine, as I got to work with three articles on various topics, typesetting and offering clarity-related edits. However, after Philip Ewell's SMT presentation, Timothy Jackson decided that it was the responsibility of the journal to "protect Schenkerian analysis, [sic.] Although—after serious thought—I essentially agreed with Ewell's talk, it was not up to me what did or did not go into the journal. After seeing some of the responses, I started to become incredibly worried. I gave comments to one author, including that they seemed to devalue other fields of study, that they cherry-picked information to make Schenker appear in a better light, and that they confused cultural appropriation with

egalitarianism. Shortly after, I was told by Timothy Jackson (my superior in at least three senses: a tenured faculty member who ran the journal and also served as my academic advisor) that it was not my job to censor people. After this, things continued to go in a direction that I found to be disgusting.

I set up a secret meeting with my department chair, specifically acknowledging that I was coming to him as a whistleblower because I was worried about the potential dangers that the journal posed for the College of Music and for rational discourse in music theory. My warning was not heeded and—although I feel that he had the best of intentions—he expressed reluctance to step in and control the actions of the journal. Furthermore, after my warning that Dr. Jackson was woefully ignorant about politically correct discourse and race relations, he rebutted that "Dr. Jackson did very well in the recent diversity and inclusion workshops."

After this, I feared that I would remain powerless and voiceless ... Despite this—as well as my worry about losing the financial means to support my family—I am ashamed to say that I stayed in the position. I continued to do the administrative tasks assigned to me, to typeset the articles, provide basic copyediting, and to correspond with authors about their edits via email. Eventually, I read Timothy Jackson's response, which left me dumbfounded by its disgusting and harmful rhetoric. Even after that, I feared to do anything other than grin and bear a job that I knew was harmful to UNT, the field of music theory, people of color, and basic human decency. For that cowardice, I am truly sorry.

Sincerely,

Levi Walls

31. In this denunciation of me (and his own work), Mr. Walls remade himself, in his own words, as someone who understood “politically correct discourse and race relations” and claimed to be a “whistleblower.” UNT’s Report reproduces this in even more lurid terms, suggesting that I was somehow a gangster-like figure:

Mr. Walls reported to the panel that he raised concerns to Dr. Jackson about the content of the pieces as well as the quality of writing in February 2020. He stated that after raising concerns, he was taken into Dr. Jackson’s car, where Dr. Jackson told him that it was not his “job to censor people” and was told not to do it again.

Exhibit D at JACKSON000216.

32. The UNT Report also claims, without producing (or apparently consulting) any evidence, that Mr. Walls “said he shared these concerns with [Defendant] Dr. Benjamin Brand (the Division Head of MHTE) and [outgoing editor] Dr. Graf, and then directly with Dr. Jackson.

However, he said these concerns were dismissed by Dr. Jackson” and that “Dr. Brand confirmed this meeting with Levi Walls when we interviewed him. Dr. Graf confirmed the existence of email communications between him and Mr. Walls about Mr. Walls’ concerns.” Id. and n.8. These emails were never shared with me, nor to my knowledge, with Dr. Slottow, nor with anyone else.

33. There is no indication these emails were ever shared with the so-called “Ad Hoc Panel” that generated UNT’s Report condemning me and the journal of editorial “mismanagement” (that is, publishing unpalatable viewpoints). But, as will become clear below, evidence did not matter to the Ad Hoc Panel, whose purpose in “investigating” the JSS was to castigate me for publishing viewpoints impermissible to UNT’s administration and faculty.

34. The main problem with Mr. Walls’ “whistleblower” account is, of course, that it is counterfactual and contradicted by the paper trail of the Journal’s internal correspondence, which was provided to UNT’s Panel before it generated the Report.

35. I requested UNT to allow me to disclose these emails to defend myself against the malicious defamation of Mr. Walls and, now, by UNT and the Panel. UNT, however, forbids me expressly from doing so on the grounds that Mr. Walls’ education records are protected by the Family Educational Rights and Privacy Act, 20 U.S.C. § 1232g; 34 CFR Part 99.

36. On October 14, 2020, the attorney of UNT, Reynaldo Stowers, wrote: “Dr. Jackson is not authorized to disclose information from any UNT student’s education record” even though Walls, and now UNT and the Report, have put the substance of these records at issue. A true copy of Attorney Stower’s letter is attached here as **Exhibit F**.

37. In the meantime, UNT has selectively disclosed personal identifying information concerning Mr. Walls’ work on the Journal and made statements about supposed communications with me and others by publishing the Report on its website here:

https://vpaa.unt.edu/sites/default/files/%5Bfile%3Aoriginal%3Atype%3Aname%5D/jss_review

[panel_final_report1.pdf](#). By contrast, at the time of this filing, UNT has refused to make public my response to the Report, with its evidence and exhibits, which I submitted on December 18, 2020 (as discussed below).

38. UNT now uses FERPA as a sword, rather than a shield of confidentiality. UNT insists that I remain muzzled and cannot show what these individuals said at the time while promulgating statements about me that UNT knows from the evidentiary record to be false. This is another example of the pretextual nature of UNT's so-called "investigation" of the Journal and of me. It is also another manifestation of UNT's retaliation against me for publishing unpopular viewpoints in Volume 12.

B. What Really Happened: The Symposium Originates in Email Discussions with Mr. Walls

39. One obvious falsehood that the internal correspondence of the JSS clearly shows is that I somehow forced my ideas upon Mr. Walls, Dr. Graf, or any other graduate student or junior colleague. At no time did I censor Mr. Walls' or others' ideas.

40. Shortly after Professor Ewell delivered his plenary address at the SMT, Mr. Walls asked to meet with me to discuss the presentation. On November 15, 2019, Mr. Walls wrote:

I would also be very interested in discussing a particular Schenker paper from SMT. You've likely heard about it, as it caused quite a stir. I was very ambivalent about it because it suggested that analysis that utilizes levels of hierarchy is inherently racist, which strikes me as naïve.

Exhibit B at JACKSON000005.

41. Mr. Walls' first impression of Professor Ewell's plenary address was thus not to "essentially agree[] with Ewell's talk" but to consider Ewell naïve. These emails were provided to the so-called Ad Hoc Panel that UNT assembled to condemn me and the Journal but ignored.

42. In that first week after Professor Ewell's plenary talk at SMT, I had not yet listened to his talk and had not attended the SMT conference that year. I learned about it, among other sources, from Mr. Walls. I wrote back to Mr. Walls on November 16, 2019:

The fact of Schenker's Jewishness, and that of most of his students, came up repeatedly in all of these conversations [between me and Schenker's student Felix Salzer] in different contexts. It is of central importance to understanding the reception of Schenkerian Analysis first in Europe, in the period of the rise of Nazism, and then in early post-war America. I need to listen to Ewell's talk before reacting. However, if it is indeed true that he does not mention Schenker's own Jewish identity, that raises questions.

Exhibit G at JACKSON000242.

43. Mr. Walls laid out his views of Ewell's talk, noting: "I personally carry an extraordinary amount of white guilt and disgust for the state of my own country's politics. Despite these caveats, and the fact that Ewell and I obviously share political views, I find some of his points to be extremely suspect." *Id.* at JACKSON000240.

44. I responded, mentioning that my children are mixed-race, and we began to discuss race:

As you know, my children are also mixed race: 'white' and Asian (Korean). I put 'white' in quotes because many Jews don't consider themselves to be 'white-white.'

A true copy of this email is attached as **Exhibit H**. I also sent a reference to "Blacks, Whites, and Anti-Semitism," Lee Sigelman, *The Sociological Quarterly*, Vol. 36, No. 4 (Autumn, 1995), pp. 649-656, discussing Black anti-Semitism in America. On November 18, 2019 Walls replied:

Yes, the [Ewell] paper's willful ignorance of Schenker's Jewish identity is indeed troubling. That seems to mark it as implicitly antisemitic, at the very least. I think that, had he limited his criticisms to Schenker the man, it would have been slightly less problematic. But his claim that the entire theoretical world view—and by extension those who helped spread it—is racist becomes very problematic when we consider the intimate connection between schenkerian [sic] analysis and the Jewish identity. I think that it is possible to address biases in Schenker studies (and academia in general) and advocate for increased transparency without demonizing an entire methodology (especially one with strong Jewish roots). Ewell's talk certainly failed in that regard.

A true copy of this email is attached as **Exhibit I**.

45. Clearly these were not the words of a coerced student editor who “agreed” with Ewell’s views but was forced to publish views critical of Ewell’s presentation against his will. They were the words of a spirited and freethinking student exploring ideas of race in music theory. The idea for the symposium grew out of this free exchange of ideas, which was still possible at UNT at that time.

46. On November 19, 2019, I watched Professor Ewell’s plenary speech to the SMT and took up the issue with Mr. Walls again:

It occurred to me that it might be appropriate for the Journal to solicit responses to Ewell from a number prominent Schenkerians - if they would be willing to reply - and publish a small collection. What do you think of this idea?

In my view, some of Ewell’s comments about Schenker are an example of intellectual dishonesty. I believe that this contention should be - politely - proven, and a “Response” to be justified and appropriate.

Exhibit A at JACKSON000008.

47. My original proposal was to solicit comments on Professor Ewell’s plenary address only from Schenkerian scholars, whom he had more or less denounced as “racist” by definition, because they valued Schenker, Western classical music, and Schenker’s system of music theory. Mr. Walls then proposed the following on November 19, 2019:

I agree that a response in the JSS would be very appropriate. It would be nice to have it for the upcoming issue, although it is very forthcoming (around mid-December). A response in issue 13 would of course be quite late.

Did you have any particular schenkerians [sic] in mind? Dr. Graf and I can discuss some candidates tomorrow at our weekly meeting and get requests out as early as tomorrow evening. Perhaps we should also set a page limit for each respondent, though we have room in the upcoming issue, so I don’t think there’s any need to be particularly restrictive.

Exhibit A at JACKSON000009-10.

48. This internal correspondence, completely disregarded by the Panel, sheds light on the internal processes of the Journal. It shows that the Symposium project was born of a joint commitment of Mr. Walls, myself, and the other editorial staff in response to Professor Ewell's blanket condemnation of the Journal's subject matter as "racist." There was no coercion or domination of Mr. Walls; in fact, he suggested the budding Symposium be included in Volume 12.

C. The JSS Solicits Responses from the Entire SMT, Including Professor Ewell

49. It is one of the most persistent misrepresentations about the Symposium, from the earliest so-called "petition" of the SMT forward, that Professor Ewell was not invited to participate. This is simply untrue. He received the Journal's Call for Papers as did every other scholar in the Society for Music Theory, but he declined to respond.

50. As the editorial staff of the JSS worked collectively toward the Symposium, we sent the Call for Papers because the JSS and Center has always been committed to open scholarly discourse rather than the repression and censorship of others' viewpoints.

51. By contrast, Professor Ewell has said in public media: "I won't read them [the Symposium papers] because I will not participate in my own dehumanization." See e.g., https://dentonrc.com/education/higher_education/a-unt-professor-challenged-claims-of-racism-in-music-theory-and-now-hes-facing-the/article_e7cdab75-c6cb-5972-878d-fea7e2fb8b9d.html.

52. Sadly, this refusal to engage in open scholarly discourse with colleagues begs the question, what obligation should a Journal have to an individual who not only smears its very existence and subject matter as "institutionalized racism" but also refuses to engage in reasoned discussion? UNT's Report omits Professor Ewell's refusal to participate in free and open scholarly exchange and instead condemns me and the journal for failing to "invite" Professor Ewell (ignoring that the JSS did invite Ewell along with the entire SMT). See **Exhibit D** at JACKSON000217-218.

53. The JSS editorial staff drafted the call for papers inclusively, drawing upon all of the following faculty at UNT, Drs. Ellen Bakulina, Diego Cubero, Andrew Chung, Stephen Slottow, Benjamin Graf, Levi Walls, and myself.

54. With the exception of Professor Slottow, all of these individuals later signed some form of the petitions calling for my cancellation, the demise of the JSS, and the end of the Center. As the internal correspondence of the Journal shows, however, not one of these individuals, including allies of Dr. Ewell within the MHTE such as Professor Ellen Bakulina, raised the idea that Professor Ewell needed a personalized invitation in addition to the Call for Papers. It simply did not come up.

55. Nor did anyone object to the editorial structure of the Symposium or the review process during the entire process, even though there were plenty of opportunities to do so. As with Levi Walls, those who eventually turned on the JSS did so only after the SMT and UNT began to clamor for its censorship and cancellation. However, the UNT, its Report, and Chair Brand blame only me for supposed editorial mismanagement. See e.g., **Exhibit D** at JACKSON000210.

56. It should also be noted that no standards invoked by the Panel, those of COPE or other authorities, require that a keynote presenter or other subject of a Symposium be personally invited to respond. The Panel cites no standards requiring personal invitations for such responses. **Exhibit D**. But the point of the Panel was not to apply objective standards but to condemn me and the Journal for impermissible expression.

57. In terms of scheduling, the JSS already had three peer-reviewed articles in the pipeline. Volume 12 was scheduled to be published in March 2020. The Report expresses no criticism of the review processes concerning these other articles, none of which focused on the issue of Ewell's assertion of a "white racial frame." It is only the Symposium that aired views critical of Professor Ewell's viewpoint that UNT singled out for criticism.

58. Furthermore, JSS also recently published a “*Festschrift*” in the past, also without peer review. This appeared in JSS Vols. 9-10, in 2017 and 2018 respectively. As the Panel was fully aware, *Festschriften*, are common in academic publishing. A *Festschrift* is a kind of special symposium that provides the scholarly community with an unmediated explanation by its authors of the influence that an elder, recently retired, or recently deceased distinguished scholar, in this case Edward Laufer, has had on their careers and thought. Importantly, the Panel raised no objection to this practice. It was only to the Symposium in Volume 12 that drew baseless condemnations of editorial “mismanagement,” due to its unacceptable dissent from Professor Ewell’s blanket condemnation of Heinrich Schenker and music theory more generally as “racist.”

59. The practice of organizing Symposia of this nature is not uncommon in scholarly journals, as the Panel and UNT are well aware.

60. By December 5, 2019 we were ready to send out the call for responses to Ewell’s plenary talk. Dr. Bakulina, a professional ally of Professor Ewell’s who had invited him to campus to speak, raised the question as to whether we should wait for Volume 13 given the possibility that another version of Ewell’s talk might be published later. I responded, supporting the student-editor Levi Walls’ earlier concerns about timing, “if others are interested in responding but wish to wait for the published version of Ewell’s talk, then they are welcome to do so, and we should be open to publishing additional responses to that version in a subsequent issue (after the upcoming one) of the *Journal of Schenkerian Studies*.” **Exhibit B** at JACKSON000080.

61. Benjamin Graf responded, “I agree with Tim. We should go forward with the call and be open to publishing more on this matter in future publications.” *Id.*

62. As this internal correspondence makes clear, had Professor Ewell ever offered a response as part of open and rational scholarly debate, this would obviously have been treated in the same manner as any other Symposium submission: the JSS would have published it.

63. The JSS collectively decided to submit the call for papers to the entire SMT List. I wrote:

To close out this discussion of the Call [for Papers], I want to draw attention to my own comment on Dec. 3: “We still have to address the issue of why the JSS in particular is asking for responses. I thought that Andrew's point was very well taken, namely that we don't want to be seen to be disagreeing with Ewell's broader point of advocating inclusion of different ethnicities in the discipline of music theory, which I assume that we all support and is not contentious, at least here, but rather focus on his central example of racism in music theory, namely on Schenker, Schenkerian scholars, and Schenkerian analysis. As you know, independently I came to exactly the same conclusion as Andrew. We need to judge the call carefully, and make it clear that Ewell's hypothesis of Schenkerian racism is the primary focus.

Exhibit B at JACKSON000081.

64. Everyone agreed. The primary motivation was not to dispute the need to include underprivileged racial and ethnic minorities in music theory, but to discuss Ewell's denunciation of Heinrich Schenker and Schenkerians as contributing to “systemic racism” and his charge that Schenkerian methodology itself was inherently “racist.”

65. The junior members of the editorial staff, namely Dr. Graf and Mr. Walls, acted as full participants in the editorial process. Their contributions were valued and adopted. They were hardly part of some sort of “resistance” to criticism of Professor Ewell.

66. I attach a true copy of the Call for Papers as **Exhibit J**, which the JSS sent to the entire SMT. I note that the Panel expressed no criticism of its language, the process of its formulation, or its dissemination to the SMT, including to Professor Ewell.

D. “Whistleblower” Levi Walls

67. The idea that Mr. Walls was some sort of “whistleblower” is, of course, absurd. It is a blatant misrepresentation disproven by numerous contemporary emails made available to UNT and its so-called “Ad Hoc Panel.” UNT and the Ad Hoc Panel knew these representations to be false.

68. Indeed, the Report foregrounds the defamatory story that Mr. Walls was somehow forced to accept manuscripts against his will and even “taken into Dr. Jackson’s car, where Dr. Jackson told him that it was not his ‘job to censor people’ and was told not to do it again.” **Exhibit D** at JACKSON000216. This misrepresentation was perpetuated by the Panel and UNT in defiance of plain evidence.

69. As we began to receive submissions, Mr. Walls wrote on January 9, 2020:

Would you be so kind as to send us the Ewell responses you have gotten thus far? Of course, we understand that they may need to be workshopped a bit, so it would be best to get an idea of what we are working with. As we discussed previously, the content of responses will be kept confidential until such a time as they are deemed ready. It goes without saying that there are good ways and bad ways for these responses to be framed, and it will be important for us to screen them for tone and misinformation (*lest we allow the JSS to fall into some of the same pitfalls that Ewell himself fell into*).

A true copy of this email is attached as **Exhibit K** (emphasis added).

70. I shared responses of Schenkerians critical of Professor Ewell’s presentation that I had received at this time, namely those of David Beach, Charles Burkhart, and Nicholas Cook. All four members of the editorial staff, Professor Slottow, myself, Dr. Graf and Mr. Walls agreed that our task was to edit for tone but not to censor, whether we agreed or disagreed, whether the responses were pro or con.

71. This is precisely the tenor of Mr. Walls correspondence prior to the supposed coercive meeting he alleges took place in my car. Furthermore, although I shared the pro-Schenker manuscripts I had received by this time, no one voiced any concerns about them. They did, however, express agreement.

72. It was the responsibility of all four members of the editorial board to read all responses, which they received on or around March 9, 2020, prior to formulating the introduction. The Panel faults me alone for some of the editorial staffs’ later claims (of Slottow and Graf) that they did not do their job and review them. See **Exhibit D** at JACKSON000215-216. This is

another example of the Ad Hoc Panel's pretextual assault on me personally. I am faulted for other editors' alleged failure and even for their outright misrepresentations of their editorial work.

73. My assumption was perfectly reasonable that everyone had done their due diligence in reading all of the responses prior to final submission to UNT Press. In addition, all members of the editorial staff worked on the introduction to the Symposium, first drafted by Mr. Walls on or around March 9. Again, however, it is me alone whom UNT pretextually singled out for alleged editorial mismanagement.

74. After going through the entire editorial correspondence and my personal correspondence with Mr. Walls, I have found only one example where Mr. Walls and Dr. Graf asked me a question about censoring content. This email was also provided to the Panel but was ignored. The reason is obvious: it does not show any intent to censor content favorable to Professor Ewell's presentation. It does not fit the narrative of "editorial mismanagement" that UNT has determined to fasten upon me.

75. Mr. Walls and Dr. Graf asked not whether to condemn and exclude allegedly "racist," *pro-Schenker* statements critical of Professor Ewell's presentation but whether we should publish *pro-Ewell, anti-Schenkerian viewpoints*. In an email dated February 13, 2020, Mr. Walls states:

Dr. Graf and I were wondering what your thoughts were concerning the submissions from Clark, Beaudoin, and Lett. *As you may have seen, these responses are (at least) implicitly anti-Schenkerian. Despite disagreeing with much of what they have to say Dr. Graf and I think it is important to publish these responses* along with the others that we have received (Wiener, Pomeroy, Wen, Cadwallader, etc.). We wouldn't want the JSS's account of the debate to appear one-sided, and having a mixture of opinions will lend more credibility to those responses that we do agree with. Just want to check in with you before we proceed! And thank you for all your time and effort in getting responses from prominent names in the field!

Exhibit A at JACKSON000058 (emphasis added.) As Mr. Walls makes clear in this email, his concern was with any perceived censorship of *pro-Ewell* contributions, which he expressly

disagreed with. This was the only context in which censorship came up. Of course, I agreed with Mr. Walls, as was the consensus among all the editorial staff. These responses were also published in the Symposium. See **Exhibit C**. UNT's misrepresentation of this fact in the Report defies contemporaneous evidence plainly provided to the Panel but ignored.

76. Again, the issue was not forcing Mr. Walls to accept supposedly "racist," pro-Schenkerian papers against his will. The issue was to abide by the standards of open scholarship and publish viewpoints even when Mr. Walls disagreed "with much of what they have to say." The so-called Report turns this discussion on its head. UNT disregards plain proof in the emails that Mr. Walls obviously misrepresented the facts as they actually occurred in order to remake himself as a "whistleblower" and devotee of Professor Ewell's views.

77. As this email also makes clear, and contrary to Dr. Graf's statements to the Panel, Dr. Graf had indeed read at least seven of the responses by that date (February 13, 2020). By later claiming that he had not, Dr. Graf also misrepresented the facts, apparently to distance himself from the supposed contamination of contributions critical of Ewell's talk that UNT now condemns and censors.

E. Mr. Walls Meeting with Chair Benjamin Brand Was Not About "Whistleblowing"

78. Mr. Walls' public apologia on Facebook claimed that he met with Dr. Brand as a "whistleblower." I had no way of knowing when this supposedly took place until a much later communication with Dr. Brand on December 1, 2020. I learned from Brand that this meeting took place on January 13, 2020. Coincidentally, I myself met with Dr. Brand on January 14, 2020, the day after Walls. Brand never mentioned his meeting with Mr. Walls the day prior.

79. There is also another reason Mr. Walls could not have "blown" a "whistle" on January 13, 2020. The timing simply does not add up. In particular, at the time of the meeting with Brand (January 13, 2020) and with me in my car (February 7, 2020, discussed below), he could not

have objected to the content of my own response or some of the other pro-Schenker/anti-Ewell responses because he would not have been able to read them until a significantly later date. The Panel Report does not address the plain evidence of this fact.

80. Walls had also met Chair Dr. Brand only four days after writing to the editorial staff, “It goes without saying that there are good ways and bad ways for these responses to be framed, and it will be important for us to screen them for tone and misinformation (*lest we allow the JSS to fall into some of the same pitfalls that Ewell himself fell into*)” (emphasis added). **Exhibit K.**

81. In a phone conversation on December 1, 2020, Dr. Brand stated, “When I met with him (Levi), he did not claim to have seen them (critical responses to Ewell’s presentation). In fact, he explicitly stated that he had not.” There is obviously no way Mr. Walls could have “blown” the “whistle” on papers he had not even seen.

82. The detailed timeline of these events is important because it demonstrates that claims to have “protested,” “blown the whistle,” or “not to have read” critical viewpoints defending Schenker from spurious charges of “ardent racism” were invented after the fact. These were themselves responses to the extreme pressure for censorship and the condemnation as “racist” of anyone who dared to criticize Professor Ewell’s opinions, which UNT has now endorsed as the official policy of a Texas state-funded university.

83. Neither Mr. Walls nor Dr. Graf saw one of the most pro-Schenker pieces until later, because it came in January 29, 2020 (by Dr. Barry Wiener). Furthermore, I did not circulate my own draft to all of the other editors until March 5, 2020. Thus, there is no way that Mr. Walls could have seen the most polemical anti-Ewell pieces, especially my own, prior to the so-called “whistleblower” visit to Brand. The simplest explanation is the correct one: there was no “editorial mismanagement” to blow the whistle on and no “whistleblower” communications have ever been disclosed. In

addition, Defendant Chair Dr. Brand never raised this serious issue with me or any other member of the editorial staff, either with Dr. Slottow or with Mr. Walls' immediate supervisor Dr. Graf.

F. There Was No Coercive Meeting in My Car with Mr. Walls

84. One of the most defamatory allegations in the Report is that I somehow coerced Mr. Walls not to censor submissions with which he disagreed by forcing him into my car. I did meet with Mr. Walls in my car, on or around Feb. 7, 2020. This was nothing like how Mr. Walls now presents it.

85. The incident occurred as follows: Towards the end of that day, I met Walls by chance in the parking lot opposite the main Music Building at UNT. It was the week after he had delivered a paper on Berlioz's opera *Les Troyens* at the UNT Graduate Student GAMUT Conference on Feb. 1, 2019. As is all too common in North Texas, all of a sudden it started raining heavily. Walls and I were both standing right next to my car, so I offered, "why don't we just sit in my car for a minute rather than getting soaked."

86. Our main purpose was not to discuss the Journal at all, but to speak about Walls' conference presentation the previous Saturday. Indeed, after Walls finished his masters thesis, I suggested that he study Berlioz's *Les Troyens*, and I had proposed to guide him in an analysis of this opera. Walls had chosen to work on this project with me over the previous summer.

87. The only thing that I recall saying to Walls that late afternoon in my car about the Journal was to apologize that I had not yet sent him, Dr. Graf, and Dr. Slottow, all of the submissions that I had been collecting, including my own. At no time, either before it or subsequently, until his Facebook apologia of July 27, 2020, did Walls express concerns about censoring opinions favorable to Schenker. At no time did he raise concerns that any of the submissions, pro or con, were "disgusting."

88. As his email of February 13, 2020 demonstrates, we discussed including, not excluding, anti-Schenker, pro-Ewell viewpoints, and all agreed these should be included. **Exhibit A** at JACKSON000058.

89. On February 5, 2020, two days before the meeting in my car, Mr. Walls had also sent Dr. Barry Wiener, one of the other most pro-Schenkerian contributions, a message from the Journal's editorial email, telling him:

Hi Barry, Congratulations! We like your response and would be happy to include it in the upcoming JSS, with the possibility of some revisions. We've included some comments on your response that you may wish to address. It is not a "must change" situation, but merely some suggested things to think about. ... We can give you a week to make any changes you think appropriate (by midnight on Feb 12) and, of course, feel free to email me about questions/concerns you may have. Don't worry about the 3000 word limit as you make any adjustments, just try to keep it under or near 4000 and it will be fine. Thanks very much! Regards, Levi Walls

Exhibit B at JACKSON000098. Similarly, outgoing editor Benjamin Graf sent Dr. Wiener an email from the official email account of JSS on March 20, 2020, congratulating him:

Thank you Barry! I should note that I enjoyed reading your response to Ewell. I am so glad you could contribute to this volume.

Best

Ben

A true copy of this email is attached as **Exhibit K**.

90. As known to UNT and the Panel, voluminous emails such as this exchanged amongst the editorial staff make it inconceivable that a subject as explosive as censoring allegedly "racist" or "disgusting" contributions to the JSS would have gone undiscussed. Furthermore, if Walls had concerns about my "editorial mismanagement," he could have turned to Dr. Slottow, but he never did.

G. Publication of the Symposium

91. The responses in the Symposium in JSS, Volume 12 were ready for publication by approximately mid-March 2020. I received critiques of my own response from Mr. Walls, Dr. Graf, and Dr. Slottow on or around March 9-11, 2020 and adopted their requested changes prior to final publication. Due to COVID-19 and other factors, it was not released by UNT Press until around July 24, 2020. The UNT Press, on which Defendant Provost Cowley serves as a member of the UNT Press Editorial Board, has always provided excellent support for the JSS. No one raised objections to any of the frontmatter describing the Symposium, the editorial review process, or any other aspect of the Symposium at that time or at any time prior to the Panel issuing its pretextual Report.

92. After July 24, 2020, however, vicious attacks on the JSS, upon me personally, and upon the Center erupted immediately across social media, especially Twitter. These attacks were orchestrated by Ewell's supporters within the SMT, and at least partially orchestrated by Professor Ewell. In particular, professors centered at the University of Michigan, where the leadership of the SMT is on faculty, led the social media charge. The University of Michigan Department Chair of Music Theory circulated emails encouraging everyone to sign on, as did important figures at other universities such as CUNY, Yale, and Indiana University.

93. Attached as **Exhibit L** is a true copy of an email that is an example of Ewell's supporters' tactics. In this case, it is an email circulated by the Chair of Music Theory at the University of Michigan, Aleksandra Vojcic, and President of the SMT, Patricia Hall, dated August 7, 2020. It is euphemistically captioned, "anti-racism petition" and instructs all faculty and graduate students to "make a stand":

As I am struggling with excavating many messages, I plead one of you resend the petition supporting SMT statement condemning JSS latest issue.

I encourage all of you to make a stand. Personally, I am proud of Pat Hall and SMT leadership for taking such a strong stand for the benefit of all.

Sandra

94. This shows the lengths to which enthusiasts of Ewell's condemnation of music theory as "institutional racism" were willing to go to drum up support for petitions circulating against me, the Journal, and the Center. It was, without doubt, coercive.

95. Ironically, UNT's Report, parroting condemnations made by the SMT singles out for special opprobrium JSS's publication of one contribution published anonymously (from a younger scholar). See **Exhibit C**. The reason the JSS published a young author anonymously is self-evident: every author has faced coercion and a professional smear campaign orchestrated at the highest levels of academic departments at major United States universities and the SMT.

96. I have personally received correspondence from other members of the University of Michigan faculty indicating they were coerced to join in the condemnation of me and the JSS and felt exposed if they did not.

97. I also attach a true copy of an email I have received as **Exhibit M**, sent to me anonymously for reasons that are obvious and explained by the author. The author perfectly captures the illiberal atmosphere promoted by the supporters of Professor Ewell's views and now endorsed as official state censorship by UNT:

Hey I'm writing this email anonymously I registered a new email for this. I'm sorry I signed that letter [i.e. the SMT petition] too. I resisted signing it but my advisor is super involved in this (one of the most active people) and everyday he checks that letter to look for people he knows. My name is among one of the last ones. I saw that pretty much everyone signed, so for a moment there I thought "he's got tenure but I still need to build a career" I'm sorry I been feeling like a coward since I signed I'm so weak and I owe you one. I'll remember that I owe you one and I'll make it up to you some day

A few more things:

Even last year at SMT I didn't agree with prof Ewell's plenary but I ended up standing up and clapping anyway. When you're in the middle of a standing ovation

it's kind of hard to remain seated, especially when you're surrounded by people who know you... I did resist the standing ovation for as long as I could and was probably the last person who stood. Even then people looked at Me all mean. Just saying I do despise myself but not as much as I despise the dozens of people who were involved in the making of the journal but later posted on the internet and blamed it ALL on you. "Jackson made me do it" says the editor the vice editor the authors ... all these people! who are you, the president? Did you kidnap their families? It's ridiculous.

98. This anonymous comment shows the stifling of free expression, not only as official policy as imposed by UNT but also far beyond UNT.

IV. THE AFTERMATH: THE PANEL, THE REPORT, AND MY REPRESSED RESPONSE

A. UNT Administration, Faculty, and Graduate Students Endorse the Call for Censorship and Make Retaliation against Me and the JSS an Official State Action of Texas

99. The very act of publishing a Symposium with any contributions critical of Professor Ewell's accusations of "racism" was immediately denounced as "racist," including by the SMT -- in open violation of its principles of ethics.

100. An SMT petition calling for my cancelation and the demise of the Center and Journal can be found appended to the Report as Exhibit 2. **Exhibit D** at JACKSON000225.

101. At UNT, protecting the anonymity of a young scholar who objects to baseless accusations of "racism" in the pages of JSS is somehow editorial mismanagement.

102. Some graduate students at UNT quickly circulated a petition likewise condemning free and open scholarly debate as "racist" and calling for me and my life's work to be canceled. The Report appended this as Exhibit 3. **Exhibit D** at JACKSON000226-227. The UNT students' petition demanded, among other things, that UNT:

Hold accountable every person responsible for the direction of the publication. This will involve recognizing both whistleblowers and those who failed to heed them in this process. This should also extend to investigating past bigoted behaviors by faculty and, by taking this into account, the discipline and potential removal of faculty who used the JSS platform to promote racism. Specifically, the actions of Dr. Jackson—both past and present—are particularly racist and unacceptable.

Id.

103. Finally, almost the entire faculty of UNT's Division of MHTE retaliated against me, in clear violation of UNT's rules and policies that safeguard academic freedom.

104. Seventeen faculty endorsed the graduate student petition. The Report appended the faculty's demands for cancelation as Exhibit 4, which basically parrots their students' rhetoric:

We, the undersigned faculty members of the University of North Texas Division of Music History, Theory, and Ethnomusicology, stand in solidarity with our graduate students in their letter of condemnation of the *Journal of Schenkerian Studies*. We wish to stress that we are speaking for ourselves individually and not on behalf of the university. The forthcoming issue—a set of responses to Dr. Philip Ewell's plenary lecture at the 2019 Society for Music Theory annual meeting (<https://vimeo.com/372726003>)—is replete with racial stereotyping and tropes, and includes personal attacks directed at Dr. Ewell. To be clear, not all responses contain such egregious material; some were thoughtful, and meaningfully addressed and amplified Dr. Ewell's remarks about systemic racism in the discipline. But the epistemic center of the journal issue lies in a racist discourse that has no place in any publication, especially an academic journal. The fact that he was not afforded the opportunity to respond in print is unacceptable, as is the lack of a clearly defined peer-review process.

We endorse the call for action outlined in our students' letter (<https://drive.google.com/file/d/1PekRT8tr5RXWRTW6Bqdaq57svqBRRcQK/view>), which asks that the College of Music “publicly condemn the issue and release it freely online to the public” and “provide a full public account of the editorial and publication process, and its failures.” Responsible parties must be held appropriately accountable.

The treatment of Prof. Ewell's work provides an example of the broader system of oppression built into the academic and legal institutions in which our disciplines exist. As faculty at the College of Music we must all take responsibility for not only publicly opposing racism in any form, but to address and eliminate systematic racism within our specific disciplines.

Exhibit D at JACKSON000228.

105. This was an express call for viewpoint discrimination. It also violated UNT policy. Based solely on the kinds of accusations made in the petition, the majority of the division faculty, 17 out of 23, signed it, including faculty who had participated in conceiving Volume 12—essentially condemning their own documented hard work.

106. The faculty and student petitions were drawn up and signed within just a few days. And no sooner did the call go out for me to be fired, the Journal to be eliminated, and the Center to be closed, then Dean John Richmond issued the following statement on July 31, 2020:

The University of North Texas College of Music has begun a formal investigation into the conception and production of the twelfth volume of the Journal of Schenkerian Studies, which is published by the Center for Schenkerian Studies and UNT Press. The University, the College of Music, and the Division of Music History, Theory, and Ethnomusicology reaffirm our dedication to combatting racism on campus and across all academic disciplines. We likewise remain deeply committed to the highest standards of music scholarship, professional ethics, academic freedom, and academic responsibility.

A true copy of this email is attached as **Exhibit N**.

107. Thus, Defendant Dean Richmond unambiguously announced an investigation of me and the Journal less than a week after its publication in the name of “combatting racism.”

108. Dean Richmond made clear that this was a direct response to viewpoints expressed in Volume 12, which had somehow transgressed what he and others perceived as “dedication to combating racism on campus and across all academic disciplines”—without ever identifying exactly how or why what was published in Volume was somehow “racist.”

109. The so-called “Ad Hoc Panel” was the result of Dean Richmond’s call to action.

110. I have repeatedly asked UNT to begin grievance proceedings according to UNT’s established policies and rules, including UNT’s Policy 06.035 Academic Freedom and Academic Responsibility, which states that UNT will “assure and protect academic freedom within the governing framework of the institution, and it is the responsibility of faculty members to ensure that their actions fall under appropriate academic responsibility...” ...” Policy 06.035 can be found here: <https://policy.unt.edu/policy/06-035>.

111. Policy 06.035 promises “[t]he right to academic freedom and the demands of academic responsibility apply equally to all faculty members at UNT.” It defines, “Academic Freedom” as “the right of members of the academy to study, discuss, investigate, teach, conduct

research and/or creative activity, and publish, perform, and/or display their scholarship freely as appropriate to their respective UNT-assigned roles and responsibilities.” Among other things, Policy 06.035 requires “respect for diverse personalities, perspectives, styles and demographic characteristics, and maintenance of an atmosphere of civility.” Id.

112. I have repeatedly submitted a grievance to UNT under Policy 02.1400 Reporting Suspected Wrongdoing. A copy of this policy is promulgated by UNT here:

https://www.untsystem.edu/sites/default/files/documents/View_Chancellor/02.1400_reporting_suspected_wrongdoing_final_pdf_version.pdf.

113. I have also asked that UNT act on the retaliation and viewpoint discrimination against me according to its Policy 03.1001 Employee Grievances. This policy can be found here:

https://www.untsystem.edu/sites/default/files/documents/View_Chancellor/03.1001_employee_grievances.pdf.

114. UNT has ignored all of my requests in violation of UNT’s express promises and policies.

115. Instead, on August 6, 2020 and only a week after Dean Richmond announced the investigation of the Journal for “racism,” Defendant Provost Jennifer Cowley announced the formation of what she fashioned the “Ad Hoc Panel.” **Exhibit D** at JACKSON000211.

116. At the same time, Provost Cowley claimed she “could not identify the policy under which [I] was filing a grievance.” This was clearly false. My attorney’s letter to UNT in response to Dean Richmond’s so-called “investigation,” dated July 31, 2020, a true copy of which is attached here as **Exhibit O**, directly identified all of the policies above.

117. I sent this letter of July 31, 2020 to UNT’s President, Trustees, Provost Cowley, Dean Richmond, and Department Chair Benjamin Brand. Id.

118. Another example of Provost Cowley's pretextual approach to calls for my censorship and condemnation for expressing unpopular viewpoints was her announcement that the "university is investigating neither you nor the Journal of Schenkerian Studies." Yet in the same letter she announced, "A panel of faculty with experience editing peer-reviewed journals has been appointed to ... look into these circumstances [of the Journal's publication]"; yet again she insisted that this was "not to investigate you or the journal." In other words, UNT was investigating me and the JSS but claiming that it was not doing so and, to this end, constituted a special "Ad Hoc Panel" whose very name indicated that UNT formed the Panel outside the rules, policies, and procedures of UNT. A true copy of Provost Cowley's letter is attached as **Exhibit P**.

119. As stated in the Report, Provost Cowley appointed the "Ad Hoc Panel" on August 6, 2020 to make good on Dean Richmond's announcement. **Exhibit D** at JACKSON000211.

120. I have repeatedly asked UNT to identify what policy or rules the Panel is supposed to apply and what established rules and policies the Journal has allegedly violated. None have ever been identified. Thus, UNT ignores its existing policies in favor of pretextual "ad hoc" investigations, the processes and standards for which were made up as it goes along.

121. The Panel eventually disclosed that it would consult various guidance documents published by the Committee on Publication Ethics ("COPE"). COPE is a serious institution largely targeted at scientific journals whose research results and publications are funded by federal research grants and subject to their regulatory requirements, not humanities journals which must survive without such extensive funding.

122. UNT has never previously required that the JSS follow COPE guidelines during the twenty years prior to the JSS's expression of unpalatable viewpoints in Volume 12.

123. To my knowledge, no publication of the UNT Press has ever been subjected to the kind of interrogation that Provost Cowley has now imposed upon the JSS following the call for censorship of Volume 12 in the name of purported anti-racism.

B. The Atmosphere of Censorship and UNT's Assault on First Amendment Rights

124. The sort of pressure felt by the anonymous correspondent quoted above in **Exhibit M** have been experienced by UNT's own students, and undoubtedly felt by Levi Walls, who could not withstand the organized professional repression of UNT's faculty and his peers.

125. UNT's music theory faculty held an emergency meeting on July 26, 2020. As shown above, this resulted in the MHTE's endorsement of calls for the censorship of the Journal and my termination as a professor, which Dean Richmond swiftly acted on. **Exhibit N**.

126. Vulnerable as he was, Mr. Walls' attitude suddenly changed within 24 hours. He posted the public denunciation of me on his Facebook page (the next day, July 27, 2020). **Exhibit E**. As soon as UNT made clear that anyone associated with the JSS would be condemned, Mr. Walls fell into line with the faculty's, graduate students', and SMT's bad-faith condemnation of open scholarly discourse.

127. The email trail he left with the Journal and its editorial staff (and provided to the purported "Ad Hoc Panel") clearly shows the statements made in his public apologia to be untrue. UNT ignored the evidence, however, and endorsed Walls' defamatory story, including an account of a gangster-like threat I supposedly made to Walls in my car.

128. The most defamatory and troubling allegation in the Report is that I bullied Mr. Walls to publish material to which he somehow morally objected as "disgusting" and "racist." Not only do his emails show the opposite to be true; Mr. Walls actions between March and July 2020 further demonstrate the opposite.

129. Between March 2020 and his sudden self-debasement on Facebook in late July 2020, Mr. Walls asked me to be his dissertation advisor. UNT and the Panel also had direct knowledge of this fact, as well as but not limited to Defendants Brand and Richmond. At the time the submissions of the Symposium were sent to the press, Levi Walls was not my dissertation student.

130. Only on May 19, 2020—after the contributions to the Symposium had been vetted and delivered to the UNT Press for final publication—did Mr. Walls ask me to be his dissertation advisor. A true copy of the email in which he did so is attached as **Exhibit Q**. Mr. Walls wrote:

Would you mind signing my degree plan? Just the "major professor" line near the bottom of the front page. You'll have to do it electronically, which should be straightforward using the "annotate" tool of whatever PDF program it opens in. I attached it. Let me know if it gives you trouble. Thanks!

131. Until forced to defend myself from Walls' and the UNT's defamatory accusations as indicated above, I have also done everything I could to support Mr. Walls.

132. If, prior to the publication date in July 2020, Mr. Walls felt that I was guilty of "editorial mismanagement" or otherwise unethical behavior, it is simply inconceivable that he would have asked me to be his faculty advisor on the eve of the appearance of JSS, Volume 12.

133. Indeed, on July 23, just four days prior to his Facebook posting, Walls wrote me this email about Beethoven:

Ah, yes, I remember from my first semester at UNT that you were working on the late quartets (op. 131, to be specific). That was back when I barely knew what Schenkerian analysis was. Hard to believe it was only 4 years ago! Let's hope I come just as far in another 4 years. I'd be interested in seeing your Beethoven work, as with anything. Studying Beethoven will always be important, even if I don't ever plan on presenting/publishing work on him. I always feel a little apprehension at doing Beethoven research. He's been done so much over the years (for good reason, to be sure, as he is without a doubt one of the greatest composers that ever lived). But still, I inwardly groan a little when I see paper after paper on Beethoven at conferences. I think you know what I mean, since you were sitting right next to me when I heard you say something to a similar effect in response to a Beethoven paper at TSMT 2018. But, I'm glad to see what you have to say since, as I said, it's very important to continue studying Beethoven. Something new and valuable might come out of it, and it would be an awful shame if Beethoven research stopped entirely.

A true copy of this email is attached as **Exhibit R**.

134. No one can seriously contend that this kind of email or Mr. Walls' request to have me supervise his dissertation (which he since revoked) resulted from a "power imbalance" between me and Mr. Walls or demonstrates his "agreement" with Professor Ewell's condemnation of music theory as "institutionalized racism."

135. Levi Walls sent another email on July 25, 2020, just as social media and emails began to circulate clamoring for my and the Journal's cancelation. This was a mere two days prior to Walls' taking to Facebook to write out his confessional. In this email, he denied Professor Ewell's followers' accusation against the JSS, and his first response was confusion:

I just heard about this. It's very worrying, especially as I don't want my career to be ruined before it properly began. I have a family to take care of now. I'm also confused about what exactly people want. The responses were to Ewell's paper. Did Ewell want to respond to his own paper? If he wants to respond to the responses to his paper, then that is perfectly reasonable, and I don't think anyone would have a problem with that. We could publish something in the upcoming volume, if that is what people want. But he couldn't have responded to responses that hadn't yet come out...!

A true copy of this email is attached as **Exhibit S**.

136. This email was probably his last communication as JSS editor, and it again shows that he, like all the editorial staff, was perfectly receptive to Ewell publishing a response (contradicting another malicious untruth circulated by the SMT and other petitions as well as in the Report).

137. Two days later, Walls came out as a victim and posed as a model "anti-racist" on Facebook, condemning me and the Journal. **Exhibit E**.

138. Likewise, Mr. Walls' nominal supervisor, outgoing editor Benjamin Graf took to social media on or around July 26, 2020 to protest his own alleged editorial oppression before the newly ardent Ewellian "anti-racist" and Associate Professor of Music Theory at the University of Cincinnati, Chris Segall, "I appreciate your note about not blaming the young editorial team for the

issues you raise. As young editors, we indeed have obligations to the advisory board and editorial board. That is why we wanted to make a clear distinction...” See **Exhibit S** at **PPP**.

C. The Pretextual Report

139. Not only has the Panel whitewashed the background to UNT's investigation of the JSS (as expressed in defamatory and counterfactual accusations of “racism”), it also presents its so-called investigation as an investigation of the JSS rather than an investigation and condemnation of me for publishing unpopular viewpoints in the JSS.

140. This pretext is made perfectly clear, not only in the findings and conclusions of the Report which are frankly defamatory of me and defy plain evidence presented to the Panel; UNT also expressed the pretextual nature of its investigation in the arbitrary process itself.

141. After ensuring that I could not defend myself by making public the internal correspondence of the Journal—and thus make the internal editorial process more transparent as the Panel itself supposedly advocates—the Panel published its Report to the internet on November 25, 2020. **Exhibit D**.

142. This disclosed information directly identifying the student Levi Walls and referring to his educational records as the student editor of the Journal. In other words, UNT finds it perfectly acceptable to disclose confidential student information so long as this may serve the purpose of condemning me, but UNT forbids me from doing the same to defend myself. See e.g., **Exhibit F**.

143. Provost Cowley sent me, and me alone the letter dated November 30, 2020, at true copy of which is attached here as **Exhibit T**. This letter instructed me alone, “as the Director of the Center for Schenkerian Studies, to develop a plan to address the recommendations by December 18th and submit the plan to Chair Benjamin Brand and Dean John Richmond for review and approval.” *Id.*

144. This letter was not sent to the editorial staff, or even to Dr. Slottow or Dr. Graf. This further indicates the pretextual nature of the investigation, which was convened solely for the purpose of falsely condemning me and perpetuating statements known to be false by the Panel, UNT, and the individual Defendants in this case.

145. The adverse consequences were immediate and make clear that UNT had no intention of waiting for my Response, which Defendant Provost Cowley instructed me to submit by December 18.

146. More than a week before the deadline to respond to the Report, Dr. Brand called me to a meeting to make clear UNT was removing me from the Journal and eliminating resources previously provided to the Journal and Center to do the work of free and open scholarship. Chair Brand then sent the following directive on December 11, 2020 as a record of our discussion, a true copy of which is attached as **Exhibit U**. Among other things, he stated: "I cannot support a plan according to which you would remain involved in the day-to-day operations of the journal, and its editorial process in particular, given the panel's findings of editorial mismanagement at JSS."

147. On December 18, 2020, I submitted the attached Response, a true copy of which is attached as **Exhibit V**. I have not attached the extensive documentation submitted with the Response because these are duplicative of the exhibits attached to this Affidavit. I denied editorial mismanagement of the Journal and made clear that UNT's condemnation of me in the Report was a pretextual assault on academic freedom and free speech in violation of UNT policies. I also demanded that UNT make my Response public as it had its defamatory Report.

148. UNT has, at the time of this filing, refused to make public my Response and the evidence contained in it that the Panel disregarded.

149. The removal of me from the Journal threatens to bring its existence at UNT to an end and threatens to eliminate the Journal entirely. However, without the resources provided to the

Journal by UNT and due to the harassment and coercion of Mr. Walls, Dr. Graf, and Professor Slottow, whom public pressure and UNT's complete abandonment of support for academic freedom and constitutional speech have forced from the Journal and the Center, the Journal cannot survive. UNT's open support for the illiberal suppression of academic freedom now threatens to prevent the Journal and prevent me from continuing work.

SIGNED UNDER THE PENALTIES OF PERJURY THIS 7 DAY OF ~~DECEMBER 2020~~, ^{Jan. 2021}

Timothy Jackson
Timothy Jackson

Jan. 7, 2021

State of Texas County of Denton
Subscribed and sworn before me on January 7, 2021
(Date)

[Signature]
(Notary Signature)

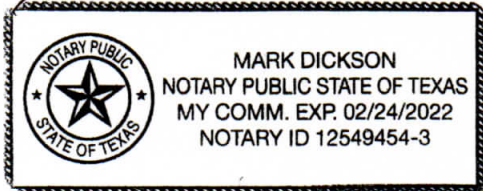


EXHIBIT A

Re. Levi Walls' Public Denunciation

Levi Walls began studying with me in 2016 and ended in July 2020 when he published a public denunciation on his Facebook page reproduced at the end of this document. The extensive email correspondence begins at that time, and continues up to attack. I have reduced many hundreds of emails to this compendium in order to provide a manageable document; every statement is backed up by a dated email either reproduced here or available upon demand.

As may be verified here, I often wrote Levi long emails containing serious discussions of music; there was a free exchange of ideas on female composers of lesser-known but with great value, such as Louise Ferranc, Zara Levina (email from 8/25/2018), Ruth Gibbs (from 9/23/2018), Dora Pejacevic (6/27/2018), Maria Teresa Prieto (from 12/14/2018), etc., our private analytical work together on French opera, such works by Bertin and Berlioz. From these exchanges of information, I never hesitated to send more information on topics of interest to him, always trying to broaden the scope of his knowledge. One can easily see that Levi respected my work and me personally as a great teacher over these four years. He asked me politely if I could be his major professor for his master's thesis (email on July 15, 2017): "...But on that topic! Even though I've been talking to you about my thesis, I don't want to make assumptions: I'd like to work on my thesis with you as my major professor. Would that be acceptable for you? If you have no room, I could also put you as my secondary and you could be my major professor when I do my dissertation." He wrote his masters thesis under me and he asked me to be his doctoral dissertation major professor.

Not only did I consistently provide him with informative materials concerning our mutual interests and my own analytical interpretations of wide range of works, I always complimented him on his progress and sent positive/constructive comments on his development - look at the email from Oct. 8, 2017 "These insights are truly profound! Bravo! You have the essence of a great, penetrating analysis here. So, go forward, and we can meet next Friday....," the email from Nov. 11, 2017 ... "I read through the proposal carefully and think that it is superb." An email from me to Levi on April 17, 2019 says "Thank-you for this (sending the link of his thesis). I am pleased that your writing has made great strides; actually, I am not surprised..." An email from me to Levi on June 9, 2020: "Bravo on the SMT acceptance! Great news indeed!"

Regarding my availability to meet with Levi, one can see I always did my best to meet his needs. For example, I was always willing to meet with him for extra lessons. I constantly was in touch with Levi to help his work during non-regular semesters, such as in May, 2018, and very intensive work including long emails discussing his work, extended over the summer of 2018, June 1-July 31!

Our work on various projects continued and there was always mutual respect and collegiality. I showed Levi every kindness that a professor could show a student. In May-July 2019, I offered to give him some of my LP collection, and stereo equipment I was not using. An email from Levi on June 1, 2019: "Again, thanks so much for the records! I already got a new bookcase for them

and all the operas are now organized. One more bookcase should do it. Oh no, not overwhelmed at all. I can't wait to dive into all the recordings/inserts." From Levi on July 3, 2019: "Thank you for offering more records, I'd be happy to accept. Thus far, one of my favorite recording has been Franck's D minor symphony, under Furtwängler's baton. I read parts of his biography with interest, especially regarding his opposition to the Nazis..."

I always offered full support for his Teaching Fellowship, travel fund, etc., look at the email on Mar. 10, 2017 - I always encouraged him, congratulated him on his achievements.

I wrote Levi a strong recommendation for his application for continuing his doctorate at UNT - see the email from Nov. 13, 2017. I came up with the strongest letter of recommendation (Nov. 30, 2017): "It is with pleasure that I write in the strongest support of Levi Walls's application for a place in the doctoral program in Music Theory at the University of North Texas. This is, in fact, a very easy recommendation to write since Levi is a truly excellent all-round student. He is currently writing his Masters thesis on the opera "L'Esmeralda" by Louise Bertin (based on a libretto by Victor Hugo) under my supervision. I can report that he has made tremendous progress this semester and is on his way to completing a first-class study of the structure of this opera and its connection with the plot (based on Hugo's famous novel, *The Hunchback of Notre Dame*). There is no doubt that Levi is currently one of our strongest Masters students, and I am fully confident that he will prosper in the doctoral program going forward. I have heard that he is an excellent student from all of the other professors with whom he has studied, without any exception, which does not surprise me in the least given what I know of him and his work. Levi enjoys my full and unqualified backing as he progresses with his studies."

The correspondence among Dr. Brand, the Division Chair, Levi, and myself, Feb. 19-20, 2020 shows that I strongly recommended Levi, marking his research "extremely important" for him to receive support from a travel fund for doctoral students so that he could deliver a paper in Newcastle.

Not only did we discuss work-related matters, but we have been on friendly terms, exchanging personal news and family regards.

After our emergency meeting on July 26, 2020, regarding the vicious attack on the Journal on Twitter and other social media, Levi's attitude suddenly completely changed. Please look at the very last part [Self-Criticism by Levi Walls posted on FB, July 27, 2020: Total Transformation].

1. Levi defames my character by claiming he "feared" retaliation from me if he would have given up the job as Schenker TA. There is NO evidence in the correspondence for 4 years showing any kind of abuse of power on my part such that Levi simply had to do whatever I "ordered" him to do. Both verbal and written communications between us were based on mutual collegiality as documented here. I was always proud of his work and came forward with my strongest support on various occasions as described above because I truly believed in his potential capability to develop into a prominent young scholar.

2. In his self-criticism, Levi portrays me as a dictator who made all the important decisions by myself, but that is incorrect, as is documented by letters among 5 active advisory board members as well as 2 additional theory faculty members at UNT. Please read the email from Levi on Nov. 15-19, 2019. He came forward to me *first* with his own opinion and ideas about Prof. Ewell's talk, and he was very critical - especially Levi's email on Nov. 17, 2019 presents a long list of problems concerning Ewell's presentation. After our discussions on emails, I came up with the idea of publishing responses to Ewell's talk in the Journal. When I shared my proposal with Levi, he thought it was very appropriate to do so (Levi's email to me on Nov. 19, 2019) and took the initiative to discuss it with other board members voluntarily without me requesting it at all. His claim that he didn't have any power to do anything on his own is contradicted by the documents!

3. Levi "confesses" in this FB post that he essentially agreed with Ewell and was "dumbfounded" by my disgusting and harmful rhetoric after reading my response. In fact, Levi was unconstrained to criticize the conclusion of my article and urge that I made changes (March 12), and I heeded his and others' advice: "Hi all, Here is the new version of Dr. Jackson's response. Instances of "classical" are uncapitalized, page numbers for Slottow and Wiener are put in. And all the other changes were incorporated as well. Dr. Slottow may have a point about the Kafka reference. I can see some of our ethnomusicologist colleagues taking it the wrong way. It's up to you, of course, but it may be better to frame that last point in a more positive way. Perhaps, instead of placing a value judgement on ethnomusicology, you might consider framing the issue in terms of there being a good reason that theory, musicology, and ethnomusicology are different fields, because ethnomusicology, you might consider framing the issue in terms of there being a good reason that theory, musicology, and ethnomusicology are different fields, because they have different aims. In other words, the three branches are separate but equal (for lack of a phrase without such baggage), and equilibrium will only result in a less diverse range of perspectives. But, again, you could go either way.
Regards,
Levi Walls"

If Levi felt negatively at the beginning of March, why did he keep writing to me both personal and professional emails asking for me to become his dissertation advisor? He certainly didn't have to choose me as his dissertation advisor and it frequently happens that the students change their major professors for the dissertation, not to mention that I have no possibility to harm those students who wish to avoid me. Even on his email from July 25, 2020, he clearly goes against Ewell's and his followers' accusation toward the JSS for being unethical and unprofessional because Ewell was not invited to participate in the same issue, since he wrote: "...I'm also confused about what exactly people want. The responses were to Ewell's paper. Did Ewell want to respond to his own paper? If he wants to respond to the responses to his paper, then that is perfectly reasonable, and I don't think anyone would have a problem with that. We could publish something in the upcoming volume, if that is what people want. But he couldn't have responded to responses that hadn't yet come out...!" If he went through so much inner suffering between March and July as he confessed in his FB post, how can he have acted this way?

4. On Dec. 2, 2019, in an email, Levi and Ben Graf both agreed to go forward with publishing responses in the JSS vol. 12, not delaying further. This is documented by Ben's email on Dec. 2 ("We should go forward with the call and be open to publishing more on this matter in future publications.")

5. Levi is a doctoral student who worries about developing his career and just had a baby. I understand his burdens and pressures fully; however, his public defamation of his professor is not the path that a scholar with integrity and personal honor would take. I am profoundly saddened by his false accusations widely publicized on Facebook – accusations by a student of whom I thought very highly. I cannot accept this public defamation of my character as a scholar and a human being, and that is why I feel compelled to share the documentary record, which paints a totally different picture of our student-teacher relationship as it actually existed.

Therefore, documentation of my collegial teacher-student relationship with Levi Walls extending back into 2016 is presented below.

Until Levi Walls' public Facebook denunciation of me I never heard him express any concerns whatsoever about his work with me as his mentor.

In his plenary lecture, Ewell included Allen Forte of Yale alongside Ernst Oster as one who had "whitewashed" Schenker in his slide. According to Ewell, Forte and Oster had colluded to conceal Schenker's "virulent racism." Now, Forte had been Ewell's dissertation advisor at Yale. I know from Madeleine Forte, Allen's widow, that Allen had shown Ewell every kindness and consideration. Even if Ewell's accusation had been true rather than being false, I think that he should never have made it public. I say this because I believe that there is - and should be - *a sacred bond* between teacher and student that is not dissimilar to that between father and son or father and daughter. This is why the Germans refer to a doctoral dissertation advisor as "Doktorvater" or doctoral "father." When I look at the behavior of some of my former students, I have to wonder about their personal code of honor, integrity, and honesty. Does self-preservation justify lying and misrepresentation? Does a student have the right to publicly shame his former teacher, especially one who showed him every kindness, and who went well beyond the call of duty to give him every possible material help and educational advice?

This question of personal integrity continues to haunt me.

The Idea for the Symposium Evolved from Discussions with Walls, Other Graduate Students and Schenkerians around the World

Levi asked to discuss Ewell's Plenary Speech with me. The idea that I forced any of my ideas on him – or any other student - is totally false. One can see from this correspondence that he had a clear picture of *shared concerns* about Ewell's presentation from the very beginning. At no time did I censor Levi's views, nor did I doubt that he was sincere in holding his own views.

Meeting

Inbox

Walls, Levi <LeviWalls@my.unt.edu>

Fri, Nov 15, 2019, 10:18 AM

to me

Dear Dr. Jackson,

Hope you are well! When would you like to get together to talk about Bach? Unfortunately, I haven't had any time to devote to Berlioz lately, as I've been swamped with classes and private teaching. But I would be happy to discuss the Passion in more detail. Of course, you've dedicated considerably more time to it than I have but I can surely follow you and share any thoughts/questions! At the moment, I can't leave Denton Thursday-Sunday because my wife takes the car to work all day. But I can travel monday- wednesday, or meet on campus any day.

Regards,

Levi

Walls, Levi <LeviWalls@my.unt.edu>

Fri, Nov 15, 2019, 10:40 AM

to me

I would also be very interested in discussing a particular Schenker paper from SMT. You've likely heard about it, as it caused quite a stir. I was very ambivalent about it because it suggested that analysis that utilizes levels of hierarchy is inherently racist, which strikes me as naive. Reinhold Brinkmann made a very similar claim about Lorenz, saying that his desire to have every part of a piece serve some structural whole was totalitarian (and obviously linking that idea to his political beliefs).

- Levi Walls

From: Walls, Levi

Sent: Friday, November 15, 2019 8:18 AM

To: Timothy Jackson <shermanzelechin@gmail.com>

Ewell

Inbo
x

Timothy Jackson <shermanzelechin@gmail.com>

Mon, Nov 18,
2019, 8:08 AM

to Levi

Dear Levi,

This is not a reply to your points, which I need to consider, but my own rumination:

Is Ewell making the absurd claim that Schenkerian voice leading analysis is inherently racist, and is his attitude to Schenker and Schenkerians anti-Semitic explicitly or implicitly? (I am reminded of fake news and the world-is-flat people!) Is Ewell a poseur?

I have been thinking that all demagogues have this in common: they use widespread legitimate grievances - here generalized racism in the US and the challenges it poses to academics of color - to lash out against perceived targets of opportunity. That is what Hitler did with the Jews, and what Trump does today with non-White immigrants and others: in this case, does Ewell seize upon Schenker and Schenkerians - mostly Jews, and mostly immigrants fleeing the Nazis - and blame them for the paucity of Blacks in the field of music theory? I have been thinking that Allen Forte, who gave Ewell - and, for that matter female and Jewish students, a chance - would be turning in his grave if he knew what Ewell is now saying, if that is indeed the case.

On another somewhat more genial topic, I send the score examples for a talk that I gave back in 2000 about Bach's Saint John Passion, and more specifically, about the role of the recapitulation in the aria No. 35, the soprano aria, "Zerfliesse, mein Herz." Usually, Bach employs the da capo aria form, with its clearly defined A and B sections, whereby the A section is repeated after the B. But here in this special aria - exceptionally - Bach limits himself to to just A and B sections. That being said, still, even without the literal repetition of the entire A section, he finds a way to preserve the da capo form. I believe that, quite remarkably, he achieves this by working repetitions of parts of the A section in the B section! In my annotated score, I indicate precisely those places in the latter part of the aria where elements of the A section reappear. Of course, from a tonal-structural perspective, these musical elements are now revalued, and their transformation represents the changes brought about in the worshipper's soul by experiencing Christ's sacrifice first-hand, i.e., by reliving the Passion with Christ. *That* is the underlying motivation for Bach's unusual treatment of the da capo form in this aria.

Best wishes, Tim
Attachments area

Tim
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Jac
kso
n

Mon, Nov 18, 2019,
8:12 AM

Dear Students, If we can find the time to discuss it, I send the score examples for a talk that I gave back in 2000 about Bach's Saint John Passion, and more sp

Walls, Levi <LeviWalls@my.unt.edu>

Mon, Nov 18,
2019, 9:41 AM

to me

Dear Dr. Jackson,

Thank you, we're very excited about the baby. The due date is March 17, so still a little ways to go.

Yes, the paper's willful ignorance of Schenker's Jewish identity is indeed troubling. That seems to mark it as implicitly antisemitic, at the very least. I think that, had he limited his criticisms to Schenker the man, it would have been slightly less problematic. But his claim that the entire theoretical world view—and by extension those who helped spread it—is racist becomes very problematic when we consider the intimate connection between schenkerian analysis and the Jewish identity. I think that it is possible to address biases in Schenker studies (and academia in general) and advocate for increased transparency without demonizing an entire methodology (especially one with strong Jewish roots). Ewell's talk certainly failed in that regard.

Regards,

Levi

Response to Ewell

Inbo
x

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Nov 19,
2019, 1:33 PM

to Levi

Dear Levi,

It occurred to me that it might be appropriate for the *Journal* to solicit responses to Ewell from a number prominent Schenkerians - if they would be willing to reply - and publish a small collection. What do you think of this idea?

In my view, some of Ewell's comments about Schenker are an example of intellectual dishonesty. I believe that this contention should be - politely - proven, and a "Response" to be justified and appropriate.

The racist passages from Schenker's letters and diary Ewell cited from "Schenker documents on line" were unknown to those scholars he critiques for sanitizing Schenker's published writings. To the point, these comments from SDO were not known by Forte, Rothstein, Rothgeb, and others because they were *inaccessible*, buried in the letters and diary. So, Ewell's critique of these scholars is unfair. But Ewell goes further and pretends that *racist* comments were excised by them from Schenker's publications, while the passages moved into appendices were not racist in content like these items cited from SDO. It is a cheap shot.

In fact, Schenker's strongest vituperation was *never* toward Blacks, but the French, who are and were, especially at that time, mostly White!, and primarily during and after WW I. There are sustained passages in Schenker's diary against the "White" French that prefigure Nazi anti-Semitic propaganda in their virulence.

Schenker's Eurocentrism - perhaps better, German-centrism - was by no means exceptional; it was also common at that time in European culture. It was based on many factors, Kant and German philosophy being one of them.

I read most of Schenker's 5600-page diary in the original before it was on SDO, and the comments Ewell cites about Blacks in particular are extremely rare and marginal at best. That does not excuse them; however, these views were so universal in the early 20th century, and by no means exceptional, that I would have been surprised if Schenker did *not* think in that way. What WAS noteworthy in Schenker was his extreme

"Volkisch" German Nationalism, and especially his sustained demonization of the French. So, if Schenker was the virulent anti-people-of-color that Ewell makes him out to be, why then did he pick so much on the (White) French, reserving for them his most hateful spleen? His comment about Black French soldiers is taken out context; it is part-and-parcel of his tirade against everything French, and mostly *White* French.

Part - but not all - of the "dark" side of Schenker's personality was well known to his students and colleagues. Again, the diary and letters on SDO were still sleeping in the archives. However, I think that Schachter told me, for example, that Jonas studied for one year with Schenker when he was 19, but then left him for Weisse because he just could not stand Schenker's extremism.

A topic that comes up in different contexts in Schenker's diary is racism in the context of his and his wife's Jewishness - something that Ewell ignores - and the problem of anti-Semitism. As a Jew himself and as the target of racism, Schenker was keenly aware of both anti-Semitism and racism, and he became increasingly so as the Nazis assumed power in neighboring Germany; yet as the outside commentators on Ewell pointed out, he failed to mention even once Schenker's Jewishness, and that of most of his students, and what this meant, and this lacuna is self-serving. As Schachter pointed out years ago in a talk about Schenker that he gave in Tallinn, Schenker was not a fan of Hitler. This fact reveals that Schenker's views changed and evolved over time, and, especially in response to the rise of Nazism and anti-Semitism in Germany - and also Austria - in the late 1920s and early 1930s Schenker began to sober up.

Ewell's thesis that the practice of Schenkerian analysis cannot be divorced from Schenker's political theory means that the approach must be inherently anti-French, although Ewell fails to point this out, and none of the Schenkerians seem to have noticed it. Or, perhaps, following upon Ewell's conspiracy theory, they do know but are hiding it. Does this undercut our work on Berlioz, Mehul, and other French composers?

At some point I will send more the annotated score of the Saint John Passion.

With best wishes, Tim

Walls, Levi <LeviWalls@my.unt.edu>

**Tue, Nov 19,
2019, 3:16 PM**

to me

Dear Dr. Jackson,

I agree that a response in the JSS would be very appropriate. It would be nice to have it for the upcoming issue, although it is very forthcoming (around mid-December).

A response in issue 13 would of course be quite late. Did you have any particular schenkerians in mind? Dr. Graf and I can discuss some candidates tomorrow at our weekly meeting and get requests out as early as tomorrow evening. Perhaps we should also set a page limit for each respondent, though we have room in the upcoming issue, so I don't think there's any need to be particularly restrictive.

Regards,

Levi Walls

Documentation (2016-2020)

Levi was interested in French music, so that I worked on the composer Alkan with him outside of any formal class setting to help him improve his analytical skills.

levi walls <chopinlevi@yahoo.com>

Thu, Dec 22,
2016, 10:56 AM

to me

Dr. Jackson,

I wanted to check in just to share what I'm working on this break. As I mentioned in your office, I'm studying the philosophies of Hegel. I also have some books I checked out about Schopenhauer and Kant that I'm studying. Other than analyzing the Schumann quartet in A minor (I'm also performing a four-hand transcription of it with a friend when I visit California in January) I'm trying to become more familiar with religious and mythological texts. I'm an atheist, but I'm interested from an academic standpoint and because it's obviously an important part of music history. I've found it difficult in the past to find scholarly unbiased interpretations of religious history but I've been watching a series of Yale lectures on YouTube that are very good. Right now, I'm in the middle of a videotaped course on the New Testament. That's usually what I study when my eyes get tired from reading, which happens quickly right now because I have the flu. I can tell it's almost better though. If you have any materials you'd like to suggest in the religion and mythology department I'll take a look. Otherwise, I'll continue my own course of

study. Thanks!

, Levi Walls

Sent from my iPhone

Timothy Jackson <shermanzelechin@gmail.com>

Fri, Dec 23,
2016, 11:24 PM

to levi

Dear Levi,

It is good to hear from you, and about your readings in philosophy and history.

Perhaps you might find interesting some work that I have been doing on the way - I believe - Chopin and Alkan recomposed a compositional idea that they may have taken from another pianist-composer by the name of Masarnau. I will forward you some of the material and you can see what you think.

With best wishes, Tim

Re: Audition

Inbo
x

levi walls <chopinlevi@yahoo.com>

Sun, Mar 19,
2017, 12:10 PM

to me

Hi Dr. Jackson,

Can I schedule an office appointment with you this Friday at 11am to talk about Alkan? Thanks!

, Levi Walls

On Fri, 3/10/17, Timothy Jackson <shermanzelechin@gmail.com> wrote:

Subject: Re: Audition
To: "levi walls" <chopinlevi@yahoo.com>
Date: Friday, March 10, 2017, 3:03 PM

Bravo on the Fellowship! That is important.
Yes, do work on the Alkan and then we can compare readings and discuss!

Bravo again. I am happy about that.
Tim

On Fri, Mar 10, 2017 at
11:54 AM, levi walls <chopinlevi@yahoo.com>
wrote:

Sorry, I didn't give you much notice for that. I think I'll use my noon hour to eat before class though. Over the break, I'll try to cobble my Alkan stuff into a coherent analysis that actually says something meaningful about the piece, rather than just analysis for analysis sake. I also wanted to mention that I got a theory fellowship, so that's exciting!

Sent from my iPhone

On Mar 10, 2017, at 9:56 AM, levi walls <chopinlevi@yahoo.com>
wrote:

Dr. Jackson,

No worries, I know you're busy. I can drop by at 11:15, if that works. Noon is also okay. Let me know if either of those times work.

, Levi Walls

Sent from my iPhone

On Mar 9, 2017, at 5:08 PM, Timothy Jackson
<shermanzelechin@gmail.com>
wrote:

Dear Levi,

I am sorry that I have not gotten back to you about your analysis of the B section of the Alkan. Perhaps it would be good to meet and discuss it in person. I am in MWF and teach from 10-11. We could meet before or after my class.

Your comment about "bells" is apt indeed. It also brings to mind Rachmaninov, who was fascinated by bells, and who incorporated references to them into multiple works, and not just "The Bells." The question I would ask is, how does the "bell" interpretation relate

the middle section to the surrounding music, not just syntactically but semantically: why does Alkan want to reference bells?

I have a slightly different interpretation, namely that the ostinato is a reference to a clock (rather than to bells per se), and thus to "the measuring of the passing of time." However it might be both to a clock and bells - rather than "either or" "both and" - since clock towers often mark the passing of time by ringing their bells on the hour, half-hour, and quarter-hour. Again, the question would be, if "the passing of time" is the central metaphor in the middle section, then how would this semantic interact with and relate to the surrounding music? Perhaps a clue to "the time passing" interpretation linking the middle section with the A and A' parts might be the whole problem of the opening, where we begin "in medias res," as already discussed. If this is an accurate interpretation, then we would have to assume a pre-existing time-space in which music starts and is playing before it becomes audible. According to this reasoning, the middle section and the transition from the middle section to the reprise of the opening might give us some clues as to the prehistory of the piece. This issue, then, might be the semantic link between the outer parts and the middle section.....

Best,
Tim

On Sun,
Mar 5, 2017 at 7:29 PM, levi walls <chopinlevi@yahoo.com>
wrote:
Dr.
Jackson,

I've been working on the Trio section. This is my graph for the first 80 measures or so (when it returns to Ab). I numbered the measures starting at the Trio rather than original measure numbers. It's especially clear from this section that Alkan was also an organ player; both the alternating Eb and Bb throughout, and the bass octaves at mm. 8, 40, and 78, are meant to function as pedals. In the case of the ever present Eb to Bb, it contributes to the bell-like sonority of the passage. French composers of the late nineteenth- and early twentieth-centuries were interested in bells, which had a social significance in French rural life (I recently checked out a book titled "Village Bells: Sound and Meaning in the 19th-century French Countryside" by Alain Corbin but haven't had time to read it yet). The bass octaves have more of a structural importance and, in each case, correspond to the prolonged harmony shown in my graphs. My graphs don't account for every pitch and may skip steps in their simplification of the material, but I believe the end result is accurate: measures 9-40 and 77-94 both prolong tonic harmony and utilize a 4+4+8 sentence structure (77-78 is a lead-in). Measures 41-76, meanwhile, prolong dominant harmony.

, Levi Walls

Levi applied for a Teaching Fellowship, and I supported him.

On Feb 21,

2017, at 12:47 PM, Timothy Jackson <shermanzelechin@gmail.com>

wrote:

Well, let's really hope

for the best as far as the TF position is concerned. You will improve, and hopefully, if you must reapply next year, then you will be better prepared. I think that it would be good to continue the kind of analysis that you were doing on the Alkan. The more in-depth analysis you do, the greater the facility that you have with analyzing harmony – and potentially explaining it as well.

When you have time, you should continue the Alkan, and I will be happy to discuss it further with you.

Tim

On Tue, Feb 21, 2017 at

9:28 AM, levi walls <chopinlevi@yahoo.com> wrote:

Haha. Not sure. I controlled my nerves pretty well. But then I inexplicably forgot what key I was in. It was an odd mistake, and normally I don't have trouble with something so simple.

But mistakes, regardless of circumstances, show that I'm not comfortable talking through an analysis in real time. I need to get faster and have it be natural. I got a collection of Bach chorales since the interview and I just practice playing through them and saying the analysis out loud, limiting the time I have to identify each chord to a few seconds. One more thing to improve on.

Sent from my

iPhone

On Feb 20, 2017, at 10:27 PM, Timothy Jackson

<shermanzelechin@gmail.com>

wrote:

Dear Levi,

Thanks for the report. What was the issue with the analysis, if I may ask?

Best, Tim

On Mon, Feb 20, 2017 at

8:46 AM, levi walls <chopinlevi@yahoo.com>

wrote:

Hey Dr.

Jackson,

I have to wait two weeks before I hear about my audition. It went alright. I had no trouble with aural skills and sight singing went alright. I read the Bach chorale without difficulties, but I confused myself while talking about the analysis (which should have been the easy part of the audition) and had to recover from that. It was alright overall. I might get an assistantship. We'll see. I'll let you know though, since you asked!

Thanks!

, Levi Walls

Giving Levi extra help with analyzing pieces outside of class:

levi walls <chopinlevi@yahoo.com>

Fri, Mar 24,
2017, 12:42 PM

to me

Hey Dr. Jackson,

We had a meeting at noon, but something must have come up. No worries, though. I appreciate all your help! I dropped some graphs under your door, some new, some redone. I'm still pretty slow at it, but I'm doing a lot of analysis this summer as I explore thesis topics and I'm taking the schenker class next semester, so I'll get plenty of graphing practice soon.

Best, Levi Walls

Levi expressed interest in female composers of Classical music, so that I suggested some worthy of study:

Timothy Jackson <shermanzelechin@gmail.com>

Sun, May 14,
2017, 11:08 PM

to Levi

PPS. If you are interested in a great work by a female composer of the 19th century, try out the *last* movement of Louise Farrenc's Third Symphony in G minor. I think that Farrenc, when she is inspired, as in this Finale, could be greatest female composer of the 19th century. Personally, I have the impression that Fanny Mendelssohn and Clara Schumann are somewhat mediocre composers, with Fanny a good notch above Clara. But Farrenc, by contrast, does have the spark of real "genius" for lack of a better word. I would be interested if you agree.

Walls, Levi <LeviWalls@my.unt.edu>

Mon, May 15,
2017, 5:12 PM

to me

Thank you, this all looks very promising! I'll be in touch soon on my studies!

Sent from my iPhone

Levi shared his idea for his masters thesis, which he wrote under my direction:

Thesis idea

Inbo

levi walls <chopinlevi@yahoo.com>

Thu, Jun 8,
2017, 2:12 PM

to me

Dear Dr. Jackson,

I would appreciate your opinion on a research topic I've been thinking about. It concerns an opera (La Esmeralda) by Louise Bertin (https://en.wikipedia.org/wiki/Louise_Bertin) that is based on Hugo's Notre-Dame de Paris. The libretto was written by Hugo himself, who Bertin was friends with. She was also friends with Berlioz, who assisted in staging the opera. The work (as well as Bertin's opera career) was ill-fated, however. Accusations were made concerning the extent of Berlioz's assistance and it became public opinion that the better parts of the opera were actually written by him. This resulted in the opera's run being cut short. It is clear from letters from Berlioz to his sister that the accusations had no truth to them (assuming he had no reason to lie in a personal correspondence to this sister), however I'd like to approach the issue theoretically. The paper would analyze parts of La Esmeralda and compare it to Berlioz's operatic works, and defend the authorship of Bertin's work by showing the differences in style (text-setting, orchestration, formal/harmonic structure, etc.). It would spotlight the work of a lesser-known composer, while also looking at the output of a well-known composer through a different lens. Practical reasons for this project include its originality, the fact that authorship-defense papers are interesting and exhibit both persuasive and analytical skill, the score and recording are both easily accessible (I have both), and I can read French at an adequate level, so I'd have access to those resources as well without too much trouble. In preparation, I would read as many articles/books about Berlioz as possible in order to become very familiar with his style of composition.

I read The Sexuality of Christ in Renaissance Art and Modern Oblivion. It was super interesting. I need to think more actively about visual art. I tend to just take it in passively, so the issues addressed in the book were things I'd never even thought about. I also bought a copy of Lives of the Artists, but I haven't gotten to it yet.

Hope you're enjoying your break!

, Levi Walls

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Jun 8,
2017, 8:26 PM

to levi

Dear Levi,

I think that you have here a potentially great topic! But let me qualify and define my enthusiasm as follows.

The whole story of Bertin's opera failing because it was believed that Berlioz had written parts of it strikes me as bizarre, and could even be historically incorrect. Re. authorship, like you, I am inclined to take Berlioz at his word!

If Bertin's opera failed, I suspect that the cause or causes had little to do with the improbable myth of Berlioz's authorship or contribution, but with other factors, which *might* include certain perceived weaknesses in the opera itself, and prejudice against a female composer. But with regard to prejudice against female composers in 19th-century France, it is noteworthy that Louise Farrenc (whose music I admire greatly) enjoyed considerable, real critical success in France, even though she was a woman. This fact suggests that prejudice against female composers, while it certainly existed, was insufficient in itself to *guarantee* failure for Bertin's opera, and it is most probably other factors intrinsic to the opera itself that were the cause. But this whole issue of the reasons for its failure seems something of a red herring anyway, since even if the work did not achieve popularity in its own time that does not mean that it is *necessarily* bad or weak but rather that it did not correspond to contemporary taste in a way to achieve success. Remember that the first version of Puccini's *Madame Butterfly* "failed" in its first performances, and then, with modifications by the composer, went on to become the most performed opera ever! This kind of delayed recognition and popularity can be observed in the reception history of not a few operas! So, what really matters is that *La Esmeralda* is of lasting value and importance - and the fact that it has enjoyed a revival in 2008 suggests that it IS an important work with its own internal integrity. The collaboration of Bertin with such figures as V. Hugo and Berlioz suggests that they believed this opera project to be important!!!!

In my experience, Berlioz's music is very idiosyncratic, and he also has different styles in different pieces, and even parts of them. I think that it would be a really very difficult and huge task to pin down all of Berlioz's stylistic languages, and then "prove" by means of such analysis that he could NOT have contributed to Bertin's opera. Furthermore, is such an effort really necessary, especially when we have his assurance to his sister that he did not write it? As you quite rightly point out, why would he lie to her?

Rather, what I think would be much more interesting, achievable, and (in my view) very valuable would be for you to focus on an in-depth analysis of Bertin's *La Esmeralda* as it stands, both the music and the libretto. *That I think would be a truly marvelous project!*

Of course, you could contextualize La Esmeralda by comparing it to other French operas of its time and slightly before to see how it conforms or deviates from potential models. But I still think that keeping the focus on the opera itself, analyzing its music, plot, and libretto in depth, would provide more than enough great material for a thesis!

I notice that a manuscript score of Act III is available on line. Is there a modern edition of the entire opera, both vocal and full scores? And is there just the CD of the 2008 performance, or also a video? Have you studied the music and begun to analyze it? I have just started listening to the opera to get a sense of it and it is not simple: to do the analysis well and do justice to the music will be sufficiently challenging for a thesis!

By the way, did I send you the finale of Farrenc's Third Symphony? I think that the conclusion of this symphony is truly remarkable.

Best wishes, Tim

levi walls <chopinlevi@yahoo.com>

Fri, Jun 9,
2017, 2:59 PM

to me

Dr. Jackson,

Yeah, I was a bit worried about that possibility; if it was going to do well, it probably wouldn't have been hindered so easily. But I agree that its support from figures like Hugo and Berlioz, as well as its recent revival, is a testament to its probable value.

I have a 2009 edition of the vocal score from 1837. It was apparently put together by Liszt, so add another figure who cared about the project. That being said, I believe the Bertin family had quite a bit of money, so I'll have to look into exactly how invested these figures were on the merits of the project alone. Anyway, I don't believe a full score was ever published. I think I found the same manuscript of the third act as you on gallica.bnf.fr. On the same site, I've found all the acts with choices to download or buy reproductions. I successfully downloaded the second act, but the others keep failing. I think it's just my internet though. The others will probably work if I keep trying.

I've just barely begun to analyze. But I like this for my thesis and can see there's plenty there to write about. I'll spend more time on it. I agree with you now on the focus being more general and not splitting the focus between Bertin and Berlioz unnecessarily. After all, the alleged controversy was already denied by Berlioz himself. I can still compare them, but more within the context of French opera of the time. Maybe I can even find a significant reason that it fell short with contemporary audiences. But

maybe not. At any rate, this work should serve as a good test of my analytical skills. Must get cracking on it immediately!

Yes, you sent me Farrenc. I'd heard her before from unsungmasterworks. The low strings at the last bit before the coda of the last movement remind me of Paganini. A superficial observation, but there it is.

Thanks for your valuable input! I gotta hit this one out of the park!

, Levi Walls

Sent from my iPhone

Timothy Jackson <shermanzelechin@gmail.com>

Fri, Jun 9,
2017, 5:29 PM

to levi

Dear Levi,

Just listening to the music on Youtube without the score, I can hear that Bertin's musical language is definitely allied to that of Liszt and Berlioz (and the so-called New German School, although she is French), but perhaps even closer to *Liszt* than Berlioz, which is why Liszt would have considered the opera important enough for *him* to prepare the vocal score. Farrenc's musical language, by contrast, in my view, falls more into the so-called "Classical" tradition. So these two streams co-existed side-by-side in France.

I have studied Liszt's oratorio *Saint Elisabeth*, and Bertin's *La Esmeralda* reminds me of certain techniques employed by Liszt. Analyzing this music will definitely pose challenges.

Could you please send me the score of the second act....? And also the links to the other acts, and I can see if I can get them.

Bertin herself could not really be part of the initial production because she was an invalid; the fact that she could not participate may have contributed very significantly to the opera's contemporary failure since composers were usually intimately involved with every detail of the premieres of their operas, and played a crucial role in achieving success.

All of this suggests that Bertin was a person with enormous strength of character to achieve as much as she did given the challenges she faced! My guess is that the subject of the opera appealed to her for personal reasons.....

I find the music that I have heard most interesting and compelling. Indeed, the enthusiastic reception accorded it by the modern audience suggests that the opera is much, much better than its reception history would lead one to believe!

With best wishes, Tim



ReplyForward

Louise Bertin and opera in Paris in the 1820s and 1830s

Inbo
x

Timothy Jackson <shermanzelechin@gmail.com>

Mon, Jun 12,
2017, 7:31 AM

to levi

Dear Levi,

You MUST read this dissertation on Proquest Dissertations on Line:

Louise Bertin and opera in Paris in the 1820s and 1830s

[BONEAU, DENISE LYNN](#). The University of Chicago, ProQuest Dissertations Publishing, 1989. T-31006.

<http://libproxy.library.unt.edu:2065/pqdtglobal/docview/252273506/57DBFAD855804DB4PQ/1?accountid=7113>

There is a huge amount of historical information relevant to your topic.

Best, Tim

In order to help Levi develop his thesis topic, I sent him some of my own unpublished work on Debussy's opera *Pelleas*:

On Sat, Jun 10, 2017 at 9:39 PM, Timothy Jackson <shermanzelechin@gmail.com> wrote:

Dear Levi,

Analyzing opera poses some special challenges, although the basics remain the same. I just sent you some of my analytical work on Pelleas to give you an idea as to how you might go about it. You need to map out the large-scale tonal structure for La Esmeralda.

It would be helpful to have clearer scans of the vocal score for La Esmeralda, so I look forward to receiving them!

I have analyzed Wagner's Tristan and Parsifal, Strauss's Salome, Elektra, and Die Frau ohne Schatten, Berg's Wozzeck, and Puccini's Butterfly, Tosca, Suor Angelika, and Turandot in a similar way to Pelleas, and in every case there is a coherent tonal structure governing every level of the opera. I have no doubt that there is such an organizational structure behind La Esmeralda as well.

I can send you my work on some of these other operas at a later point, but I think that you have enough right now with Pelleas, and also, of course, La Esmeraldo!

Best wishes, Tim

On Sat, Jun 10, 2017 at 8:09 PM, levi walls <chopinlevi@yahoo.com> wrote:
Dr. Jackson,

Oh yes. I took those scans just then with my phone for you. I need to make a trip to a real scanner soon. I'll also send you those since they'll be better in quality. I have snippets of a Pelleas et Melisande analysis from you. It's mostly act V excerpts in connection with Madama Butterfly. If there's more, I'd appreciate having it. Thanks!

, Levi Walls

Sent from my iPhone

On Jun 10, 2017, at 7:33 PM, Timothy Jackson <shermanzelechin@gmail.com> wrote:

Dear Levi,

I got it now. Before you return the vocal score, you may wish to check your scan and rescan certain pages, which are blurred.

It really is a great work! Amazing! As I wrote you, the contemporary failure may have been due to poor performance, partly the result of lack of supervision by the composer herself.

By the way, the 2008 performance on Youtube makes cuts. I can understand that they wanted to tighten it, especially since modern audiences will have trouble sitting through such a long work as it is....

Did I share with you my analysis of Debussy's Pelleas et Melisande? It might be helpful to look at it given the challenges posed in analyzing opera.

Best, Tim

levi walls <chopinlevi@yahoo.com>

Tue, Jun 13,
2017, 10:39 AM

to me

This is a great paper. I don't know how much you read, but the author had some serious access to Bertin's history through primary sources. She went to France on a Fulbright and actually connected with Bertin's descendants. The information about her relationship with Hugo is very interesting; Boneau suggests that, because he wrote the libretto almost concurrently with the novel, he had Bertin in mind as an inspiration from the get-go (pg. 39). I have to be skeptical of statements like that, because (as incredible as that would be) it seems unlikely considering what she says in chapter 6. Apparently, Hugo had aspirations of working on an opera early on and intended to have Notre-Dame set. But it seems like he settled on Bertin. That's not to say that he doubted her ability; he obviously held her in enormous regard (pgs. 32-33). But Hugo had reservations about working with composers of too grand a stature, explaining why he rejected Rossini and Meyerbeer, both of whom were interested in the project (pg. 403-405). Ultimately, he decided between Berlioz and Bertin, with whom he felt he could maintain artistic control (pg. 407). The relationship between Bertin and Hugo's wife was a bit strained. There's no evidence of romantic entanglement between Hugo and Bertin, but his wife really didn't like her. She felt that he wasted his only operatic venture on her and even went as far as to say that the project cursed everything even vaguely connected with it (citing the crashing of a ship called "Esmeralda").

Anyway, I'm still reading it, but it's clearly going to be invaluable! I should also read Hugo's novel. I've never read it before.

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Jun 13,
2017, 11:36 AM

to levi

Dear Levi,

Yes, I skimmed all of this, not having time to read the whole dissertation carefully. And, yes, it IS very important for your project.

Years ago, when I was 17, and on my first trip by myself to France, I visited Victor Hugo's house in Paris, which is also a museum. I recall being very struck by Hugo's drawings on exhibit there.

https://en.wikipedia.org/wiki/Maison_de_Victor_Hugo

https://www.google.com/search?q=victor+hugo+drawings&rlz=1C1CHZL_enUS732US732&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwil39DsnbvUAhVI2SYKHR0eBaMQsAQIJw&biw=2560&bih=1335&dpr=1.5

Hugo's drawings are amazing, and closely related to the "gothic" quality of his writing. I don't know if he made drawings for the "Hunchback" - this is something that you must research. But there are clearly drawings related to the issues treated in both the novel and the opera!

The "Hunchback" is a great novel, which I read as a teenager in English translation.

The fact that Hugo selected Bertin, whether he wanted to "control" her artistically or not, is very significant from various points of view. By the way, just because Bertin was physically rather ugly and misshapen - like the Hunchback himself - does not mean that Madame Hugo would not be jealous of her husband having a close intellectual-artistic relationship with Bertin! I can understand Madame Hugo feelings on this point!

You might want to have a crack at reading the novel simultaneously in BOTH the original French and English translation to get a sense of Hugo's language.

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Sat, Jul 15,
2017, 12:02 AM

to me

Dr. Jackson,

You're welcome! I appreciate your time. My work on Bertin isn't progressing very fast at the moment. It's definitely what I want to write my thesis on, but I want to spend some more time reading literature before school starts back up and I'm sleeping and breathing Bertin. Right now, I'm going through Austen and the Brontë sisters' novels, plus a stack of Oxford "Short Introduction To" books my wife got me for our anniversary. I still want to get a good head-start on analyzing Bertin before the semester starts, so I'll get back to you on it soon.

But on that topic! Even though I've been talking to you about my thesis, I don't want to make assumptions: I'd like to work on my thesis with you as my major professor. Would that be acceptable for you? If you have no room, I could also put you as my secondary and you could be my major professor when I do my dissertation.

, Levi Walls

In July 2017, Levi decided to write his thesis on French opera composer Louise Bertin under me:

Sat, Jul 15,
2017, 7:57 AM

Timothy Jackson <shermanzelechin@gmail.com>

to Levi

Dear Levi,

Naturally I would like to work on the Bertin with you as your major professor! It is tremendously fascinating to me too for all the reasons we have discussed.

Recently, I have been discussing with my close friend Madeleine Forte a recent book (in French) about music in Paris during the Nazi occupation. Madeleine is, of course, French and a kind of still living connection with pre-WW 2 French culture (she is now almost 80). She KNEW many of the people involved!!!! She herself was an amazing pianist who studied with Cortot and Kempff, and wrote her doctoral dissertation on Messiaen (she was acquainted with both him and his wife). I have not yet discussed Bertin with her yet, but I or you should. Madeleine's aunt was an opera singer, her first teacher, and friendly with Faure and other major French opera composers! She knows an enormous amount about French music and culture, in which she is rooted, so if you have questions, I can put you in touch with her.

I think that it is important - in addition to the British authors, who are wonderful - that you read more deeply in Hugo to gain a certain familiarity with his work. English translations are OK.

By the way, are you familiar with Elizabeth Gaskell, who wrote the first biography of Charlotte Bronte, which is still highly regarded?

https://en.wikipedia.org/wiki/Elizabeth_Gaskell

She was more mid-19th century than Austin, who is both 18th and 19th century in her outlook. Gaskell was an amazingly good writer, and interesting person! She was one of my father's favorite writers.

Another French author I would recommend that you read (in addition to Hugo) is Balzac, a superb writer with tremendous breadth.

https://en.wikipedia.org/wiki/Honor%C3%A9_de_Balzac

Did you finish reading the dissertation on Bertin? It has a wealth of background information, and also good observations about the musical surface.

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Sat, Jul 15,
2017, 6:00 PM

to me

Dr. Jackson,

Great! I'll have to ask you to sign two forms (one is my major contract, which I went over with Dr. Conlon, and the other is the Request for Designation of Advisory Committee). When will you be on campus next? It's not horribly urgent, so I can get it whenever you happen to have prior business at UNT. I think I'll ask Drs. Bakulina and Schwarz to be my second and third members.

Wow, that's a fantastic connection! Allow me to consider some queries and I'll let you know. I'd primarily just be interested if she knows of Bertin. There are some political aspects concerning the family that I want to know more about after reading the Boneau dissertation. It seems clear now that the reputation of the family, along with some actual shortcomings of the opera, resulted in the bad reception of the opera more than any other controversy. From what I read, their paper took a royalist stance that wasn't popular with everyone. But considering that the paper hasn't existed in any form since the German Occupation, she may not have much knowledge of the family, as prominent as they were. I'd also (almost more so) be curious to know her insights on Cesar Franck, considering her close proximity (and surely her mother's, since she was friendly with Faure) to that time and circle. I performed Franck's Variations Symphoniques for my Senior recital and I've loved him ever since.

Yes, I plan to raid the third floor of our library for Hugo biographies next time I'm in town. Also, books on the cathedral couldn't hurt.

I've never read Gaskell, but I see her works in my iBooks so I'll take a look.

I've read the dissertation by now, but I need to go through again because I read it kind of casually and I usually take notes on things that I read when I know I need to use the info later. The biographical information is very thorough, especially concerning her relationship with Hugo and their collaboration; I thought the commentary on the musical elements was good for what the paper was (that is, non-theoretical). I felt it sometimes fell into the trap of a lot of music criticism where they don't exactly know how to talk about phrase-structure (works like Ler Dahl and Jackendoff's, and Rothstein's were just coming out around 1989) so they resort to kind of vague language -- like calling the phrases "fluid," "organic," or "short-winded." But there were also good observations and I appreciated all the name dropping of other composers when they discussed Bertin's stylistic similarities and differences. Thanks, Levi Walls

Levi wrote his thesis under me. There are many emails about it, which I do not include here. I spent huge blocks of time correcting its language and substance. He asked me to recommend him for the doctoral program, which I did in Nov. 2017:

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Nov 30,
2017, 2:03 PM

to Levi

Dear Levi,

How are things coming along with your analysis of "L'Esmeralda?" Would you like to meet tomorrow to continue going through it?

I submitted the following letter (I usually share letters of recommendation with the people for whom I write them so that the process is transparent):

It is with pleasure that I write in the strongest support of Levi Walls's application for a place in the doctoral program in Music Theory at the University of North Texas. This is, in fact, a very easy recommendation to write since Levi is a truly excellent all-round student. He is currently writing his Masters thesis on the opera "L'Esmeralda" by Louise Bertin (based on a libretto by Victor Hugo) under my supervision. I can report that he has made tremendous progress this semester and is on his way to completing a first-class study of the structure of this opera and its connection with the plot (based on Hugo's famous novel, *The Hunchback of Notre Dame*). There is no doubt that Levi is currently one of our strongest Masters students, and I am fully confident that he will prosper in the doctoral program going forward. I have heard that he is an excellent student from all of the other professors with whom he has studied, without any exception, which does not surprise me in the least given what I know of him and his work. Levi enjoys my full and unqualified backing as he progresses with his studies.

Timothy L. Jackson

Distinguished University Research Professor of Music Theory

Professor of Music Theory

College of Music

University of North Texas

Denton, TX 76203 USA

Walls Levi <leviWalls@mv.unt.edu>

Thu, Nov 30,

to me

Dear Dr. Jackson,

Thank you for the letter and support! My analysis is coming along well, although I won't have the free time to meet tomorrow; my students have a test on Monday and I'm having extra office hours. Predictably, they have a lot of trouble with the 6/4 types. Could we meet Monday at 10?

In other news, I'm working on absorbing more repertoire and decided to organize a weekly list, focusing on about an hours worth of music for a composer each day. I thought you'd be interested in my list for next week (attached). Until Monday, I'm looking at the composers you mentioned on Monday.

Regards,

Levi Walls

I searched out a possible award for him to conduct research in France:

Fri, Dec 15, 2017,
10:31 PM

Timothy Jackson <shermanzelechin@gmail.com>

to levi, Levi

Dear Levi,

I am wondering whether you might apply for this award to conduct research in Paris at the Bibliothek Nationale on Bertain.

What do you think?

Best, Tim

Finishing the Semester

Inbo
x

Walls, Levi <LeviWalls@my.unt.edu>

Sun, Apr 22,
2018, 3:37 PM

to me

Dear Dr. Jackson,

Let's plan to meet next at the end of finals week (5/11). I know that's a big gap, but I need some time to focus on some other papers (one on the emergence of triadic harmony in Renaissance music for Lavacek, and one analyzing the first movement of Elfrida Andree's piano quintet for Cubero). I'm still working on the thesis daily of course, but I have a lot of work to finish for classes. Also, I'm doing a piano jury this semester and need to practice. Thanks!

P.S. Could you please send me your work on punctuation form?

Here's a link to that quintet I mentioned. It reminds me of Mahler, and also Mendelssohn.

<https://www.youtube.com/watch?v=-WE1p4k3qkg>

to me

Levi finished and defended his thesis. To increase his knowledge of the repertoire of French opera, I loaned him my own personal CDS of rare recordings:

French operas

Inbo
x

Timothy Jackson <shermanzelechin@gmail.com>

Sat, Jul 21,
2018, 12:27 PM

to Levi, Levi

Dear Levi,

How are things going with French opera?

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Sat, Jul 21,
2018, 4:30 PM

to me, Levi

Dear Dr. Jackson,

Things are fine. I haven't gotten to all the cds you lent me, although I've made copies. I listened to Les Deux Journees with the full score and Lodoiska is next. Les Deux Journees is not as complex as La Esmeralda, but there are still worthwhile moments; I especially liked the act 1 finale, which is in Eb but starts with an auxiliary cadence (V) before going I-III ♯ 3-V/II-II-IV-V-I. So, it was the most fleshed-out in terms of large-scale structure. When I listen with a score, I like to make notes on an index card about tonal structure for later; that didn't necessarily lead to any profound conclusions with Les Deux Journees, but the preliminary data is at least there for me to look at if I make a more detailed study later. Tonal structure and form is obviously so important for understanding a composition, so I'm trying to build up a rolodex of these index cards. There was some discrepancy between the recording and the score. The recording cut out no. 8 (a melodrama) which was weird because it was only 26 measures long and taking it out obviously changed the tonal structure. The other thing was that Constance's act 3 aria was missing from both the full score and the vocal score, but it was pretty steadily in Bb, so I could still include it in my notes.

I watched Bleak House and you were right, it was incredible! A great production, and clearly a fantastic work. Dickens is so good at writing altruistic characters (like John Jarndyce) and, at the same time, he can write characters that are basically the devil (like Tulkinghorn). They're both very interesting, although each is really stock character (but you could say that every character imaginable is at least a variation on a stock character). His ability to write both so well makes A Christmas Carol (which, not caring much for Christmas, I never liked) more interesting to me because he manages to write a character that expresses both stock types.

We should set up a time that I can return your cds (including the big book). I made copies of everything, which will really come in handy. I'm leaving for California in less than a week to visit

my in-laws, although I'm sure I'll spend a lot of my time there studying. They won't mind. Are you available on Tuesday for me to drop by?

Regards,

Levi Walls

From: Timothy Jackson <shermanzelech@gmail.com>
Sent: Saturday, July 21, 2018 10:27:01 AM
To: Walls, Levi; Levi Walls
Subject: [EXT] French operas

In the summers, Levi visited my house for private consultations. I also lent him my own DVDs of dramatizations of 19th century English novels:

Timothy Jackson <shermanzelech@gmail.com>

Sat, Jul 21,
2018, 6:48 PM

to Levi

Dear Levi,

Tuesday should work. I think that Heejung teaches in the afternoon, so perhaps the later morning would be best.

Just a brief reply for now. I am pleased that you enjoyed Bleak House - it is both a great book and wonderful dramatization that truly captures the essence of Dickens' original novel.

Is there a DVD of the dramatization of George Elliott's *Daniel Deronda* in there? It too is superb. If it is not there, I will look for it and lend it to you when you come.

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Sat, Jul 21,
2018, 7:28 PM

to me

Yep, Daniel Deronda is in there. How about 11 o'clock on Tuesday?

- Levi Walls

Eichner, father and daughter

Inbo
x

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Jul 31,
2018, 12:24 PM

to Levi

Dear Levi,

I thought that this information about A M Eichner might interest you.

https://en.wikipedia.org/wiki/Adelheid_Maria_Eichner#Works

In my article on "Punctuation Form" I discuss the MP 1 of her father Ernst Eichner's Symphony in G minor.

Now, for the follow-up article, I have been studying and analyzing the rest of the movement (MP 2-3). It is really fine. Clearly, Eichner (father) was a top-class composer.

Now the daughter's music - her Lieder - is published in a modern edition, but as far as I can tell, there is no recording - yet!

I am going to get the Lieder scores and take a look. Apparently, the daughter received superb musical training from the father, and became famous as a virtuoso singer AND pianist.

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Tue, Jul 31,
2018, 3:44 PM

to me

Dear Dr. Jackson,

Thanks for the email. I'd like to see those lieder scores at some point. You might be interested in this composer: https://en.m.wikipedia.org/wiki/Elfrida_Andrée

She was quite accomplished as an organist and activist, and I like her music, especially her piano quintet. I might have mentioned her before. Here's a link to her complete solo piano works: https://m.youtube.com/results?search_query=elfrida+andree+piano+works I'd like to look at her opera, but it doesn't seem to be published aside from some arias in a collection of various Swedish works.

Working on the article has taken a backseat to studying for entrance exams and quals (also I'm in California with family) but it's on my mind. I really need to start publishing soon in order to be competitive.

I most recently read Anna Karenina, The Hunger Artist, and a collection of Tolstoy short stories, so you could say I'm on a Russian kick at the moment. I read something recently that said Kafka's works, which often center around a character who is wrongly persecuted or made to feel worthless by an indifferent force, were his way of working out his feelings towards his abusive father; but I think that interpretation may be reading too far into his biography. It's possibly better to say that his pessimism simply fits into the realist and naturalist movements of the time. But maybe there is also something to the biographical component.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Tuesday, July 31, 2018 10:24:59 AM
To: Walls, Levi
Subject: [EXT] Eichner, father and daughter

Timothy Jackson <shermanzelechin@gmail.com>

Sat, Aug 25,
2018, 1:03 PM

to Levi

Dear Levi,

Since you have an interest in women composers, I thought that I would forward this information about the Russian-Jewish composer Zara Levina. The new CD of her piano concertos has been nominated for a Grammy. I have to delve into her music more carefully, but my initial impression is very positive, especially of the later, Second Piano Concerto.

<https://libproxy.library.unt.edu:2086/catalogue/item.asp?cid=C5269>

https://en.wikipedia.org/wiki/Zara_Levina

<https://theaderks.wordpress.com/2017/12/28/zara-levina-piano-concertos-rachmaninov-meets-shostakovich/>

Walls, Levi <LeviWalls@my.unt.edu>

Mon, Aug 27,
2018, 6:18 AM

to me

Dear Dr. Jackson,

This is great! Her harmonies (especially in the piano sonata) give me a very unique feeling in the core of my brain that, previously, only Prokofiev had managed. Both concertos are great, but I actually prefer 1 to 2, though it is hard to say why. I'm definitely showing Levina to my young aural skills students as part of my attempts to widen their musical purviews!

Here's something by Elisabeth Lutyens, a British serialist:

<https://m.youtube.com/watch?v=73kMX1ENUEo>

She claimed to have developed her style without the influence of the second Viennese school of composers, which she said she only became aware of afterwards. However, I feel that she may have been taking a leaf from Wagner's book by mythologizing her own musical upbringing. She seems to have a liking for symmetrical structures. You may hear that in the piece I posted, but also in her larger work, Quincunx, which involves symmetrical 5-part groupings of sections (like a Quincunx).

Regards, Levi Walls

Ruth Gipps

Inbo
x

Timothy Jackson <shermanzelechin@gmail.com>

Sun, Sep 23,
2018, 11:40 PM

to Levi

<https://libproxy.library.unt.edu:2086/catalogue/item.asp?cid=CHAN20078>

I thought that this new release from Chandos of Ruth Gipps might interest you.....

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Mon, Sep 24,
2018, 2:55 PM

to me

Dear Dr. Jackson,

Yes, thank you, I'll check this out. I appreciate your emails, especially since I know you're busy! I read Dr. Murtomaki's article on the neglect of Bohemian composers, which was informative and gave me a good long list of new composers to check out. Currently reading Latham's *Tonality as Drama*, which I've referenced before but not yet read in full. I think there is a lot in there that I can use to inform my own research on opera. And for the first time in a while, I'm practicing piano regularly. And analysis of course.

I recently discovered an online resource that I knew you would appreciate. It's a database of thousands of composers who are female or from non-European/US countries. In general, just composers from outside the canon, and you can search by genre and instrumentation! Of course, there are so many European male composers who are also overlooked, but this database chooses to focus on those other groups.

<https://composerdiversity.com>

Regards, Levi Walls

From: Timothy Jackson <shermanzelech@gmail.com>
Sent: Sunday, September 23, 2018 9:40:38 PM
To: Walls, Levi
Subject: [EXT] Ruth Gipps

...

[Message clipped] [View entire message](#)

Timothy Jackson <shermanzelech@gmail.com>

Tue, Sep 25,
2018, 11:23 AM

to Levi

Dear Levi,

Thank-you for all of this interesting information!

Here a little tidbit: In 1830, Hummel gave three concerts in Paris; at one of them, a rondo by Hummel was performed by Aristide Farrenc's wife, the composer [Louise Farrenc](#), who also "sought Hummel's comments on her keyboard technique."

Best wishes, Tim



ReplyForward

Maria Teresa Prieto

Inbo

x

Timothy Jackson <shermanzelech@gmail.com>

Fri, Dec 14,
2018, 8:57 PM

to Levi

<https://www.youtube.com/watch?v=cKkKZyUn1PU&list=PLshMjd9c4cQZNZ7fXJCJxyg4-hTevojth>

Dear Levi,

Have you heard of this composer?

Best, Tim

Attachments area

Preview YouTube video Impresion sinfonica



Walls, Levi <LeviWalls@my.unt.edu>

Sat, Dec 15,
2018, 7:21 AM

to me

Dear Dr. Jackson,

I had not. I'll listen to more of her music today. I see that she studied with Milhaud. I went into the piece you sent expecting to hear a mixture of the French and Spanish styles, but the first half actually reminds me a lot of Tristan (which is funny considering Milhaud's antipathy towards Wagner's music). But, of course, that dislike wouldn't necessarily have been inherited by Prieto, and even composers who purportedly had a distaste for Wagner still exhibited his influence (like Franck and his D major string quartet, although I've heard it argued that he's actually mocking Wagner in that case). The key structure of Prieto's piece seems interesting. I don't have music in front of me, but it seems to begin and end in G major although, in both cases, the voicing of the chord substantially weakens the strength of tonic. Then there's the big half cadence in the relative minor (around the 7-minute mark) before a rather shocking move to G minor. Since she really draws out the half cadence, it seems clear that she wants to draw as much attention as possible to the lack of resolution. If I were analyzing it, I'd probably look for evidence of tonal pairing between G and E minor and maybe between G and B major. But I'd have to be prepared to relinquish that theory if the score didn't support it since I'm basing so much off of an initial hearing. Thanks for sending it to me!

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Friday, December 14, 2018 6:57:36 PM

To: Walls, Levi

Subject: [EXT] Maria Teresa Prieto

Your card

Inbo
x

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Mar 5,
2019, 8:25 PM

to Levi

Dear Levi,

I want to thank you for your very kind card, which Stephen Hahn brought with him when he visited me on Monday.

In January I suddenly had increasingly excruciating pain in my groin and my right leg, which only became worse and worse.

The doctors noticed problems with my spine, but they also thought that I might have a hernia. It was not until I was able to have a MRI done of both my lower back and groin areas that the hernia could be definitively ruled out; however, it turned out that I have three problematic discs in my back, and these were and are affecting nerves in the groin area and in my right leg.

A month ago, I had the first of two spinal injections to reduce the inflammation, which alleviated the terrible pain, and two weeks ago, I had the second shot. On this Thursday, I will meet the specialist to discuss the next steps. It is clear that I will need to have physical therapy, and perhaps further procedures to deal with "collateral damage" to the nerves in my leg. At present, it is difficult and painful to sit at the computer too long, so that I have mainly been occupied analyzing music on my back, consoling myself with the thought that I might be a bit like Michelangelo working on the frescoes in the Sistine Chapel, and hopefully have just a tiny modicum of his talent!

One of the things I have done is to have a crack at analyzing Dora Pejacevic's Second Piano Sonata, which I think is a superb work. Also, of late, I have been analyzing the music of Polish composers: Paderewski, Szymanowski, and Bortkiewicz (although the Ukrainians claim him!).

How are your courses going? I do miss our lively and interesting discussions! Have you thought more about your dissertation topic, and research interests?

It would be nice to hear from you.

With best regards,

Tim

Walls, Levi <LeviWalls@my.unt.edu>

Wed, Mar 6,
2019, 10:05 AM

to me

Dear Dr. Jackson,

Thanks for the update. That sounds incredibly uncomfortable, but I'm glad you're finding ways to work through it.

Courses are going well. I'm in the last part of analytical systems, where I got to give a very interesting presentation on major philosophical inspirations in Schenker's work. So, I got to talk a lot about Kant, Schopenhauer, Leibniz, and Goethe. I'm also in a rock music seminar with Dr. Heetderks and a scholarly writing class in the English department. My writing has improved significantly since my thesis.

In the scholarly writing class, we spend all semester workshopping a single paper, with the end goal being to submit it to a journal. I've been writing a paper on the historical circumstances that have held back Schenkerian approaches to opera, focusing on Schenker's myopia, formalism, and the false dichotomy of absolute and programmatic music. I also feel that the rejection of Alfred Lorenz has contributed somewhat to the issue. Even though he wasn't a Schenkerian, he argues for the possibility of unity in opera (or, at least, in Wagner's operas) and theorists seem keen on sacrificing his approach on a political altar. Of course, I have to be careful to frame that facet of the issue in the right way. In general, I have to be especially careful.

Another paper I've had simmering is a little outside my normal research interests but it's good to work a little with canonized repertoire. I haven't yet done much with it because I came up with it spontaneously while listening to Brahms's second piano concerto in concert. Brahms seems to take a simple triplet from the first movement, evolve it into a 2/3 grouping dissonance in the second movement, making it more pronounced in the third, then finally creates a somewhat jarring subconscious grouping dissonance (Krebs's term) in the last movement. But I need to check what others have written about it.

Other than my normal studies and research, I've been reading a lot. Trying to get through a book a week. Out of the 10 or so that I've in the last two months, my favorite has been *Wives and Daughters* by Gaskell; I was so sad when it ended before Molly

and Roger finally got together (since Gaskell died before finishing it). At the moment I'm reading *You Can't Go Home Again* by Thomas Wolfe. So far it seems to be an exposé of decadence during the roaring 20s.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Tuesday, March 5, 2019 6:25:48 PM

To: Walls, Levi

Subject: [EXT] Your card

Levi is giving a paper at the Society for Music Theory this November on Berlioz's opera *Les Troyens*. The topic and the analysis itself grew out of his work with me:

Les Troyens

Inbo
x

Timothy Jackson <shermanzelechin@gmail.com>

Wed, Mar 13,
2019, 2:17 PM

to Levi

Dear Levi,

I have been watching the 1983 Met production of Berlioz's *Les Troyens*. Jessye Norman as Cassandra is amazing! Wow!

My feeling is that this opera is Berlioz's greatest work. It probably is the best French opera of all time.

Full and vocal scores are on IMSLP.

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Wed, Mar 13,
2019, 9:55 PM

to me

Dear Dr. Jackson,

Thanks for the emails! I'm still looking through your Szymanowski materials that you were kind enough to send; I got extremely engulphed in the book I was reading, but I've now finished it. I can already see/hear the centrality of C in the third act. I'll enjoy following your analysis. I notice (just listening, *sans* score) that the first act also seems to center around C and E as you suggested. To start, the chorus and bass seem to emphasize B, then C#, then A, but these first few minutes seem more like a prelude. So, the "real" beginning (so to speak) would be the huge crescendo that arrives on a triumphant C major sonority, which is also when the tenor comes in with that third progression. And it sounds like it keeps coming back until the first act finally ends in C. Very interesting.

I have the 2010 Dutch National Opera video recording of *Les Troyens*, and the 1970 Colin Davis Royal Opera House recording on vinyl. You might be interested in a part of the insert from the record, which includes excerpts of letters/memoirs regarding the opera. I'll attach pictures here (font may be small, but you'll be able to zoom in if you download them).

The end of the first part (*La prise de Troie*) is very interesting because it seems as if it is going to end in FM (the key of the prelude for the second part) but then it somewhat abruptly ends in Cm. Because of this, both parts feature a V-I key relationship from beginning to end (*La prise de Troie* starts in G and ends in Cm, while *Les Troyens* starts in F and ends in Bb). Since I haven't graphed the opera, it's more of a casual observation than a serious hypothesis, but those key relations make a lot of large-scale tonal sense (In Bb, V/ii-ii-V-I). Could be something there. I'll have to keep the opera in mind, especially since Berlioz fits very nicely into my research interests. He's one of the composers that has a clear love and appreciation of literature.

Regards,

Levi

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Wednesday, March 13, 2019 12:17:39 PM

To: Walls, Levi
Subject: [EXT] Les Troyens

4 Attachments

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Mar 14,
2019, 9:07 AM

to Levi

Dear Levi,

I will look at the tonal structure in light of your comments. I have the vinyl Colin Davis and will check the notes (thank you for the photos). I also have Dutoit's recording on cd.

Is the 2010 dvd good?

Everything you are hearing in King Roger is correct! The opera begins with a big aux cadence to C. Perhaps Szymanowski learned this from studying Strauss' Electra, which does the same except in C minor.

I think that Les Troyens would be well worth an in depth study along the lines of your investigation of Bertin!

Berlioz's libretto is masterly! It reflects his literary sophistication.

Best wishes,

Tim
Sent from my iPhone

Notre-dame

Inbo
x

Levi

Schenkerian Studies TA

Inbo

Graf, Benjamin <Benjamin.Graf@unt.edu>

Mon, Apr 22,
2019, 9:50 AM

to me, Stephen, Benjamin

Tim, Stephen, and Benjamin,

I wrote to Levi and he already responded; he has accepted the position. I am sure he will thrive in the in his new role and I look forward to mentoring him starting in August/September!

Best,
Ben

Benjamin Graf, Ph.D.

University of North Texas

Music History, Theory and Ethnomusicology

Office: MU215



Brand, Benjamin <Benjamin.Brand@unt.edu>

Mon, Apr 22, 2019,
11:03 AM

to Benjamin, me, Stephen

Thank you, Ben. To reiterate, Levi's appointment is still conditional on our ability to cover aural skills. Once that is confirmed, I would ask that Tim, Stephen, and you formulate a job description that clearly specifies Levi's duties. I am attaching a similar document that Frank created for the *Theoria* TA position for the sake of comparison.

Best,
Benjamin

Benjamin Brand | Professor of Music History | Chair, Division of Music History, Theory, and Ethnomusicology
College of Music | University of North Texas | 1155 Union Circle #311367 | Denton, TX 76203 | (940) 536-3561

Attachments area

Berlioz

Inbo
x

Timothy Jackson <shermanzelechin@gmail.com>

Fri, May 10,
2019, 10:21 AM

to Levi

Dear Levi,

If you find yourself liberated, and are interested, I would like to look at some Berlioz with you.

I have worked on the outer sections of Cleopatre. If you would like to analyze them on your own, then we could compare readings. What do you think?

At some point, I am keen to go through parts of Les Troyens. In my opinion, this opera is Berlioz at his very best! Parts of it are just stupendous.

Also, I did some analysis of the Second Piano Sonata by Pejacevik; it is very unusual and fascinating. I have been working with Juana Montsalve on her doctoral dissertation on Maria Theresa Prieto, with a focus on her song cycle, and that has proven fascinating. Juana won a grant to do some archival digging in Mexico about Prieto, and she is leaving for Mexico next week.

With best wishes, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Fri, May 10,
2019, 1:02 PM

to me

Dear Dr. Jackson,

Yes, looking at some Berlioz sounds nice. I'm finally done with the semester, so I can start my summer studies. I'll go print out the score for Cleopatre so I can analyze it on the large papers and we can compare. We can also talk about Les Troyens.

Have you ever analyzed Berlioz's La Damnation de Faust? I'm interested in Les Troyens, naturally, but I'd like to analyze the Faust opera. Faust has always been a character that interests me. I identify with Faust at the beginning of the work (not so much after he signs the contract and adopts his Hedonistic lifestyle). On a related note, I'm reading Doctor Faustus by Mann. It's been on my list!

Regards,

Levi

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Friday, May 10, 2019 8:21:00 AM
To: Walls, Levi
Subject: [EXT] Berlioz

...

[Message clipped] [View entire message](#)

Timothy Jackson <shermanzelechin@gmail.com>

Fri, May 10,
2019, 1:09 PM

to Levi

Dear Levi,

I have not analyzed the Berlioz Damnation although I have also been interested in it for a long time. So, why not Cleopatre first and then Damnation. There are also the Schumann Scenes from Faust, and Mahler's Eighth Symphony Part II. I have studied the Mahler very carefully, and also gone through the Schumann too superficially - but enough to believe it is one of Schumann's really strong pieces. I have also studied Liszt's Faust Symphony in depth.

I will pull out my score of the Damnation.

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Fri, May 17,
2019, 8:52 AM

to me

Dear Dr. Jackson,

I'm most interested in the fact that the opera follows a very similar tonal trajectory to La Esmeralda, starting in D major and centering around a tonal pairing between D major and F major. This is consistent for the first three acts. It's not until the fourth act that things go off the rails. Of course, act four is where things go sour in this version of the story. Marguerite, having accidentally killed her mother, is in prison and Faust must sign away his soul in order to save her. At this point in the opera, the tonal structure turns to darker keys, focusing on Ab and Db major. So, the opera ends in Db instead of D. As we've discussed before, I see downward semitonal shifts as tragic in nature.

The tonal similarities to La Esmeralda (with D major and F major as focal points) is especially interesting since Berlioz wrote La Damnation afterwards. Of course, Berlioz would have been extremely familiar with the score since he edited it. Furthermore, the only other adaptation of Faust to move the contract signing to the end of the story (which makes Faust a more sympathetic character) is Bertin's.

Beginnings and endings are sine qua non to understanding the deeper meaning of any story, but I'm starting by examining act 2 and the first part of act 3. Act 2 is almost entirely in D major, which is obviously very unusual (and important); from there, it moves to F major (once again).

Did you want to get together sometime to talk about opera? I'm unable to travel Friday through Sunday because my wife works all day and has our only car, but I'm available the other days of the week. And, of course, I'm always walking distance from campus. I'm working on fixing the css site this month, so I'll give you an update in a week or so.

Regards,

Levi

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Thursday, May 16, 2019 9:13:29 PM
To: Walls, Levi
Subject: [EXT] Which part of the "Damnation" to study?

...

[Message clipped] [View entire message](#)

Timothy Jackson <shermanzelechin@gmail.com>

Fri, May 17,
2019, 10:07 AM

to Levi

Dear Levi,

That is very interesting indeed! I see your point now. Yes! I do understand exactly what you are getting at.

I had in mind that you might want to analyze one or two of the parts of "Damnation" in detail, because there are many interesting motivic, harmonic, and other features. My preference would be the Third and Fourth Parts if you are up for it.

Otherwise, my preference would be to dive into Les Troyens, which I consider Berlioz's supreme achievement.

What do you think?

I am in the process of moving into a new house, so my books, CDs, scores, etc. are all in boxes. Still, life and thought go on, and I feel it is important to dig deeper into Berlioz.

We could meet when you have mobility.

Also, have you had a chance to look through the outer sections of Cleopatre? It is worthy of study.

Best wishes, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Fri, May 17,
2019, 1:09 PM

to me

Dear Dr. Jackson,

Yes, I've been going through Cleopatre. It's starting to make more sense. I have ideas about the overall structure, which I currently read as a massive II-V-I auxiliary cadence in Ab. Key areas like B major and F minor function as contrapuntal

embellishments on Eb and Ab major, respectively. At the moment, I'll hold off on saying more until I have graphs in order. Perhaps we can meet during the week next week.

Sure, I can analyze the 3rd and 4th parts of Faust. That would show the movement from D to Db pretty clearly. I'll keep Les Troyens in mind, though. I'm interested in both operas; Faust is just winning by a nose. Looking at an old email, I realized that I forgot to answer your question about the 2010 recording of Les Troyens. The production quality is really high, but I'm lukewarm about the set and costume design. It's just a bit minimalistic for my tastes. The chorus could have been more together, as well, but I'm really nitpicking. Overall, it's a fine recording.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Friday, May 17, 2019 8:07:13 AM
To: Walls, Levi
Subject: Re: [EXT] Which part of the "Damnation" to study?

...

[Message clipped] [View entire message](#)

Timothy Jackson <shermanzelechin@gmail.com>

Fri, May 17,
2019, 7:19 PM

to Levi

Dear Levi,

Let's meet next week, if possible, to discuss Cleopatre. I will start looking deeper into the last parts of "Damnation," time permitting.

I might want to make a trip to Houston next week to see the amazing exhibition of Van Gogh paintings there - a once in a life time opportunity, apparently. You might want to see it.

I don't know if I mentioned that we are moving to a new house at the end of the month. So, lots of boxes are around and most of my library is packed up! But I kept out my score of "Damnation."

Best wishes, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Sat, May 18,
2019, 2:09 PM

to me

Dear Dr. Jackson,

Yes, let's meet on Thursday, if that works for you. Perhaps 1 pm?

Moving is the worst! Thanks for keeping the Damnation score at hand, and for encouraging my research interests!

Regards,

Levi

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Friday, May 17, 2019 5:19:14 PM

To: Walls, Levi

Timothy Jackson <shermanzelechin@gmail.com>

Tue, May 21,
2019, 7:39 PM

to Levi

Dear Levi,

I will see you on Thursday at 1pm.

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Tue, May 21,
2019, 8:30 PM

to me

Dear Dr. Jackson,

Great, I'll see you then, and I'll bring my Cleopatre graphs!

Regards,

Levi Walls

Timothy Jackson <shermanzelechin@gmail.com>

Sat, May 25,
2019, 10:45 AM

to Levi

Dear Levi,

I fully agree with your auxiliary-cadence analysis of *Cleopatre* as II-V-I in Ab major! Bravo! The difficult question (as I see it) is, what precisely is the meaning of the F minor episode, and how does it fit into this overarching background scheme? Also, there are many, many complexities in the opening Bb *minor* (in spite of the key signature) section, the Eb major section, and then the motion from Eb major to F minor, and F minor to Ab major. After intensive struggle, I now have an idea as to how to explain the voice leading connections, and it will be most interested to compare my reading with yours. The delay in meeting was good. I was unhappy with my earlier analysis. Now I think that I have something much better!

Before I forget, I should alert you to the upcoming Euromac 10 Music Analysis Conference in Moscow. I think that you definitely should put in a proposal. It would be a good place to scout out some future submissions to the JSS.

Walls, Levi <LeviWalls@my.unt.edu>

Sun, May 26,
2019, 2:20 PM

to me

Dear Dr. Jackson,

I'm glad you agree. Yes, that reading seems especially appropriate considering the *in medias res* nature of the text.

Yes, thank you for the heads up. I will definitely submit a proposal for that conference, along with others.

I wasn't very familiar with settings of Whitman until a few months ago. A student in the scholarly writing class was doing research on Whitman and opera and asked for some feedback, so I did some listening at that time. I especially like the reconciliation section of *Dona nobis pacem*. I feel that Williams really grasped the meaning of the text, as evidenced by the three-fold repetition of the first half. It's first experienced by the individual (baritone), then the individual is subsumed into the collective (chorus), as is the case with war. The third varied repetition may represent the arrival of a new, fresh, collective, as if the "washing of the soiled world" took place during the second half of the poem. "Reconciliation" seems like a very interesting poem for Whitman (or, at least, how I tend to think of him). It's definitely not pro-war, but it also accepts war as a necessary evil.

Wednesday at 2 is good for me. I'll see you then! I assume it's at your previous address (Woodside Drive in Highland Hills), rather than the new one. Let me know if I should go to the new house.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Saturday, May 25, 2019 8:45:06 AM

To: Walls, Levi

Subject: [EXT] Re: Feeling sick today

...

[Message clipped] [View entire message](#)

Timothy Jackson <shermanzelechin@gmail.com>

Sun, May 26,
2019, 3:52 PM

to Levi

Dear Levi,

We don't close on the new house until Thursday. Still, I have been distracted a bit with packing up my library.

I like VW's Whitman settings a lot; he seems to capture something essential in the poetry. Interesting that you notice an acceptance of war as a necessary evil. The piece was composed at a time when VW was really struggling - as were many in Britain - with the possibility of another war with Germany - this time with Hitler's Germany. VW was involved with settling German-Jewish refugees coming to England, so that he knew first hand what the Nazis were doing to the Jews - the Jews being the canaries of the world. Like most Europeans - non Germans - at that time, VW did not want another war. Therefore, I believe that he was drawn in two directions: on the one hand, to want to avoid conflict, and on the other perceiving the necessity of confronting the bully, and this tension is felt in the work. Then there is the whole episode of the Hamburg Prize, which VW accepted from Nazi Germany in the hope of easing tensions, but which left a bitter after-taste - and he never did receive the promised monetary component. The backstory to this prize is extremely interesting and important for understanding VW's works of the later 1930s.

Best wishes, Tim

Timothy Jackson <shermanzelechin@gmail.com>

Wed, May 29,
2019, 10:00 AM

to Levi

Dear Levi,

Just confirming your visit at 2pm today. We are in a bit of disarray, but I am ready to discuss Cleopatre.

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Wed, May 29,
2019, 10:49 AM

to me

Dear Dr. Jackson,

Yes, I will be there at 2. See you then!

Regards,

Levi

In May 2019, we were moving. I gave Levi about 600 recordings to help him expand his knowledge of repertoire and study for his qualifying exams. I also gave him stereo equipment that I was not using.

pick of records

Timothy Jackson <shermanzelechin@gmail.com>

Fri, May 31,
2019, 6:11 PM

to Levi

Dear Levi,

Would you have time this weekend to pick up the records that I have put aside for you?

Best wishes,

Tim

some equipment that works that I don't use

Inbo
x

Timothy Jackson <shermanzelechin@gmail.com>

Fri, May 31,
2019, 6:17 PM

to Levi

Dear Levi,

I have a projector that works; it is about 12 years old, but still has life left in it. It was excellent quality when I bought it.

Also, I have a Rotel Amplifier that needs a fuse replaced. If you know someone who is good with electronics, they could probably do it. Rotel is a good brand.

Additionally, I have an Adcom Preamp that has an issue with one of the settings - I forget which. At one point, I was thinking of getting it repaired, but then I moved to a higher level of equipment.

If you would like these pieces, then I would be happy to give them to you. Otherwise, I will donate them to Goodwill, which will repair and sell them.

In terms of records, I have about four or five boxes of them!

Best wishes,

Tim

Walls, Levi <LeviWalls@my.unt.edu>

Sat, Jun 1, 2019,
12:30 AM

to me

Dear Dr. Jackson,

Sorry for the delay. Great, I can swing by tomorrow to pick up the records. Normally, I wouldn't have a car but my wife won't be at work because she has bronchitis. So I'll be able to travel tomorrow. I can come by any time tomorrow, but I'll be without a car again on Sunday. I can also take the equipment off your hands. I should be able to put them to some use. Thanks a bunch!

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Friday, May 31, 2019 4:17:24 PM
To: Walls, Levi
Subject: [EXT] some equipment that works that I don't use

...

[Message clipped] [View entire message](#)

Timothy Jackson <shermanzelechin@gmail.com>

Sat, Jun 1,
2019, 7:31 AM

to Levi

Dear Levi,

Would you like to come by around 11?

Best wishes,

Tim

Walls, Levi <LeviWalls@my.unt.edu>

Sat, Jun 1,
2019, 7:33 AM

to me

Dear Dr. Jackson,

Yes, I'll see you then!

Regards,

Levi

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Saturday, June 1, 2019 5:31:59 AM
To: Walls, Levi
Subject: Re: [EXT] some equipment that works that I don't use

...

[Message clipped] [View entire message](#)

Timothy Jackson <shermanzelechin@gmail.com>

Sat, Jun 1,
2019, 7:36 AM

to Levi

Great! Make sure that you have room in your car!

Walls, Levi <LeviWalls@my.unt.edu>

Sat, Jun 1,
2019, 8:51 PM

to me

Dear Dr. Jackson,

I'm okay! I have a baby grand at home, which was a generous gift from a patron when I lived in California. I'm also good on screens, printers, and storage. Very much appreciated though.

Again, thanks so much for the records! I already got a new bookcase for them and all the operas are now organized. One more bookcase should do it. Oh no, not overwhelmed at all. I can't wait to dive into all the recordings/inserts.

I'll be in touch about Berlioz/research.

Regards,

Levi Walls

Regarding the Symposium, Levi and Ben asked me if Clark, Beaudoin and Lett responses should be published; I agreed that they should be published in fairness to have both sides, and they were.

Clark, Beaudoin, and Lett responses

Inbo
x

Walls, Levi <LeviWalls@my.unt.edu>

Thu, Feb 13,
10:54 AM

to me, benjamingraf@unt.edu

Dear Dr. Jackson (with Dr. Graf in copy; Dr. Slottow not copied because he asked to be recused),

Dr. Graf and I were wondering what your thoughts were concerning the submissions from Clark, Beaudoin, and Lett. As you may have seen, these responses are (at least) implicitly anti-Schenkerian. Despite disagreeing with much of what they have to say, Dr. Graf and I think it is important to publish these responses along with the others that we have received (Wiener, Pomeroy, Wen, Cadwallader, etc.). We wouldn't want the *JSS*'s account of the debate to appear one-sided, and having a mixture of opinions will lend more credibility to those responses that we do agree with. Just want to check in with you before we proceed!

And thank you for all your time and effort in getting responses from prominent names in the field!

Regards,

Levi Walls

recommendation for conference

Timothy Jackson <shermanzelechin@gmail.com>

Wed, Feb 19,
8:57 PM

to Levi

Dear Levi,

So..... this afternoon I did receive an email requesting my approval for your application, to which I have responded with the highest possible numerical ranking.

I am unsure whether I have to write a more detailed letter of support, and have written to Dr. Brand to see. Just in case I do need to craft an actual letter, might you send me your abstract and details about the conference, which I will need for my letter.

Today I picked up a recording of Berlioz's Beatrice and Benedict: https://www.amazon.com/BERLIOZ-BEATRICE-BENEDICT-JOHN-NELSON/dp/B00007M8T1/ref=sr_1_3?keywords=Beatrice+and+benedict+nelson&qid=1582167159&s=music&sr=1-3

It seems very good indeed.

The cycles in the Bertain are clearly damaged; but, I wonder if they are in the Berlioz *Les Troyens*? Perhaps, in the latter, the opposite might be the case?

Best, Tim

As Levi's advisor in the doctoral program, the Chair Benjamin Brand asked me for a letter of support for his application for travel funding to present his work in England. I wrote such a letter:

Walls U.K. travel funding

Inbo
x

Walls, Levi <LeviWalls@my.unt.edu>

Tue, Feb 18,
4:55 PM

to me

Dear dr. Jackson,

I think dr. Brand sent you an email (as my advisor) regarding the request I put in for funding to go to the U.K. I believe he requires a response from you before the request can go through. Thanks!

Regards,

Levi Walls

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Feb 18,
7:52 PM

to Levi

Dear Levi,

I looked through my webmail account under Brand, but I don't see any communication about this travel funding for you. Plus, I do not recall writing a letter of recommendation for your travel, nor reading your application! I did assist another student with an application for travel funding, but not you!

If you received a note from him about this application, could you please forward it to me, along with a copy of your application.

I hope that senility has not accelerated at light speed!

Tim

Walls, Levi <LeviWalls@my.unt.edu>

Tue, Feb 18,
8:52 PM

to me

Dear dr. Jackson,

Yeah, I was surprised when he said he needed your feedback. I'm not sure why. He mentioned it in passing today. Hopefully, it requires nothing more than for you to push a button and submit. I'll email him.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Tuesday, February 18, 2020 5:52:27 PM

To: Walls, Levi <LeviWalls@my.unt.edu>

Subject: [EXT] Re: Walls U.K. travel funding

...

[Message clipped] [View entire message](#)

Walls, Levi <LeviWalls@my.unt.edu>

Tue, Feb 18,
9:06 PM

to me

I emailed him to reach out to you. Apologies, I would have given you more heads up if I had known any action was required on your end. I only knew about it because he mentioned it when I ran into him today.

- Levi Walls

From: Walls, Levi <LeviWalls@my.unt.edu>
Sent: Tuesday, February 18, 2020 6:52:43 PM
To: Timothy Jackson <shermanzelechin@gmail.com>
Subject: Re: [EXT] Re: Walls U.K. travel funding

...

[Message clipped] [View entire message](#)

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Feb 18,
9:20 PM

to Levi

Dear Levi,

I would like more information. I don't recall you mentioning a travel application to the UK; rather, I thought that you were interested in France! So, why England?

Tim

Walls, Levi <LeviWalls@my.unt.edu>

Tue, Feb 18,
9:25 PM

to me

Dear dr. Jackson,

Oh, yes, it's for the international conference of musical form on June 30 that I was accepted into. Just to help with the funding to get to the conference. Nothing substantial like the planned work in France.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechich@gmail.com>

Sent: Tuesday, February 18, 2020 7:20:01 PM

To: Walls, Levi <LeviWalls@my.unt.edu>

Subject: Re: [EXT] Re: Walls U.K. travel funding

Timothy Jackson <shermanzelechich@gmail.com>

Tue, Feb 18,
9:34 PM

to Levi

Dear Levi,

OK. That is totally different from the student *research* grant application (I believe that I sent you the call for applications for that competition thinking you might want to go to Paris). Well, of course I will strongly support your application for travel funding to present at the British conference. But, as I said, I have not heard a peep from Brand about that. Maybe he does not need my input to make a decision.....

Keep me posted regardless.

By the way, if you have a chance to make a pit stop at the British Library near Charing Cross in London to photograph something for me, I would be infinitely grateful. But only if you have time. Their music collection is spectacular and important, and a resource that you should be familiar with! I have spent many happy hours puttering around there.

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Thu, Feb 20,
8:15 AM

to me

Dear Dr. Jackson,

Thanks for taking care of the funding request. Hopefully Brand doesn't require much more from you as I don't wish to inconvenience you without warning! Of course I'm happy help you by making a stop at the British Library. I'll be staying with a friend in London and commuting to Newcastle from there (which will be cheaper in the end), so the Charing Cross library won't be too out of the way. What is it that you would like me to photograph?

Regards,

Levi Walls

Cordial relations with Levi persisted for nearly five months *after* the Symposium was submitted to UNT press, and we were assembling the next issue. Levi's daughter was born. There was no sign of any issues or concerns.

I sent Levi a project that I was working on:

Walls, Levi <LeviWalls@my.unt.edu>

May 19,
2020, 10:01
AM

to me

Dear Dr. Jackson,

Thanks for your email, and the detailed graphs. Since musical setting is, itself, a translation of sorts, these pieces would seem to offer an especially interesting challenge (a Wellesz translation of Rilke's translation of E.B. Browning, like a game of "telephone"). Technically, there are four levels (or at least three and a half) to the process because Rilke didn't know English and was assisted by his hostess in Capri. If you haven't already, there are a few articles that you might find useful, especially in regards to the relationship between Rilke's and Browning's texts. "Rilke's Translations of English, French, and Italian Sonnets" by Furst: <https://www.jstor.org/stable/pdf/4172561.pdf?refreqid=excelsior%3Ad54da7f70c99859abb26629bc5b5c137> and "Translating Desire: Elizabeth Barrett-Browning and Rilke's women in love" by Catling (although I couldn't manage to find this article, which appears in a German-language book called *Rilke und die Moderne*). <https://ueaeprints.uea.ac.uk/id/eprint/26337/> It seems like it would be useful if it can be tracked down. I'm unsure of the state of ILL during this shutdown.

Part of the Furst article mentions that, because Rilke changes the structure of the sonnets he translates, the resultant rhyme scheme "gains a musical and symbolical element" that wasn't necessarily there before (132). According to the author, this change is due in part to Rilke's alternating use of masculine and feminine rhymes, whereas Browning's rhymes are consistently masculine. I wonder if the translations set by Wellesz feature similar changes.

Ophelia is well for the most part. My wife works 6pm-6am three days a week, so I am on my own with her those nights. It can be pretty rough (because she cries more when Rebeca is gone) so I often go without sleep. But it's a labor of love. I think, all in all, I'm doing well in fatherhood.

My biggest challenge, as I always thought it would be, is not to be too neglectful because of work. It's a delicate balance.

I'm currently studying for my related field quals, so I'm buried in English literature texts. I think more music theorists would do well to be more familiar with some of these literary theory texts. A few that I've committed to reading are unrepentantly intentionalist though, especially Hirsch's *Validity in Interpretation* (an ironic title, to be sure, because when our analyses are absolutely beholden to the supposed intentions of authors, we might as well throw out the possibility of interpretation). One of the novels I'm currently reading is *Romola*. Knowing your interest in George Eliot and Vasari's *Lives of the Artists*, it seems like a book you would appreciate.

This talk of English literature reminds me. Would you mind signing my degree plan? Just the "major professor" line near the bottom of the front page. You'll have to do it electronically, which should be straightforward using the "annotate" tool of whatever PDF program it opens in. I attached it. Let me know if it gives you trouble. Thanks!

Regards,

Levi Walls

----- Forwarded message -----

From: **Stephen Slottow** <sslottow@gmail.com>

Date: Thu, May 14, 2020 at 6:49 PM

Subject: Re: [EXT] Re: Confidential

To: Colin Davis <colindavis@gmail.com>

Cc: Walls, Levi <LeviWalls@my.unt.edu>, Timothy Jackson <shermanzelechin@gmail.com>

Dear Levi,

That all sounds excellent.

But when should the present issue be out?

-sps

Walls, Levi <LeviWalls@my.unt.edu>

Mon, Jun 8,
8:49 AM

to me

Dear Dr. Jackson,

Thanks for the email. I'm afraid it's a negative on the sleep issue. She's still pretty fussy at night so I only get an hour here and there.

In regards to your journal questions, I've been emailing Karen at UNT press about the printing, but she hasn't been responding (which is frustrating). Even with the virus, I feel like it's taking too long. I emailed Ron yesterday, so hopefully he will respond. I've been chipping away at the Novack and I've gotten through the first couple files. While I'm at it, I'm also formatting it in Indesign for the journal style. I had a question: should I change the British-style punctuation and spellings (i.e. periods outside of quotation marks and words like "focussed")? I assume the answer is yes, but wanted to double-check. I'll send some of the proofs this week.

Thanks for your kind offer to meet. Always much appreciated. Perhaps sometime later in the summer; now's just not a good time. In a month or so, I'll have finished teaching my summer course (aural skills III), Ophelia will hopefully be sleeping better, and I'll have gotten my massive reading list under control, all of which will significantly improve my sanity.

I'll be presenting my double cycle work at SMT this year, so that will be good.

How have you been doing this summer? How is your family?

Regards,

Levi Walls

PS. Just as I was about to hit send, Ron responded to my email. He said that the printing has been underway but running behind because of the virus. We should have copies by the end of this month, he said.

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Sunday, June 7, 2020 1:29 PM

To: Walls, Levi <LeviWalls@my.unt.edu>
Subject: [EXT] Making contact - Novack text

Timothy Jackson <shermanzelech@gmail.com>

Tue, Jun 9,
7:46 PM

to Levi

Dear Levi,

Bravo on the SMT acceptance! Great news indeed! Are they going to hold the meeting physically or on-line? I will not travel this year, considering it just too risky - and expensive, given the cuts to faculty travel funding. I have read some reports indicating that there are patients recovering from the virus who have exhibited lasting damage to their hearts. No one knows the long-term repercussions. It is depressing that the infection rate in the Denton area shows no decline.

<https://gis-covid19-dentoncounty.hub.arcgis.com/pages/covid-19cases>

On the contrary, it is increasing daily!

Thank-you for the update about the *Journal* and the Novack. Good news about the text. Use our house style (American). Once I have that text from you, I will start working with Colin on the examples.

I am teaching "Analysis and Performance" for the first time as a summer course. With 15 students, entirely on-line, it is challenging. However, the good news is that the students are almost all DMAs and highly motivated, so that I think we will make real progress. Right now, we are looking at a scene from Jommelli's opera *Armida abbandonatta*, which I believe to be an absolutely amazing opera.

I send you my annotated score with some ideas about how it works.

There is one very significant difference between the two recorded performances, both available on Youtube. https://www.youtube.com/watch?v=F3_skCJBSJg

<https://youtu.be/FrPRKb-xhzY?t=2337>

Both are very good, but Rousset makes a significant cut in the A' section. I am trying to figure out if he made it based on Jommelli, or on his own. It is possible that Jommelli compressed the A' because he revised the opera for different performances.

This opera is one of the truly great Classical operas! I cannot recommend it highly enough!

Your baby will sleep through the night - eventually. Hang in there!

Best, Tim

On July 23, 2020, just six days before the public attack and his subsequent denunciation of me, Levi wrote:

Walls, Levi

Thu, Jul 23,
2:11 PM

to me

Dear Dr. Jackson,

I attached the requested files. Ah, yes, I remember from my first semester at UNT that you were working on the late quartets (op. 131, to be specific). That was back when I barely knew what Schenkerian analysis was. Hard to believe it was only 4 years ago! Let's hope I come just as far in another 4 years.

I'd be interested in seeing your Beethoven work, as with anything. Studying Beethoven will always be important, even if I don't ever plan on presenting/publishing work on him. I always feel a little apprehension at doing Beethoven research. He's been done so much over the years (for good reason, to be sure, as he is without a doubt one of the greatest composers that ever lived). But still, I inwardly groan a little when I see paper after paper on Beethoven at conferences. I think you know what I mean, since you were sitting right next to me when I heard you say something to a similar effect in response to a Beethoven paper at TSMT 2018. But, I'm glad to see what you have to say since, as I said, it's very important to continue studying Beethoven. Something new and valuable might come out of it, and it would be an awful shame if Beethoven research stopped *entirely*.

For my own part, I have a few projects going for the next conference season. I once wrote a paper about finding a musical analogue to Transatlantic Modernism (the Imagist poets, plus the likes of T.S. Eliot and Gertrude Stein). I had noticed that documentaries on these figures used a mixture of classical-romantic era music and Coplandesque Americana, but I argued that it was the music of the second Viennese school that really mirrors the Transatlantic Modernist aesthetic/philosophical views. And it should be the job of a documentary to choose music that represents their subject's aesthetic/philosophical views, when that documentary is on an artist. So I'm reworking that paper for a few American literature conferences. Then, I've recently

started thinking about writing a proposal for upcoming theory/musicology conferences that compares formalism in music vs. formalism in literary theory. Confusingly, the two ideologies are complete opposites when it comes to matters of interpretation. One of our main formalist representatives is Peter Kivy, whose perspective is almost semiotically barren. On the other hand, the main representatives of formalism in literary theory are the New Critics and the Russian Formalists, who are extremely flexible in regards to semiotics. In part, the New Critics pushed Barthes' idea of the "death of the author," which I find indispensable to interpretation (and Kivy found distasteful). I think that the underlying reasons for this disparity between formalism in music and in literary theory will say something important about the ideological differences between the two fields. But that project is in its infancy, so we'll see what happens with it.

Ophelia is okay. She's getting so much smarter and her hand-eye coordination is improving a lot. If I put her on my lap at the piano, she hits the keys with interest, which is very good for a four-month-old! A surprising lack of change in the sleep department, though. But, at least I don't have to take care of her alone at night anymore (at least, for the foreseeable future) because my wife's work schedule changed to daytime shifts.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Thursday, July 23, 2020 9:53 AM
To: Walls, Levi <LeviWalls@my.unt.edu>
Subject: [EXT] Re: Updates on articles, websites, and printing.

...

[Message clipped] [View entire message](#)

3 Attachments

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Jul 23,
6:49 PM

to Levi

Dear Levi,

Thank-you for the update. I would like to discuss these issues with you and learn more about them! I also would like to recommend that you take a closer look at the last movement of Op. 127 for starters because I believe that the way of thinking here is relevant to Berlioz. Here, Beethoven departs quite radically from "Classical" principles of design-tonal organization, and I can see now how this kind of freedom would have impressed Berlioz, and inspired some of his procedures. I presume that you plan to go forward with *Les Troyens*.....If so, doing so would be helpful.

By the way, I did not realize this, but Salieri wrote quite a bit for the French opera, being "anointed" for this task by Gluck. The results are impressive. *Les Danaïdes*, for example, while gruesome, is quite an opera! There are boring parts of *Tarare*, but also superb sections in a highly imaginative frame.

I will look over Wason's comments and get back to you and Dr. S.

Best, Tim

Shortly after the Twitter attack, Levi Walls posted on FB, July 27, 2020 this denunciation:

I have written the following statement in an attempt to share my experiences and shed light on the situation regarding the Journal of Schenkerian Studies. Furthermore, the purpose of this statement is to emphasize how deeply sorry I am for my involvement in the journal. Although I had no control over the content of the journal, or over the decisions regarding review processes, I am guilty of complicity because I remained in the position after I realized that my whistleblowing efforts were for naught. I hope the following account provides helpful context:

In summer 2019 (when I had just finished my first year as a PhD student in music theory at UNT) I was asked if I would like to take on a research assistantship, as assistant editor of the JSS. It would allow me to gain skills in typesetting, copyediting, and general understanding of the process that goes into an academic journal. I saw the assistantship as a good opportunity, as I am interested in research. And, naturally, as the position was under the supervision of no less than five UNT faculty members who I believed had my best academic interest at heart, it didn't seem like something I would regret. Throughout the process, myself and the editor at the time were to report directly to Timothy Jackson and Stephen Slottow, with major decisions about the journal's contents to be decided by them. As I will explain, what appeared to be a positive opportunity for a young graduate student quickly turned into an extremely shameful position that I feared I could not leave without significant damage to my career.

For the first few months, the job seemed fine, as I got to work with three articles on various topics, typesetting and offering clarity-related edits. However, after Philip Ewell's SMT presentation, Timothy Jackson decided that it was the responsibility of the journal to "protect Schenkerian analysis." Although—after serious thought—I essentially agreed with Ewell's talk, it was not up to me what did or did not go into the journal. After seeing some of the responses, I started to become incredibly worried. I gave comments to one author, including that they seemed

to devalue other fields of study, that they cherrypicked information to make Schenker appear in a better light, and that they confused cultural appropriation with egalitarianism. Shortly after, I was told by Timothy Jackson (my superior in at least three senses: a tenured faculty member who ran the journal and also served as my academic advisor) that it was not my job to censor people.

After this, things continued to go in a direction that I found to be disgusting.

I set up a secret meeting with my department chair, specifically acknowledging that I was coming to him as a whistleblower because I was worried about the potential dangers that the journal posed for the College of Music and for rational discourse in music theory. My warning was not heeded and—although I feel that he had the best of intentions—he expressed reluctance to step in and control the actions of the journal. Furthermore, after my warning that Dr. Jackson was woefully ignorant about politically correct discourse and race relations, he rebutted that “Dr. Jackson did very well in the recent diversity and inclusion workshops.”

After this, I feared that I would remain powerless and voiceless in regard to the running of the journal (despite my misleading title of “assistant editor,” and the fact that I was meant to become “editor” for volume 13). In hindsight, I should have quit the journal in protest. However, I feared retaliation from Timothy Jackson: he is an incredibly well-connected and influential figure in Schenkerian circles, and I’ve lost count of the number of people who have told me over the years that I would regret it if I ever got on his bad side. Despite this—as well as my worry about losing the financial means to support my family—I am ashamed to say that I stayed in the position. I continued to do the administrative tasks assigned to me, to typeset the articles, provide basic copyediting, and to correspond with authors about their edits via email. Eventually, I read Timothy Jackson’s response, which left me dumbfounded by its disgusting and harmful rhetoric. Even after that, I feared to do anything other than grin and bear a job that I knew was harmful to UNT, the field of music theory, people of color, and basic human decency. For that cowardice, I am truly sorry.

Sincerely,

Levi Walls

EXHIBIT B

Editorial Process of JSS vol. 12

In my Webcast <https://www.youtube.com/watch?v=-BYEmzYAMok&t=4125s>, I mentioned being asked by Levi Walls and Ben Graf if we should publish anti-Schenkerian responses in the Symposium. The letter referenced is dated February 13, 2019, from Levi to me and copied to Ben asking me precisely that question. In his letter, Levi states that, although he and Ben disagreed with a lot of the arguments put forward by Ewell's supporters, he and Ben felt that we should publish their papers; of course, in the spirit of a dialectical scholarly discourse, I agreed, and therefore we published *all* of the pro-Ewell papers as well as the pro-Schenker responses.

[Members of the Editorial Board Correspondence re. Call for Papers, Nov. 25- Dec. 1, 2019]

Members of the editorial board correspondence re. the wording of the call for responses. Also, see Jackson message acknowledging the need for hiring more black/brown/Latino/Asian male and female music theorists.

From: Timothy Jackson <shermanzelechin@gmail.com>
Date: Fri, Nov 29, 2019 at 2:03 PM
Subject: Re: Framing for call for responses to Ewell paper
To: Walls, Levi <LeviWalls@my.unt.edu>
Cc: Slottow, Stephen <Stephen.Slottow@unt.edu>, Graf, Benjamin <Benjamin.Graf@unt.edu>, Cubero, Diego <Diego.Cubero@unt.edu>, Bakulina, Ellen <Ellen.Bakulina@unt.edu>, Chung, Andrew <Andrew.Chung@unt.edu>

Dear Colleagues,

I hate to be the fly in the ointment, but the call does not seem ready to me just yet. And here is why. Interestingly - and very significantly - in his abstract, Ewell says nothing at all about the talk's attack on 1) Schenker, 2) Schenkerians, and 3) Schenkerian methodology.

Indeed, given his abstract, most people would find nothing objectionable in it, and wonder why a call for responses would even be necessary. Most of us would agree that there are too few blacks and women in the field of music theory, and that it is desirable to try to recruit more.

But that is not the reason why the *JSS* is issuing this call for responses! The call still needs to make explicit *in some way* why *JSS*, which is focused on "Schenkerian Studies" as implied by its title, would need to "respond" to Ewell's remarks at the SMT at all, especially since the reason is not discernible in his abstract. We can include his

abstract if you want, but it is what he actually said about Schenker, Schenkerians, and Schenkerian methodology that matters and is the *raison d'etre* for the call.

Therefore, we need to make the call draw attention to Ewell's conclusions in the paper he actually delivered, and not his abstract. Here is some language derived from Ewell's talk which might be used in the call: Schenker's concepts of scale degrees and dissonance resolution, and tonal hierarchy are inherently racist. (2:30) Study of Schenker's musical ideas has helped to legitimize harmful stereotypes about blacks and other people of color. (2:32) "Diversity" is a cynical strategy to reinforce inequality. (2:32) Reduce the study of Western music theory to two semesters (this would certainly solve a lot of problems, because then no one would even be able to attempt to study Schenker's ideas, which is apparently the point). (2:34) Schenker's followers (Forte, Oster, Rothgeb, Rothstein, and others) have suppressed the racist statements in translations of Schenker's publications in order to conceal his racist ideology.

THESE are the conclusions that Ewell explicitly draws about Schenker, Schenkerians, and Schenkerian methodology that are at the core of his argument, and the reason why the *Journal* is eliciting responses. If we do not make this point explicit, then we run the risk of appearing reactionary and racist ourselves!

This issue needs to be addressed BEFORE we are ready to go forward.
Best, Tim

From: Walls, Levi
Sent: Monday, November 25, 2019 1:00 PM
To: Bakulina, Ellen <Ellen.Bakulina@unt.edu>; Chung, Andrew <Andrew.Chung@unt.edu>; Cubero, Diego <Diego.Cubero@unt.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>; Slottow, Stephen <Stephen.Slottow@unt.edu>; Graf, Benjamin <Benjamin.Graf@unt.edu>
Subject: Framing for call for responses to Ewell paper

Dear Drs. Bakulina, Chung, and Cubero,
The *JSS* is preparing to send out a call for responses to the Ewell paper at SMT. We all thought it would be prudent to get input from other faculty members regarding the specific framing of the call. Please let us know if you have any thoughts on improving the language of the call, especially in regards to inclusiveness and impartiality:

The SMT paper given by Philip Ewell, "Music Theory's White Racial Frame," has inspired a good deal of debate within the Schenkerian community. As a journal dedicated to Schenkerian studies, we find it important to foster these discussions. As part of volume 12, we invite interested parties to submit essay responses to Ewell's paper. The *Journal of Schenkerian Studies* takes no official stance on the issues addressed by Ewell, and we hope to publish a variety of thoughts and

perspectives. Submissions must adhere to the following guidelines:
Essays should be 1,000 to 3,000 words in length.
In order to leave sufficient time for editorial work, submissions must observe a strict deadline of January 13, 2019.
Any questions or concerns regarding submissions may be directed at the editors (Schenker@unt.edu).
Regards,
Levi Walls (with Drs. Jackson, Slottow, and Graf in copy)

From: "Chung, Andrew" <Andrew.Chung@unt.edu>
Date: Monday, November 25, 2019 at 1:07 PM
To: "Walls, Levi" <LeviWalls@my.unt.edu>, "Bakulina, Ellen" <Ellen.Bakulina@unt.edu>, "Cubero, Diego" <Diego.Cubero@unt.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>, "Slottow, Stephen" <Stephen.Slottow@unt.edu>, "Graf, Benjamin" <Benjamin.Graf@unt.edu>
Subject: RE: Framing for call for responses to Ewell paper

Dear Levi + others,

I think it's great that JSS is looking to engage Ewell's SMT talk. What do you think about mentioning very briefly some of the content and context of Ewell's remarks vis-à-vis Schenker? As the CFP stands, it seems to presume that everyone knows what Ewell said, and what tendencies of Schenker's Ewell chose to talk about (most readers probably do understand both of these things). The thing to be careful about, of course, is not to implicitly encourage responses of one kind and discourage responses of another kind.

Cheers,
Dr. Chung

From: Slottow, Stephen <Stephen.Slottow@unt.edu>
Sent: Monday, November 25, 2019 1:15 PM
To: Chung, Andrew <Andrew.Chung@unt.edu>; Walls, Levi <LeviWalls@my.unt.edu>; Bakulina, Ellen <Ellen.Bakulina@unt.edu>; Cubero, Diego <Diego.Cubero@unt.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>; Graf, Benjamin <Benjamin.Graf@unt.edu>
Subject: Re: Framing for call for responses to Ewell paper
Good idea. One way this could be done is to reproduce Ewell's SMT abstract and link to the SMT reproduction of his slides and video of his talk, which is on both the SMT and his Hunter website. I'm not sure how long it'll stay on the SMT website.
-sps
Stephen Slottow

Associate Professor of Music Theory
University of North Texas

From: Bakulina, Ellen <Ellen.Bakulina@unt.edu>
Sent: Monday, November 25, 2019 11:32:30 AM
To: Slottow, Stephen <Stephen.Slottow@unt.edu>; Chung, Andrew <Andrew.Chung@unt.edu>; Walls, Levi <LeviWalls@my.unt.edu>; Cubero, Diego <Diego.Cubero@unt.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>; Graf, Benjamin <Benjamin.Graf@unt.edu>
Subject: Re: Framing for call for responses to Ewell paper

Oh, and change January 13, 2019 to 2020.
-EB

From: Bakulina, Ellen <Ellen.Bakulina@unt.edu>
Sent: Monday, November 25, 2019 1:22 PM
To: Slottow, Stephen <Stephen.Slottow@unt.edu>; Chung, Andrew <Andrew.Chung@unt.edu>; Walls, Levi <LeviWalls@my.unt.edu>; Cubero, Diego <Diego.Cubero@unt.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>; Graf, Benjamin <Benjamin.Graf@unt.edu>
Subject: Re: Framing for call for responses to Ewell paper

Yes, good idea to provide link to the recording of Ewell's talk. As far as I know, it will be available on the SMT website until January 15, which is after your January 13 deadline, so there is no problem here.

Could you specify that the paper was part of the plenary session? Right now, it looks like it was a regular SMT paper (which would probably produce less reverberation than a plenary one).

As for encouraging different kinds of responses, the CFP already says "variety of thoughts and perspectives." I think this is quite clear.
All best,
-EB

From: Walls, Levi <LeviWalls@my.unt.edu>
Sent: Tuesday, November 26, 2019 6:21 AM
To: Bakulina, Ellen <Ellen.Bakulina@unt.edu>; Slottow, Stephen <Stephen.Slottow@unt.edu>; Chung, Andrew <Andrew.Chung@unt.edu>; Cubero, Diego <Diego.Cubero@unt.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>; Graf, Benjamin <Benjamin.Graf@unt.edu>
Subject: Re: Framing for call for responses to Ewell paper

Hi all,

Thank you all very much for the input. Drs. Jackson, Slottow, and Graf, I'll draft a final version of the call and get it back to you around midday, then we can discuss how to proceed. We should be able to send it out today.

Regards,
Levi Walls

From: Walls, Levi <LeviWalls@my.unt.edu>
Sent: Tuesday, November 26, 2019 12:24 PM
To: Bakulina, Ellen <Ellen.Bakulina@unt.edu>; Slottow, Stephen <Stephen.Slottow@unt.edu>; Chung, Andrew <Andrew.Chung@unt.edu>; Cubero, Diego <Diego.Cubero@unt.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>; Graf, Benjamin <Benjamin.Graf@unt.edu>

Subject: Re: Framing for call for responses to Ewell paper

Dear Drs. Jackson, Slottow, Graf, et al.,

I've attached a new version of the call. Let me know if it looks okay, or if there are any other issues that come to mind.

Dr. Bakulina, I believe that was the plan. Dr. Jackson also mentioned sending it to the Sibelius and Estonian academies. We'll have to confirm exactly how/where to send it out.

Regards,
Levi Walls

On Fri, Nov 29, 2019 at 12:55 PM Walls, Levi <LeviWalls@my.unt.edu> wrote:

Hi all,

Here is a new copy of the call with "Schenkerian community" changed to "theory community" and the January 13 deadline. How/where should we send it out? We previously discussed using the SMT list and possible other places (Estonian and Sibelius academies).

Regards,
Levi Walls

Journal of Schenkerian Studies vol. 12 (2019) Call for Papers

The SMT plenary presentation given by Philip Ewell, "Music Theory's White Racial Frame," has inspired a good deal of debate within the Schenkerian community. As a journal dedicated to Schenkerian studies, we find it important to foster these discussions. As part of volume 12, we invite interested parties to submit essay responses to Ewell's paper. The *Journal of Schenkerian Studies* takes no official stance on the issues addressed by Ewell, and we hope to publish a variety of thoughts and perspectives. Submissions must adhere to the following guidelines: Essays should be 1,000 to 3,000 words in length.

In order to leave sufficient time for editorial work, submissions must observe a strict deadline of January 13, 2020.

Any questions or concerns regarding submissions may be directed at the editors (Schenker@unt.edu).

Please refer to Ewell's abstract, as well as links to the presentation slides and video recording (listed below):

On Nov 26, 2019, at 12:39 PM, Bakulina, Ellen <Ellen.Bakulina@unt.edu> wrote:
Looks good to me. Thanks for asking for our opinions!
-EB

From: Cubero, Diego <Diego.Cubero@unt.edu>
Sent: Tuesday, November 26, 2019 2:00 PM
To: Bakulina, Ellen <Ellen.Bakulina@unt.edu>
Cc: Walls, Levi <LeviWalls@my.unt.edu>; Slottow, Stephen <Stephen.Slottow@unt.edu>; Chung, Andrew <Andrew.Chung@unt.edu>; Timothy Jackson <shermanzelechin@gmail.com>; Graf, Benjamin <Benjamin.Graf@unt.edu>
Subject: Re: Framing for call for responses to Ewell paper

Dear Levi and all,

The call looks good. I would make the two following suggestions:

1. There is a passage that reads: "We invite interested parties to submit essay responses to Ewell's paper." I would change it to: "We invite responses to Ewell's paper."
2. I do not like the phrase "Schenkerian community." It is quite exclusive. Think of a way to reword this sentence. I will, too.
2. Extend the deadline at least to February 1st. A month and a half is a pretty short turn around, especially considering that it is the holidays.

Best,
Diego

From: "Graf, Benjamin" <Benjamin.Graf@unt.edu>
Date: Wednesday, November 27, 2019 at 9:44 AM
To: "Cubero, Diego" <Diego.Cubero@unt.edu>, "Bakulina, Ellen" <Ellen.Bakulina@unt.edu>
Cc: "Walls, Levi" <LeviWalls@my.unt.edu>, "Slottow, Stephen" <Stephen.Slottow@unt.edu>, "Chung, Andrew" <Andrew.Chung@unt.edu>, Timothy Jackson <shermanzelechin@gmail.com>
Subject: Re: Framing for call for responses to Ewell paper

Dear Diego and all,

I completely agree with point #2, which is now changed to "theory community" (thank you Levi).

As to the deadline-- from an editor's perspective, we really cannot delay the submissions further. There is quite a bit of work that must be done after the submissions come in. For example, the following timeline would be a fair estimate:

Feb 1: collect submissions
Feb 15: editing submissions
Feb 27: revisions complete
March 8: add front/back matter, ads, sign and collect contributor agreement forms
March 15: Karen at UNT Press reads final PDF
March 25: document sent to printers
April/May: we get print copies

Again, from an editor's perspective, it would be best to not delay further. The responses should not be very long, so I hope that we can stick to January 13th.

Best,

Ben

Benjamin Graf, Ph.D.

University of North Texas

Music History, Theory and Ethnomusicology

Office: MU215

From: Slottow, Stephen <Stephen.Slottow@unt.edu>

Sent: Wednesday, November 27, 2019 10:56 AM

To: Graf, Benjamin <Benjamin.Graf@unt.edu>; Cubero, Diego

<Diego.Cubero@unt.edu>; Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Cc: Walls, Levi <LeviWalls@my.unt.edu>; Chung, Andrew

<Andrew.Chung@unt.edu>; Timothy Jackson <shermanzelechin@gmail.com>

Subject: Re: Framing for call for responses to Ewell paper

In that case, it may be well to backdate submissions to—say, November 1st, 2019.

That way we'll have them before the call is sent out, which would be convenient for all concerned, I should think. This would create an alternative time line, which we could utilize as needed.

-sps

Stephen Slottow

Associate Professor of Music Theory

University of North Texas

[Final draft of Ewell CFP, Nov. 26-30, 2020]

Walls, Levi <LeviWalls@my.unt.edu>

Tue, Nov 26, 2019,

3:52 PM

to Benjamin, me, Stephen

Dear all,

Here is a final draft of the CFP. Taking Dr. Cubero's advice, I changed "Schenkerian community" to "theory community" and I also moved the deadline to February 1st. When I spoke to Ron, he actually said that it would be okay to extend it further than January; the timeline is rather flexible for the journals, he said. Let

me know if we should change anything else. Otherwise, we can decide how to send it out.

Regards,
Levi Walls
Attachments area

Slottow, Stephen <Stephen.Slottow@unt.edu>
Nov 26, 2019,9:59 PM to Levi, Benjamin, me

Dear Levi,
Those two changes aren't on the "final" draft. When they are, the CFP seems fine.
-sps
Hold off sending out the Call until....

Timothy Jackson <shermanzelechin@gmail.com>
Sat, Nov 30, 2019,
3:17 PM

to Levi, Ellen, Stephen, Benjamin

Dear Levi,

Let's hold off sending out the call with Ewell's remarks until:

1. Everyone has had a chance to read my transcript of Ewell's remarks on Schenker, which still need some editing.
2. It would be correct to hold off sending out the call until we have had the opportunity to send it to Rothstein, Rothgeb, and Benjamin and ask them if they wish to reply.

Ellen can ask Rothstein. I can ask Bill Benjamin, with whom I have a friendly connection, and Rothgeb, who I do not know personally; however, I believe that he knows me by reputation.

Best wishes, Tim

Walls, Levi <LeviWalls@my.unt.edu>
Sat, Nov 30, 2019, 10:14 PM
to me

Dear Dr. Jackson,
Sorry for the delay. I've been deeply preoccupied in writing. Alright, we'll wait to hear from the others and proceed from there! I will respond to all the details you've kindly shared with me about Bach. I'm just a bit behind in research for papers and going through that final push.

Regards,
Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Saturday, November 30, 2019 1:17:15 PM

To: Walls, Levi <LeviWalls@my.unt.edu>
Cc: Bakulina, Ellen <Ellen.Bakulina@unt.edu>; Stephen Slottow <sslottow@gmail.com>; Graf, Benjamin <Benjamin.Graf@unt.edu>
Subject: [EXT] Hold off sending out the Call until....

[Discussions about the appropriate time for CFP by JSS, Dec. 1-4, 2019]

Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Sun, Dec 1, 2019,

6:53 PM

to Diego, Levi, me,

Benjamin, Stephen

Dear All,

I just had a conversation with a colleague about the SMT plenary session (of which Ewell's talk was part), and he told me what I should have known all along, because this was announced right before the presentations: that the plenary talks will be published in Music Theory Spectrum. You all probably knew about this too. I was just extremely tired on the day of the plenary session (I presented a paper myself on the same day, earlier, had a 7 a.m. committee meeting, and had to present another paper the following day) and, I guess, that's why I missed some of the information.

Does the prospective Spectrum publication means that, perhaps we should wait with our call for responses until after that publication appears?

All best,

-Ellen

Sun, Dec 1, 2019, 7:51 PM

to Ellen, me, Benjamin, Stephen, Diego

Dr. Bakulina, and all,

That does seem to complicate matters a bit. I had briefly heard something to that effect shortly after SMT, then promptly forgot all about it.

Regards,

Levi Walls

From: Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Sent: Sunday, December 1, 2019 4:53:37 PM

To: Walls, Levi <LeviWalls@my.unt.edu>; Timothy Jackson

<shermanzelechin@gmail.com>; Graf, Benjamin <Benjamin.Graf@unt.edu>;

Stephen Slottow <sslottow@gmail.com>; Cubero, Diego <Diego.Cubero@unt.edu>

Timothy Jackson <shermanzelechin@gmail.com>

Sun, Dec 1, 2019,

10:06 PM

to Ellen, Levi, Benjamin, Stephen

Dear Ellen, Colleagues,

All things considered, JSS should go forward with the call as planned. What we are asking for from scholars are considered responses to the Plenary Session talk by Ewell as it was delivered and has been posted on line. We have already received one succinct, but nonetheless important comment from a very prominent scholar who has watched the video, read the transcript, and would like us to publish his reply, - and we definitely *should* publish it. More responses have promised - and have even been requested. Therefore, if others are interested in responding but wish to wait for the published version of Ewell's talk, then they are welcome to do so, and we should be open to publishing additional responses to that version in a subsequent issue (after the upcoming one) of the *Journal of Schenkerian Studies*.
Best, Tim

Graf, Benjamin Dec 2, 2019, 9:14 AM

I agree with Tim. We should go forward with the call and be open to publishing more on this matter in future publications. Ben

Benjamin Graf, Ph.D.

University of North Texas

Graf,

Benjamin <Benjamin.Graf@unt.edu>

Dec 2, 2019, 6:40

PM

to me, Ellen, Levi, Stephen

Graf, Benjamin <Benjamin.Graf@unt.edu>

Dec 2, 2019, 6:40 PM

to me, Ellen, Levi, Stephen

Tim (CC: Stephen, Ellen, and Levi),

Levi and I spoke briefly today about the call, and we both agreed that we don't want the call to 1) be too lengthy or 2) "lead" contributors to comment on only excerpted quotations instead of encouraging them to digest the entire paper (then draft responses as they feel appropriate).

Perhaps the official call can be shorter, but you could send some excerpts and lengthier thoughts to your close colleagues in addition to the formal CFP.

Let me know your thoughts if you have a chance. We are, of course, flexible!

Best,

Ben

Benjamin Graf, Ph.D.

University of North Texas

Music History, Theory and Ethnomusicology

Office: MU215

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Sunday, December 1, 2019 10:06 PM

To: Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Cc: Walls, Levi <LeviWalls@my.unt.edu>; Graf, Benjamin <Benjamin.Graf@unt.edu>; Stephen Slottow <sslottow@gmail.com>
Timothy Jackson <shermanzelechin@gmail.com>
Dec 3, 2019, 9:22 AM
to Diego, Andrew, Benjamin, Ellen, Levi, Stephen
Dear Ben, Colleagues,

We still have to address the issue of *why* the *JSS* in particular is asking for responses. I thought that Andrew's point was very well taken, namely that we don't want to be seen to be disagreeing with Ewell's broader point of advocating inclusion of different ethnicities in the discipline of music theory, which I assume that we all support and is not contentious, at least here, but rather focus on his central example of racism in music theory, namely on Schenker, Schenkerian scholars, and Schenkerian analysis. As you know, independently I came to exactly the same conclusion as Andrew. We need to judge the call carefully, and make it clear that Ewell's hypothesis of Schenkerian racism is the primary focus.

To address both issues of reducing the length of the general call, and placing the focus squarely on Ewell's attack on Schenker, Schenkerian scholars, and the Schenkerian approach as racist, rather than including ALL of Ewell's comments, I think that we ought to focus on quoting just a few of his representative statements. Therefore I would propose citing the following short quote in the call: "The best example through which to examine our white frame is through Heinrich Schenker, a fervent racist, whose racism undoubtedly influenced his music theory, yet it gets whitewashed for general consumption.....In his voluminous writings, Schenker often mentions white and black as modifiers for human races.....As with the inequality of races, Schenker believed in the inequality of tones. Here we begin to see how Schenker's racism pervaded his music theories. In short, neither racial classes, nor pitch classes, were equal in Schenker's theories. He uses the same language to express these beliefs.....his sentiment is clear: blacks must be controlled by whites. Similarly, Schenker believed notes from the fundamental structure must control other notes."

We can then solicit responses.

I think that we can omit Ewell's "conspiracy theory" that a group of Schenkerian scholars whitewashed Schenker's racism from the call, since this issue will be dealt with directly by scholars Ewell accuses. For example, Nicholas Cook from Cambridge has agreed to send us a response.

I would, however, send the complete transcript of Ewell's remarks on Schenker to both Drabkin and Bent since Ewell's case is largely built on comments in the letters and diary quoted from their SDO. The same for Rothstein, since he is also included in the group of Schenkerian scholars critiqued. Ben and Levi: please cc. me and Stephen on your letters to Drabkin and Bent. You should send them now, if you have not already done so.

I have already written to John Rothgeb. My understanding is that he is pretty reclusive, so I am unsure whether he will respond. I do have his cell phone number,

so that if I don't hear from him in a few days or so, I will also try calling him. Ellen will let us know when Rothstein replies.

It is a shame that Allen and Oster cannot respond. I know that Allen would. However, Allen did give me a copy of his correspondence with Oster, and I will check it to see if the issue of moving certain paragraphs into the appendices came up. I recall that it did. If so, I see no reason why we should not publish this part of the correspondence, since it will document the reasons for the decision.

With best wishes,
Tim

Stephen Slottow <sslottow@gmail.com>

Dec 3, 2019,

10:06 AM

to me

Dear Tim,

Who holds the rights for the Forte's correspondence with Oster? We may want to find out before publishing letters verbatim. I think that we may be allowed to publish small excerpts without permission, but I don't really know. Perhaps it would be best to check with Wayne Alpern or someone else who knows copyright law? Also, I tried to reach Rothgeb re my sequence article but was unsuccessful. Evidently the email addresses I got from Carl and Charles aren't good any longer, or he just didn't respond. Since you have his phone number, I'd try that first.
-sps

Timothy Jackson <shermanzelechin@gmail.com>

Dec 3, 2019, 11:34 AM

to Stephen

Dear Stephen,

I have a letter from Allen to the effect that I have the right to publish anything that I want to from his Nachlass. He gave this letter to me long before he got really sick. He was concerned about being misrepresented.

Please keep this next item private. I have been in touch with Madeleine, pointing out my disgust that Ewell, a former student, accused Allen of "whitewashing" Schenker's racism. She confronted a number of other former students about it, who reassured her, "don't worry, everything is just fine." Madeleine, who is very sharp, sees through it, and does not concur. She agrees with me and she wishes me to respond - properly - and in due course. She will not raise any objections to us publishing anything that Allen gave me. I do need to dig out the correspondence and go through it. I think that I also made a copy for you. You might look through it as well.

Best, Tim

Graf, Benjamin <Benjamin.Graf@unt.edu>

Dec 4, 2019, 9:26 AM

to Diego, Andrew,

Ellen, Levi, me, Stephen

Tim and colleagues,
That sounds good to me! I am on board.
Ben
Benjamin Graf, Ph.D.
University of North Texas
Music History, Theory and Ethnomusicology
Office: MU215

[Jackson corresponded with Nicolas Cooke, David Beach, Allen Cadwallader, Boyd Pomeroy, and Jack Boss.]

Jackson sounded out authorities on Schenkerian analysis to see what they thought about Ewell's presentation, and whether they wanted to respond. But then, since the negative replies received seemed too one-sided, Jackson decided to ask UNT colleagues if they would consider a Symposium with both pros. and cons. We worked on the "Call for Papers" in the theory area, came up with a call, and sent it out. Due to delays in getting the CFP posted the time period was short, just two weeks, but we gave extensions until the beginning of March to all who indicated that they wanted to contribute.

[Initial Efforts to send CFP through to the SMT list on Dec. 19, 2020]

schenker
Thu 12/19/2019 4:42 PM
To: Jackson, Timothy; Slottow, Stephen
Cc: Graf, Benjamin
JSS CFP_ Philip Ewell responses (1) (2).docx
17 KB

Hi all,
Dr. Graf and I are both having trouble getting this call through to the SMT list. Neither of our emails seem to be accepted. Could one of you please try with your email? Thanks!

Regards,
Levi Walls

[Journal of Schenkerian Studies vol. 12 (2019) Call for Papers]

The SMT plenary presentation given by Philip Ewell, "Music Theory's White Racial Frame," has inspired a good deal of debate within the theory community, especially regarding the possible relationship between Schenkerian methodology and the white racial frame (as suggested in the following quote from Ewell):
"The best example through which to examine our white frame is through Heinrich

Schenker, a fervent racist, whose racism undoubtedly influenced his music theory, yet it gets whitewashed for general consumption.....In his voluminous writings, Schenker often mentions white and black as modifiers for human races.....As with the inequality of races, Schenker believed in the inequality of tones. Here we begin to see how Schenker's racism pervaded his music theories. In short, neither racial classes, nor pitch classes, were equal in Schenker's theories. He uses the same language to express these beliefs.....his sentiment is clear: blacks must be controlled by whites. Similarly, Schenker believed notes from the fundamental structure must control other notes."

As a journal dedicated to Schenkerian studies, we find it important to foster discussion on these issues. As part of volume 12, we invite interested parties to submit essay responses to Ewell's paper. The Journal of Schenkerian Studies takes no official stance on the issues addressed by Ewell, and we hope to publish a variety of thoughts and perspectives. Submissions must adhere to the following guidelines:

1. Essays should be 1,000 to 3,000 words in length.
2. In order to leave sufficient time for editorial work, submissions must observe a strict deadline of January 13, 2020.

Any questions or concerns regarding submissions may be directed at the editors (Schenker@unt.edu).

Please refer to Ewell's abstract, as well as links to the presentation slides and video recording (listed below):

Music Theory's White Racial Frame

Philip Ewell (Hunter College and The Graduate Center, CUNY)

For over twenty years music theory has tried to diversify with respect to race, yet the field today remains remarkably white. SMT's most recent report on demographics shows that 90.4 percent of full-time employees in music theory are white, while 93.9 percent of associate/full professors are. Aside from this literal whiteness, there exists a figurative and even more deep-seated whiteness in music theory. This is the whiteness—which manifests itself in the composers we choose to represent our field inside and outside of the classroom, and in the theorists that we elevate to the top of our discipline—that one must practice, regardless of one's own personal racial identity, in order to call oneself a music theorist. Thus, for example, I am a black person, but I am also a practitioner of "white music theory." In this presentation, a critical-race examination of the field of music theory, I try to come to terms with music theory's whiteness, both literal and figurative. By drawing on the writings of sociologists Joe Feagin and Eduardo Bonilla-Silva, among others, I posit that there exists a "white racial frame" (Feagin) in music theory that is structural and institutionalized. Further, I highlight certain racialized structures which "exist because they benefit members of the dominant white race" (Bonilla-Silva). Ultimately, I argue that only through a deframing and reframing of this white racial frame will we begin to see positive racial changes in music theory.

PowerPoint slides: <http://philipewell.com/wp-content/uploads/2019/11/SMTPlenary-Slides.pdf>

Video recording: <https://vimeo.com/372726003>

[CALL FOR PAPERS originally sent to the whole SMT list network on Dec. 17, 2019]

From: schenker

Sent: Tuesday, December 17, 2019 11:03:17 PM

To: smt-announce@lists.societymusictheory.org <smtannounce@lists.societymusictheory.org>

Subject: Journal of Schenkerian Studies CFP

Greetings,

Please find attached a CFP from the *Journal of Schenkerian Studies*, to be distributed as soon as possible. Please let us know if you have any questions or concerns. Thanks so much!

Regards,

Levi Walls

Assistant Editor, *JSS*

[CALL FOR PAPERS sent to all the members of SMT via SMT mailing list on Dec. 31, 2019]

From: Bob Kosovsky kos@panix.com

Subject: Fwd: [Smt-Announce] CFP: Journal of Schenkerian Studies

Date: December 31, 2019 at 8:06 PM

To: smt-announce@societymusictheory.org

Cc: Levi Walls LeviWalls@my.unt.edu

Forwarded message from: Levi Walls <LeviWalls@my.unt.edu>

Journal of Schenkerian Studies vol. 12 (2019) Call for Papers

The SMT plenary presentation given by Philip Ewell, "Music Theory's White Racial Frame," has inspired a good deal of debate within the theory community, especially regarding the possible relationship between Schenkerian methodology and the white racial frame (as suggested in the following quote from Ewell):

"The best example through which to examine our white frame is through Heinrich Schenker, a fervent racist, whose racism undoubtedly influenced his music theory, yet it gets whitewashed for general consumption.....In his voluminous writings, Schenker often mentions white and black as modifiers for human races.....As with the inequality of races, Schenker believed in the inequality of tones. Here we begin to see how Schenker's racism pervaded his music theories. In short, neither racial classes, nor pitch classes, were equal in Schenker's theories. He uses the same language to express these beliefs.....his sentiment is clear: blacks must be controlled by whites. Similarly, Schenker believed notes from the fundamental structure must control other notes."

As a journal dedicated to Schenkerian studies, we find it important to foster discussion on these issues. As part of volume 12, we invite interested parties to submit essay responses to Ewell's paper. The Journal of Schenkerian Studies takes no official stance on the issues addressed by Ewell, and we hope to publish a variety of thoughts and perspectives. Submissions must adhere to the

following guidelines:

Essays should be 1,000 to 3,000 words in length.

In order to leave sufficient time for editorial work, submissions must observe a strict deadline of January 20, 2020.

Any questions or concerns regarding submissions may be directed at the editors (Schenker@unt.edu).

Please refer to Ewell's abstract, as well as links to the presentation slides and video recording (listed below):

Music Theory's White Racial Frame

Philip Ewell (Hunter College and The Graduate Center, CUNY)

For over twenty years music theory has tried to diversify with respect to race, yet the field today remains remarkably white. SMT's most recent report on demographics shows that 90.4 percent of full-time employees in music theory are white, while 93.9 percent of associate/full professors are. Aside from this literal whiteness, there exists a figurative and even more deep-seated whiteness in music theory. This is the whiteness—which manifests itself in the composers we choose to represent our field inside and outside of the classroom, and in the theorists that we elevate to the top of our discipline—that one must practice, regardless of one's own personal racial identity, in order to call oneself a music theorist. Thus, for example, I am a black person, but I am also a practitioner of "white music theory." In this presentation, a critical-race examination of the field of music theory, I try to come to terms with music theory's whiteness, both literal and figurative. By drawing on the writings of sociologists Joe Feagin and Eduardo Bonilla-Silva, among others, I posit that there exists a "white racial frame" (Feagin) in music theory that is structural and institutionalized. Further, I highlight certain racialized structures which "exist because they benefit members of the dominant white race" (Bonilla-Silva). Ultimately, I argue that only through a deframing and reframing of this white racial frame will we begin to see positive racial changes in music theory.

[Footnote: Coined by sociologist Joe Feagin in 2006, the term "white racial frame" refers to the "broad worldview [that is] essential to the routine legitimation, scripting, and maintenance of systemic racism in the United States."]

PowerPoint slides: <http://philipewell.com/wp-content/uploads/2019/11/SMTPlenary-Slides.pdf>

Video recording: <https://vimeo.com/372726003>

Smt-announce mailing list

Smt-announce@lists.societymusictheory.org <http://lists.societymusictheory.org/listinfo.cgi/smt-announce-societymusictheory.org>

[Should anti-Schenker pro-Ewell responses be published?]

Walls, Levi <LeviWalls@my.unt.edu>

Thu, Feb 13,
10:54 AM

to me, benjamingraf@unt.edu

Dear Dr. Jackson (with Dr. Graf in copy; Dr. Slottow not copied because he asked to be recused),

Dr. Graf and I were wondering what your thoughts were concerning the submissions from Clark, Beaudoin, and Lett. As you may have seen, these responses are (at least) implicitly anti-Schenkerian. Despite disagreeing with much of what they have to say, Dr. Graf and I think it is important to publish these responses along with the others that we have received (Wiener, Pomeroy, Wen, Cadwallader, etc.). We wouldn't want the *JSS*'s account of the debate to appear one-sided, and having a mixture of opinions will lend more credibility to those responses that we do agree with. Just want to check in with you before we proceed!

And thank you for all your time and effort in getting responses from prominent names in the field!

Regards,

Levi Walls

I agreed and they were published.

[Correspondence with Jack Boss, Levi, Jackson, with Slottow, and Graf on copy, March 9-10, 2020]

From: schenker <schenker@unt.edu>

Date: Monday, March 9, 2020 at 11:49 PM

To: Jack Boss <jfboss@uoregon.edu>

Subject: Ewell Response Final Proof

Hi Jack,

I have the final proof of your response for you. Please let me know if anything needs to change. I assumed you wanted both images to be placed together for ease of comparison. I'll be sending final proofs to UNT press by the end of the day on Tuesday (3/10), but there will be a window of a few days to make changes if necessary. Thanks!

Regards,

Levi Walls
Assistant Editor, *JSS*

Mar 10, 2020, 2:07 AM

Jack Boss <jfboss@uoregon.edu>
to schenker, me

Hi Levi (and Tim). The response looks good. The only issue I have is that Songwriters Guild of America (the copyright administrator for the Ann Ronell song) has not yet responded to me with permission to reproduce the Tatum score excerpt (it's been about a week). So we could get into trouble for reprinting 11 measures without getting permission. Do we want to risk that? I suppose it might be possible to get around it by resetting the score (redoing it in Finale or Sibelius), since there are a couple of transcriptions out there. Or we could leave out the score and just print my graph.

Jack Boss
Professor of Music Theory and Composition
Chair, SMT Publications Committee
School of Music and Dance
1225 University of Oregon
Eugene, OR 97403-1225
email: jfboss@uoregon.edu

phone: 541-556-6139

fax: 541-346-0723

Tue, Mar 10, 2:19 AM

schenger <schenger@unt.edu>
to Jack, me

Hi again,

Sure. If you think resetting the score would be acceptable (I imagine it will), I could do that and replace the image with our own. I'll send a new version in a bit.

Regards,
Levi Walls

Tue, Mar 10, 4:12 AM

schenger <schenger@unt.edu>
to Jack, me

Dear Jack,

Here is the updated version, with a custom transcription of the Tatum score.

Let me know if this looks alright. Thanks!

Regards,
Levi Walls

Mar 10, 2020, 9:20 AM

Timothy Jackson <shermanzelechin@gmail.com>
to Levi, Benjamin, Stephen, Jack

Dear Jack, with Colleagues on copy,
I think that it looks really good the way it is, and now it is possible to follow your analysis with the music. Would it be possible for you to phone the Songwriters Guild of America and check with them to see if it is OK? I have found that sometimes this is the best way to deal with issues like this, especially given time constraints.

Otherwise, I am unsure of the current rules of "fair use," but there is a certain amount of quotation allowed. Then the question would be exactly how much can we reprint? My guess - but it is only a guess - is that this short quotation would be OK. But perhaps this can be checked.

Tim

[Final Addition - correspondence between Jackson and Levi Walls, March 12, 2020]

Final addition

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Mar 12, 9:19 PM

to Levi

Dear Levi,

I am sorry to burden you with this, but will do so anyway! I hope that it might still be possible to make one last addition to my conclusion without throwing the train off the track. Could you please insert the few sentences indicated in red in the final paragraph, and one last footnote. I think that the point is significantly important to try to make it, albeit just before the train leaves the station! Although we now live in an era of "alternative facts," I believe that demagoguery and intellectual dishonesty must not go unanswered. We have seen what occurs when this happens on a massive scale, with catastrophic results in the 20th century, and now again in our own time. I was not present when Ewell spoke at the SMT plenary session, but I heard about the standing ovation he received, which, to my mind, is just as worrying as his talk itself. The warm reception, the applause that Ewell earned there, is as outrageous and dangerous as the contents of his speech, and bespeaks the sorry state of the field of music theory generally these days. Schenkerians of the different pedagogical schools have always "decoupled" ideological claims from music theoretical approaches. Furthermore, not only did Schenker's own ideas about politics and race evolve considerably (as I have shown), so did his analytical methodology (as Pastille, Bent, and others have amply documented). Looking back, at least two generations of Schenkerians have explored and critiqued the evolutions of both aspects. For example, what a tremendous transformation there is between Schenker's early and later ideas about just the particular issue of organicism; the same holds true for his views of race, which also changed dramatically![] Ewell assures us that Schenker would have objected to "decoupling" his philosophical, historical, political, racial, and other ideas from his

music theory. But is this claim really as self-evident as it might initially seem, since the question then becomes: which philosophical-historical-political ideas cannot be disassociated from which stages of music-theoretical development, given the very significant advances in both dimensions? Therefore, even Schenker himself must have recognized, especially late in his career, not only the possibility, but the absolute necessity of such decoupling. Some would like to demolish the classical canon of "Bach-to-Brahms," falsely claiming it to be exclusively a "white male" elitist meritocracy, and arguing that we should replace it with putatively egalitarian pop, hip-hop, punk, and world musics. This is a mischaracterization because the great tradition of classical music includes Black, Jewish, and female composers, and remains, as Schenker ultimately recognized, an "elitism of the hearing of the spirit, not of race." A colleague recently wondered - given the apparent current lack of focus on "the notes" of complete pieces within the Bach-to-Brahms canon (unfortunately, also a concept associated with Schenkerian analysis) - if we music theorists were not now metamorphosing into non-theorists. In other words, by divorcing ourselves from the detailed investigation of the structure of pieces within the canon - which now, because deemed elitist, becomes obsolete - we will all wake up one morning soon, just like the protagonist of Kafka's *Metamorphosis*, who found himself a giant beetle. But, perhaps, just as Schenker finally saw the light, albeit late in life, we music theorists will eventually also come to our senses. In all cases, better late than never.

[i] William Pastille, "Heinrich Schenker, Anti-Organicist," *19th-Century Music*, Vol. 8, No. 1 (Summer, 1984), pp. 29-36.

Walls, Levi <LeviWalls@my.unt.edu>

Thu, Mar 12, 9:39 PM

to me

Dear Dr. Jackson,

No worries, I still have to put the page numbers for Slottow and Wiener into your response, anyway. As soon as I have Dr. Slottow's response, I will know the page numbers for sure, and will be able to cite them in yours. So I will add these sentences while I am at it.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Thursday, March 12, 2020 7:19 PM

To: Walls, Levi <LeviWalls@my.unt.edu>

Subject: [EXT] Final addition

...

[Message clipped] [View entire message](#)

Walls, Levi <LeviWalls@my.unt.edu>

Thu, Mar 12, 10:03 PM to me

I've added the new sentences. I'm just waiting for those page numbers now. As soon as I get Dr. Slottow's response, I'll add the page numbers for Slottow and Wiener. As you previously specified I'll format it like so: "Since Stephen Slottow

addresses that issue (pp. x-x)..." "Furthermore, as Barry Wiener shows (pp. xx)..."
- Levi Walls

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Mar 12, 10:15PM

to Levi

Great!

By the way, I added you to my Skype contacts! So that way, we can talk if needed.

Best, Tim

[Levi's Introduction - Revising Process, March 9-10, 2020]

Symposium intro

Inbox x

Walls, Levi <LeviWalls@my.unt.edu>

Mon, Mar 9, 10:54 PM

to me, Stephen, Benjamin

Dear Drs. Jackson and Slottow,

Here is the intro that Dr. Graf and I put together. Let us know what you think!

Short and sweet, as I said. Did Wen ever send a response? I think that is the only one we are missing.

Regards,

Levi Walls

Attachments area

[Preview attachment Ewell intro.pdf](#)

[Ewell intro.pdf](#)

Timothy Jackson Tue, Mar 10, 9:07 AM

Dear Levi and Ben,

It looks very good to me. Eric Wen wrote to me that he just could not come up with the right words, so that we do not have a response from him

[Levi's Introduction - Critiqued by Slottow and Revised by all Editors on March 12, 2020]

Levi's introduction

Stephen Slottow Thu, Mar 12, 1:03 AM

As we discussed before, Levi, for all his virtues, is not a good writer of English prose. Most of that introduction is embarrassingly pretentious and sophomoric.

Walls, Levi <LeviWalls@my.unt.edu>

Mon, Mar 9, 1:45 PM

to Stephen, Benjamin, me

Hi all,

Alright, thanks! Dr. Jackson, we'll get a final typeset version of the response to you later today. Dr. Slottow, we'll add whatever alteration you wish to make, so just send the new version later today. On the subject of the intro, we are writing it and will send it to both of you today or tomorrow. Dr. Graf and I feel that it is best to keep it short and sweet, as we wish to let the various responses speak for themselves. But it won't go to print without your input. Thanks!

Regards,
Levi Walls

Subject: Re: [EXT] Final version
Symposium Bibliography, March 11, 2020
Symposium bibliography
Timothy Jackson <shermanzelechin@gmail.com>
Wed, Mar 11, 6:54 PM
to Levi, Stephen, Benjamin

Dear Levi, with Ben and Stephen on copy,
You have done an excellent job with the bibliography. The Politics of the Uraline in Schenker's....I think *Uraline* should be italicized. It is still a foreign word even though in common usage in music theory. paperson, la. 2017. A Third University Is Possible. Minneapolis: University of Minnesota Press. Something is wrong here. Paperson is the last name, is there a first name? Also, what does 1a refer to? Pellegrin, Rich. Is it Richard or Rich? Could you please add these items:....
Pellegrin, Rich. Is it Richard or Rich?

Timothy Jackson

Wed, Mar 11, 8:31 PM
OK. Got it!

Slottow, Stephen <Stephen.Slottow@unt.edu>

Wed, Mar 11, 8:48 PM
to Benjamin, Levi, me
Levi,

I'm attaching a short list of items that have either been left out or that need alteration (in my opinion).

-sps

Slottow, Stephen <Stephen.Slottow@unt.edu>

Wed, Mar 11, 8:50 PM
to Levi, Benjamin, me

I don't know, but in the introduction I'd mention that it is a combined bibliography for all the articles.

-sps

Agree.
ReplyReply
allForward

[More Final Editing on March 10 and 11, 2020 – Jackson accepted colleagues' corrections, including Ben and Levi]

Ewell Response

final proof

Inbox x
schenker <schenker@unt.edu>

Tue, Mar 10, 6:01 AM

to me

Dear Dr. Jackson,

Please find attached the typesetting of your response. Thanks!

Regards,

Levi Walls

Attachments area

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Mar 10, 9:58AM

to Stephen, Benjamin, Levi, schenker

Dear Colleagues,

Just a few small corrections to my response listed below.

The more I consider it, the less sure I am whether to capitalize "Classical" throughout. I understand the reader's concern, but I believe it could be either way. What do you think?

Since Jack Boss refers to my comment by page numbers, I should probably do the same. Do you agree? Since Stephen Slottow addresses that issue (see pp.) as Barry Wiener shows (see pp.) Given his student Hans Weisse's (please add the words in bold since this is the *first* mention of Weisse).

Now, "With prescience, [cut: Schenker's student Hans] Weisse decided to emigrate to America already in the late 1920s because of anti-Semitism." "Furtwängler appeared, and [cut: Schenker's student] Weisse"

Footnote 1, " *The Atlantic* COMMA December 5, 2016, Ewell implies that the passages that Oster and Allen [replace with Forte] exiled to appendices «the Jews» Why not ordinary quotation marks?

Footnote 4. In Dennis Herd APOSTROPHES

I think that is it!

Great proofs! Bravo!

Tim

Stephen Slottow <sslottow@gmail.com>

Tue, Mar 10, 10:38AM

to schenker, Benjamin, Levi, me

While we're doing corrections, I'll add that, clever though it be, comparing ethnomusicologists to giant beetles could be taken as both unfortunate and uncollegial. I'll get my corrections to you by tomorrow morning.
-sps

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Mar 10, 10:46 AM

to Stephen, schenker, Benjamin, Levi

My dear Stephen,

Not beetles but beetles.

But just one beetle. LOL.

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Tue, Mar 10, 11:18 AM to me, Stephen, schenker
, Benjamin

From: Timothy Jackson

<shermanzelechin@gmail.com>

Sent: Tuesday, March 10,
2020 8:46 AM

To: Stephen Slottow

<sslottow@gmail.com>

Cc: schenker <schenker@unt.edu>; Graf, Benjamin <Benjamin.Graf@unt.edu>; Walls,
Levi

Stephen Slottow <sslottow@gmail.com>

Tue, Mar 10, 11:25AM

to me

Thanks for the correction. But my observation still stands. It is up to you, however.
-sps

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Mar 10, 11:26 AM

to Stephen

I would like to keep it that way. But perhaps it is best understood as a pun.

Stephen Slottow <sslottow@gmail.com>

Tue, Mar 10, 11:34AM

to me

OK. But how could it be understood as a pun? (P.S. I can't find the final version any more. Would you send me the last par.?)

Stephen Slottow <sslottow@gmail.com>

Tue, Mar 10, 12:31 PM

to Benjamin, Levi, me

I don't see a pun. I see a clever analogy between Kafka's beetle and ethnomusicologists. I like it, but it ain't diplomatic and, in these hysterical times, could be seized upon as an example of intolerance and chauvinism by those who are looking for such examples (Ewell, for instance). Most of the response is excellent and valuable. Is it good to end it in this way?

-sps

Graf@unt.edu>

Tue, Mar 10, 12:44PM

to Stephen, me, Levi

Colleagues,

I second Stephen's concerns about that portion. Tim, you make an excellent point with the beetle, but I admit that when I read it I was also a bit hesitant on what others might say/cite later.

Ben

Benjamin Graf, Ph.D.

University of North Texas

Music History, Theory and Ethnomusicology

Office: MU215

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Mar 10, 2:10 PM

to Stephen, Benjamin, Levi

OK, here is a thought. Just cut the two words "as ethnomusicologists." That preserves the sense of my metaphor, but makes it hit the intended target, which is not ethnomusicologists, but *music theorists*: In other words, by divorcing ourselves from the detailed investigation of the structure of pieces within the canon - which now, because deemed elitist, becomes obsolete - we will all wake up one morning soon, just like the protagonist of Kafka's *Metamorphosis*, who found himself a giant beetle. I think that solves the problem.

Best, Tim

Walls, Levi <LeviWalls@my.unt.edu>

Tue, Mar 10, 2:40PM

to Stephen, me, Benjamin
Alright, will do!
- Levi Walls

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Mar 10, 2:50 PM

to Stephen, Levi, Benjamin

[*Another professor*] just sent me some detailed comments. I need some time to review them. They are mostly small nuances. I will let you know by this evening what, if anything, I need to change or modify.

Best, Tim

Slottow, Stephen <Stephen.Slottow@unt.edu>

Tue, Mar 10, 3:17PM

to me

Not meaning to be difficult, I'm sure, but I don't think it does. It doesn't make sense as stands. "by divorcing ourselves from the...we will all wake up one morning soon, just like the protagonist..." Well, of course, if we're not dead or in a coma, we'll all wake up one morning soon. But that's not news. You're just saying that we'll wake up in the morning. That question is wake up as what or to what? Before it made sense—"as ethnomusicologists."

Now it doesn't. Wake up to a world in which...? Wake up as a...? Wake up as..." You can't just what or to what? Before it made sense—"as ethnomusicologists."

Now it doesn't. Wake up to a world in which...? Wake up as a...? Wake up as..." You can't just remove "ethnomusicologists," you have to replace it with something, or restructure the sentence, or abandon the metaphor. It doesn't work as stands. Before, it did work, but was politically...inadvisable?

-sps

Timothy Jackson <shermanzelechin@gmail.com>

Tue, Mar 10, 7:43 PM

to Stephen

I am thinking what to do about it.

Walls,Levi <LeviWalls@my.unt.edu>

Wed, Mar 11, 9:01AM

to me

Dear Dr. Jackson,

I have attached the new version of your response. I went ahead and uncapitalized "classical." I'll send the combined bibliography to you and Dr.

Slottow in a bit. Thanks!

Regards,
Levi Walls

Timothy Jackson <shermanzelechin@gmail.com>

Wed, Mar 11, 9:18AM

to Levi

Dear Levi,

Can you please insert the page number references in my response to Stephen Slottow's and Barry Wiener's responses respectively. I will keep reading.

Walls, Levi <LeviWalls@my.unt.edu>

Wed, Mar 11, 9:20 AM

to me

Dear Dr. Jackson,

Oh, I forgot to mention. I'm waiting for Dr. Slottow to send me his updated version.

Until then, I can't know the page numbers of his or anyone after for sure. I will make sure to put those in once I get that.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Wednesday, March 11, 2020 7:18 AM

To: Walls, Levi <LeviWalls@my.unt.edu>

Subject: Re: [EXT] Re: Final version

Timothy Jackson Wed, Mar 11, 9:22 AM

OK. I see. But there are other corrections still missing. I will send shortly.

Walls, Levi Wed, Mar 11, 9:30 AM

Ah, sorry about that. Along with those corrections that you send, I will make sure to italicize appropriate titles in the footnotes. Indesign likes to unitalicize.

Walls, Levi Wed, Mar 11, 9:42 AM

And I fixed footnote 2, which also mysteriously disappeared.

Timothy Jackson Wed, Mar 11, 11:23 AM

Dear Levi, Going through it line by line, I found that some of my earlier corrections were not made, and I have added one or two more corrections.

Walls, Levi Wed, Mar 11, 11:34 AM

Dear Dr. Jackson,

Ah, right. Completely forgot those earlier corrections. I'll go through and address all of these things. Sorry, somewhat poor showing from me

Timothy Jackson <shermanzelechin@gmail.com>

Mar 11, 2020, 11:35 AM

to Levi

Dear Levi,

I am not worried. I know that you are capable. We are all human, unfortunately.

Tim

Walls, Levi <LeviWalls@my.unt.edu>

Wed, Mar 11, 2:47PM

to me

Dear Dr. Jackson,

Last thing before I send it back. In your new footnote, it looks like some of the things are in bold, but it's hard to tell with the red font. Did you wanted bolded phrases? If so, could you resend in black text? Thanks!

Regards,

Levi Walls

Walls, Levi Mar 11, 2020, 6:32 PM

Thanks. Alright, I have it written down at my desk and I'll do it as soon as Dr. Slottow's response comes in. I'm going to send you an updated bibliography.

On Feb 5, 2020, at 10:30 AM, schenker wrote:

Hi Barry, Congratulations! We like your response and would be happy to include it in the upcoming JSS, with the possibility of some revisions. We've included some comments on your response that you may wish to address. It is not a "must change" situation, but merely some suggested things to think about. We were also thinking that you might do more to structure your arguments in order to more easily guide the reader. Perhaps some transition sentences and a clearer statement in the introduction of the issues you seek to address. With the short time requirement, combined with the 3000 work limit, it's understandable that those conveniences weren't the priority. We can give you a week to make any changes you think appropriate (by midnight on Feb 12) and, of course, feel free to email me about questions/concerns you may have. Don't worry about the 3000 limit as you make any adjustments, just try to keep it under or near 4000 and it will be fine. Thanks very much! Regards, Levi Walls

From: schenker schenker@unt.edu Subject: Re: [EXT] Ewell article questions Date: February 9, 2020 at 12:06 PM To: Barry Wiener bwieners@icloud.com Cc: Graf, Benjamin Benjamin.Graf@unt.edu, Timothy Jackson shermanzelechin@gmail.com

Hi Barry, Thanks for your email! No, we'd like you to be free to address any topics that you feel are germane to the discussion. I forgot to mention before that you may decide to tweak the title of the response (Philip Ewell's White Racial Frame). From our discussions with various people, we've noticed a misconception that the term "white racial frame" is a novel concept invented by Ewell. This confusion is due in part to Ewell's failure to clarify where he was deriving his terminology. But it's a term in use within critical race and gender studies that was coined by sociologist Joe Feagin in 2006. You're likely already aware of the term's history, but considering the apparent misconception, it may be worthwhile to

rethink the title. But you can also keep it as is, if you prefer. Thanks! Regards, Levi Walls From: Barry Wiener Sent: Friday, February 7, 2020 5:27:02 PM To: schenker Subject: Re: [EXT] Ewell article questions Dear Levi and Benjamin, I thought some of your suggestions were very helpful. I just was concerned, not that you were trying to censor me, but that you feel that professional considerations require that you set limits on the topics addressed in the responses. I'll get back to you in a few days. Thanks, Barry On Feb 6, 2020, at 7:47 AM, schenker

[Editing Symposium Introduction among the board advisory, March 12, 2020]

Slottow, Stephen <Stephen.Slottow@unt.edu>
Thu, Mar 12, 12:56 AM
to Benjamin, Levi,
me

Dear Levi and Ben,
I just looked at the introduction, and have a few comments, as follows. Most of these are my opinions, and the rest of you may differ, of course.
-Don't entitle my contribution "Ewell Response"--that's just the name of the file. Call it "An Initial Response to Philip Ewell."
-My overall reaction to the introduction is that far too much of it comes off as self consciously pompous and, frankly, sophomoric. I think it needs to have the rosy foggy vistas trimmed and become more sober and direct. For instance:
-"Symposium"? Well, I guess that's OK, but why not simply call it "Responses to Philip....". Isn't that more accurate and less hifalutin'?
-I don't really like "is proud." How about "is pleased"?
-"Indeed, academic discourse is the lifeblood of philosophical inquiry...? That's exactly the kind of thing I'm talking about. It's inflated and pretentious. First, cut "indeed." Then cut the rest of it. Just leave it as "No field or methodology stands to prosper or develop without such debates."
Perhaps the following:
The *Journal of Schenkerian Studies* is publishing the following responses to Philip Ewell's SMT 2019 plenary presentation, "Music Theory's White Racial Frame." As the co-editors of an academic journal whose mission it is to encourage the exchange of ideas, we are pleased that these responses express a variety of thoughts and perspectives. No field or methodology stands to prosper or develop without such debates. The *Journal of Schenkerian Studies* holds no official stance regarding the issues addressed by the following responses.
-sps

Walls, Levi <LeviWalls@my.unt.edu>
Thu, Mar 12, 10:23 AM

to Stephen, me, Benjamin

Hi Dr. Slottow, et al.,

I'll make sure to change the title in the intro. Please make sure to send the updated version of your response today so we can finish the layout of the journal. And thanks for your comments, your honesty is much appreciated!

Regards,
Levi Walls

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Mar 12, 12:44PM

to Stephen, Benjamin, Levi

Dear Colleagues,

Building on Stephen's comment, I would like to propose the following. "Indeed, academic discourse is the lifeblood of philosophical inquiry, and no field or methodology stands to prosper or develop without such debates" might be revised to read:

"Informed debate is the lifeblood of scholarly inquiry, and a field or methodology, such as music theory, stands to prosper by interrogating and critiquing itself." I think that the point comes off better when phrased positively.

What do you all think of that?

Best wishes,

Tim

Walls, Levi <LeviWalls@my.unt.edu>

Thu, Mar 12, 12:56PM

to me, Stephen, Benjamin

Hi all,

That sounds fine. I was also thinking we could say "essence" instead of "lifeblood."

Regards,
Levi Walls

Slottow, Stephen <Stephen.Slottow@unt.edu>

Thu, Mar 12, 1:03 PM

to Levi, me, Benjamin

I'm not sure it IS the essence. I think I prefer lifeblood.

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Mar 12, 1:03 PM

to Stephen, Levi, Benjamin

Yes, "essence" works well if not better than "lifeblood."

If we all agree, then I think the sentence is positive rather than pompous, and accurate, and that the introduction is done. Please take out "Anonymous I," and just make it "Anonymous." "Anonymous I" is funny, but perhaps this is the wrong place for humor.

Are we done with everything and ready to submit?

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Mar 12, 1:04 PM

to Stephen

Dear Stephen,

I'll let you argue out "lifeblood" vs "essence" with Ben and Levi. I can live with either! Did you add your conclusion?

Slottow, Stephen <Stephen.Slottow@unt.edu> Thu, Mar 12, 1:07PM

to me

Can we read the full revised statement?

Walls, Levi <LeviWalls@my.unt.edu>

Thu, Mar 12, 1:07PM

to Benjamin, me, Stephen

Alright, I'll change the intro and use "Anonymous." The only thing I'm missing is Dr. Slottow's updated response. I just have the version from last week. Everything else has been sent to Karen, who is starting to look through the materials.

- Levi Walls

[Final addition on March 12, 2020 Between Levi Walls and Jackson]

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Mar 12, 9:19PM

to Levi

Dear Levi,

I am sorry to burden you with this, but will do so anyway! I hope that it might still be possible to make one last addition to my conclusion without throwing the train off the track. Could you please insert the few sentences indicated in red in the final paragraph, and one last footnote. I think that the point is significantly important to try to make it, albeit just before the train leaves the station!

Although we now live in an era of "alternative facts," I believe that demagoguery and intellectual dishonesty must not go unanswered. We have seen what occurs when this happens on a massive scale, with catastrophic results in the 20th century, and now again in our own time. I was not present when Ewell spoke at the SMT plenary session, but I heard about the standing ovation he received, which, to my mind, is just as worrying as his talk itself. The warm reception, the applause that Ewell earned there, is as outrageous and dangerous as the contents of his speech, and bespeaks the sorry state of the field of music theory generally these days. Schenkerians of the different pedagogical schools have always "decoupled" ideological claims from music theoretical approaches. Furthermore, not only did Schenker's own ideas about politics and race evolve considerably (as I have shown), so did his analytical methodology (as Pastille, Bent, and others have amply documented). Looking back, at least two generations of

Schenkerians have explored and critiqued the evolutions of both aspects. For example, what a tremendous transformation there is between Schenker's early and later ideas about just the particular issue of organicism; the same holds true for his views of race, which also changed dramatically!^[1] Ewell assures us that Schenker would have objected to "decoupling" his philosophical, historical, political, racial, and other ideas from his music theory. But is this claim really as self-evident as it might initially seem, since the question then becomes: which philosophical-historical-political ideas cannot be disassociated from which stages of music-theoretical development, given the very significant advances in both dimensions? Therefore, even Schenker himself must have recognized, especially late in his career, not only the possibility, but the absolute necessity of such decoupling. Some would like to demolish the classical canon of "Bach-to-Brahms," falsely claiming it to be exclusively a "white male" elitist meritocracy, and arguing that we should replace it with putatively egalitarian pop, hip-hop, punk, and world musics. This is a mischaracterization because the great tradition of classical music includes Black, Jewish, and female composers, and remains, as Schenker ultimately recognized, an "elitism of the hearing of the spirit, not of race." A colleague recently wondered - given the apparent current lack of focus on "the notes" of complete pieces within the Bach-to-Brahms canon (unfortunately, also a concept associated with Schenkerian analysis) - if we music theorists were not now metamorphosing into non-theorists. In other words, by divorcing ourselves from the detailed investigation of the structure of pieces within the canon - which now, because deemed elitist, becomes obsolete - we will all wake up one morning soon, just like the protagonist of Kafka's *Metamorphosis*, who found himself a giant beetle. But, perhaps, just as Schenker finally saw the light, albeit late in life, we music theorists will eventually also come to our senses.

In all cases, better late than never.

^[1] William Pastille, "Heinrich Schenker, Anti-Organicist," *19th-Century Music*, Vol. 8, No. 1 (Summer, 1984), pp. 29-36.

Walls, Levi <LeviWalls@my.unt.edu>

Thu, Mar 12, 9:39PM

to me

Dear Dr. Jackson,

No worries, I still have to put the page numbers for Slottow and Wiener into your response, anyway. As soon as I have Dr. Slottow's response, I will know the page numbers for sure, and will be able to cite them in yours. So I will add these sentences while I am at it. And all the other changes were incorporated as well. Dr. Slottow may have a point about the Kafka reference. I can see some of our ethnomusicologist colleagues taking it the wrong way. It's up to you, of course, but it may be better to frame that last point in a more positive way. Perhaps, instead of placing a value judgement on ethnomusicology, you might consider framing the issue in terms of there being a good reason that theory, musicology, and ethnomusicology are different fields, because ethnomusicology, you might consider framing the issue in terms of there being a good reason that theory, musicology, and ethnomusicology are different fields, because they have different aims. In other words, the three branches are

separate but equal (for lack of a phrase without such baggage), and equilibrium will only result in a less diverse range of perspectives.

But, again, you could go either way.

Regards,
Levi Walls

Walls, Levi <LeviWalls@my.unt.edu>

Thu, Mar 12, 10:03PM

to me

I've added the new sentences. I'm just waiting for those page numbers now. As soon as I get Dr. Slottow's response, I'll add the page numbers for Slottow and Wiener. As you previously specified I'll format it like so: "Since Stephen Slottow addresses that issue (pp. x-x)..." "Furthermore, as Barry Wiener shows (pp. xx)..."

- Levi Walls

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Mar 12, 10:15PM

to Levi

Great!

By the way, I added you to my Skype contacts! So that way, we can talk if needed.

Best, Tim

[Correspondence concerning the final proofs going to press, March 13, 2020]

All of the responses were read by Ben Graf, Levi Walls, Stephen Slottow, and Karen at UNT press. If there were further concerns about expressions of "racism" or other issues, they were not expressed.

Graf, Benjamin <Benjamin.Graf@unt.edu>

Mar 13, 2020, 8:24 PM

to Levi, Stephen, me

Colleagues,

I responded to Tim's inquiry but only to Levi (by mistake). I collected bios and contributor agreement forms together so we will get them shortly! Thank you for the reminder Tim!

Best,

Ben

Benjamin Graf, Ph.D.

University of North Texas

Music History, Theory and Ethnomusicology

Office: MU215

Timothy Jackson <shermanzelechin@gmail.com>

Fri, Mar 13, 7:50 AM

to Benjamin, Levi, Stephen

Dear Levi and Ben,

It seems like we are ready to go. Might it be possible to see proofs of the entire Ewell response section for one final check before it goes to press?

Best wishes,

Tim

Walls, Levi <LeviWalls@my.unt.edu>

Fri, Mar 13, 9:39AM

to Stephen, me, Benjamin

Hi all,

Sure, I'll send the files in a bit. I'm just double checking page numbers.

Karen is also looking over them, as she always does before it goes to print, so we'll have an extra line of defense (though I don't really intend us to need one, but you never know).

Regards,

Levi Walls

[Suggestions on Slottow's Conclusion on March 13, 2020]

Your conclusion

Inbox x

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Mar 12, 8:09 PM to Stephen

Dear Stephen,

The conclusion definitely strengthens and rounds out the piece.

"Schenker may have believed at some points in his evolution? that his political and racial beliefs were indistinguishable from his music theory and analytical methodology, but his successors haven't agreed, finding something very valuable in the latter but not in the former."

You might mention, in a footnote to this sentence, your article on teaching lines, where Schenkerians of the quite different branches have nevertheless always decoupled ideological claims from music theoretical approach. Furthermore, not only did Schenker's own ideas about politics and race evolve considerably (as I show), so did his analytical methodology (as Pastille, Bent, and others have demonstrated). Looking back, Schenkerians have explored and critiqued the evolutions of both. For example,

Heinrich Schenker, *Anti-Organicist*

William A. Pastille

19th-Century Music

Vol. 8, No. 1 (Summer, 1984), pp. 29-36.

What a tremendous evolution between Schenker's early and late ideas about just

this particular issue of organicism, and the same for his views of race! Ewell assures us that Schenker would have objected to "decoupling" his philosophical, historical, political, racial, and other ideas from his music theory. But is that claim about Schenker as self-evident as it might seem, since the question then becomes *which* philosophical-historical-political ideas cannot be decoupled from which stage of his music theoretical development, given the significant changes in both dimensions? Might you mention this?

However, in this important sentence: "Citing similar language in statements about politics and race on the one hand, and tonal function and the *Ursatz* on the other, suggests a false equivalence, the "will of the tones" notwithstanding.

I do not understand what you mean here by the qualification, "the "will of the tones" notwithstanding." Could you please explain.

Footnote 12 is missing a quotation mark: [1] William Rothstein, "The Americanization of Heinrich Schenker." In Hedi Siegel, ed., *Schenker Studies*, (Cambridge: Cambridge University Press), 1990: 193-203.

Stephen Slottow <sslottow@gmail.com>

Fri, Mar 13, 3:48 AM

to me

Tim,

Thank you for your timely critique.

I've implemented many of your points. See comments in bold.

"Furthermore, not only did Schenker's own ideas about politics and race evolve considerably (as I show), so did his analytical methodology (as Pastille, Bent, and others have demonstrated)." What is the Bent reference?

"What a tremendous evolution between Schenker's early and late ideas about just this particular issue of organicism, and the same for his views of race! Ewell assures us that Schenker would have objected to "decoupling" his philosophical, historical, political, racial, and other ideas from his music theory. But is that claim about Schenker as self-evident as it might seem, since the question then becomes *which* philosophical-historical-political ideas cannot be decoupled from which stage of his music theoretical development, given the significant changes in both dimensions? Might you mention this?" I'm thinking about this.

It's an important point, but I don't see how I can just "mention" it without laying it out in some detail--and that would take more research and writing than there is time for now. If SMT accepts it I'll devote time to making this point. I have made the point that neither Schenker's historical/political/etc. views nor his music theory/analytical methodology were static. I refer to your response for the former, but I need a good reference for the latter. That's why I'm asking about the Bent ref.

"However, in this important sentence: "Citing similar language in statements about politics and race on the one hand, and tonal function and the *Ursatz* on the other, suggests a false equivalence, the "will of the tones" notwithstanding. I do not understand what you mean here by the qualification, "the "will of the tones" notwithstanding." Could you please explain." I was making a sort of pun that, despite the "will of the tones" (Tonville), equating statements about tones

with statements about people can only go so far. I've deleted that bit.
By the way, how does one, I wonder, handle attendance in online teaching? Or take questions? Or should attendance even count any more?
-sps

[More Corrections on Pomeroy and Pellegrin on March 13, 2020]

Pomeroy corrections

Timothy Jackson Fri, Mar 13, 5:56 PM

Dear Levi, In Pomeroy,

Der Dreiklang needs to be italicized, both as a foreign expression and as the title of a journal. In this sentence, albeit within parenthesis.

Walls, Levi Fri, Mar 13, 6:46 PM

That's good. Fixing now. Though I let a few things slip by, considering the sheer volume of things I fixed in all the responses, I'm satisfied that only a thing

From: Walls, Levi <LeviWalls@my.unt.edu>

Sent: Friday, March 13, 2020 4:46 PM

To: Timothy Jackson <shermanzelechin@gmail.com>

Subject: Re: [EXT] Pomeroy corrections

2 Attachments

Thanks!

Done. Looks good.

Walls,Levi <LeviWalls@my.unt.edu>

Fri, Mar 13, 6:46 PM

to me

That's good. Fixing now. Though I let a few things slip by, considering the sheer volume of things I fixed in all the responses, I'm satisfied that only a thing here and there was wrong. Karen will also be having a go at these before they go to print, just in case. Also, the Wiener response has an incorrect date in it ("2109") but I've already changed it to 2019.

Timothy Jackson <shermanzelechin@gmail.com>

Fri, Mar 13, 5:37 PM

to Levi, Benjamin, Stephen

Dear Colleagues,

I read through Pellegrin's contribution, and found only one small thing: "America's classical music"; place quotation mark outside semicolon

Walls, Levi <LeviWalls@my.unt.edu>
Fri, Mar 13, 5:42 PM
to Stephen, me, Benjamin

Walls, Levi <LeviWalls@my.unt.edu>
Fri, Mar 13, 5:42PM
to Stephen, me, Benjamin
Fixed!
- Levi Walls

Walls, Levi <LeviWalls@my.unt.edu>
Mar 13, 2020, 5:56 PM
to me, Benjamin, Stephen
Oh, and I'm attaching the Segall response, which I think was actually just Wiener again in the version I sent you. I'm just having trouble exporting it right this minute. So it should show up in a little bit.

From: Walls, Levi <LeviWalls@my.unt.edu>
Sent: Friday, March 13, 2020 3:41 PM
To: Timothy Jackson <shermanzelechin@gmail.com>; Graf, Benjamin <Benjamin.Graf@unt.edu>; Slottow, Stephen <Stephen.Slottow@unt.edu>
Subject: Re: [EXT] Pellegrin
Fixed!
- Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Friday, March 13, 2020 3:37 PM
To: Walls, Levi <LeviWalls@my.unt.edu>; Graf, Benjamin <Benjamin.Graf@unt.edu>; Slottow, Stephen <Stephen.Slottow@unt.edu>
Subject: [EXT] Pellegrin
Dear Colleagues,

I read through Pellegrin's contribution, and found only one small thing:
"America's classical music"; place quotation mark outside semicolon

Timothy Jackson Mar 13, 2020, 6:01 PM
No, I got Segall, and will look through it tonight. Did you make all of the not insignificant corrections to Slottow? I am unsure whether I received the correct

Walls, Levi <LeviWalls@my.unt.edu>
Mar 13, 2020, 6:03 PM
to me
Haha. That must have been it.
I did make those changes to Dr. Slottow's shortly after he brought them up. I sent

it to him and he confirmed that it looked good. But I will attach it for you if you'd like to see.

- Levi Walls

Timothy Jackson Mar 13, 2020, 6:04 PM

Yes, I should eyeball it once to see if there are any small issues.

Walls, Levi Mar 13, 2020, 6:05 PM

Sure thing. Thanks for the extra set of eyes!

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Friday,

March 13, 2020 4:04 PM

Timothy Jackson Mar 13, 2020, 6:06 PM

Just between us, I like Pelligrin's response, which I find thoughtful and intelligent. I understand Clark's point, but she completely misconstrues and misunderstands Schenkerian analysis.

Walls, Levi <LeviWalls@my.unt.edu>

Mar 13, 2020, 6:26 PM

to me

I quite liked his as well. Rich and I discussed his response when I sent notes. I had suggested some minor rhetorical additions that better connects the defense of hierarchy to Ewell's ideas (in the middle, some time goes by without mentioning Ewell). But he expressed a discomfort toward pushing back too much against Ewell *specifically* because he didn't want his response to be misconstrued as racist. Of course, I said that I understood and it was entirely up to him. It would have been nice if he had included a refutation of Agawu's Schubert argument (as mentioned in Clark); but I couldn't have suggested that to him, because I would have been stacking the deck against Clark. And I'm meant to be impartial.

Yes, the idea that Schenkerian analysis inherently ignores parts of an analysis that don't fit into the fundamental structure is a severe misunderstanding. The focal point of many good graphs is how works *don't* adhere to that structure; if the goal was always simply "let's show how this piece expresses the *Ursatz*" (as many non-Schenkerian believe), such an analysis would most likely be unnuanced and boring.

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Friday, March 13, 2020 4:06 PM

To: Walls, Levi <LeviWalls@my.unt.edu>

Subject: Re: [EXT] Pellegrin

Could you make one last addition to mine

Timothy Jackson <shermanzelechin@gmail.com>

Fri, Mar 13, 3:50 PM

to Levi

Dear Levi,

One last addition to my conclusion, indicated in blue. Also, could you please put the "which" indicated in blue in italics.

For example, what a tremendous transformation there was between Schenker's early and later ideas about just the particular issue of organicism; the same holds true for his views of race, which also changed dramatically![] Schenker's critics assume that his cultural-political ideas were immutable, but in fact they were not: just as there were u-turns in the rapid developments in his analytical methodology and his readings of specific pieces, so too they occur in the ideological realm in his transformation from anti-organicist to organicist, racist to non-racist, etc.. To call attention to just one further striking example, Schenker's perception of the United States evolved significantly in his last years. For most of his life, Schenker had held America and Americans in low esteem, as is evidenced from the quotation given above and many other comments until the later 1920s. However, after Weisse emigrated to America in 1931 and began sending Schenker reports about the enthusiastic reception of his theory there, and especially after *Five Analyses in Sketchform* was published by the David Mannes Music School in 1933 with an English translation of Schenker's introduction, the great theorist's opinion of America became decidedly more positive! Ewell assures us that Schenker would have objected to "decoupling" his philosophical, historical, political, racial, and other ideas from his music theory. But is this claim, even if true, really as selfevident as it might initially seem, since the question then becomes: *which* philosophical-historical-political ideas cannot be decoupled from which stages of music-theoretical development, given the very significant evolutions in both dimensions?

Then the last paragraph should start here:

Some would like to demolish the classical canon of "Bach-to-Brahms," falsely claiming it to be exclusively a "white male" elitist meritocracy, and arguing that we should replace it with putatively egalitarian pop, hip-hop, punk, and world musics. This is a mischaracterization because the great tradition of classical music includes Black, Jewish, and female composers, and remains, as Schenker ultimately recognized, an "elitism of the hearing of the spirit, not of race." A colleague recently wondered - given the apparent current lack of focus on "the notes" of complete pieces within the Bach-to-Brahms canon (unfortunately, also a concept associated with Schenkerian analysis) - if we music theorists were not now metamorphosing into non-theorists. In other words, by divorcing ourselves from the detailed investigation of the structure of pieces within the canon - which now, because deemed elitist, becomes obsolete - we will all wake up one morning soon, just like the protagonist of Kafka's *Metamorphosis*, who found himself a giant beetle. But, perhaps, just as Schenker finally saw the light, albeit late in life, we music theorists will eventually also come to our senses. In all cases, better late than never.

William Pastille, "Heinrich Schenker, Anti-Organicist," *19th-Century Music*, Vol. 8, No. 1 (Summer, 1984), pp. 29-36.

[Correspondence between the board, Alan Cadwallader, Berry Wiener, Mar. 14-24, 2020]

In the end, Cadwallader submitted his response.

Important-- JSS Contributor Agreement Form schenker <schenger@unt.edu>

Sat, Mar 14, 9:00 PM

to Benjamin, me, Stephen, Levi

Dear JSS authors and advisory board,

As we put the finishing touches on volume 12 of our journal, I ask all contributors to reply (not reply all) with the following items within the next few business days:

- 1) Signed and dated contributor agreement form (see attached)
- 2) Current mailing address (for the distribution of your print copy)
- 3) Short bio for the "contributors" section (only 2-4 sentences please)

Levi Walls has done excellent work on this volume and the journal will be in good hands as he takes over sole editorship of the JSS. In my view, the additional content that we collected this winter following Ewell's SMT plenary makes a great addition to an already remarkable publication. Later this week, Levi will take on some additional responsibilities, so I will be keeping track of these forms and publisher information. All three items should be fairly simple to return, so thank you in advance for your prompt attention to these items.

Cheers to getting this to press!

Sincerely,

Ben Graf

Attachments area

Stephen Lett Tue, Mar 17, 2:07 PM

Dear Ben (and board),

Cheers! I am attaching my signed contributor agreement. My address is: 114 Elliott Ave Apt 203 Charlottesville, VA 22902

My bio is: Stephe

schenger <schenger@unt.edu>

Fri, Mar 20, 4:15 PM

to Allen, me, Stephen

Allen,

I hope this message finds you well. Is there any way that you could write a one or two sentence permission to print your contribution? UNT Press has approved my request for simpler, electronic written permissions during this time.

I think I can speak for all of us when I say that we would hate to see your section excluded! I include Tim and Stephen on carbon copy if they would like to echo my sentiments.

Please advise how we should proceed.

Best,

Ben

From: Allen Cadwallader <cadwallader78@gmail.com>

Sent: Saturday, March 14, 2020 9:02 PM

To: schenker <schenker@unt.edu>

Subject: [EXT] Re: Important-- JSS Contributor Agreement Form

I'm sorry I'm not in a position to do all of this right now. Please exclude my contribution from the volume

On Sat, Mar 14, 2020 at 10:00 PM schenker <schenker@unt.edu> wrote:

...

Barry Wiener Tue, Mar 24, 3:18 AM

Dear Tim and Ben, I just reread my article. If possible, I hope you can make two last-minute changes/adjustments. If it's too late, I will understand. p. 197, c

schenker

Tue, Mar 24, 6:59 PM

Dear Barry,

We'll be submitting the journal to the press later this evening (pending the tying up of one final loose end) so I went ahead and made those two cha

Barry Wiener <bwiener8@icloud.com>

Tue, Mar 24, 7:13PM

to schenker, me

Dear Levi,

Thanks. I just checked it.

I hope that everything is going well with you and your family.

All best,

Barry

2 Attachments

Support for you

Inbox

[More Corrections among Wiener, Jackson, and Levi Walls, March 13-14, 2020]

There are very collegial discussions/exchanges about some responses with Levi Walls.

Re: [EXT] More corrections

schenker <schenker@unt.edu>

Sat, Mar 14, 9:11 AM

to Barry, me

Hi Barry,
Thanks, I'll address all of these changes (including in yours and Slottow's).
Regards,
Levi Walls

From: Barry Wiener <bw Wiener8@icloud.com>
Sent: Saturday, March 14, 2020 12:28:18 AM
To: schenker <schenker@unt.edu>
Subject: [EXT] More corrections

Dear Levi,
Here are some small errors that I noted in the articles:

Beach

p. 127 I was taught very old-fashioned (non-musical) theory [What does this mean?]

p. 127 I, for one, would welcome into the analytical canon words [works] by both black and women composers.

Boss

p. 132 It seems to me that one of Allen Forte's priorities as a practitioner [practitioner] of Schenkerian analysis was to use the method to illustrate the genius of musicians who wrote in popular styles

Cadwallader

p. 136, note 5

"We stand before a Herculaneum and Pompeii of music! All musical culture is buried; the very tonal material—that foundation of music which artists, transcending the spare clue provided by the overtone series, created anew in all respects from within [within] themselves—is demolished."

p. 137: Notes 7, 8, and 9 are missing.

Anonymous, p. 200

What I do know is this: that the historical context is of upmost [utmost] importance for a topic like this.

For Schenker to have not, at some point, hold [held] those beliefs would be truly exceptional.

All best,

Barry

schenger <schenker@unt.edu>

Mar 14, 2020, 9:47 AM

to Barry, me

Alright, and these are fixed. Luckily, we'd already caught a few of them. Thanks so much for the extra set of eyes! Just let me know about Lād in your article and we should be good to go.

- Levi Walls

From: schenger <schenker@unt.edu>
Sent: Saturday, March 14, 2020 9:11 AM

To: Barry Wiener <bwiener8@icloud.com>
Cc: Timothy Jackson <shermanzelechin@gmail.com>

Subject: Re: [EXT] More corrections

Hi Barry,
Thanks, I'll address all of these changes (including in yours and Slottow's).
Regards,
Levi Walls

...

[Message clipped] [View entire message](#)
Timothy Jackson <shermanzelechin@gmail.com>
Mar 14, 2020, 10:41 AM

to Levi, schenker

Dear Levi,

Beach p. 127 "I was taught very old-fashioned (non-musical) theory"

In the Beach, this is NOT a mistake, even though Barry queried it. Beach is being sarcastic, and referring to the Roman numeral labeling type of music theory that is still widely taught. So please don't touch that!

I assume that we collectively have caught everything now. I have to be honest that I was too "turned off" by Segall to go through his response. Barry did read it through carefully and found nothing wrong, so I am willing to trust him on that.

Ben says that he has requested short bios from all contributors. We need to proof those too. I need to send you a couple of sentences - right? Also Stephen Slottow. Don't forget to ask him.

I appreciate your own comment about Clark. Of all of the more supportive comments for Ewell, I find Clark's the most interesting, and also the most worthy of careful and systematic rebuttal. I understand why she thinks as she does, and I would like to explain why her two main hypotheses are misguided, both about the inter-relationship between Schenker's ideas and ideology and his analytical technique and his putative "exclusion" of certain musical features in the song analyses. Re. the first, Clark (like Ewell) incorrectly wants to freeze Schenker's ideological positions in order to reject them, when they were in flux and metamorphosed into their opposites. I think that I made this point in my response: so "which" ideological position reasonably be inextricably aligned with "which" part of the analytical technique? But the most important and interesting part of her response - to me at least - concerns her point about "exclusion." Ironically, Schenker's putative exclusion of these important musical aspects - which is no exclusion at all - tells us more about their impact on the structure and semantics of these Lieder than her seeming valorization of them ever could! I need to unpack this point.

Best wishes, and thank-you for your hard work!

Tim

**[Updated files put together into a single PDF and printing timeline on March 14, 2020]
-discussions among Levi Walls, Slottow, Graf, and Jackson]**

Walls, Levi <LeviWalls@my.unt.edu>

Sat, Mar 14, 4:55 PM

to me, Stephen, Benjamin

Hi all,

Using all the updated versions of articles, I've put everything together with accurate layout (so that new items begin on odd pages, as per house style) and page numbers (and pp. citations in Jackson and Boss have been updated). Please find this file attached.

In just a minute, I will send updated PDFs of separate articles to their respective authors, asking them to (once more) confirm that their contribution is to their specifications. Just to be sure.

Our current timeline looks like this: Dr. Graf is contacting authors with contributor agreements and a request for a short (2–3 sentence) bio. Those will be coming in a few days. Karen says she will finish her own proofreading by the end of this coming week. If Karen has any corrections that need to be made, Dr. Graf and I will quickly make those changes. After that, we should be about ready to go. So, in conclusion, printing should occur around March 23rd. Dr. Graf, does this sound about right?

Thanks for your work, everyone!

Regards,
Levi Walls

...

Walls, Levi <LeviWalls@my.unt.edu>

Mar 14, 2020, 5:51 PM

to Benjamin, Stephen, me

I'm doing it now so we can see what it looks like and compare. I'll send when I'm done.

- Levi Walls

From: Walls, Levi <LeviWalls@my.unt.edu>

Sent: Saturday, March 14, 2020 3:43:50 PM

To: Timothy Jackson <shermanzelechin@gmail.com>

Subject: Re: [EXT] Re: Updated files put together into a single PDF and printing timeline

...

Walls, Levi <LeviWalls@my.unt.edu>

Mar 14, 2020, 6:15PM

to Benjamin, Step

hen, me

Alright. What do we think of this? I did it quickly, so I'll need to double check it, but as a sample, do we like it better? Again, I'm okay with either.

- Levi Walls

Attachments area

Timothy Jackson <shermanzelechin@gmail.com>

Mar 14, 2020, 6:27 PM

to Levi, Benjamin, Stephen

Personally, I think that it is really much better this way. Then we don't need a separate table of contents later, which is awkward.

On the front cover, it should say, "With contributions by....." these authors, and list the names in alphabetical order.

At the end, it should say BIBLIOGRAPHY FOR THE RESPONSES

Tim

Timothy Jackson Mar 14, 2020, 6:29 PM

First Proof of Volume 12.

Timothy Jackson<shermanzelechin@gmail.com> wrote: First Proof of Volume 12.

Walls, Levi <LeviWalls@my.unt.edu>

Mar 14, 2020, 7:44 PM

to Benjamin, Stephen, me

Hi all,

Okay, here is a version that has the "Bibliography for the Responses" in the ToC. I've also changed the "Introduction to Symposium on..." to have no list of authors (as we now have that part in the ToC). I also changed the heading for the final Bibliography to "Bibliography to the Responses."

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Saturday, March 14, 2020 4:27 PM

To: Walls, Levi <LeviWalls@my.unt.edu>

Cc: Graf, Benjamin <Benjamin.Graf@unt.edu>; Slottow, Stephen <Stephen.Slottow@unt.edu>

...

[Message clipped] [View entire message](#)

Slottow, Stephen <Stephen.Slottow@unt.edu>

Mar 14, 2020, 8:05 PM

to Levi, Benjamin, me

I agree with Tim that each response should have it's on page numbers. But other changes should be made:

Symposium [or SYMPOSIUM] on Philip Ewell's SMT 2019 Plenary Paper, "Music Theory's White Racial Frame" should stand by itself, since it is the title to the concluding section of the issue.

Then "Introduction" [NOT "intro"] should be the first item of the symposium. I think that probably all of the items of the symposium (except the main heading) should be indented a bit so that they are clearly and graphically shown to be parts of and under the main heading: "Symposium for Philip...."

As it is now, there is a confusion of levels--really! The main heading is a middleground event, so to speak, and each item of the symposium is a foreground event that composes out the middleground event.

CONTRIBUTORS should not be indented, since it is not a subhead of the symposium.

-sps

Walls, Levi <LeviWalls@my.unt.edu>

Mar 14, 2020, 9:21 PM

to Stephen, Benjamin, me

Levels addressed. In past volumes, names of authors have been all capitalized, as well as titles of sections (like CONTRIBUTORS). Should I all-cap "Symposium on Philip Ewell's SMT 2019 Plenary Paper, 'Music Theory's White Racial Frame'"? It seems like a bit much. Or just capitalize "Symposium" (SYMPOSIUM)? Or leave as is?

- Levi Walls

Walls, Levi <LeviWalls@my.unt.edu>

Mar 14, 2020, 9:22 PM

to Stephen, Benjamin, me

ps. I'm putting more space between Clark and Cook.

From: Walls, Levi <LeviWalls@my.unt.edu>

Sent: Saturday, March 14, 2020 9:20 PM

To: Slottow, Stephen <Stephen.Slottow@unt.edu>; Graf, Benjamin <Benjamin.Graf@unt.edu>; Timothy Jackson <shermanzelechichin@gmail.com>

Subject: Re: [EXT] Re: Updated files put together into a single PDF and printing timeline

Levels addressed. In past volumes, names of authors have been all capitalized, as well as titles of sections (like CONTRIBUTORS). Should I all-cap "Symposium on Philip Ewell's SMT 2019 Plenary Paper, 'Music Theory's White Racial Frame'"? It seems like a bit much. Or just capitalize "Symposium" (SYMPOSIUM)? Or leave as is?

- Levi Walls

From: Walls, Levi <LeviWalls@my.unt.edu>
Sent: Saturday, March 14, 2020 6:15 PM
To: Graf, Benjamin <Benjamin.Graf@unt.edu>; Slottow, Stephen <Stephen.Slottow@unt.edu>; Timothy Jackson <shermanzelechin@gmail.com>
Subject: Re: [EXT] Re: Updated files put together into a single PDF and printing timeline

Alright. What do we think of this? I did it quickly, so I'll need to double check it, but as a sample, do we like it better? Again, I'm okay with either.

- Levi Walls

From: Walls, Levi <LeviWalls@my.unt.edu>
Sent: Saturday, March 14, 2020 3:51 PM
To: Graf, Benjamin <Benjamin.Graf@unt.edu>; Slottow, Stephen <Stephen.Slottow@unt.edu>; Timothy Jackson <shermanzelechin@gmail.com>
Subject: Re: [EXT] Re: Updated files put together into a single PDF and printing timeline

I'm doing it now so we can see what it looks like and compare. I'll send when I'm done.

- Levi Walls

From: Walls, Levi <LeviWalls@my.unt.edu>
Sent: Saturday, March 14, 2020 3:44 PM
To: Graf, Benjamin <Benjamin.Graf@unt.edu>; Slottow, Stephen <Stephen.Slottow@unt.edu>
Subject: Fw: [EXT] Re: Updated files put together into a single PDF and printing timeline

Forgot to reply all

From: Walls, Levi <LeviWalls@my.unt.edu>
Sent: Saturday, March 14, 2020 3:43:50 PM
To: Timothy Jackson <shermanzelechin@gmail.com>
Subject: Re: [EXT] Re: Updated files put together into a single PDF and printing timeline

Hi all,

I don't have a strong preference for one or the other solution. Luckily, it works

out so that it won't require a full reformatting of the page numbers. So, it will be a simple change. Shall I do it?

Regards,
Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Saturday, March 14, 2020 3:29:09 PM
To: Graf, Benjamin <Benjamin.Graf@unt.edu>
Cc: Walls, Levi <LeviWalls@my.unt.edu>; Slottow, Stephen <Stephen.Slottow@unt.edu>
Subject: [EXT] Re: Updated files put together into a single PDF and printing timeline

Dear Colleague,

I think that the *front* table of contents should list the authors and page numbers for the responses to Ewell. In other words, they should be treated like short articles, which is what most of them actually are.

Perhaps then, we can dispense with the list of contributors at the beginning of the section of responses as redundant.

Do you agree?

Best, Tim

On Sat, Mar 14, 2020 at 4:57 PM Graf, Benjamin <Benjamin.Graf@unt.edu> wrote:
Confirmed, thank you Levi!

BG

Benjamin Graf, Ph.D.

University of North Texas

Music History, Theory and Ethnomusicology

Office: MU215

From: Walls, Levi <LeviWalls@my.unt.edu>
Sent: Saturday, March 14, 2020 4:55:05 PM
To: Timothy Jackson <shermanzelechin@gmail.com>; Slottow, Stephen <Stephen.Slottow@unt.edu>; Graf, Benjamin <Benjamin.Graf@unt.edu>
Subject: Updated files put together into a single PDF and printing timeline

Hi all,

Using all the updated versions of articles, I've put everything together with accurate layout (so that new items begin on odd pages, as per house style) and page numbers (and pp. citations in Jackson and Boss have been updated). Please find this file attached.

In just a minute, I will send updated PDFs of separate articles to their respective authors, asking them to (once more) confirm that their contribution is to their specifications. Just to be sure.

Our current timeline looks like this: Dr. Graf is contacting authors with

contributor agreements and a request for a short (2–3 sentence) bio. Those will be coming in a few days. Karen says she will finish her own proofreading by the end of this coming week. If Karen has any corrections that need to be made, Dr. Graf and I will quickly make those changes. After that, we should be about ready to go. So, in conclusion, printing should occur around March 23rd. Dr. Graf, does this sound about right?

Thanks for your work, everyone!

Regards,
Levi Walls

[Final Article Confirmation, March 14, 2020]

schenker <schenker@unt.edu>

Sat, Mar 14, 5:33 PM

to me

Dear *JSS* contributor,

Attached is the "final" PDF setting of your article. This current version incorporates the page numbers and layout that will appear in the printed journal. Minor corrections may also have been made, as the journal has undergone the near-final stages of proofing. In order to be certain that the final product is to your specifications, please take the next several days to review the attached file for accuracy. You may take up until Wednesday (3/18) in order to have time for careful review.

In the next few days, our editor Ben Graf will contact you regarding the contributor agreement and request for a short (2–3 page) bio. So please be on the lookout for that email.

Thank you for your contribution to the *JSS*, and I look forward to hearing from you.

Regards,
Levi Walls

Assistant Editor, *JSS*

[Correspondence between Ben Graf and Barry Wiener (one of the contra contributors to the *JSS*) on March 14 and 20, 2020]

On Mar 14, 2020, at 10:00 PM, schenker <schenker@unt.edu> wrote:

Dear *JSS* authors and advisory board,

As we put the finishing touches on volume 12 of our journal, I ask all contributors to reply (not reply all) with the following items within the next few business days:

- 1) Signed and dated contributor agreement form (see attached)
- 2) Current mailing address (for the distribution of your print copy)
- 3) Short bio for the "contributors" section (only 2-4 sentences please)

Levi Walls has done excellent work on this volume and the journal will be in good

hands as he takes over sole editorship of the JSS. In my view, the additional content that we collected this winter following Ewell's SMT plenary makes a great addition to an already remarkable publication. Later this week, Levi will take on some additional responsibilities, so I will be keeping track of these forms and publisher information. All three items should be fairly simple to return, so thank you in advance for your prompt attention to these items.

Cheers to getting this to press!

Sincerely,

Ben Graf

On 20 March, Ben Graf wrote to Wiener:

Thank you Barry! I should note that I enjoyed reading your response to Ewell. I am so glad you could contribute to this volume.

Best,

Ben

[Close to printing, May 2020]

Walls, Levi

Thu 5/21/2020 9:25 PM

To: Slottow, Stephen; Graf, Benjamin; Jackson, Timothy

Hi Dr. Slottow, and all,

As per house style and previous issues, new articles are to start on odd numbered pages, and if the previous article ends on an odd numbered page, the following even page is to be left blank. In regard to the Schachter article, Ben and I had discussed it and, after some consideration, weren't sure about singling out Schachter's article for republication because it would have been construed by some as a statement of a particular position on the part of the journal.

Congratulations on your promotion!

Regards,

Levi Walls

Slottow, Stephen

Wed 5/20/2020 11:10 PM

To: Walls, Levi; Graf, Benjamin; Jackson, Timothy

Levi (cc to Ben&Tim),

I was just now looking through the proofs for JSS 2019 and noticed numerous blank pages. Have these been removed? If not, why not?

Thanks,

-sps

Timothy Jackson <shermanzelechin@gmail.com>

Apr 9, 2020, 11:12 PM

to Cary

Dear Prof. Nelson,
Here is the latest issue of the *Journal* with the responses to Ewell. Please let me know if you have any problem reading it.
With best wishes,
Tim

Timothy Jackson <shermanzelechin@gmail.com>

Jul 3, 2020, 8:10PM

to Allen

Dear Allen,

Here is the latest issue with the complete symposium. This way, you can read all of the responses. I hope that this large file reaches you safely.

You absolutely MUST read Barry Wiener's response. He shows how Ewell's "Schenker quotations" misinterpret Schenker's true meaning.

This is not a matter of honest mistakes, but deliberate manipulation and decontextualization.

I look forward to your study of Rothgeb's counterpoint teaching very much. It will greatly enrich the Rothgeb issue. I will dig out the Laufer analysis instruction and send it to you. It is a bit in the same vein.

Best wishes,

Tim

Timothy Jackson <shermanzelechin@gmail.com>

Jul 3, 2020, 8:13 PM

to Allen

PS. The printed version is out, but I have not yet received a copy due to problems associated with the pandemic.

By the way, *JSS* is open source, which means that back issues are all available on line. <https://digital.library.unt.edu/explore/collections/JSCS/>

[Levi Walls appointed as an assistant editor to help Ben as editor. Description of his duties.]

Brand, Benjamin

Thu 12/19/2019 3:31 PM

To: Slottow, Stephen; Jackson, Timothy

Cc: Graf, Benjamin

Schenkerian Studies- RA job description.docx

17 KB

Thanks again for putting this together. I've made some very light editorial changes (e.g. changing references to TA to RA). Ben, could you please forward this on to Levy if you haven't done so already?

Best,

Benjamin

Center for Schenkerian Studies — Research Assistant Position Description
(12.12.2019)

The position of RA for the Center for Schenkerian Studies is divided into two areas of responsibility: the RA (1) will serve as editor of the Journal of Schenkerian Studies (UNT Press) and (2) will facilitate research activity for the Center for Schenkerian Studies.

I. Editor, Journal of Schenkerian Studies

- Solicit articles, reviews, and other special contributions for each issue of the journal. Distribute submissions to the appropriate reviewers, ideally members of the editorial board, and correspond to authors regarding the status of their respective submissions. For manuscripts that are accepted for publications, work with authors during the revising process and create the layout of each issue using the software InDesign. This includes the typesetting of both complex illustrations and graphical voice-leading analyses. Ultimately, all articles for publication must adhere to the Journal of Schenkerian Studies style sheet.

1

- After creating the final proof, the editor will work with the staff at UNT Press to complete the last revisions, cosmetic changes, placement of advertisements, acknowledgements, etc. so that the PDF document can be sent out for publication. The editor should remain in communication with the advisory board throughout this process.

- Following the release of print copies, the editor distributes copies to both the authors, editorial board members, and advisory board, while maintain a current record of mailing addresses and other pertinent contact information. The recipients are often international, which requires more consultation with the UNT Mailing services and the College of Music budget office.

- As an ongoing routine, the editor checks the Schenkerian Studies email account, responds to inquiries, and distributes promotional materials at conferences, events, etc.

II. Other duties to the Center

- The RA helps maintain and edit the Center's websites, including uploading and editing material on webpages.

- Other tasks encompass type-setting examples for Journal articles, both music and Schenkerian graphs.

EXHIBIT C

Journal of Schenkerian Studies

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Introduction to Symposium on Philip Ewell's SMT 2019 Plenary Paper, "Music Theory's White Racial Frame"

VARIOUS AUTHORS

The Journal of Schenkerian Studies is proud to publish the following responses to Philip Ewell's SMT 2019 plenary paper, "Music Theory's White Racial Frame." As the editors of an academic journal whose mission it is to encourage the exchange of ideas, we are pleased that these responses express a variety of thoughts and perspectives. Informed debate is the essence of scholarly inquiry, and a field or methodology, such as music theory, stands to prosper by interrogating and critiquing itself. The Journal of Schenkerian Studies holds no official stance regarding the issues addressed by the following symposium. We consider ourselves to be—first and foremost—an emissary of the music theory community; we are glad to serve this role through the publication of these responses.

Schenker—Racism—Context

DAVID BEACH

Heinrich Schenker was a passionate and prolific writer about music, and, as noted by Philip Ewell in his recent presentation at SMT, several of his writings contain racist comments. I do not offer any excuses for these comments, but I do want to stress that it is important to understand the contexts under which they—at least some of them—were made. So, what are the influences that shaped his life and attitudes? Schenker was born into a Jewish family in a German-speaking region of Poland, and as a young man he moved to Vienna, a cultural center of the Austrian-Germanic empire. His early career was that of a performer (piano) and critic, and during this period he would have become acquainted with the great works of European art music of the eighteenth and nineteenth centuries, works that he came to regard as the culmination of western art music, some of which he referred to later as the “masterworks.” As noted by Ewell, the composers represented were all white and male. Indeed, but that is hardly Schenker’s doing. Then came the First World War and the eventual humiliation of the German nation, one result being a resurgence of nationalistic pride. One must understand the writings of this period, including Schenker’s essay on the German Genius, which contains much unfortunate rhetoric, in this context. Let me digress briefly to illustrate my point.

One afternoon—in the late 80s, as I recall—a graduate student rushed into my office out of breath to inform me that there were a half dozen or so young men marching back and forth in front of the Eastman School of Music denouncing Schenker as a Nazi and admonishing the School for teaching his theories. WOW! I found the leader of the group, which turned out to be a Jewish Youth Organization from New York City, and I asked him how they had come to this conclusion about Schenker. The answer I received was that a member of the group (not present) had read Schenker’s essay on the German Genius, which is very pro-German and very anti-everything else. His logical conclusion reading this essay in isolation was that Schenker was a raving Nazi. How ironic. I explained to the leader of this group that it was necessary to understand this essay in its historical context. Furthermore, I explained, Schenker himself was a Jew, and his wife had perished in one of the concentration camps. So, the young men quickly folded up their placards, got into their van and headed home. These fellows meant well, but they had made an embarrassing mistake by accepting the word of a colleague who had not taken the trouble to understand the context behind Schenker’s offensive comments.

Let me get back to Philip Ewell’s comments. He states that Schenker’s anti-black racism informed his theory. This is simply not correct. Schenker developed his ideas about musical structure by studying the music of the great masters (indeed a group of white guys!), and one of the bases of his criticism of music he considered inferior was that they lack what he had observed in the “masterworks.” So, his views on black music did not inform his theory; rather it was his theory that led him to view the music of other cultures as lacking. No doubt this view also influenced his negative opinion of the new music of his time (e.g., Schoenberg). Ewell also notes that Schenkerians have had a tendency to ignore, downplay or “whitewash” Schenker’s racist comments. I suspect this is true to a large extent. Early teachers of Schenker’s ideas in America, like Ernst Oster, struggled to promote and find acceptance for Schenker’s musical insights, so it was only natural that he avoided controversial subjects. For the most

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part, succeeding generations of Schenkerians have focused on the theory and its application. Speaking for myself, I was taught very old-fashioned (non-musical) theory as an undergraduate, and encountering Schenker's ideas later was like a breath of fresh air. I seem to be among a shrinking breed of those who are interested in applying Schenker's ideas analytically, and, like some of my colleagues, I have focused on the musical ideas, not on the rhetoric.

It is interesting that two people can read the same sources and come away with very different views, depending on one's perspective. For me Schenker was a brilliant man, whose musical insights opened our minds and our ears to the sophisticated structure of the great works of the tonal repertoire. For Ewell, he was a racist. Ewell, of course would point out that I am white and by extension a purveyor of white music theory, while he is black. I can't argue with that. So, what can we do to move beyond this impasse? My suggestion to Philip Ewell is that he stop complaining about us white guys and publish some sophisticated analytical graphs of works by black composers. I, for one, would welcome into the analytical canon works by both black and women composers.

After Ewell: Music Theory and “Monstrous Men”

RICHARD BEAUDOIN

Writing in a year that sees the twenty-fourth United States Census, I hear a hum in American culture around who (or what) counts, and who (or what) does not. Legal proceedings continue regarding which persons can vote, drive, or marry. Who counts within music theory—and what counts *as* music theory—likewise deserve a reckoning.¹ Following Ewell (2019c), I take as a fact the disturbing and mutually reinforcing relationship between Schenker’s much-disseminated music theory and his less-discussed belief in white racial superiority. Schenker fervently believed that some human beings were superior to others and that, within the mechanisms of tonality, the relationship between tones should be understood as similarly unequal. Schenker’s writings on both racial and musical topics are actively, intentionally, and, to him, *usefully* hierarchical and exclusionary.

Generations of academically trained music theorists have had varying degrees of involvement with Schenker’s work, from undergraduate modules to the publication of scholarly articles and monographs. The effects of this widespread education are hard to gauge precisely, but the individual and collective impacts have been profound. Along the way, theorists have had to grapple with criticism regarding how much musical information Schenker’s theories exclude. Critiques of Schenker’s conception of rhythm (Hasty 1997) or the effort required to apply his theories to non-tonal music (Forte 1959, Schiujer 2008) or the concerns that his approach neglects performative realities (Cook 2009) are by now well developed. In this light, Ewell’s (re-)uncovering of Schenker’s racism at the 2019 Annual Meeting of the SMT in Columbus offers a reminder of the basic exclusionary nature of Schenker’s thinking along both musical and racial lines. After Ewell, tenured theorists and emerging scholars alike are not necessarily required to situate their work precisely as pro- or contra-Schenker, but we all are encouraged to re-evaluate our research and teaching along a continuum of inclusivity and exclusivity. This re-evaluation can be aided by a reflection on writings by Kofi Agawu, Claire Dederer, and William Cheng. Agawu’s work provides a succinct and useful refutation of Schenkerian theory’s exclusion of significant rhetorical signals. Dederer and Cheng suggest ways that music theory pedagogy might handle the output of what Dederer calls “the art of monstrous men” (2017).

Agawu’s 1984 article “Structural Highpoints in Schumann’s *Dichterliebe*” enacts a subtle and potent rhetorical departure from Schenkerian exclusivity. Agawu opens his study by highlighting that two prominent Schenkerian scholars—William Mitchell and Peter Bergquist—entirely omit (or analyze out) musical moments that Agawu values. In the case of Bergquist’s 1980 analysis of Mahler’s Tenth Symphony, Agawu grounds his argument in the judgement that Schenkerian reductions remove the very events he finds impactful, writing: “For the average listener, the salient feature of the piece is

The author would like to thank William Cheng, Lea Douville, and Philip Ewell for their comments on drafts of this essay.

1 The questions “who counts?” and “who is doing the counting?” were initially suggested by Ellie Hisama’s 2019 SMT plenary paper, “Getting to Count,” presented in the same session as Ewell’s paper. Hisama references writings by Sara Ahmed (2000 and 2012), who asks these same questions of feminist theory and institutional hierarchies.

the pair of shattering climaxes that occurs about two-thirds of the way through” but that “Bergquist, however, has little use for these rhetorical signals” (1984, 159). Agawu claims that Schenker’s theory is insufficient to account for important rhetorical events that occur during the unfolding of Schumann’s music. Presenting a new and decidedly broader theory of what *counts* within this repertoire, Agawu cites Leonard Meyer’s conception of “primary” and “secondary” parameters, writing that “a hierarchy of dimensions derived from late eighteenth-century practice—with, for example, melody, harmony, and rhythm as primary, and texture, dynamics, and register as secondary—is no longer tenable here” (1984, 165). Stated more directly, what is “no longer tenable” for Agawu is that central events in *Dichterliebe* are being excluded by the prevailing theory of his time. His statement that Bergquist “has little use for these rhetorical signals” reads as a cordial way of saying that Bergquist’s approach is not useful for the analysis of *Dichterliebe* because it analyzes away events that *must count*. In doing so, Agawu contradicts both earlier and later Schenkerian approaches to the work by Forte (1959) and Ferris (2001), and instead devises a theory inclusive of the architecture and expressive function of highpoints. At our annual theory conferences, and within pedagogical environments, it is disheartening to speak to students whose research topics seem either directed away from the music they love, or, if the music they love happens to conform to academic norms, directed away from their favorite parts of that music. Agawu’s article provides a vivid, teachable example of a thinker who refuses to allow established reductive systems to quash his sensibility regarding what counts.

The field of cultural studies seems ahead of music theory in its reckoning with the question that Claire Dederer poses in her article “What Do We Do with the Art of Monstrous Men?” (2017). Dederer inspects the manner in which influential art is often casually separated from the racist, sexist, and often criminal behavior of its makers.² Her inquiry can usefully be mapped on to music theory and music theorists: just as Ewell (2019) chronicles William Rothstein’s dismissal of Schenker’s racist writings as “peripheral ramblings,” Dederer chronicles her encounters with colleagues who act as apologists for those accused of abuse. Focusing on the matter of Woody Allen’s *Manhattan* (1979), which disturbingly depicts the sexual relationship between Allen’s adult character and a 17-year-old girl played by Muriel Hemingway, Dederer writes:

A great work of art brings us a feeling. And yet when I say Manhattan makes me feel *urpy* (sic), a man says, *No, not that feeling. You’re having the wrong feeling.* He speaks with authority: *Manhattan is a work of genius.* But who gets to say? Authority says the work shall remain untouched by the life. Authority says biography is fallacy. Authority believes the work exists in an ideal state (ahistorical, alpine, snowy, pure). Authority ignores the natural feeling that arises from biographical knowledge of a subject. Authority gets snippy about stuff like that. Authority claims it is able to appreciate the work free of biography, of history. Authority sides with the (male) maker, against the audience (2017).

² Writing in *The New York Times* ten days before the publication of Dederer’s essay, Amanda Hess emphasizes the clarity afforded by connecting artist’s biographies—however sordid—to their artworks, writing: “Drawing connections between art and abuse can actually help us see the works more clearly, to understand them in all of their complexity, and to connect them to our real lives and experiences—even if those experiences are negative” (2017).

Transposed onto Schenker studies, we can undertake a similar investigation: a great work of theory “brings us a feeling.” The academic attention devoted to Schenker’s writings places him as a “genius” within the discipline. However, following Dederer, who gets to make this claim? Gatekeeping the field, the answer has been—for centuries—white men. To be sure, Schenker is not uninteresting: encountering his music theory within the undergraduate classroom, the basic premise of Schenker’s graphic analyses is fascinating, akin perhaps to anatomical diagrams of the human body where various interior systems can be viewed in action. But if students are allowed (or assigned) to read a more complete selection of Schenker’s writings, they, like Dederer, would become aware of what the theory is fundamentally *about* within the larger philosophy of the theory’s originator.

In the face of these complexities, a useful way forward comes from musicologist William Cheng, who takes up Dederer’s ideas within the field of music pedagogy. While his 2019 article “Gaslight of the Gods: Why I Still Play Michael Jackson and R. Kelly for My Students” is not Schenker-specific, its conclusions pinpoint the balancing act required when encountering the output and actions of “monstrous men.” Surveying the debates surrounding whether artists such as Michael Jackson are “too big to cancel,” as well as the role of teachers in the power-dynamic surrounding inclusivity, Cheng offers a decidedly humane conclusion: “I respect the decisions of teachers who are taking firm stands in favor of cancellation. Deprogramming, divesting, and boycotting are all vital tools in combating the myriad vices of musicians and music industries. For my part, I believe there’s a complementary wisdom in allowing ourselves, as an exercise, to listen on occasion to the music of problematic artists, if only to speak candidly about our common vulnerabilities” (2019). The output of a racist figure such as Schenker does not necessarily need to be entirely suppressed, but his work requires recontextualization within music theory.

Schenker was not unique in his racism; a proper investigation across our discipline would uncover many more such racists. Following Cheng, if and when Schenker’s work is taught, the totality of his published views should be made clear. His racism should not continue to be explained away as “peripheral” to his theory, as Ewell illustrates in his slides “Whitewashing Schenker I & II” (2019) with quotations from Oswald Jonas, Ernst Oster, Forte, Rothstein, William Benjamin, Nicholas Cook, and John Rothgeb. Indeed, Ewell’s paper provides a rather ideal essay to read (aloud) within any module or lecture about Schenker precisely because it offers students information that will allow them to think critically and simultaneously about *both* his racism and his music theory.

Cheng’s discussion of inclusivity and exclusivity deftly characterizes the role of the teacher navigating a field that is crowded with artists (Gesualdo, Wagner, James Levine) whose actions potentially contaminate their contributions. He puts a fine point on the value of critical thinking: “To be clear, it’s not my job to tell students what music they should love or consume. My job is to teach them how to think critically about the consequences of consumption, the nature of aesthetic enchantment, the tangled networks of music-industrial forces, and the rhetorical strategies displayed by people on multiple sides of a given issue” (2019). Cheng’s view receives an interdisciplinary echo in Laurie Shrage’s conclusions about anti-Semitism within philosophy, when she writes:

When the anti-Semitic views of great thinkers such as Kant, Voltaire or Hume (or Hegel,

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Schopenhauer, Heidegger and Wittgenstein, for that matter) are exposed, one typical response is to question whether these prejudices are integral to their important works and ideas. But this may be the wrong question. A better question is: *Should those who teach their works and ideas in the 21st century share them without mentioning the harmful stereotypes these thinkers helped to legitimize?* (2019, italics mine).

In music pedagogy and research, inclusivity means not only opening the field to unheard voices, but simultaneously to the ugly, unsettling, and undercutting information about the voices—often male, often white—that are represented there already.

Such a brief rejoinder to Ewell's paper does not address all the elements at play in the matter of Schenker. Implicit in Schenker's music theory is the belief that some sounds govern others; Ewell provides ample reminders that the same imbalance informed Schenker's views on race. Akin to the question of "who counts" in the current United States Census, further scholarship is necessary to contextualize the theories that populate our analytical landscape. Schenker's racism, and its explicit mirroring in his estimation of what counts *as music*, is itself being countered by recent research that accepts and celebrates the sounds produced by performers, not simply the notations produced by composers. Following Agawu, theorists should make their own estimations of what aspects of a work (or a performance, or a recording) are salient rhetorical signals, and theorize accordingly. The writings of Dederer and Cheng, each in their own way, exemplify scholarship that maturely responds to the complex intersectionality that exists between musical, social, and political realities. Alongside Ewell's, their work points not only to a franker discussion of the stifling and prejudicial views of many influential thinkers, but also to a widening of what counts as music theory, and who does the counting.

Response to P. Ewell

JACK BOSS

In debating, it often happens that one can take the premises used by one's opponent to arrive at a certain conclusion, and use them to reach exactly the opposite conclusion. In the case we are discussing here, it seems as if Philip Ewell has portrayed Heinrich Schenker as arguing from the premise that musical works of genius build themselves out from an *Ursatz* through diminution, and reaching the conclusion that Black musicians cannot produce works of genius. And Ewell seems to be calling on present-day music theorists to throw out not only what he understands to be Schenker's conclusion (which, whether Schenker believed it or not, is surely an erroneous one, deserving of censure) but also the premise that leads to it (the *Ursatz* can help us identify works of genius).

Tim Jackson has already shown (pp. 157–166) that Schenker's attitude toward Black musicians was more nuanced than what Ewell asserts, changing over time as Schenker himself matured. So my response will focus instead on the possibility, perhaps even the *necessity* during our present time, of using the premises of Schenkerian analysis to lead to the opposite conclusion; that Black musicians did indeed produce works of genius, works which ornamented their structures in new and fascinating ways, and are worthy of our study.

To illustrate my point, Example 1 consists of the opening section (A) from Art Tatum's solo piano improvisation on "Willow Weep for Me," a song in AABA form. (I worked from Brent Edstrom's transcription, found in *The Art Tatum Collection* (Hal Leonard, 1996).) This Schenkerian analysis highlights with precision what elements Tatum added to Ann Ronell's original song. For example, Ronell builds her tune from a repeating upper neighbor D-E-D, which Tatum also repeats, adding to it multiple chromatic neighbors to form first $\flat\text{II}^{13}$ and then IV^{13} chords. Later (mm. 7–8) Tatum introduces octave coupling to further transform Ronell's simple neighbor. At m. 9, Tatum anticipates Ronell's ii-V-I that ends the A section with a series of seventh chords descending by fifth, a 10-7 linear intervallic pattern that pushes the music toward the flat side, before coming out on the pre-dominant in m. 10. And there is a wealth of other diminutional details here that characterize Tatum's improvisational style—and mark him as a genius.

It seems to me that one of Allen Forte's priorities as a practitioner of Schenkerian analysis was to use the method to illustrate the genius of musicians who wrote in popular styles—and this includes Black musicians. Perhaps his personal favorite among the many books he wrote was *The American Popular Ballad of the Golden Era, 1924–50* (Princeton, 1995). Chapter 14 includes an analysis of Duke Ellington's "I Got It Bad and That Ain't Good," which uses Schenkerian graphs in similar ways to what I have done here to illustrate the specific features that make this, as he puts it, a "splendid song." Thus, to claim that Forte "whitewashed" Schenker is less than accurate, and, worse than that, ignores an important aspect of Forte's own project—to use Schenker's method to reach the conclusion that far more composers and songwriters could be placed under the "genius" umbrella than Schenker was willing to admit. If we can follow in Forte's footsteps by holding on to Schenker's premise while arguing against his limited conclusion, I believe that would be a worthy endeavor.

Example 1. Opening section from Art Tatum's solo piano improvisation on "Willow Weep for Me."

Willow Weep For Me

As played by Art Tatum

Words and Music by
ANN RONELL

Freely

Gadd9 Ab⁶/G Gadd9 Ab⁶/G Gadd9 Ab⁶/G

Gadd9 Ab⁶/G G C13 G C13

G D7/A E7/Bb G/B/Cdim7 Dm7(b9) G13 C7 F7 Bb7 E7

Am7 D7 Gadd9 Ab⁶/G

1 2 3 4 5 6 7 8 9 10 11

G Major: I bII^b F I IV^b F IV^b F V^b Ab⁶/Gm F^b V^b IV^b II IV^b II V^b I bII^b I

Response to Philip Ewell

CHARLES BURKHART

As I hear (on vimeo) Philip Ewell's talk, it contains two main points. The first is a proposal that our white-privileging theory curriculum be reduced from four to two years to make room for two years of non-white music theory. I lack the expertise to comment on this proposal, and must depend on others to figure out how it might be put into practice, and what doing so would mean. Ewell's second point is much simpler—that Schenker's racism infects his music theory. He is quite right to deplore Schenker's racism, but goes way over the top when he equates Schenker's ideas on the inequality of the races with his statement on the inequality of the tones of the scale, and, likewise, equates white control over blacks with the *Urlinie*'s control of the subsequent structural levels. This is to confuse apples with oranges to an extreme degree. If Schenker actually believed such nonsense, he was simply wrong (and not for the first time). Are we therefore to pauperize ourselves—to throw out his better ideas—the ones that have vastly enriched the field of music theory? If not, what is the point in dwelling on his faults at such length? Why this animus?

A Response to Philip Ewell

ALLEN CADWALLADER

INTRODUCTION

I recently viewed the presentation given by Philip Ewell at the plenary session of the 2019 meeting of the *Society for Music Theory*. Seldom have I encountered this degree of misunderstanding concerning Schenker and his work. Two threads of thought emerge in Ewell's discussion: 1) Music theory is white; and 2) Heinrich Schenker was a racist. Concerning the first point, I can sympathize. Our theoretic tradition focuses on a narrowly circumscribed body of literature, spanning the "white" (male) Western world from the chant tradition of the Middle ages through the Austro/Germanic repertoire of the eighteenth, nineteenth, and early twentieth centuries. And it is certainly true that the music of women and Black composers is conspicuously absent in the theory curricula of most colleges and universities. I hope my comments below will shed light on why this is so. For the remainder of my brief response, I will focus on the second point. Let me say from the beginning that I find it odd that Ewell singles out Heinrich Schenker, almost to the point of suggesting that he is responsible for this state of affairs. No other musical thinker or author is cast in this negative light.

STRUCTURAL HIERARCHY VERSUS CULTURAL SUPERIORITY

In his PowerPoint slides, Professor Ewell presents two theoretical remarks from Schenker's late work. In one slide, he cites Schenker's assertion that the intermediate tones of the major scale are not equal [*in function*];¹ nor, we can infer, are the chords that are built upon them. It is well understood, for instance, that the II and VI chords are "lower-ranking" in relation to V and I. Nevertheless, Ewell concludes, "Here we begin to see how Schenker's racism pervaded his music theories. In short, neither racial classes nor pitch classes were equal in Schenker's theories."² The second citation, also from *Free Composition*, concerns Schenker's theoretical notion that the Fundamental Structure (background level) "controls" the middleground and foreground levels. The fact that Ewell assigns racial properties to the deep levels of a *hierarchy* evinces a gross misunderstanding of Schenker's thought and the ways in which we organize our perceptions.

Hierarchies are not about equality and inequality. Rather, they are essential parts of how human beings (regardless of gender or race) process and classify the phenomena of the world in which we live. Consider the inverted pyramid of biology, a hierarchy used to classify the animal kingdom.³ At the

I wish to thank Hedi Siegel for reading a draft of this response and for making many valuable suggestions.

1 This is my editorial addition. Certainly Schenker was thinking about the function of the tones relative to the tonic. See also Victor Zuckerkandl, *Sound and Symbol*, Princeton University Press, 1969.

2 This conclusion is ludicrous and suggests that Professor Ewell is not at all well versed in theories of functional common-practice tonality.

3 Many examples of biological pyramid structures can be found on the internet by searching "pyramid biology."

top of the pyramid (normally the wide base) resides the highest-ranking class, the “kingdom.” Moving downward, we ultimately find “species,” the lowest-ranking class. Any given slice of such a hierarchy *relates logically to what precedes and to what follows*.⁴

I evoke this example from biology—and I could name others in mathematics, physics, and the social sciences—to suggest that something higher-ranking “controls” lower-ranking events *not* in the sense that a land owner governs the slaves of a plantation. That is “cultural superiority,” which embodies “the belief that [one] is better than other people.” Schenker’s theoretical hierarchies, on the other hand, are purely structural. The *Ursatz* is a case in point. The background resides at the top level of the hierarchy and is the result of the *transformational processes* (involving harmony, counterpoint, and *Auskomponierung*) that lead from the lower-level foreground, through the middleground, and ultimately toward the singularity of the background. To suggest that Schenker’s background *Ursatz* is racist is patently absurd. It developed logically from the *Ursatz* of 1921. At that time, scalar formations, moving upward and downward—and that are similar to the lines of strict counterpoint—shape the musical surface and foreground. Subsequent development through the *Meisterwerk* years led Schenker to the *Ursatz* of *Five Graphic Music Analyses* and *Free Composition*.

SCHENKER’S ANTECEDENTS

I should remind Professor Ewell that, in the early twentieth century, Schenker was dissatisfied with the state of musical composition and scholarship.⁵ For this reason he turned to ideas from the past, among others, to practical ideas drawn from Fux and C.P.E. Bach, for the sources of his inspiration and musical theories. For Schenker, the disciplines of harmony, counterpoint, and thoroughbass were paramount. (I should also remind Professor Ewell that the eighteenth and nineteenth centuries hardly provided a cordial environment for Women composers/performers or for the inclusion of Black participation in intellectual thought.)

The development of Schenker’s ideas is well documented and need not be overly rehearsed here. A study of harmony (1906) led to an epic two-volume examination of species counterpoint (1910 and 1922), and, ultimately, to *Free Composition* (1935).⁶ These studies embodied musical traditions that, while narrow from our modern cultural perspective, were nonetheless central to the development of his ideas. My point is that Schenker was a practical theorist who drew upon practical musical ideas from the past. To espouse their principles, and the repertoire from which they are drawn, is at worst exclusionary, not

4 In music theory of the 1980s, Fred Lerdahl and Ray Jackendoff successfully used similar principles of structural hierarchy in their tree diagrams. See *A Generative Theory of Tonal Music*, Cambridge, Mass., MIT press, 1983.

5 “We stand before a Herculaneum and Pompeii of music! All musical culture is buried; the very tonal material—that foundation of music which artists, transcending the spare clue provided by the overtone series, created anew in all respects from within themselves—is demolished.” See Schenker, *Counterpoint*, Vol. 1, p. xvii.

6 Schenker’s earlier plan was to follow his study of counterpoint with an exposition of musical form; however, he abandoned this plan. Bear in mind that the final part of *Counterpoint II* is titled “Bridges to Free Composition,” which led eventually to *Der freie Satz*.

racist. I believe that John Rothgeb was correct in asserting that Schenker's *musical* thought is "not at all dependent on any of his extra-musical speculations," despite what Schenker himself might have believed.⁷

SOME FINAL THOUGHTS

As Philip Ewell's slides indicate, Heinrich Schenker made distasteful statements and embraced some unsavory cultural prejudices. But what, exactly, does this mean for contemporary music theory and pedagogy? Must we, as Ewell suggests, take these unfortunate biases into the classroom and dissect them in our conferences?⁸ Consider some of Carl Schachter's comments about Schenker's ideology:

More than sixty years after his death, [Schenker's] musical ideas are still alive and active and continue to stimulate new and creative work. His ideas about society and politics, for the most part, enjoy no such productive afterlife, and many are thoroughly discredited . . . If our aim is to study Schenker's writings not only as important artifacts in the history of music theory but also in relation to literary and philosophical currents of thought, then attention to the ideology is certainly a necessary part of [such] study. Only we must be careful to view Schenker's polemics in the context of other writings of his time and not to judge them as if they were the products of a person writing after World War II.

I never think about Schenker's politics, religion, or philosophy when engaged in analyzing a piece or refining a theoretical concept, and I rarely discuss these matters when teaching analysis . . . In my Chopin Etude class, I had a natural opportunity to discuss Schenker's German chauvinism. . . . I could have, but I didn't. I saw no reason to risk antagonizing any of my students . . . Not one of the countless musical ideas that we gleaned from Schenker's analyses would have been in any way changed by such a discussion.

[Schenker's] politics would hold no interest for anybody were it not for the music theory and analysis. I firmly believe that the ideology is in no way an essential component of the analytic practice.⁹

7 *Counterpoint I*, p. xiv.

8 I think not. But if so, then we need, for example, to do the same also for Wagner and his music. His famous article, "Judaism in Music," aptly represents Wagner's deeply-embedded anti-Semitic beliefs. And Huckleberry Finn spoke words that we today find unspeakable; must we therefore denounce Samuel Clemens as a racist? What *should* be discussed in the classroom is not Huckleberry Finn's racism *per se*, but that he ceased to be a racist when he finally acknowledges the equality of Jim. I thank William Pastille for this insight.

9 Carl Schachter, "Elephants, Crocodiles, and Beethoven: Schenker's Politics and the Pedagogy of Schenkerian Analysis." *Theory and Practice* 26 (2001), pp. 1–20 (extracts). I urge the readers to read the complete text of this important article. I find it strange that Philip Ewell did not reference this study in his presentation. Ewell presents isolated remarks by Schenker, explaining them *out of context* and without regard to the analytic significance of Schenker's work.

* * *

In 2020, almost exactly 100 years after the term *Urfinie* appeared in print, music theorists and pedagogues have the means and perspective to focus on the good, not the bad, *and* to broaden substantially our musical vistas to include women and people of color. It need not be Either/Or. I have spent my entire career involved with Schenker's work, mostly with his theories and his analyses alone, marveling at the musical insights they can reveal about a certain repertoire. Let us expand that repertoire and celebrate diversity in scholarship and in the classroom. But let's not set aside the countless musical ideas and analytical techniques Schenker bequeathed to posterity.

Patterns of Exclusion in Schenkerian Theory and Analysis

SUZANNAH CLARK

In his powerful plenary lecture, Philip Ewell quoted the following passage from an opinion piece entitled “Confronting Philosophy’s Anti-Semitism,” by Professor of Philosophy Laurie Shrage, published in *The New York Times* (March 18, 2019):

When the anti-Semitic views of great thinkers such as Kant, Voltaire or Hume (or Hegel, Schopenhauer, Heidegger and Wittgenstein, for that matter) are exposed, one typical response is to question whether these prejudices are integral to their important works and ideas. But this may be the wrong question. A better question is: Should those who teach their works and ideas in the 21st century share them without mentioning the harmful stereotypes these thinkers helped to legitimize?

Shrage went on to point out how core-curriculum philosophy taught across North American universities typically reinforces the patterns of exclusion of Judaism practiced by such figures as Kant, Voltaire, Hume and others. She argues that philosophers do indeed owe it to their students to explain how the “professional habits and pieties [of philosophy] have been shaped by religious intolerances and other forms of bigotry.” However, her main objective was to call for a more inclusive curriculum, though she cautioned against introducing such traditions as Jewish, Islamic, and Buddhist philosophy under the rubric “non-Western,” for this would surely “reinscribe a fundamental divide between West and the rest, where the West is portrayed as the major agent of human advancement.” This debate about the nomenclature of world traditions and its implications will be familiar to ethnomusicologists, musicologists, and music theorists.

Similarly, Ewell called for the SMT to expand its horizons beyond its European roots and pernicious white racial frame. One might be tempted to argue that inroads have already been made, given the inception of global music theory and the growth of jazz and popular music theory. Yet, adding new repertoires, methodologies, and traditions—and a few apposite adjectives before “music theory”—is not in itself enough, for it runs the risk of leaving the European tradition untouched. The benefit of a more inclusive music theory is that new perspectives bring new questions to the currently dominant mode of music-theoretical thought.

My focus in this essay will primarily be on an issue faced by both theorists and philosophers, namely what to do when an influential figure—such as Heinrich Schenker—is known for his prejudice. Ewell provided abundant examples of Schenker’s blatant racism from both his *Nachlaß* and published materials. Alas, anyone familiar with the *Nachlaß* (Federhofer 1985; Schenker Documents Online) and published theoretical work will know that Ewell only scratched the surface. Nonetheless, it was hard not to bristle at the sample presented in the plenary talk.

Throughout his career, Schenker was open about his views and even eager to publish them. Compare, for example, Heidegger, whose *Black Notebooks* dating from 1931–41 were only published in 2014 since he requested that they appear as the last items of his *Gesamtausgabe*. During the 1930s, Heidegger supported Nazism, which was well-known. What has caused a stir is the discovery of unambiguous

anti-Semitism in the later volumes. Amongst the varied reactions to this news by both scholars and the press is precisely the response that Shrage has suggested “may be the wrong question,” namely asking whether Heidegger’s anti-Semitic views are integral to his work and ideas.

In my view, this is not only the right question, it is an imperative one. Indeed, doubts about the relevance of thinkers’ beliefs to their works and ideas tend to arise when those beliefs have negative connotations. As humanists, we energetically trace and document influences but it is capricious to dismiss the investigation of flows of influence when the material is unpalatable.

As for Schenker, Ewell cited numerous examples of translators, editors, and scholars who at one time or another have balked at the idea that Schenker’s “polemics” (as they tend to call it) are integral to his theoretical output: Jonas, Oster, Forte, Rothgeb, Benjamin, Rothstein and Cook.¹ This implies that bigotry, racism, sexism, and xenophobia are autonomous entities that have nothing to do with other idea formations. Rather than exonerating Schenker, Ewell focused in particular on Schenker’s racism and German nationalism and showed how the theorist’s prejudices framed patterns of exclusion that supported the white racial frame. Schenker legitimized a narrow anointed repertoire and a narrow stylistic tolerance.

In this essay, I am interested in demonstrating how we ought to trace interconnections between Schenker’s beliefs and his theory principles and/or analytical choices. Ewell hinted at two cases of resonances between Schenker’s racism and theoretical concepts, however he did not pursue the implications of his observations. To be sure, Ewell had too little time to attend to every aspect of the vast topic he tackled in his plenary talk, but, while presenting the long list above of scholars who have rejected the relevance of Schenker’s prejudices to his theory, he omitted mention of any scholars who have claimed that there is such a connection. In addressing this gap in this essay, I should also point out that the group of scholars who have highlighted such connections by no means agree on what it means for Schenkerian practice. As I shall demonstrate, some scholars who attribute significance to Schenker’s ideology and its role in shaping his theory nonetheless still shy away from ultimately thinking that the ideology remains in place when the theory is practiced. As I shall illustrate below, and as I have argued elsewhere (Clark 1999 and 2007), many of the most foundational elements of Schenkerian theory were defined by Schenker’s worst convictions or quirky superstitions, a fact which opens up profound questions of what we mean to achieve as theorists if we summarily substitute his irrational foundations with ostensibly logical axioms in order to practice his theory.

Once again, the points raised in the paragraph by Shrage cited at the outset of this essay demand further reflection, not least because they are so persistent. Almost two decades ago, Carl Schachter (2001) pondered exactly the same questions as she did. In laying out the plan for his article “Elephants,

1. The comments by Jonas, Oster, and Forte may be found in Schenker (1979, xiii and xviii); Rothgeb’s are in Schenker (1987, vol 1, xiv). See also Benjamin (1981, 157), Rothstein (1986, 8), and Cook (2007, 148 and 153). It may come as a surprise to some readers that Cook is included here. While the overall message of his book was to contextualize Schenker’s thought in its historical context, Cook often equivocated about the significance of Schenker’s political and racial prejudices when the theorist’s attitude was at its most egregious.

Crocodiles, and Beethoven: Schenker's Politics and the Pedagogy of Schenkerian Analysis," Schachter wrote:

What I want to do in this paper is first of all to survey Schenker's political views and attempt to place them in historical context. Secondly I wish to consider whether the musical and political ideas are necessarily bound together for Schenker's readers today (few of whom would welcome the kind of societal regeneration he sought). And finally whether the teaching of his approach nowadays needs to incorporate references to his political ideology (2001, 4).

In placing Schenker's views in historical context, Schachter cited numerous individuals from Schenker's time who held similar views. In so doing, he deployed the familiar argument that Schenker's views were commonplace and that people of the past need not be held up to the same moral standards as people of today. Yet, Schachter also points to numerous friends and acquaintances who were in direct contact with Schenker and who openly disagreed with him. These included Oswald Jonas, Walter Dahms and Victor Hammer (Schachter 2001, 12). Despite being regularly challenged over his views, Schenker dug in his heels. Indeed, Schenker's publisher Emil Hertzka even tried to convince Schenker to remove the article "The Mission of German Genius" from *Tonwille*, finding its xenophobic comments both ill-conceived and a barrier to international sales.² Schenker rejected any suggestion that he ought to leave out his polemics from his theoretical work. He saw them as tightly bound together. Thus, presenting Schenker as little more than a child of his time and place, as Schachter did, is problematic (2001, 9).

Schachter's second ambition was carefully worded. While attributing significance to Schenker's convictions, he questioned whether "Schenker's readers today" need persist in reflecting on their connection. He parsed the following statement by Allen Forte, which Ewell also cited (see n. 1 above):

Almost none of the material bears substantive relation to the musical concepts that he developed during his lifetime and, from that standpoint, can be disregarded; it is, however, part of the man and his work (cited in Schachter 2001, 10).

While Schachter distances himself from Forte's view that Schenker's thought and theory were mutually exclusive, he continues: "none [of the polemical material] is inseparable from the musical ideas" (2001, 10). This leaves little daylight between his own conclusions and Forte's since, in the end, Schachter presumes it is possible to disregard the politics after all. Matthew Brown (2005) reaches a similar conclusion. He attributed significance to Schenker's beliefs yet argued they could be substituted with axiomatic musical explanations. Meanwhile, part of Schachter's argument is that Schenker's drive toward the autonomy of musical analysis—that is, toward a "non-verbal mode of presentation"—means

² For more on Hertzka's objections, see the General Prefaces by Ian Bent and William Drabkin in Schenker (2004, vii–viii and 2005, vi–vii). In particular, Hertzka remarked "I find it impossible to believe that a genius-aristocracy would flourish better in the context of imperialism and militarism than in the context of democracy" (quoted in Schenker 2004, vii). Universal Edition also suppressed its name in favor of a fictitious publisher named "Tonwille-Flugblätterverlag." The publisher reminded Schenker of a conversation in which the following conditions had been imposed: when Universal Edition tied the use of its name to "a certain right of censorship when it comes to personal and national-political attacks, you made very clear that under these conditions you would prefer 'Tonwille Press' to continue to appear as the publisher. And we took note of this at the time, and accordingly retained it as the publisher's imprint" (quoted in Schenker 2005, vii).

that everything besides the graphic notation can be disregarded. However, as I have argued elsewhere, Schenker's theoretical principles, analytical choices, and graphic notation *represent* and *present* his ideology (Clark 2007; see also Ebyl 1995).

Schachter also felt that Schenker's claims about musical hierarchy need not necessarily be a reflection of his views on German superiority and preference for monarchic rule because a contemporary like Riemann also believed in German superiority and musical hierarchy yet came up with a different theory. However, it is possible for people to hold the same beliefs yet draw different implications from them. Witness the compelling case made by Matthew Arndt (2018) that the contrasts between Schenker's and Schoenberg's musical thought emerged despite the two composer-theorists sharing the same spiritual belief system.

Finally, Schachter argues that there is no need to draw attention to the politics while teaching Schenker's theory. As he puts it, "I confess that I never think about Schenker's politics, religion, or philosophy when engaged in analyzing a piece or refining a theoretical concept, and I very rarely discuss these matters when teaching analysis" (2001, 13). He provides instances of when he could have discussed Schenker's views with students, but didn't, seeing "no reason to risk antagonizing any of my students" (2001, 15). Such an approach of keeping students in the dark does little to protect them; it protects Schenker. Moreover, keeping his beliefs under wraps obscures the derivation of Schenker's theoretical principles and analytical decisions and how he distinguished himself from other theorists.

In the space that remains, I shall revisit an example scrutinized by Nicholas Cook (2007, 287–89) regarding Schenker's exclusion of a salient subdominant. It will lead us briefly to another example that also excludes a salient modulation—this time a chromatic one. Taken together, they reveal patterns of exclusion which have their justification in Schenker's disdain for other cultures and races and his invocation of nature, numerical mysticism, monarchic rule, German genius, and a sacred triangle.

Heine's poem "Wenn ich in deine Augen seh'" is made up of two stanzas, each comprising four couplets, each of which has a distinctive rhyme to form the scheme aabb cddd:

Wenn ich in deine Augen seh',
So schwindet all mein Leid und Weh;
Doch wenn ich küsse deinen Mund,
So werd' ich ganz und gar gesund.

When I look into your eyes,
All my suffering and pain disappear;
But when I kiss your mouth,
Then I regain my health totally.

Wenn ich mich lehn' an deine Brust,
Kommt's über mich wie Himmelslust;
Doch wenn du sprichst: "Ich liebe dich!"
So muß ich weinen bitterlich.

When I lean upon your breast,
There comes over me a feeling of heavenly passion;
But when you say: "I love you!"
Then I must weep bitterly.³

3 The translation is from Perrey 2002, 181.

Each of the first three couplets focuses on a different part of the beloved's body—the “Augen” (eyes), “Mund” (mouth), and “Brust” (bosom), which Agawu (1984, 161) sees as a progression of increasing intimacy that cuts across the stanzaic boundary of the two-stanza poem. In the last couplet, the beloved speaks—or is quoted as saying “Ich liebe dich!” In quintessential fashion, Heine introduces caustic irony in the last line. In response to hearing her say she loves him, the protagonist responds with: “so muß ich weinen bitterlich” (“then I must weep bitterly”). Indeed, the irony in the poem is not necessarily evident until the last word, which is the moment when the reader of the poem learns *how* the protagonist is weeping. It also implies a context for the beloved's exclamation “Ich liebe dich!” that belies its literal meaning, a context which is fleshed out in the rest of the cycle of poems in Heine's *Lyrisches Intermezzo*, from which Schumann drew poems for his song cycle *Dichterliebe*. Sketches of Heine's poem reveal that he initially ended with the word “freudichlich,” meaning “joyfully” (Hallmark 1975, 105, n. 5). What a difference a word can make.

Schumann set the poem as a through-composed song (see Ex. 1). The word repetition might have suggested a strophic setting, given the “wenn ich doch wenn” construction of both stanzas. However, the declamatory style and fluid form is unique in Schumann songs from this time (Malin 2010, 128). Schumann was encouraged to write a through-composed song perhaps, as Agawu (1984, 161) has suggested, because he sensed the dynamic quality of the poem's increasing sense of intimacy in the first three couplets, followed by the twist at the end. As numerous commentators have pointed out, Schumann alerts the listener to the twist at the end far earlier than Heine's last word (see for example Hallmark 1975, 101–2; Agawu 1984, 161; Perrey 2002, 184). Already at “sprichst,” Schumann introduces a chromatic move in the vocal line, from G to G \sharp , and harmonizes it with a diminished seventh chord. At the same time, he also changes the chordal piano accompaniment that has hitherto dominated the texture. The striking new descending arpeggio in m. 13 is further marked by a “*ritardando*.” The dissonance resolves to generate a wisp of A minor (in the context of a global tonic G major), whose lack of security or grounding as an established key gives away the twist yet to come verbally. Suurpää (1996, 112) argues Schumann introduces musical sorrow even earlier, at mm. 8–9. His graph (not reproduced here) brings out the parallel octaves between the outer voices of the downbeats of mm. 8 and 9.⁴ Suurpää rather brilliantly observes that Schumann once drew a link in his writings between parallel octaves and fifths and the sorrow of life.⁵ When the last line finally comes, Schumann cloaks it in a sweetness, which lends a sense of resignation (Malin 2010, 129). Indeed, whichever of these is one's preferred reading, Schumann's music simulates a poetic reader who already knows the poem, rather than a first-time reader who is likely startled by the last word.

Schumann set the endings of the two poetic stanzas as harmonic rhymes, albeit in different keys. The first is in the subdominant C major (mm. 7–8) and the second in the tonic G major (mm. 15–16). Hallmark (1975, 102) observed that the *ossia* in the vocal line at the opening of m. 7, which invites

4 Suurpää's sketch (p. 111, “example 5”) can be viewed at www.esm.rochester.edu/integral/10-1996/10-suurpaa/

5 Witness, by contrast, how Smith (1996) treats the passage, emphasizing the tonic E minor over the arpeggiation through B major. Thus, octaves can be avoided here despite the elevation of the subdominant; see ahead to Ex. 5.

the singer to match the upper line of the piano throughout the measure rather than just at the end, was inserted at the stage of publication. It does not appear in the sketches. Most singers sing the *ossia*, consequently few hear this passage as mirrored in the conclusion of the vocal line in mm. 15–16. As Hallmark (1979, 104) suggests, singing the original vocal line in m. 7 would bring out the only remnant of a would-be strophic form, although it should also be observed that Schumann changes details in the harmonic underpinning of the two passages. By contrast, singing the *ossia* places the highpoint unusually early in the form, as Agawu (1984, 175) has observed.

Significantly for my current argument, the subdominant in m. 8 will be the only conspicuous modulation in the song. It is also the only clear PAC cadence in the whole song, emphasized as it is by the *f* dynamic (and the highest pitch in the vocal line, if the *ossia* is taken, as noted earlier). Even the return to the tonic at the end feigns a PAC between the vocal line and the bass: the piano's right hand scuppers the effect due to the held D above the tonic. Nor does the postlude make up for it. It too avoids a PAC. I shall return to this observation shortly.

Schenker excluded this subdominant modulation from his graph in *Free Composition* (reproduced as Ex. 2). Unlike many of Schenker's graphs, this one has measure numbers for virtually every event. At m. 8, there is indeed a C-major subdominant harmony. However, cross-reference with the score (Ex. 1) reveals that the presentation of the harmony in Schenker's graph—with G in the upper voice, followed by the passing note A—refers to the end of m. 8 and not to the arrival of C major with the PAC cadence at the beginning of m. 8. Schenker's initial interest in m. 8 is with the piano's upper line. However, he notates it in the octave occupied by the voice, which enters only with the note A that leads to the reiteration of the *Kopftön* $\hat{3}$. Instead of being harmonized by G major, $\hat{3}$ is harmonized by B major. While common enough (see Schenker 1979, Figure 14.1b for its simplest incarnation), its surface-level function is the dominant to E minor. The connection between B major and E minor as dominant-to-tonic is not obvious from Schenker's notation. The bass possesses no slur, as dominant-tonic gestures usually do. Rather, it is left to the Roman numerals in the parentheses below the graph to draw out the connection. They are interpreted in the overall key of G major; hence the equal sign, followed by III[#]–VI^b in parentheses in Schenker's graph (Ex. 2).

Kofi Agawu (1984, 174) fleshed out mm. 1–8 in order to show the foreground that is “implied by Schenker's middleground” (see Ex. 3). He also argues that the diminished seventh chord, shown in Schenker's graph as a passing sonority in m. 13, “exists strictly speaking, only on the foreground level of structure” (1984, 174). He concludes that “this inconsistency points to an obvious difficulty in the rigid application of the rules for middleground reduction, rules which may result in the elimination of important surface characteristics. The chord in b. 13 represents one of the most striking moments in the song, and Schenker is clearly aware of this” (1984, 174). Just as Schenker could pluck a striking moment such as the diminished seventh from the foreground and feature it in an otherwise middleground graph, so he could exclude an inconvenient striking moment such as the subdominant.

Nicholas Cook (2007, 287) rightly suspected that Schenker's belief in the “mysterious five” had something to do with his exclusion of the subdominant modulation from his graph of Schumann's song. Schenker introduced the mysterious five in *Harmonielehre* (1954, 25–44) and reasserted its importance

at the beginning of *Free Composition* (1979, 10). It lies behind the question mark under Figure 6.4, which shows a I–IV–I bassline. Reproduced in Ex. 4, it is one of many basslines that Schenker annotated with a question mark in this figure. Only I–V–I has no question mark underneath it. Schenker posits that all of the basslines with a question mark are “out of the question” (1979, 14). These question marks in parentheses are not gentle queries or signs of a perplexed author, but signal the emphatic exclusion of the material above them. The reason that I–IV–I is out of the question is that “the arpeggiation moves through the IV instead of V” (1979, 14). That’s it? Not quite: he goes on to make a further comment about Figures 6.2 and 6.4: they “express no motion whatsoever and thus do not signify an artistic realization of a chord” (1979, 14).

A few paragraphs later, Schenker explains the importance of the I–V–I bassline in its notated form, this time invoking a geometric rather than numerical mysticism, calling it “the sacred triangle”:⁶

May the musician always carry in his heart the image of the bass arpeggiation! Let this triangle be sacred to him! Creating, interpreting—may he bear it always in ear and eye! By extension, every triad, whether it belongs to the middleground or foreground, strives for its own triangle (1979, 15).

The explanation behind these assertions may be found in the *Harmonielehre* (1954, 25–44). As I have explained elsewhere (Clark 1999), Schenker invoked the “mysterious five” to guide the foundational shape of the musical rudiments of the major system. The subdominant was excluded from his otherwise natural components of the major mode. He asserted:

... the extraneous character of the subdominant fifth *F* [in the *C*-system] should be perceived clearly in this system. This tone should be considered as the representative of another, more remote, system rather than as an organic component of the *C*-system, which, according to Nature’s intention, originated from a series of rising fifths alone (1954, 41).

No matter the salience of a subdominant modulation in a piece of music, it is destined for the foreground, featured as part of “Tonalität,” the illusory keys at the foreground level (1979, 5). Despite Figure 6.4 looking like it possesses a motion to IV, the notes of a descending fifth followed by an ascending fifth go against nature, which ordains that the ascending fifth must come first, following the direction of the overtone series. Generally the subdominant serves as a subsidiary contrapuntal-melodic step of a second—i.e. a predominant (1979, 30). However, Charles Smith (1996, 208) produced a graph with a structure to match the salience of this subdominant (see Ex. 5), although he did not go so far as to create an *Bassbrechung durch die Unterquint* (“underfifth”). Of course, the dominant in the cadence in mm. 15–16 is always available to fulfill the role of the structural dominant. At any rate, anyone faithfully following Schenker’s principle of the *Bassbrechung* though the upper fifth is not at liberty to do what Smith proposes:

It cannot be argued that Schenker excluded IV from his graph of Schumann’s song on the grounds that

6 Schenker, *Free Composition*, 15. §19 in the English translation (p. 15) bears the title “sacred triangle,” whereas in the German edition (p. 45) it has no title.

he was analyzing the middleground. After all, as mentioned above, he includes the diminished seventh in m. 13 even though it is hardly the stuff of the middleground. Rather, the subdominant was excluded because it threatened to lend support for the viability of a bass through the *Unterquint*, especially given that it is the only significant modulation in the song. Moreover, Schumann's plagal maneuvers in the postlude only highlight the allure of the subdominant in this song. If the sacred triangle must be in the eye and the ear, then the ears listening to Schumann's song risk informing the eyes to remove the question mark from Figure 6.4 and to take in the possibility of an inverted sacred triangle. Such a conclusion brings Schenker within striking distance of dualism, a theory he firmly rejected (1954, xxvi–xxvii). The concept of the mysterious five helped keep dualism—and his theoretical rival, Riemann—at bay.

Schenker's faith in the mysterious five might seem a mere peccadillo, but he deployed it to shape his unique version of the foundation of the rudiments of the major-minor system and to determine the hierarchy both among *Stufen* and the tones of the *Urlinie*. Indeed, it is the basis on which Schenker argued that not all tones of the scale have “real independence or, to use a current but certainly musically unsuitable expression, ‘equal rights’” (1979, 13 n.3). This was the passage that Ewell drew our attention to for its analogy to Schenker's insistence—most likely in opposition to the US constitution—that “it is not true that all men are equal, since it is, rather, out of the question that the incapable ever become able; that which applies to individuals must apply to nations and people as well” (2015, online “Literature” supplement, 23 n. 13). Thus, when Morgan (2014, 62 n. 9) dismisses the mysterious five as “bizarre” yet goes on to present Schenker's foundational principles without any adaptation and when Brown (2005, 213) critiques the mysterious five but not the principles arising from it, the irrational basis for Schenker's patterns of exclusion may have been repudiated but the patterns of exclusion themselves are left intact.

Directly linked to Schenker's commentary on the graph of “Wenn ich in deine Augen seh” is another graph with another exclusion. This time Schenker analyzes Schubert's “Auf dem Flusse,” a song that also contains an inconvenient modulation. Schenker therefore excludes it from his graph (1979, Figure 40.2). The modulation goes to G# minor within the context of an E minor song. As with Schumann's song from *Dichterliebe*, G# minor is the only significant modulation in the song. To prevent the appearance of a *Bassbrechung* that goes through a mediant that would linearize a major triad, Schenker creates instead a large-scale *Anstieg* in the upper voice that outlines a major triad. Contrary to what one might assume, this brazen omission in the bass requires great analytical and theoretical effort on Schenker's part (Clark 2011, 82–88). Indeed, David Lewin (1986) argued that the E-major arpeggiation that Schenker worked so hard to suppress is in fact the “secret” deep structure of the song. Lewin puts immense hermeneutic pressure on this observation. But presumably Schenker felt his effort to hide it was worth it: the omission preserves *Diatonie* at the background level—that level apprehended only by the genius. Schenker's “aristocracy of genius” permits no democracy of tones, no “equal rights” for musical tones. In this analysis, the modulation to G# minor no longer threatens the integrity and purity of the *Ursatz*, which is famously compressed, occupying as it does a single measure.

The choices that Schenker made in his analysis of “Wenn ich in deine Augen seh” and “Auf dem

Flusse” are fascinating. They reveal Schenker’s ingenuity and flair in the service of adhering to the basic tenets of his music-theoretical principles. They also reveal patterns of harmonic exclusion grounded in mystical superstition and polemical conviction. Schenkerian thought is so pervasive in Anglo-American scholarship and theory pedagogy that it is our duty to understand where his musical concepts came from. After all, the promulgation of another theoretical model—not least, Riemann’s function theory—would have led to a very different understanding of both the subdominant and the chromatic mediant that we just studied. Indeed, Riemann’s function theory (or rather, a non-dualistic adaptation of it) is the most common methodology of harmonic analysis in Germany today.

Knowledge of Schenker’s prejudices does not mean that Schenkerian theory should be dismissed. Nor should one assume or oversimplify the interconnections between Schenker’s life and thought. As the study of Schenker continues—much like the study of Heidegger will continue in the wake of the publication of the *Black Notebooks*—my argument is that it is imperative to combine the history of theory with analytical practice. We cannot disregard the origins of theoretical concepts just because we don’t like what we find, especially when those concepts permeate our discipline and cannot be disentangled from the way we have come to understand tonal music. As humanists, it is critical to trace the origin and development of the ideas and concepts that we put into analytical practice. This constitutes a responsible hermeneutics of Schenkerian theory and analysis. By attending to the history of ideas as we practice and critique them, we can work towards a more ethical practice of doing music theory.

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Example 1. Schumann, "Wenn ich in deine Augen seh'," *Dichterliebe*, op. 48, no. 4.

Langsam.

Wenn ich in dei - ne Au - gen seh, so schwin - det all' mein Leid und

Weh, doch wenn ich küss - se dei - nen Mund, so werd' ich ganz und gar ge -

sund. Wenn ich mich leh' an dei - ne Brust, kommt's ü - ber mich wie Him - mels -

lust, doch wenn du sprichst: „Ich lie - be dich!“ so muss ich wei - nen bit - ter -

lich.

ritard.

rit.

ritard.

Example 2. Schenker, *Free Composition*, Figure 152.1; analysis of Schumann, "Wenn ich in deine Augen seh'," Dichterliebe, op. 48, no. 4.

Schumann, "Wenn ich in deine Augen seh'" (*Dichterliebe*, no. 4)

m. 1 4 5 8 9 12 13 14 15 16

I — (=III[#] - VI^{b3-#3}) II V⁴⁻³ — I

Example 3. Expansion of mm. 1-8 of Schumann, "Wenn ich in deine Augen seh'," *Dichterliebe*, op. 48, no. 4 (Agawu 1984, Example 10).

G: I —

I⁶ — V⁴ ^{6 5 3} — I
of IV

X = sequential rise to highpoint

Example 4. Schenker, *Free Composition*, Figure 6.1-5.

= I — V — I (I I I) (I V) (I IV I) (V I V)

Response to Philip Ewell

NICHOLAS COOK

I don't want to make a meal of this, because one of the main arguments of my book *The Schenker Project* was that we shouldn't treat Schenkerian theory—even in its Americanized form—as simply an analytical tool. Against those who believe that Schenker's political beliefs can be detached from his music theory, I argued that when we work with his theory we tacitly sign up to a set of decisions about the nature of music and the questions we should ask about it that reflect the very different times in which Schenker lived. That's why I said “a knowledge of the context within which Schenker formulated his theory—of its social, political, religious, or philosophical dimensions—is important not just if one is to understand why these particular decisions have been made . . . but if one is to understand that decisions have been made at all; the danger otherwise is of an analytical practice that has all the answers but none of the questions” (303). So I agree with Dr. Ewell on the importance of unearthing the cultural and political roots of Schenkerian theory.

At the same time I have a problem with the idea that I “whitewash” Schenker, and I'll confine my comments to that. In my book I included a number of the grisly passages Dr. Ewell quotes, including the multiple references to cannibalism, to Senegalese marriage relationships and racial mixture, and to the ignominy of the black (presumably Senegalese) troops in the Saarland, complete with the reference to genitalitis. I said that such statements could only be seen as “designed to provoke hatred, sometimes of a specifically racial nature;” I referred to passages that are “objectionable by any reasonable standards,” and continued by saying that our aim in such cases should be “to understand—for to understand is not to condone, while to condemn without understanding is futile” (147). A few pages later, however, I admitted that “there is a point when explaining turns into explaining away” (156), referred to “the unacceptable face of Schenker” (157), and documented how many of Schenker's friends and admirers found his views repellent—including Oswald Jonas, who apparently “moved in the 1920s from Vienna to Berlin largely because he could not stand Schenker's politics” (158). This isn't what I would call whitewashing.

Dr. Ewell refers specifically to two passages. The first is my comment that “it is tempting but I think not very helpful to draw the obvious parallel” between Schenker's hierarchical world-view and his music theory (153). Dr. Ewell explains in his talk that “what Cook means to say here is that it would be unhelpful to music theory's white racial frame insofar as it would call attention to race and whiteness,” but I meant nothing of the sort. My comment linked with a discussion earlier in the book about the endless parallels that can be drawn between music, philosophy, law, politics, Jewish culture and just about everything else in *fin-de-siècle* Vienna, and the need to properly contextualize such parallels if they are to be meaningful. The same applies to music and society. Examples of what I called “obvious”—that is, direct and non-contextualized—parallels might include claiming that strongly hierarchical music reflects strongly hierarchical society, interpreting dodecaphony as expressing social egalitarianism or atonality as signifying anarchy, or (in Dr. Ewell's example) linking the inequality of tones to the inequality of races. In contrast, the kind of contextualized interpretation I see as more meaningful and therefore more helpful is illustrated by the parallel I drew between Schenker and Guido Adler. I cited

Schenker's praise of Smetana for bringing Bohemian national music into a system: this system, Schenker continues, "is naturally that of German art, for this is best able to solve the principal problem of the logical development of a piece of music," and so Smetana was able "to present Bohemian music in a perfection which will not be surpassed" (79). I read this against Guido Adler speaking nine years later of how the classical composers draw on the national customs of "the Austrian peoples. . . . As the motivic material is taken from the national stores, which the artists . . . work up into classical structures, so may a higher statescraft join the particularities of the peoples into a higher unity" (12). Putting these statements together reveals the sociopolitical significance, in the context of "German logic" and the "higher unity" of the multinational Dual Monarchy, of what might otherwise have been read as a purely musical claim on Schenker's part. It also throws light on the distinction, both musical and sociopolitical, between unity and uniformity about which Schenker wrote in the *Meisterwerk* essay "Abolish the phrasing slur."

As for the second charge of whitewashing, Dr. Ewell says in his talk that I suggest "Schenker was only joking when he wrote the repugnant things he wrote." That's downright misleading because I was referring to one, very specific claim on Schenker's part, when he said of Beethoven's music that "the wide tension-spans of its linear progressions" represent "better proof than any evidence from racial science" that Beethoven was fully German (148). Dr. Ewell is implying that by passing this off as a joke, I'm brushing its real meaning under the carpet. But actually its meaning is the same whether or not it is a joke, and either way it contradicts Dr. Ewell's claim in his talk that Schenker was a biological racist. Schenker is saying that true Germanness cannot be established by a blood test, because it is not a matter of biology but one of culture; the proof of Beethoven's Germanness lies in his music. (The question I raised is whether in saying this Schenker was making fun of Nazi racial science—though I added that there are some things you should not joke about.) And actually, it would be very peculiar if Schenker *was* a biological racist, since that would negate the legitimacy of his own position in relation to the German musical culture of which he saw himself as the only true guardian. (Recall how Philip Bohlman and Ronald Radano characterize the musical implications of biological racism: music played by Jews "would 'sound Jewish' because its performer could not escape a race-specific predilection to a Jewish metaphysics of music.")

What we can say is that Schenker believed in some form of cultural evolutionary theory, implying that white people represent a higher stage of human development than the "more primitive races" to which he referred. Clearly we would regard that as racist today, but the fact is that such thinking is found in a great deal of writing from the high point of imperialism a century or so ago; it wasn't exceptional, in the way that the extremity of Schenker's political beliefs was. The difference in worldview between now and then is something we should always attend to when we engage with the writings or more generally the culture of that period. For example, when we read Schenker's statement in *Free Composition* that music's basis in linear progression means that it "is accessible to all races and creeds alike"—which one might take to indicate a more inclusive attitude on his part—we should be aware that the supposed universal accessibility of Western "art" music was a longstanding trope of imperial legitimation. "Universalism," as Homi Bhabha observes, "masks ethnocentric norms, values, and interests."

I have a final point that arises out of Schenker's Jewish ethnicity. I am uncomfortable with a

discussion of Schenker's racism that doesn't engage with the way in which racism impinged on his own life. "Race" is in my book title because Schenker was himself marked by race, a Jew in a society in which anti-semitism was often overt, sometimes violent, and never far beneath the surface. From his diaries you get a sense of the tension between a personal commitment to his Jewish identity and public concealment of it, even to the extent of occasionally expressing anti-semitic views himself (as many assimilated Viennese Jews did, mainly in relation to impoverished Eastern Jewish immigrants). And we should never forget that Schenker's wife Jeanette was sent to the Theresienstadt concentration camp in 1942 and died there in 1945; I suppose Heinrich would have shared her fate had he lived long enough. In short, Schenker knew what it was to be a member of a racially marked minority. Maybe when we work with his theory we should remember that, too.

A Preliminary Response to Ewell

TIMOTHY L. JACKSON

Philip Ewell contends that not only was Schenker himself a “fervent racist,” but claims that Schenker’s hierarchical analytical approach *per se* is inherently racist. With the latter assertion, he extends ideas about hierarchy in musical structure paralleling that of human races, just as he claims Schenker to have done. Since Stephen Slottow addresses that issue (pp. 189–94), I will focus here on other matters. When Ewell scapegoats Schenker and Schenkerians for the paucity of African Americans in the field of music theory, what he leaves unsaid becomes just as important as what he actually asserts. Although he brings up anti-Semitism late in his talk, he neglects to mention that Schenker himself was Jewish, as were most of his students, with enormous repercussions for the reception of Schenkerian theory in Europe and America. Furthermore, as Barry Wiener shows (pp. 195–206), because Ewell omits the full context of the excerpts he cites from Schenker’s letters and diary, he often falsifies or misconstrues their meaning. For every citation from Schenker, we cannot be too careful to provide and consider the context, and also check that the transcription and translation are correct. In this regard, most importantly, Ewell will not allow Schenker to evolve and mature, and to change his views. Although Schenker did not lack self-assurance, he did pivot very significantly from a typical German racist to an egalitarian viewpoint, and from a staunch German patriot who hated everything English and American, to one who saw new hope for Schenkerian analysis in America (given his student Hans Weisse’s success here). Furthermore, as anyone knows who carefully studies Schenker’s readings of pieces, he was constantly tweaking them, often revising them significantly as he refined his analytical tools and concepts. But Ewell wants to reify Schenker in order to condemn him, instead of acknowledging his personal metamorphosis. Furthermore, by cherry-picking short phrases out of their full textual and historical environments, he is able to misinterpret them, employing a technique similar to today’s political attack ads that employ video editing of speeches by adversaries to make them appear to say things they never intended.

Already by the mid-1920s, Schenker was keenly aware of the rise of Nazism, and the dangers it posed, and this realization forced him to change his views on race. Just as African Americans and Jews faced fierce racism here in the United States, Schenker and his students (most of whom were also Jewish) had to contend with an equally intense and rising anti-Semitism in Austria and Germany on a daily basis. For example, when his student Mrs. Paimoll visited on June 25, 1925, Schenker reports in his diary, “anti-Semitism hurts her deeply,” [“Die Antisemitismus trifft sie hart”]. On January 15, 1926, Schenker records a conversation with a chauffeur, who complains that he would have preferred to have worked in a factory rather than drive around “the Jewish pigs” [“Saujuden”] [“lieber in die Frabrik gegangen ist, als dass er die ‘Saujuden’ führte”]. With prescience, Schenker’s student Weisse decided to emigrate to America already in the late 1920s because of anti-Semitism.

When I was a student at CUNY in the early 1980s, my teacher Saul Novack arranged for me to meet privately with Felix Salzer, who had recently retired because of the onset of dementia. Fortunately, when I visited him in his apartment, he was still almost completely lucid, and I spent the better part of a day listening to him reminisce about his Vienna years, immigration to the US, and studying with Schenker himself in the last year of his life. Later, after Salzer’s death, I also met with his wife Hedi and

held several long conversations with her about related topics. The fact of Schenker's Jewishness, and that of most of his students, came up repeatedly in all of these conversations, Salzer considering it to be a factor of central importance for understanding the negative reception of Schenkerian Analysis, first in Europe during the period of the rise of Nazism, and then in early post-war America.

Influenced by growing Jew-hatred in the culture in which he lived, Schenker even internalized some of its stigmata when having to endure the unveiled anti-Semitism of a famous conductor like Furtwängler. On the evening of April 11, 1925, Furtwängler appeared, and Weisse also came with the score of his string quartet. In his diary, Schenker records that, "In the course of the discussion, he [Furtwängler] revealed himself openly anti-Semitic, *not without basis* [my emphasis]; while I had to agree with the reasons, I did not fail to stress my unwavering commitment to Judaism" ["Im Verlaufe der Gespräch, gab er sich unverhüllt als Antisemit, nicht ohne Begründung, da ich musste die Gründen zustimmen, habe aber nicht unterlassen, meine strengen dennoch am Judentum festhaltenden Standpunkt zu betonen"]. Some have argued Schenker's "folkish" claims about the superiority of German music can be understood as part of his effort, as a Jew, to assimilate and be accepted by mainstream German society. However, I doubt that Schenker made these "proclamations" in order to ingratiate himself with the Germans, or with anyone for that matter; that is just too self-serving. Rather, he genuinely believed in the divine origin of musical laws, and, for him, the great German composers paralleled the prophetic tradition in Judaism. In other words, Schenker's Jewish identity was deeply rooted in his belief in "immutable laws of music"—laws that he understood to parallel those set forth in the Torah, which means (in Hebrew) "teaching" or "law." Just as Moses proclaimed the laws of God, and the Jewish people were the bearers of those laws to the nations throughout the ages, so too, he, Schenker, revealed the laws of music as expressed in the art of the great masters of German music, who had followed and obeyed them. The divine origin of musical laws is an ancient position held by many Christian theorists that Schenker assumes from a Jewish perspective, and that is his primary motivation. Additionally, Schenker identified *both* Germans and Jews as persecuted peoples who needed to be mutually supportive. On October 26, 1926, he commented on a letter he had received from one of his relatives, that "above all, he [Victor] failed to understand the historical background and the difficult position of the Germans in the world, and does them as much injury as the other enemies of Germany, when instead, a national Jewish interest should bind him to Germany: persecuted, robbed, shoulder to shoulder. He has not yet recognized that it is the Englishman who destroys all that is good in the world, the Englishman in his original form or in the American derivation" ["Überhaupt fehlt ihm die Kenntnis des historischen Hintergrund, er begreift die schwierige Lage der Deutschen in der Welt nicht und tut ihnen, den ewig Bedrohten und Betrogenen, genau so Unrecht, wie andere Feinde Duetschlands tun, wo doch ein nationales jüdisches Interesse ihn eher mit Deutschland verbinden müsste: Verfolgte, Beraubte, Schulter an Schulter. Die Einsicht ist in ihm nicht reif, dass es der Engländer ist, der alles Gute in der Welt stört, der Engländer in der Originalgestalt oder in der amerikanischen Abhandlung"].

The Schenker Documents Online (SDO) English translations are very helpful, but at the same time, they must be used with caution and require exegesis. When, in 1925, Schenker exclaims: "die mir ein Hakenkreuzertum andachten oder Unaufreichtigkeit um etwa das Verbergen des Judentums," which

SDO translates as, “all of the people who fantasize that I am a swastikite or insincere, such as by hiding my Jewishness;” a more “direct” translation would be, “all the people who suspect me of Nazism, or dishonesty, for example, by hiding my Jewishness.” To better understand exactly what Schenker means here, we also need to know that “Hakenkreuzlertum” is an uncommon, *disparaging* neologism for Nazism that Schenker may have borrowed from Joseph Roth’s 1923 novel *Das Spinnenetz*. After Hitler’s “seizure of power” in early 1933, initially enthusiastic about Hitler’s “defeat” of hated Communism, both Schenker and his close friend and colleague Reinhard Opiel became fully disillusioned—again, evidence of a change of heart. On 13 July, 1933, Schenker noted in his diary that he had received a letter from Opiel which was “evidence of [his] disenchantment with the new regime,” and, ten days later, on 23 July he reported: “Letter to Opiel dictated: *I confirm him in his skepticism* [my emphasis].” There are further indications of Opiel’s lack of enthusiasm for Nazism in his later letters to Schenker, who shared his views.

Schenker’s wife Jeannette would be murdered in Theriesienstadt, and his most gifted student Angelika Elias in the Ravensbrück concentration camp for women. If Schenker had lived longer, there can be no doubt that he too would have perished, alongside his wife. Schenker’s Jewish students, Weisse, Jonas, Salzer, Deutsch, Albersheim, and others including Oster (a student of Jonas)—the lucky few professional music theorists who were fortunate to escape to the US—had to contend not only with the general hostility of Americans towards foreigners and refugees, but also widespread anti-Semitism in academe as well as among the general public. Until the late 1930s, in parks and public beaches in the US and Canada, it was not uncommon to see signs that read, “No dogs or Jews allowed.” Here in the US, it was well known that the source of “Schenkerism” was German-Jewish emigrés, and, especially in the 1930s and 40s, when there were quotas on Jews in the universities, it was difficult for Schenker’s ideas to make headway. In Nazi Germany, Schenker’s publications were, of course, overtly banned, deliberately hunted down, and copies of his books and pamphlets destroyed. And here, until well after the war, Schenkerian analysis was “tacitly” regarded as “Jewish” music theory. I distinctly recall a conversation with a fellow student at Queens College who, as recently as 1982, warned me that, “New York City is not the United States, and Schenker does not travel.” Translation: “outside of New York City, with its large Jewish population, in the more anti-Semitic country at large, it will be difficult for you, as a Schenkerian, to find a job.” Also, in this context, Allen Forte told me that in the early 1960s he had risked his career for supporting Schenker and Schenkerians at Yale. When he first came to Yale, he was admonished in no uncertain terms by Howard Boatwright and others not to be too interested in “that Schenker stuff”—or else. Do not forget that Yale, like many Ivy Leagues, had been a bastion of institutionally sanctioned “White Privilege” and anti-Semitism, and the Yale administration had cozied up to the Nazis as late as 1937.¹ Was there still more than a whiff of anti-Semitism at Yale even in the early 1960s? Of course, we all know that Forte ignored that threat and soldiered on. However, I must

1 On Yale’s support for Nazi Universities, see Timothy L. Jackson, “‘The Company You Keep’: Recipients of Honorary Doctorates from the 1936 Heidelberg Celebration—Sibelius and Those Honored alongside Him,” in *Jean Sibelius’s Legacy*, edited by Daniel Grimley and Veijo Murtomäki (Cambridge: Scholars Press, 2017), pp. 88–110, especially pp. 96–97, which discuss Yale’s participation in the 1936 Heidelberg Celebration organized by Joseph Goebbels.

point out that, by promoting Schenkerian analysis, maintaining his support for Oster (a German-Jewish refugee), and pursuing publication of an—also unwanted—English translation of *Free Composition*, Forte exhibited considerable moral courage and integrity. I urge scholars to read Forte's letters on behalf of Oster and the translation project now preserved in the Yale Archives.

Is the so-called “White Frame” a concept that can be validly applied to the Jewish Schenker, his students, and his work, as Ewell attempts to do? Indeed, the situation regarding Jewish ethnicity is highly complicated. While many Ashkenazi Jews are literally white-skinned, does that mean they automatically identify themselves as “White?” Quite to the contrary, many white-skinned Jews do not identify with “Whiteness” as defined by WASPs. As Jews, diary entries prove that Schenker and his wife knew very well that they were considered “Other” by mainstream German-speaking Viennese society, as his Jewish students would be later in America. Therefore, simply to assume that Jewish Schenkerians are “White” and therefore participate in “White Privilege” in America is surely a naïve, unnuanced, and overly simplistic viewpoint at best.²

Schenker's many earlier anti-French, anti-British, anti-American, and anti-Black vituperations—before, during, and after World War I—must be interpreted in the context of that war and its aftermath, in which these nations were all perceived enemies of Germany and Austria, and of German scientific racism. Furthermore, it must be recognized that racist and genocidal thinking was common among German intellectuals from the late twentieth century forward. Therefore, it is not coincidental that the first important genocide in the twentieth century was perpetrated by Germans against Black San, Herero, and Namaqua peoples in their African colony of what is today Namibia, although this pioneering genocide is insufficiently widely known or recognized for its prophetic significance (possibly because of the “White Frame” through which world history tends to be viewed).³ It was in their genocide in 1904 in Southwest Africa that the Germans honed their skills of concentration camps, medical experiments, and other pseudo-scientific genocidal techniques, on Blacks, whom they considered subhuman. Then, in the Armenian genocide of the First World War, the Turks employed German participation and advice (some of the same scientists who had been involved in the African genocide were consultants); and, yet again, this same “expertise” was applied by the Germans themselves, most systematically and on the grandest scale, to the Jews before and during World War II. It would be a mistake to regard German perpetration of the Holocaust as anomalous; rather, German scientific racism—with genocidal implications—had become ubiquitous in German culture by the beginning of the twentieth century, and one would be hard pressed to find educated Germans at that time who remained uninfluenced. Therefore, we should not be at all surprised that some of Schenker's earlier statements decrying racial mixture reflect this mindset;

2 There is a literature seeking to address the issue of whether Jews in America are “White.” Emma Green asks, “Are Jews White?,” *The Atlantic* December 5, 2016, delineating “rough sketches of two camps, concentrated at the margins of U.S. political culture. On the extreme right, Jews are seen as impure—a faux-white race that has tainted America. And on the extreme left, Jews are seen as part of a white-majority establishment that seeks to dominate people of color. Taken together, these attacks raise an interesting question: Are Jews white?”

3 The United States Holocaust Museum maintains an informative webpage about this genocide: www.ushmm.org/collections/bibliography/herero-and-nama-genocide

but these in no way prove that he was the “fervent” racist Ewell claims him to have been. The Germans were profoundly offended by the French use of colonial Black African troops to occupy the Rhineland after World War I since they felt it had been done purposely to humiliate them, which was true.

To be sure, the Great War provides *the* essential framework within which one must interpret Schenker’s earlier anti-French, anti-British, anti-American, and also anti-Black comments in his diary and letters. Indeed, readers of Schenker’s diary cannot ignore the extent and breadth of its author’s virulent, visceral hatred of the French, a *white* race; during and after World War I. His diatribes against the French fill *pages* of his diary with the most disgusting vituperative, long entries that make his few anti-Black comments scattered here and there pale into relative insignificance. However, by the mid-1920s, as the Nazis turned on the Jews, the sources disclose that Schenker became more sober. As already noted, letters between Schenker and his close friend and colleague Reinhard Oppel in Leipzig contain anti-Hitler and anti-Nazi sentiments. And by 1934, with the Nazis firmly in control in Germany, he writes in *Free Composition*, “Since the linear progression, as I have described it, is one of the main elements of voice-leading, *music is accessible to all races and creeds alike* [my emphasis]. He who masters such progressions in a creative sense, or learns to master them, produces art which is genuine and great.”⁴ Carl Schachter speculates that this statement may be a late addition to the text. Whether or not that is the case, as this quote unambiguously shows, now for Schenker [“classical”] music is a non-racial *meritocracy*. The race of the musician is irrelevant; what matters is the ability to hear and understand linear progressions, and then, through a developed technique, either compositional, performing, or analytical, to (re)create and interpret music accordingly. This fact, namely that classical music is a meritocracy based upon that very ability, is the fundamental reason why individual musicians from oppressed or marginalized groups (such as Jews, Gays, Asians, and Blacks) have found through it a path to social acceptance and financial security.

Having portrayed Schenker as “a fervent racist,” Ewell then proceeds to construct his conspiracy theory that Schenker’s immediate followers sought to conceal his racist views, for example by banishing them to appendices in *Free Composition*; this assertion is a direct attack on the book’s translator Oster and editor Forte. Ewell implies that the passages that Oster and Forte exiled to appendices are racist; they are not. Rather, they are pseudo-scientific and philosophical speculations; Oster and Forte decided to move these paragraphs into appendices because they were afraid they would needlessly prejudice readers against Schenker’s important theory of musical structure, which they felt, rightly or wrongly, to have little or no bearing on his technical analysis of music. Ewell argues, probably correctly, that Schenker would have objected. However, it is indeed possible—even desirable—to separate the technical musical-analytical aspects of Schenker’s theory from most of his philosophical, political, and aesthetic claims, which also mutated considerably over time. Many important figures in the history of science, the arts, and music firmly held beliefs which are now fully discredited and seem bizarre; that does not mean that we should reject their great discoveries. Neither Oster nor Forte knew the brief racist comments that Ewell excerpted from SDO in 2019 that were still buried in Schenker’s letters

4 *Free Composition*, xxiii.

and diary. The one putatively “racist” passage in the first edition of *Free Composition* that Jonas took out and was not included in Oster’s translation concerns whether or not Beethoven was a German composer, since some scholars had argued that he was Flemish. (Schachter cites this passage in his article in *Theory and Practice*.) Given the heightened sensibilities about race and “blood” after WWII, Jonas—rightly—felt that Schenker’s pre-war argument in favor of Beethoven’s “Germanness” would not be well received. Thus, Ewell’s charge that Oster and Forte “whitewashed” Schenker’s racism simply will not hold up to scrutiny. It should be pointed out that Forte, putatively an apologist for Schenker’s racism, was one and the same person who gave a significant number of female, Jewish, Asian, and Black students—like Ewell himself—a chance for a career in music theory. Fortunately, Forte did not live to witness this attack.

Ewell’s scapegoating of Schenker, Schenkerians, and Schenkerian analysis, occurs in the much larger context of Black-on-Jew attacks in the United States. Over a quarter-century ago, a detailed scholarly article was published on African American anti-Semitism in a refereed social sciences journal.⁵ The author observed that according to surveys, American Blacks were increasingly more inclined to hold anti-Semitic prejudices than Whites, and to blame Jews for their problems. At the end of the article, the author warned that this trend was extremely worrying, and that it was necessary to take decisive steps to roll back anti-Semitism in the African American Community, both latent and overt. Presumably those steps were never taken. On the contrary, demagogues from the extreme right and left, Black Nationalist—and also White Nationalist—and also in academe, continue to legitimize scapegoating “the Jews” for every conceivable ill. In this sense, Ewell’s denunciation of Schenker and Schenkerians may be seen as part and parcel of the much broader current of Black anti-Semitism. Given the history of racism against African Americans, there is a strong tendency today to excuse or downplay these phenomena, but they are real—and toxic. They currently manifest themselves in myriad ways, including the pattern of violence against Jews, the obnoxious lyrics of some hip hop songs, etc.⁶

5 Lee Sigelman, “Blacks, Whites, and Anti-Semitism,” *The Sociological Quarterly* 36/4 (Autumn, 1995), pp. 649–56. In her recent article, “Save Me from My Defenders,” *Commentary*, January 2020, Ruth Wisse of Harvard University writes, “The point of departure in my talk was an opinion piece from the New York Times by Henry Louis Gates Jr. that had been published in 1992. Entitled ‘Black Demagogues and Pseudo-Scholars,’ Gates’s article warned that while anti-Semitism in America was generally on the wane, it was on the rise among African Americans, with Blacks twice as likely as Whites to hold anti-Semitic views. Gates cited research showing that anti-Semitism was most pronounced ‘among the younger and more educated Blacks,’ and as he was then writing as the newly appointed chairman of Harvard’s Department of Afro-American Studies, he was understandably concerned.”

6 Wikipedia, “Misogyny in rap music,” https://en.wikipedia.org/wiki/Misogyny_in_rap_music. The authors observe that, “In a study of the images of African American women in rap music videos, three stereotypes were revealed: Jezebel, Sapphire, and Mammy/‘Baby Mama.’ In an analysis of 38 rap music videos, Emerson noticed that videos have the ideological controlling image of the hypersexual ‘Jezebel’ as well as images of agency, independence, strength, and autonomy. Emerson also points out that the videos often feature reversals of the traditional focus on female bodies from the male gaze. Instead, he notes that the videos have in common ‘the construction of the male body, and particularly the black male body, as the object of Black female pleasure.’ ‘Based on these three stereotypes, the videos present African American women as greedy, dishonest sex objects, with no respect for themselves or others, including the children under their care. The women in the videos are scorned by men and exist to bring pleasure to them.’ In the genre of ‘gangsta rap,’ women but more specifically African American women, are lessened to mere objects, with their only purpose being good for sex as well as abuse, and at the end of the day are a burden to men. Misogynistic

It is noteworthy that, when the New Jersey attacks took place, CNN initially failed to mention, and later played down, that the perpetrators of the latest attacks on the easily identifiable Ultra-Orthodox Jews were African American. Of course, the reason that Black anti-Semitism is soft-pedaled, excused, ignored, and even applauded, is that for too long Blacks themselves have been the object of racism. Yet history does not absolve African Americans of anti-Semitism. What we are seeing now in NYC and its environs, and increasingly across the US and Europe—especially in France—and in academia, are the lethal fruits of this slowly gestating disease.⁷

Why, then, are there so few Black professors of music theory in American universities? Is it because of a conspiracy by racist Schenkerians practicing their inherently racist analytical methodology, as Ewell would have us believe? Of course, I understand full well that Ewell only attacks Schenker as a pretext to introduce his main argument: that liberalism is a racist conspiracy to deny rights to “people of color.” He is uninterested in bringing Blacks up to “standard” so they can compete. On the contrary,

descriptions of black women in rap music is predominately dominated by their black male counterparts which might actually reflect a real problem between the tensions of gender relationships within African American communities. In Dennis Herds article, Rose (2008) states, ‘Sexism is visible, vulgar, aggressive and popular, fueled by a complex of factors including sexism in black communities that influence rappers’ attitudes and lyrics as well as the patriarchal values permeating the wider society.’”

7 This strain of African American anti-Semitism has, in the past several years, metastasized into *repurposing* legitimate disability studies in the service of an overtly anti-Semitic agenda. In Jasbir Puar’s *Right to Maim: Debility, Capacity, Disability* (Duke, 2017), Israel is reconceived as the Satanic “colonial” state par excellence because Israeli Jews now can be demonized as “White colonizers” of the indigenous “peoples of color,” namely the Arabs. Just as White Americans shoot unarmed African Americans, Israelis “maim” innocent Palestinians, an “intersectionality” that links Gaza with Ferguson. Furthermore, through “pinkwashing,” Puar claims that Israel exploits its support of LGBT rights to conceal its crimes against the Palestinians. As Balázs Berkovits observes in “Critical Whiteness Studies and the ‘Jewish Problem,’” “the tag ‘whiteness’ is susceptible to be turned against Jews, not merely as a ‘critical’ concept, but rather in an explicitly accusatory manner, [as] is evident if one takes a look at how whiteness and racism scholars analyze the state of Israel....To be sure, in these works, the arbitrary usage of the concept of ‘whiteness’ becomes even more conspicuous than in Whiteness Studies proper, as it encompasses an increasingly diverse set of phenomena. However, this fact does not bother totalizing critics *emboldened by their academic prestige* [my emphasis].” For such critics, Israel is the apex of ‘predatory imperialism,’ ‘Jewish whiteness,’ ‘Jewish hegemony and supremacism,’ ‘Zionist racism and colonialism,’ and so on. Berkovits points out that, while “Most of the time, these interpretations are contradicting one another. Still, there is a unanimous intention of radical criticism, and total political agreement on the evaluation of Zionism, Israel, and Jews in the Middle East. A furtive look into these texts would be sufficient to conclude that whenever it comes to Israel, political criticism fully subordinates any interpretation. It is also evident that the concept of ‘Jewish whiteness’ serves that kind of criticism, by which one can comfortably detect that Jews have not only become part of the dominant majority, but also the ruling white elite or ‘caste’ exercising their domination on racist grounds, thereby forming one of the most oppressive majorities in the world.” As Puar explained in a lecture at Vassar, reported on by John-Paul Pagano, “It [Israel] controls ‘infrastructure’ so it can ‘modulate calories ... to provide a bare minimum for survival.’ And to what end? To transform the Palestinians into a population of half-fed zombies whose ‘dismantled and dismembered bodies’ can be subjected to ‘gendering,’ ‘ungendering,’ and ‘epigenetic deterioration’ through biological ‘hacking.’ This not only enables the extraction of Palestinian resources right down to their very flesh [i.e., the harvesting of their internal organs], but it nourishes the Jewish privilege conferred by the Holocaust: ‘[Israelis] need the Palestinians alive in order to keep the kind of rationalization [sic] for their victimhood and their militarized economy. I think any Jewish resident of medieval Cologne or Worms would recognize this scene for exactly what it is: In this occulted room, Puar chanted an abracadabra of quasi-religious jargon and blood libels that must have struck her audience as wondrous.” Cited from “Anti-Racism Erases Anti-Semitism,” *Tablet Magazine* (2016) www.tabletmag.com/jewish-news-and-politics/204990/anti-racism-erases-anti-semitism. The great danger of lending academic imprimatur to these demagogues is that it establishes the requisite ideological foundations for a second Holocaust of Israeli Jews, just as Nazi academic literature in 1920s and 1930s laid the groundwork for the (first) Holocaust.

he is claiming that those very standards are in themselves racist. African Americans have the right to embrace their own culture as precious—i.e. rap music, hip hop, etc.—and study and teach it in universities, so that the products of the “defective,” “racist” White culture—i.e., classical music—can be shunted aside.

Be that as it may, I would like to propose that genuine solutions lie elsewhere, especially by the African American Community establishing different priorities, by addressing the deficiency of background in classical music caused by few opportunities for serious training, and by the removal of systemic barriers in American society at large. As I see it, a fundamental reason for the paucity of African American women and men in the field of music theory is that few grow up in homes where classical music is profoundly valued, and therefore they lack the necessary background. To master classical performance practice on any instrument, to achieve musical literacy, and theoretical competence, one must begin intensive training when very young. Therefore, parents must provide their children with lessons and insist upon regular practice from an early age. Low socio-economic status does not preclude any racial group from doing so; poverty does not prevent setting priorities; it is not *solely* a matter of money. All four of my grandparents were poor working-class Jewish emigrants who had fled from Central and Eastern Europe to the United States and England with the clothes on their backs, who spoke heavily accented English, which they wrote phonetically to the end of their lives. Yet, my mother recalled that even during the Great Depression, when there was barely enough to eat, her parents somehow scraped together the money to buy her a cheap violin and pay for lessons! My father grew up in the poverty-stricken Jewish Ghetto in the East End of London; yet again, miraculously, a rickety old upright piano appeared and my father took lessons. As a consequence of this early grounding, both of my parents loved classical music for the rest of their lives, even though they did not become musicians themselves. Classical music was cherished not only for itself, but as the great social equalizer—as a meritocracy, and as the path to a better future for the children of immigrant parents. For my working-class grandparents, who had done hard, menial labor all of their lives, classical music was like a call from another world, divine, mysteriously exalted, pointing to a higher plane of existence than that which they had experienced and could barely imagine. I still recall them listening raptly to me playing on a rented piano when I was six years old, and saying in awed tones, “my grandson the *composer*,” as if this were something totally inconceivable, as indeed it was to people of their generation and background. At that time, they promised my parents that if I stayed with music until I turned thirteen, they would buy a certain number of keys of a new grand piano if my parents would pay for the rest. They kept that promise, and I still have that piano with the keys they paid for today. These personal experiences show that success in classical music is a matter of setting priorities, and summoning inner resources to succeed, no matter what it takes: first and foremost, young African Americans must *want* to be classical musicians, and their families must be supportive. But admittedly that is not enough. If we are to achieve true social justice in music theory, then we will be compelled to engage with the real issues. We must address African American students’ lack of foundation, especially music-theoretical, by facilitating their early training with appropriate resources, and by demolishing institutionalized racist barriers; *this* is the solution,

not blaming Schenker, his students and associates, and practitioners of Schenkerian analysis.⁸ Ashley Horne, a distinguished African American violinist, speaking of the Black composer Joseph Bologne, Le Chevalier de Saint-Georges (1745–99), shares Schenker’s later view of classical music as a meritocracy, when he observes in the documentary on the composer’s life, “I think, Black children need to know that there was a great (Black) composer in the European style. We all need to know that. Whether the kids be Asian or Caucasian or what have you, Jewish, I don’t care. But he certainly is an important person as a composer, and an important person as a character of history, whom it is criminal to submerge beneath the waves of history.”⁹ As for Black composers, they have had to overcome unbelievable prejudice and hardships, yet there have been many talented and technically competent Black composers in the past hundred years. We can certainly listen to their music with pleasure, even if they are not “supreme geniuses” on the level of the very greatest classical composers. One of the cruelest things in Ewell’s agenda is his concomitant dismissal of the works of Black classical composers as irrelevant. They are the people who suffer the most from ideologues. That is racism.

Although we now live in an era of “alternative facts,” I believe that demagoguery and intellectual dishonesty must not go unanswered. We have seen what occurs when this happens on a massive scale, with catastrophic results in the twentieth century, and now again in our own time. I was not present when Ewell spoke at the SMT plenary session, but I heard about the standing ovation he received, which, to my mind, is just as worrying as his talk itself. The warm reception, the applause that Ewell earned there, is as outrageous and dangerous as the contents of his speech, and bespeaks the sorry state of the field of music theory generally these days. Schenkerians of the different pedagogical schools have always “decoupled” ideological claims from music theoretical approaches. Furthermore, not only did Schenker’s own ideas about politics and race evolve considerably (as I have shown), so did his analytical methodology (as Pastille, Bent, and others have amply documented). Looking back, at least two generations of Schenkerians have explored and critiqued the evolutions of both aspects. For example, what a tremendous transformation there is between Schenker’s early and later ideas about just the particular issue of organicism; the same holds true for his views of race, which also changed dramatically!¹⁰ Schenker’s critics assume that his cultural-political ideas were immutable, but in fact they were not: just as there were u-turns in the rapid developments in his analytical methodology and his readings of specific pieces, so too they occur in the ideological realm in his transformation from anti-organicist to organicist, racist to non-racist, etc.. To call attention to just one further striking example, Schenker’s perception of the United States evolved significantly in his last years. For most of his life,

8 Brandon Keith Brown’s article, “When Black Conductors Aren’t Comfortable at Concerts, Classical Music Has a Real Problem; There’s a Reason so Few Black People Go to the Symphony,” *MLevel*, February 2020, shows how much more needs to be done to eliminate racism in the world of classical music.

9 The supreme irony here is that the first important Black composer of classical music, the Chevalier de Saint Georges, was imprisoned and almost executed after the French Revolution, even though he had supported it—and the emancipation of slaves—because he had been too close to “the oppressors,” i.e., to the aristocrats of *l’ancien regime*! He had been too friendly with people like Marie Antoinette, among others. However, the Revolutionaries spared him the guillotine, perhaps because he was just enough of an “outsider” to be forgiven.

10 William Pastille, “Heinrich Schenker, Anti-Organicist,” *19th-Century Music* 8/1 (Summer, 1984), 29–36.

Schenker had held America and Americans in low esteem, as is evidenced from the quotation given above and many other comments until the later 1920s. However, after Weisse emigrated to America in 1931 and began sending Schenker reports about the enthusiastic reception of his theory there, and especially after *Five Analyses in Sketchform* was published by the David Mannes Music School in 1933 with an English translation of Schenker's introduction, the great theorist's opinion of America became decidedly more positive! Ewell assures us that Schenker would have objected to "decoupling" his philosophical, historical, political, racial, and other ideas from his music theory. But is this claim, even if true, really as self-evident as it might initially seem, since the question then becomes: *which* philosophical-historical-political ideas cannot be disassociated from which stages of music-theoretical development, given the very significant advances in both dimensions? Therefore, even Schenker himself must have recognized, especially late in his career, not only the possibility, but the absolute necessity of such decoupling.

Some would like to demolish the classical canon of "Bach-to-Brahms," falsely claiming it to be exclusively a "white male" elitist meritocracy, and arguing that we should replace it with putatively egalitarian pop, hip-hop, punk, and world musics. This is a mischaracterization because the great tradition of classical music includes Black, Jewish, and female composers, and remains, as Schenker ultimately recognized, an "elitism of the hearing of the spirit, not of race." A colleague recently wondered—given the apparent current lack of focus on "the notes" of complete pieces within the Bach-to-Brahms canon (unfortunately, also a concept associated with Schenkerian analysis)—if we music theorists were not now metamorphosing into non-theorists. In other words, by divorcing ourselves from the detailed investigation of the structure of pieces within the canon—which now, because deemed elitist, becomes obsolete—we will all wake up one morning soon, just like the protagonist of Kafka's *Metamorphosis*, who found himself a giant beetle. But, perhaps, just as Schenker finally saw the light, albeit late in life, we music theorists will eventually also come to our senses. In all cases, better late than never.

De-Scripting Schenker, Scripting Music Theory

STEPHEN LETT

In “The De-Description of Technical Objects,” Madeleine Akrich develops a vocabulary for studying relationships between technologies as designed and technologies as used. As designed, technologies offer a “script” for their use. That is, designers imagine and seek to create “the world into which the object is to be inserted” (1992, 207–8). Doing so entails “defin[ing] actors with specific tastes, competences, motives, aspirations, political prejudices, and the rest, and they assume that morality, technology, science, and economy will evolve in particular ways” (1992, 208). But these scripts, she tells us, are often fantasies: “it may be that no actors will come forward to play the roles envisaged by the designer. Or users may define quite different roles of their own” (1992, 208). In this way, the users “de-script” the technology. However, even if more often imagined than used, we should not, according to Akrich, simply disregard the designer’s script. If we wish to understand how technologies circulate and create worlds, she argues, “we have to go back and forth continually between the designer and the user, between the designer’s projected user and the real user, between *the world inscribed in the object* and *the world described by its displacement*” (1992, 208–9 emphasis in original).

Considering Schenkerian analysis as a technology, I propose that Akrich offers us a productive way to think through the ethical and political concerns attending our use of his technology. Her framing leads us to examine how the world Schenker hoped to create through his analytical tools relates to the world described by their displacement—our world, the academic discipline of North American music theory. She asks us to examine, that is, whether we are performing some version of Schenker’s script as “actors with specific tastes, competences, motives, aspirations, political prejudices, and the rest,” or whether we are writing new roles for ourselves. In this essay, I argue through a study of Carl Schachter’s “Elephants, Crocodiles, and Beethoven: Schenker’s Politics and the Pedagogy of Schenkerian Analysis” (2001) that the role Schachter plays (which is also often the role we play) aligns in significant ways with Schenker’s script. Continuing, I argue that Schachter’s scripting of Schenkerian analysis falls in line with another foundational disciplinary script that leads us to defer responsibility for the effects of our discourse. In doing so, I hope to draw attention to how, in doing music-theoretical work, we foster a disposition towards the world that aids and abets harmful political projects. To conclude, I argue that if we wish to develop a music theory that holds itself accountable to its worldly effects, we must both recognize the politics that we perform through our research and begin to imagine how we might strategically re-script our worlds through academic production.

In “Elephants, Crocodiles, and Beethoven,” Schachter labors to save Schenker’s analytical tools from Schenker’s script. To begin Schachter recounts the strategic and partial de-scripting of Schenker’s ideas in the English translation of *Der freie Satz*. As others have written, in order to protect Schenker’s valuable music-analytical ideas from being dismissed by readers on political grounds, some wished

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to censor the text, while others found such censorship intellectually dishonest.¹ As a compromise, “a number of Schenker’s statements about matters philosophical, pseudo-scientific, political, social, and esthetic” were allocated to the appendix (Schachter 2001, 2). As Schachter notes, all was relatively well for Schenkerians in the following decades—increasing prestige, expanding influence.² Writing in response to recent critical studies of Schenker that thematized the relationship between his politics and his music theory, Schachter wishes to dispel any “facile connections” (2001, 13) between the practice of Schenkerian analysis and the method’s intellectual history. To do so, he offers the following plan for the article:

What I want to do in this paper is first of all to survey Schenker’s political views and attempt to place them in historical context. Secondly I wish to consider whether the musical and political ideas are necessarily bound together for Schenker’s readers today (few of whom would welcome the kind of societal regeneration he sought). And finally whether the teaching of his approach nowadays needs to incorporate references to his political ideology. (2001, 4)

Schachter answers the latter two questions by falling back on a presumed common sense: Of course Schenker’s musical ideas are not *necessarily* bound to his political ideas for the purposes of our music-theoretical practice; and of course we don’t *need* to reference his political ideology in our teaching.³ By historicizing Schenker’s thought, Schachter seeks to disarticulate Schenker’s script—a vestige of the politics of his time—from his analytical method, which Schachter views as an enduring intellectual innovation.

Cast in Akrich’s terms, Schachter argues that although Schenker created a set of analytical technologies with a lengthy manual, we users can (and should) disregard parts of his script and put the technology to use in ways that Schenker would never have wished. According to Akrich, Schachter is quite right. We users have agency. We may de-script the technology, refuse to play the roles Schenker wrote for us, and instead write ourselves new ones. And, indeed, Schachter offers us such a script for Schenkerian technologies that centers on the following theme: *Schenkerian analysis offers insights into tonal music without parallel in the long tradition of tonal theory*.⁴ This script, Schachter argues, relieves us of any complicity in the political project that animated and informed the technology’s construction. But we ought not take Schachter’s word for it. Following Akrich’s insistence that a technology’s script

1 See in particular, William Rothstein’s “The Americanization of Heinrich Schenker” (1986, 8–9).

2 Rothstein, in fact, uses the metaphor of a rising empire to frame “The Americanization of Heinrich Schenker.” Although Schenkerians have had to make sacrifices to fit into the academy, he writes, “the reward has been an expanding Schenkerian empire which as yet shows no signs of decline . . .” (1986, 16).

3 Schachter’s common sense assumes three absolute separations: between the musical and the political, between Schenker and us, and between politics and pedagogy. If we assume that these are entirely separate things, there is indeed no *necessary* connection. The separations he assumes, however, are heuristic rather than empirical. While heuristics are helpful in orienting us toward distinctions between things, falling back on heuristic separations in order to argue for the separateness of those very things fails as the basis of any compelling argument.

4 The language I use in my supposition of Schachter’s script is based on his concluding remarks: “It is only because of his musical insights—insights without parallel in the long tradition of tonal theory—that he is remembered and read” (2001, 16).

imagines a world, we must ask: what is the world that Schachter imagines in his script? And then, in order to come to a better understanding of the relationships between their respective scripts, we must ask: How might Schachter's imagined world resonate with and/or seek to undermine Schenker's?⁵

In his scripting of Schenkerian analysis, Schachter imagines a world where tonal music is something that certain people care very deeply about. It is a world, furthermore, in which tonal music is performed as part of a living tradition rather than as a relic of worlds past. Schachter's script, in fact, appears animated by a desire for the tradition to survive, as though the tradition's life is currently threatened. This aspect of his script briefly surfaces when he offers an aside on the state of the arts in the United States: "Whether a populist, anti-elitist society and government like ours can foster valuable artistic production is doubtful, at least in my view; in any case, recent trends in this country are not encouraging" (2001, 8). Valuable artistic expression in music, Schachter insists, is created neither by individuals untrained in the long tradition nor for the *demos*. It is, rather, created by a gifted and talented elite for those trained to recognize artistic value.⁶ While Schenker finds in the German humus something unique to the production of genius,⁷ Schachter believes such genius—or as he recasts it, "artists of uncommon ability" (2001, 8)—can be produced anywhere given the right conditions. And for Schachter it is precisely through Schenkerian analysis that we might create better conditions for nurturing true art.

So far, then, we see that Schachter imagines a world where people find value in and seek to support furthering the tonal tradition. In order to maintain the tradition, however, Schachter understands that an immense amount of resources must be invested in order to train the musicians and discriminating listeners required to sustain it. That is, Schachter imagines a world where there are institutions that support the cultivation of such individuals. Schenker, as Schachter notes, addresses this consideration directly: "Schenker believed that an aristocracy of some sort—at least in cultural matters if not also in political structure—would promote the selection and support of gifted individuals among whom the rare genius might emerge" (2001, 8). And while Schachter does not explicitly imagine what kind of institution would best serve to promote the selection and support of gifted individuals, he appears convinced that Schenkerian technology is indispensable for or in relation to such an institution.

Why does he believe Schenkerian technology so indispensable? As noted in his script, it is indispensable because it offers unparalleled insights into tonal music, by which he means the technology

5 Though such questions can only be fully answered through a detailed ethnographic study, because of the short amount of time I have had to undertake this essay, I am necessarily limited in the kinds of evidence I have been able to draw on. In what follows, I begin to sketch a network of relations based on evidence in Schachter's text. Rather than offering a final analysis here, what I offer is best understood as a starting point for such an ethnographic inquiry.

6 Schachter appears to take this stance on artistic production when he endorses Schenker's perspective regarding works of art that happen to be popular: "Schenker would have maintained that artistic productions like Strauss Waltzes and Chaplin films are 'popular' only in that they appeal to a wide public; their creation, however, is due to individual artists of uncommon ability. And who could deny that this was true?" (2001, 8).

7 Schachter summarizes Schenker's view thusly: "The German masses constitute a kind of nourishing soil—'humus' is Schenker's word—in which superior individuals, and eventually geniuses, can grow" (2001, 8).

has “explanatory power.”⁸ In addition to these insights serving as the basis of quality performances of and meaningful listenings to masterfully composed music, Schachter’s emphasis on insights and explanatory power seems to imagine a world where a certain kind of discursive formulation—“knowledge”—can be leveraged for various ends. Where Schenker always acknowledged and engaged with this political aspect of his knowledge production, Schachter is mum on this front. But his article does, if only implicitly, seek to intervene in two institutions that have, in the past, helped keep the tradition alive. One is the music-world that supports and sustains music of the tonal tradition—a scene consisting of a network of non-profit corporations that sustain a professional space for the performance of such music.⁹ Second is the academy, another non-profit corporate space in which knowledge is produced and dispositions cultivated.¹⁰ In order for these institutions that support the arts to remain viable, they need funding. And this funding comes increasingly from wealthy donors and corporate sponsorships. Part of the utility of Schenkerian analysis, then, is to demonstrate the enduring value of the tonal tradition by producing insights into such music that might translate into financial support.

Schachter’s script, as I read it, then, performs a conservative politics. He seeks to safeguard the tonal tradition by appealing to institutions that have historically helped to sustain it rather than seeking to transform the broader political structure in which we dwell. Indeed, rather than actually imagining a world otherwise, Schachter’s script appears to simply assume our own.

So how different is Schachter’s script from Schenker’s? Certainly there are a number of notable differences. However, as I see it, the primary difference is that Schenker had an *explicit* political project. He had a vision. And instead of imagining a world otherwise, Schachter concedes to our own—a world that, like Schenker’s, perpetuates white supremacy (if not the genius of the German humus) and is ruled by moneyed elite (if not an aristocracy).

Nearing the end of his article, Schachter writes, “I must confess that I never think about Schenker’s politics, religion, or philosophy when engaged in analyzing a piece” (2001, 13). This is because, as he had asserted earlier, Schenker’s political investments do not “deal directly with music-theoretical issues” (2001, 2). The irony, however, is that in ignoring Schenker’s “extra-musical” thought, Schachter is unable to recognize that he is actually performing a political project *continuous* with Schenker’s. In particular, Schenker’s script and Schachter’s script are two complementary strategies in the ongoing

8 In comparing theories of tonal music, Schachter writes, “. . . and [Schenker’s] musical ideas have far greater explanatory power than Rameau’s” (2001, 9).

9 Schachter appears worried over the direction of these institutions with the de-funding of the National Endowment for the Arts and the increasing reliance on marketing discourse to attract consumers rather than true appreciators of the tradition. In an endnote, he writes: “A sign of these times: the marketing strategies that American orchestras now feel they must use in order to attract an audience. Here is the latest brochure of the New York Philharmonic, advertising the Verdi *Requiem*: ‘this choral classic garbs religious celebration in the vivid hues of Tintoretto and Michelangelo as violins weep, drums pound, and voices soar in fervor and ecstasy’” (2001, 19, n. 28).

10 This institution arises both as the institutional space in which his article is published as well as his discussion of his experience teaching a class “at Mannes College of Music—an elective course in the analysis and performance of Chopin Etudes” (2001, 13–14). Here he performs his investment in this institution, though he does not explicitly script it as an actor in his world.

projects of colonialism. This is obvious with Schenker. His thought is steeped in the tradition that was formulating and promulgating ideas that animated the “enlightened” desire of “the West” to carry out projects of empire. This is less obvious, though perhaps even more pernicious, with Schachter—and, by extension, us. Although his/our discourse is based on practices that disavow any connection to such obviously bigoted intellectual projects, this disavowal belies the fact that we continue to occupy indigenous lands for our benefit. Schachter’s discourse, that is, enacts a practice of elimination that settlers continue to carry out so that we might better ignore the fact that we are, in fact, still carrying out colonial projects.¹¹ In the prior script, the harm was necessary to civilize. In the current one, we actively forget and, all the while, continue to inflict harm. As Schenker’s saying goes: *Idem semper sed non eodem modo*.

Since my turn to settler colonialism may seem out of left field, to close this essay I would like to elaborate how another foundational disciplinary script performs a logic of elimination based in practices analogous to aspects of (settler) legal practice. As I have hoped to show by drawing on Akrich, in order to adequately address how, in doing music-theoretical work, we perform a politics that aids and abets ongoing harm in the world, we must trace complicated networks that quickly explode any simple relation between designer’s intention and user’s practice. Unfortunately, to date, we have not done this work. Instead, like Schachter, we simply insist that our analytical technologies have been re-scripted, recuperated from their designer’s nefarious intentions. And furthermore, we argue that in producing knowledge about music, we are not doing any significant harm. Responding to a critique of his work, Joseph N. Straus offers the clearest articulation of this pervasive music-theoretical script:

We [music theorists] like imagining and describing musical structures. I know that the concepts of a “work,” a “larger whole,” and “structure” are hotly contested in contemporary critical theory. Nonetheless, until it can be shown that our pleasures and enjoyments are immoral or harmful to others, I hope we may continue to indulge them. . . . I hope we will not abandon [our traditional analytical modes] on the false grounds that they suffer some ineradicable stain of their origin. (1995, [7–8])

We should not concern ourselves with the possible negative effects of our technologies until it can be shown that we are doing harm through their use—until evidence is presented. What is pernicious about this argument is that the work of tracing these effects is continually written out of our field. *We refuse to admit the evidence into music-theoretical discourse.*¹² Music-theoretical discourse, that is, operates by

11 The text that brought the settler colonial analytic (as well as its logic of elimination) to prominence in the North American academy is Patrick Wolfe’s “Settler Colonialism and the Elimination of the Native” (2006). As la paperson writes in *A Third University is Possible*, “Settler colonialism is too often thought of as ‘what happened’ to Indigenous people. This kind of thinking confines the experiences of Indigenous people, their critiques of settler colonialism and their decolonial imaginations, to an unwarranted historicizing parochialism, as if settler colonialism were a past event that ‘happened to’ Native peoples and not generalizable to non-Natives: Actually, settler colonialism is something that ‘happened for’ settlers. Indeed, it is happening for them/us right now” (2017, 4).

12 Here I am also referencing political events occurring as I write. In the trial of Donald John Trump, President of the United States, the Republican-controlled Senate took an unprecedented vote against allowing new witnesses to be questioned and new

setting up barriers to recognition involving notions of standing and admissibility. We argue that other scholars have no standing and that the evidence they offer is inadmissible in establishing harm because we have a legalistically-limited notion of harm that continually allows us to defer responsibility from our complicity in perpetuating it. This disposition of deferral is what we have been fostering in music theory. And this is the harm we are doing, for we should be fostering a disposition that attends to *all our relations*.¹³ Rather than plugging our ears and retreating to our musical imaginaries, we ought to recognize how theorizing music always opens us up to the world.

The harm we are doing, then, is less blatant than might sway some of us. But as scholars and educators in the university, we must recognize, following la paperson, that “the university is world-making” (2017, xiv). And central to our work of world-making is the fostering of dispositions. la paperson notes three dispositions we foster in the university.¹⁴ First is to dispose students to *accumulate* knowledge (but also resources, power, etc.). Second is to dispose students to *critique* this accumulation (while also reinscribing that accumulative logic). Third is to dispose students to *strategize*—that is, fostering an attitude that finds in the first two attitudes technologies for decolonization. To date, music theory (as is true of the academy writ large) primarily fosters the accumulative and critical dispositions. We see ourselves, that is, as being in the business of accumulating knowledge and leveraging critique in order to relieve any anxiety that in so doing we might be doing harm. We often say we are studying music, not doing politics. But we must recognize that we have always been performing a politics, building a world. And realizing this opens us up to the potential of producing knowledge and worlds otherwise—to strategizing.¹⁵ In order to do so in ways that wreak less havoc, however, we must begin retraining our ears so that we might resonate with and value the knowledges articulated by voices outside of our white racial frame.

evidence to be presented. While the evidence was already overwhelming, Republicans acquitted him. Immediately following his acquittal, Trump removed witnesses who offered damning testimony from their positions in his administration.

13 I draw my emphasis on attending to all our relations from Kim TallBear’s article “Caretaking Relations, Not American Dreaming.” There she “foreground[s] an everyday Dakota understanding of existence that focuses on ‘being in good relation.’ . . . Thinking in terms of being in relation, I propose an explicitly spatial narrative of *caretaking relations*—both human and other-than-human—as an alternative to the temporally progressive settler-colonial *American Dreaming* that is ever co-constituted with deadly hierarchies of life. A relational web as spatial metaphor requires us to pay attention to our relations and obligations here and now” (2019, 25).

14 Here I recast la paperson’s exposition of the primary actions undertaken by the First, Second, and Third Universities in terms of the actions they dispose students towards (2017, 37–53).

15 Another book that I have found helpful in thinking about academic work strategically is Stefano Harney and Fred Moten’s *The Undercommons: Fugitive Planning and Black Study* (2013).

Detail, Reduction, and Organicism: A Response to Philip Ewell

RICH PELLEGRIN

As someone who studies jazz, and as a human being concerned with social justice, I was happy to see Philip Ewell stand in front of hundreds of theorists at the plenary session of the SMT annual meeting and begin his talk by stating what for me has always been a painfully obvious truth: “Music theory is white” (0:31). In his concluding remarks, Ewell suggests that real change might include making major revisions to the standard undergraduate curriculum (20:08). In my view, there is no single correct path to take in curricular innovation, and highly traditional programs are vitally important and must continue to exist. The problem with music departments has not necessarily been the curricular structures themselves, but the homogeneity of these curricula—the fact that nearly all programs have offered the same basic experience. There are few schools of music where one can comprehensively study non-white or non-Western musics and music theories, including jazz and jazz theory.

I mention jazz not only because I study it, but because it would seem to be a music offering everything theorists value: it contains a richly continuous spectrum of music—often within a single decade—from tonal to atonal, improvised to composed (sometimes notated, sometimes not), complex to simple, African to European, “high” to “low,” solo to orchestral, and vocal to instrumental; it has a lengthy and well-developed theoretical tradition, both inside and outside of academia; it is frequently described as “America’s classical music;” and it is an unusually egalitarian art form in many respects, from its collective and improvisatory nature to the diversity of its audience and practitioners. Yet, the amount of attention, respect, and resources accorded to jazz in academia is wildly disproportionate to its contributions to music and music theory. Moreover, the reasons for this disparity are obviously (if sometimes unknowingly) connected with issues of power and race—from decisions about degree programs and hiring to condescending, implicitly racialized questioning of whether jazz musicians know anything about theory and self-perpetuating ignorance that equates jazz only with bebop and big band (in keeping with the limited scope of jazz presented in schools of music due to the paucity of resources).¹

As someone who also teaches Schenker, I was happy to hear Ewell’s call for Schenker’s racism to be presented alongside his theories. In my seminar on reductive analysis I always assign Schachter’s (2001) article on Schenker’s politics. Schachter’s writing, as ever, is evenhanded and moderate. It is therefore no surprise that he approaches the issue of Schenker’s racism from more than one perspective. Ultimately, Schachter contends that Schenker’s racist ideology must be studied when his theory is the focus, but that the analytical practice can be separated from the ideology. Ewell does not cite Schachter’s essay, but I find that it is an excellent starting point for introducing this subject, and the discussions it engenders among my students are civil, thoughtful, and substantive, following Schachter’s model.

Because Schenker viewed the world through a hierarchical lens that was racist (and more), and

¹ For more on the challenges jazz and jazz theory have faced in academia, see Larson 2005 and Tymoczko 2011, 387–90.

because his ideology is closely connected with his music theory, it is logical enough to conclude that he placed little value on the lower structural levels. However, to reach this conclusion—which Ewell did not *explicitly* do in his talk—is to fundamentally misunderstand Schenker.² This is the case for two closely-related reasons, which I will discuss for the remainder of this essay. First, there is another significant aspect to Schenker’s thought, one which is concerned specifically with the relationship between the whole and the part—organicism. Second, to reach this conclusion is to fall into the trap of believing that Schenkerian analysis merely reduces away the vibrant details of a piece of music—the classic misinterpretation of Schenker.³

In Schenker’s own writings there are innumerable passages providing evidence that he did not view music or analysis in the way suggested by criticism along these lines; I will mention only a few.⁴ In his discussion of Chopin’s *étude* op. 10, no. 3, Schenker remarks: “How imaginatively the neighboring-note harmony II₃ is expanded in measures 22–41, how striking the figurations in measures 41–53!” ([1935] 1979, §310). Yet, his graph indicates very little about the expansion and shows none of the figurations; they have been reduced out at the level given. Reduction of detail serves an important practical function—imagine how difficult it would be if maps of our world were only available at a scale that showed every detail.⁵ At the same time, even though we can zoom out our view of a piece’s voice-leading map, we should not fly “over the work of art in the same manner that one flies over villages, cities, palaces, castles, fields, woods, rivers, and lakes.” Rather, the “inner relationships” of a work of art “demand to be ‘traversed’” ([1935] 1979, 6).

Moreover, the details were not only aesthetically significant for Schenker ([1935] 1979), but themselves representative of the whole—“The total work lives and moves in each diminution, even those of the lowest order. Not the smallest part exists without the whole” (§253)—and even the secret hiding place of large-scale structure itself: ““One must conceal the depths. Where? On the surface”” (6).⁶ This is the essence of Schenker’s organicism.

There are also innumerable discussions of this question about reduction in the secondary literature; again, I will mention just a few. The polemical Beach/Smith exchange of the 1980s (Smith 1986, Beach 1987, Smith 1987) is worth revisiting because it demonstrates that even scholars who work extensively

2 Ewell did not specifically state that Schenker placed low value on the lower structural levels. He did provide evidence that Schenker believed the higher levels controlled the lower levels, that Schenker believed in the “inequality of tones,” and connected these beliefs with analogous, racist statements (15:38).

3 For instances of this argument being made that are not subsequently cited, see Narmour 1977, 9; Kerman [1980–81] 1994, 23–25; Kerman 1985, 34; Russ 1993, 268; and Cumming 2000, 172. For defenses against this critique (again, not otherwise cited), see Martin 1978, 197–98; Cook 1994, 89–90; and 2007, 132–33 (regarding Schenker and Salzer on ornamentation; see further citations there).

4 For passages of Salzer, see [1952] 1982, pages 45, 207, and 220.

5 Schenker’s omission of foreground graphs also allows him to present a large number of analyses in one volume. For a discussion of omitted foreground graphs in the work of Schenker and Salzer vis-à-vis that of Lerdahl (and Jackendoff), see Pellegrin 2013, 119–22.

6 In the latter passage, Schenker is quoting Hugo von Hofmannsthal.

on Schenker can fall into subtle variations of the trap I have described. While Smith's response conveys a sense of reasonability and rationality, aiming to make Beach appear fanatical by comparison (and to some extent succeeding), Beach had good reason to be critical of Smith 1986; for the same fundamental misunderstanding of reduction is at the root of Smith's argument. Beach rebukes Smith along these lines, but in his response, Smith insists upon his point:

He [Beach] states that my argument illustrates only "the principle that changes in surface design do not necessarily alter underlying structure" (p. 180). This is, in fact, an eloquent statement, in Schenkerian language, of the very point I have been trying to make. Having accepted this "principle," as well as (I presume) the undeniable fact that the *Introduzione* [from the *Waldstein*] is a far better piece of music than my graceless counterfeit, how can Beach avoid the conclusion of *FE* [Smith 1986]? What are we to make of an analysis that cannot reveal such a significant distinction? In other words, of what ultimate analytical value is an "underlying structure" that is not affected by such radical "changes in surface design"?⁷ (Smith 1987, 191)

In this statement, Smith seems to misunderstand the essence of Schenkerian analysis. As surface features are reduced away (the core objection lurking behind this passage) and one moves further away from the foreground, the structures encountered naturally become more generic.⁸

Similar to Smith's argument is Russ's (1993, 281) reference to "the closed Schenkerian view of the musical world . . . where music does not evolve, but constantly produces more variants of the same type—a view which prefers to treat adventurousness parenthetically rather than progressively." Schenkerians are indeed circumspect in the way they approach the issue of repertoire (which is one reason why it is important to sustain a Salzerian tradition as well), and the question of reduction does become more relevant in the analysis of post-Schenkerian repertoire. However, the parenthesization itself of progressive passages is not the underlying issue. Every event is in some sense parenthetical, in both Schenkerian and Salzerian analysis (as well as Lerdahl's [2001] work on tonal and post-tonal repertoire), except for events at the level of the background—that is simply the nature of reductive analysis. The crux of the matter is more qualified: the question of when—at what structural level—a passage should be reduced out becomes more complex and more consequential as increasingly progressive repertoire is encountered.⁹

Schachter 1999 is significant in that it addresses the matter of reduction directly, and begins by providing illustrative passages regarding the importance of detail by Viktor Zuckerkandl, Allen Forte and Stephen Gilbert, and Felix Salzer. Most of this contribution examines the question of levels through the analysis of works where "elements of the background are 'foregrounded'" (299). Through this discussion Schachter highlights the fact that within the Schenkerian analytical tradition, "progressive

7 Smith's "counterfeit" is composed in such a way that the underlying structure is the same as the *Introduzione*.

8 While the issue involved does become more relevant in later repertoire (see below)—and Smith does deal with some such music towards the end of his essay—it must be thoroughly understood in that context as well.

9 For more on this subject, see Pellegrin 2013, 77–83. For a discussion of parenthetical passages (more strictly defined), see the section titled "Expansion by Parenthetical Insertion" in Rothstein 1989, 87–93.

reduction” is only one “analytic strategy.” He states, “‘Ihr Bild’ [Schubert] . . . calls into question the widespread belief (even among many Schenkerians) that Schenker’s approach is based on reduction” (302).¹⁰ Schachter speaks of each successively higher structural level as a “horizon that clarifies and gives meaning to the level beneath it” (302). Through these types of statements, he engages with the question of the relative balance of “top-down” and “bottom-up” analytical processes, another issue which arises frequently in the literature.¹¹

In contrast to Beach, Schachter’s writing here is again reasonable and moderate, exemplifying the “more relaxed rhetoric” of which Rothstein spoke (1986, 13). However, even Schachter uses the strongest word possible—“heresy”—to respond to critics who object to according more structural weight to some details than others. This occurs in the conclusion of his essay, where Schachter acknowledges, with characteristic diplomacy, that Schenkerian theory can easily lead one to unwittingly undervalue musical detail; at the same time, he makes clear that this issue is of critical importance:

My disagreements with Rosen’s statement are probably obvious to anyone who is reading this paper. . . . In any case, I am not quoting these words to argue but—in part—to agree. In doing analysis, in teaching it, in trying to learn it, even in reading Schenker’s graphs, it can become all too easy to fall into the heresy of valuing the work’s deep structure more highly than the work itself. (313–14)

Cook 1999 considers Schenker’s ([1925] 1994) article on editorial practice, “Abolish the Phrasing Slur.” Schenker’s essay, particularly its conclusion, draws explicit connections between editors’ elimination of detail through use of the phrasing slur and contemporary ideological analogs, railing against “the social and political ideology that understands unity only as uniformity” (30). So much is this the case that Cook reads the entire article as “a demonstration through music of how individual difference can be reconciled with social cohesion, of how society can discharge its ‘duty to the particular’ (Schenker [1925] 1994, 30), in this way giving the lie to oversimplified interpretations of Schenker’s anti-democratic and xenophobic political views” (1999, 101).

Lastly, it is instructive to revisit the perspective offered by Lerdahl and Jackendoff (1983). They distinguish between salience, which is defined as a function of metric placement, duration, parallelism, loudness, register, etc., and stability, which is more directly related to pitch space, tonal closure, and prolongation. (The rhythmic work of Rothstein (1981, 1989, 1990) and Schachter ([1976] 1999, [1980] 1999, [1987] 1999) is entirely consistent with Lerdahl and Jackendoff (1977, 1983).)¹² Section 2.1—

10 Even in cases where a mere path of progressive reduction is followed, such a process would only be the first step in analysis, as Salzer ([1952] 1982) makes clear on many occasions, for example: “Knowledge of structure alone is by no means enough. The mere statement that a melody features a descending fifth as structural outline is fragmentary knowledge” (45).

11 For a discussion of this issue within the context of the work of Schenker and Lerdahl and Jackendoff (1983), see Pellegrin 2013, 17–20. For discussion pertaining to Salzer and Lerdahl 2001, see Pellegrin 2013, 108–10. See also Salzer [1952] 1982, 206–8; Narmour 1977, 70 and 122; 2011, 13; Keiler 1978, 203ff.; 1983/84, 194; Agmon 1990, 297–98; Pople 1994, 113–14 and 121; Larson 1997, 116; Lerdahl 1997, 152–53; and Brown 1998, 121. This issue is also intrinsically involved with any discussion of reduction or the perception of the whole and the part.

12 See Pellegrin 2013, 3–15 for discussion. The work of these scholars also developed concurrently, and their ideas cross-fertilized.

“The Need for Reductions”—provides a thorough justification for reduction, all the way to the level of the “background” (105–11), and contains the following statement:

We do not deprecate the aural or analytic importance of salient events; it is just that reductions are designed to capture other, grammatically more basic aspects of musical intuition. A salient event may or may not be reductionally important. It is within the context of the reductional hierarchy that salient events are integrated into one’s hearing of a piece.¹³ (109)

The use of the word “salient” here is relevant because many of Schenker’s critics specifically oppose the reduction of salient details. This objection is sometimes even formulated with the word “salient,” prompting Rothgeb (1997) to publish an essay entitled “Salient Features.”¹⁴ Opposing the reduction of salient details is different than taking issue with the reduction of details in general. Those who object specifically to the reduction of salient details tacitly agree that events vary in their degree of structural importance; the disagreement is simply that they wish to use the criterion of salience rather than that of stability to make these distinctions.

Consider another passage from the same section of Lerdahl and Jackendoff 1983, which is accompanied by a score excerpt with two circled portions labeled *m* and *n*:

Suppose that we were listening to a recording of the scherzo of Beethoven’s Sonata op. 10, no. 2 (5.3), and that a speck of dust obliterated the sound of event *m*. The effect would be one of mild interruption. But if the cadence *n* were obliterated, the effect would be far more disconcerting, because *n* is structurally more important than *m*. In other words, it would change the sense of a phrase more if its goal—a cadence—were omitted than if an event en route toward that goal were omitted. (107)

I would first emphasize their choice of words, “structurally more important,” which is consistent with the Schenkerian language of “structure.” There are different types of importance; for example, structural and aesthetic. The trunk of a tree is structurally more important than a twig, an apt metaphor considering Lerdahl and Jackendoff’s prolongational trees (as well as Schenker’s organicism), which are part of their formalization of Schenkerian analysis.¹⁵ Their argument in this passage could be rephrased by stating that event *n* represents a larger branch than event *m*.¹⁶ By contrast, Schenker’s comments on Chopin’s *étude*, op. 10, no. 3, cited above, highlight the aesthetic significance of the lower levels.

Equally significant is the fact that this passage from Lerdahl and Jackendoff’s work exemplifies

13 I mentioned above that the issue of reduction becomes more relevant in post-Schenkerian repertoire. It should be noted here that Lerdahl 2001, which considers both tonal and post-tonal music, also continues reductions all the way to the “background.”

14 For example, see Kerman 1985, 82; and Rosen 1971, 38. Rothgeb’s (1997) view of the relationship between stability and salience is entirely consonant with that of Lerdahl and Jackendoff. However, he redefines—at least rhetorically—the notion of salience, ultimately arguing that the structural features of a piece are the truly salient ones.

15 See Pellegrin 2013, 20–27.

16 To make the example more obvious one could compare the opening tonic chord in one of their analyses, which would be represented with a large branch, with a surface-level embellishment, which would be represented as a twig.

a belief in the “inequality of tones,” to use Ewell’s words (15:41). However, this inequality presents no problem for the same reason cited above—tones are only unequal in their *structural* importance. There is nothing inherently racist about Lerdahl and Jackendoff’s example, any more than it is racist to observe that a tree severed at the trunk will die, whereas the removal of a twig will scarcely affect it. As Schachter has written, “one does not need to be a monarchist or pan-German nationalist to perceive musical hierarchies” (2001, 12).¹⁷ Hierarchy is natural, often a matter of life and death, and is in and all around us—from the fractal, branching structures of our circulatory and nervous systems to those of rivers and snowflakes; from networks of paths and roadways to electrical, plumbing, and delivery systems; and from rhythm and meter in tonal music to harmony and voice leading.¹⁸ It is only in social and political systems that hierarchy becomes oppressive, due to the human capacity for abuse of power. Not everything is or should be organized hierarchically; there are other important systems—such as heterarchy and anarchy—which possess their own sets of advantages.¹⁹ However, in social and political contexts, these systems are unfortunately vulnerable to precisely the same shortcoming—the strong may still choose to oppress the weak.

17 It should also be remembered that Schenker was not the first to approach music “reductively.” Schenker’s concept of diminution was influenced by the Italian embellishment manuals of the sixteenth and seventeenth centuries, which sometimes presented information in the reverse order, “de-embellishing” existing music. (See Schenker [1935] 1979, §251; Forte and Gilbert 1982, 7–10; and Bent 1987, 9 and 38–41.) Furthermore, Morgan (1978) contends that the “roots” of Schenker’s approach “extend far back into Western music history and encompass a wide range of theorists and theoretical ideas” (73). Morgan demonstrates the ways in which *musica poetica* (the theory of musical figures, or the rhetoric of music) and functional harmonic theory—as well as diminution technique—prefigure Schenker’s concept of levels, arguing “that his theory represents a remarkable synthesis of some of the main currents of Western musical thought” (73).

18 For an examination of the relationship between fractal geometry and Schenker’s organicism, see Pellegrin 2006.

19 See Martin and Waters 2017 for a comparison of hierarchical and heterarchical approaches to reductive analysis of two Wayne Shorter compositions. Martin allows for ambiguity at the highest levels, leading him to argue that his approach is heterarchical, since it blends “organizational systems at different levels” (see his example 6). But other Schenkerians, including Salzer and Schachter, also allow for such ambiguity—see section entitled “Saliency and Subjectivity” in Pellegrin 2013 (32–43).

Schenker, Schenkerian Theory, Ideology, and Today's Music Theory Curricula

BOYD POMEROY

In his thought-provoking paper, Ewell poses two important questions: First, was Schenker's racism cultural or biological? Second, for Schenker's theory, which came first, racism or music? It is perhaps illuminating to begin by considering the cases of Scarlatti and Chopin, famously admitted by Schenker to his Pantheon of "German" masters despite their non-Germanic origins. Had Schenker been motivated primarily by racism, we would surely expect them to have been excluded on ideological grounds; instead, purely musical considerations forced Schenker to admit them to "the Twelve"—despite the (for Schenker) inconvenient fact of their foreign origin. For Schenker, musical quality came first, ideology second.

The facts are not seriously in question: Schenker was a deeply flawed and conflicted character whose virulently nationalist and racist views are unpalatable by any standards. Ewell reopens the question of their relevance to his theory, a lingering controversy at least since the posthumous publication history of *Der Freie Satz/Free Composition*, with Oswald Jonas and Ernst Oster's editorial excisions of some of the most offensive passages and their subsequent restoration by John Rothgeb, but relegated to an appendix.¹ Ewell's firm belief in a deep connection between ideological outlook and music theory puts him (not surprisingly) squarely at odds with most of the prominent Schenkerian analysts and scholars of the last half-century, including Nicholas Cook, Allen Forte, Robert Morgan, Ernst Oster, John Rothgeb, William Rothstein, and Carl Schachter (among others).

But what of Ewell's evidence for his claim of racism's foundational role in the theory itself? It is, to put it mildly, flimsy. His strategy is to find parallel passages that seem conducive to the mapping of ideological polemic (nationalism/racism) to music theory (the behavior of musical notes). So, for example, he compares a passage taken from an ideological digression in one of the Beethoven late sonata monographs, an all-too-familiar polemic on the inherent inequality of nations and individuals, with one from *Free Composition* decrying the notion of "real independence" of all notes of the chromatic scale (the larger context of which is a discussion of the dependent status of passing tones).² While the quote in question conveniently does include a gratuitous dig at "the current, but certainly musically unsuitable expression, 'equal rights,'" the purported connection between racism and the theory is so self-evidently superficial, it is hard to take seriously. Another of his examples compares a private letter (1922) denigrating the idea of black aspiration to self-governance with a foundational Schenkerian theoretical concept—the idea that the tones of the *Urlinie* exercise control of middleground and foreground.³ Well, yes, they do!; that is part and parcel of the notion of the existence of structural levels. At the risk of triviality, such "inequality of notes" (Ewell) is nothing more or less than a sine qua non of the very existence of tonality and the tonal system in the first instance. Such naive analogizing and

1 Schenker 1956 (1935); Schenker 1979 (1935). See summary in Cook 2007, 250.

2 Schenker 2015 (1915), Online Literature Supplement, 23, n. 13; Schenker 1979 (1935), 13, n. 3.

3 Schenker 1979 (1935), 111.

out-of-context cherry picking hardly call for refutation, but if one were so inclined, evidence of a more communitarian-minded Schenker is not hard to find, as when he speaks in *Harmony* of a “community of tones . . . to be established usefully and continued stably.”⁴

Then again, the complexity of Schenker’s case—as a Galician Jew in Vienna from the 1890s to the 1930s—appears to hold little interest for Ewell, whose relentless focus on Schenker’s stridently nationalistic racism ends up painting a one-dimensional picture. To say the least, Schenker was a character of enormous personal contradictions, which still present a great challenge for us to grapple with today.⁵ Had he not died in 1935, he would probably have met the same fate as his wife Jeanette (at Theresienstadt concentration camp).

Indeed one of the most thought-provoking developments in recent Schenkerian scholarship has been a new interest in the influence of Jewish thinking and law on Schenker’s theoretical thought.⁶ And of course Schenker’s first-generation followers were largely Jewish (and seemingly healthily immune to the nationalist and racist contradictions of their mentor).⁷ In his contemporaneous German-speaking world, Schenker’s mature theory was doomed to an inauspicious reception by its overwhelming perception as such⁸ (witness the short-lived posthumous Schenkerian journal *Der Dreiklang* [1937–38]—a journal in the wrong place at the wrong time, if ever there was one!). Its early American establishment in New York, while positive, also had strongly Jewish associations in the circles of Mannes and the New School.⁹ The other side of the coin is the issue of Schenker’s post-war reception in the German-speaking countries, where the taint of nationalism hung heavy, in an almost complete failure of the theory to gain a foothold for the rest of the twentieth century, belatedly followed by an exceedingly cautious thaw whose effects linger to this day.

From a practical point of view, Ewell advocates direct and far-reaching changes to our academic curricula. In this context it is undeniably true that Schenker has attained an unprecedentedly dominant position, both in graduate studies of tonal repertoire and, more indirectly, in his ideas providing the underpinning foundations of much undergraduate pedagogy, in textbooks such as Aldwell and Schachter’s *Harmony and Voice Leading* and Steven Laitz’s *The Complete Musician*. Ewell would unceremoniously demote Schenker from this position of preeminence or, at the very least, present his work and life from a radical vantage point of racist “warts and all,” and “let students decide for themselves.”

Fair enough, you might think, but it does raise some intriguing conundrums: First, how exactly would this work—by taking “democratic” polls of graduate students, most of whom (completely understandably

4 Schenker 1954 (1906), 40.

5 See Cook 2007, ch. 3 (“The Conservative Tradition”).

6 Alpern 1999; Arndt 2018; Morgan 2014, 175–76.

7 Cook 2007, 157–58.

8 Though even here, Cook (2007, 274) argues that the situation was more nuanced than commonly assumed.

9 Berry 2002.

but inevitably) lack the knowledge and perspective to do just that? In my own experience, for what it's worth, I broach the subject of Schenker's worldview and character contradictions as and when they arise for any reason. Students react with some bemusement, often no little incredulity, but I have yet to encounter one who as a result made the decision to boycott the theory. From their perspective they are there to learn hands-on practical skills in an analytical approach they rightly feel is something essential to know about, whether as analysts, readers of the musicological and music-theoretical scholarly literature, performers, or listeners.

Second, we might ask just why Schenkerian thinking has come to dominate so much undergraduate pedagogy. As a model for explaining tonal music, his ideas (harmonic prolongation, melodic fluency, the "will of the tones," hypermeter) are simply unsurpassed—vividly intuitive, and conducive to simplified presentation as a basis for the pedagogy of harmony, melody, voice leading, and meter; and structural depth as it relates to all these things. They also have the most direct relevance to the pedagogy of aural skills and ear-training, informing the everyday activities of listening and performance in highly tangible ways, delivering real and far-reaching results.

Should we then attempt to preserve these incalculable benefits even while disavowing their source? But wouldn't that be intellectually dishonest? After all, a "warts and all" Schenker cuts both ways: we would have to accept the good along with the bad. On the other hand, the price of throwing out the analytical baby with the nationalist/racist bathwater seems steep indeed. Do we really want to deny students exposure to this unparalleled (in power, subtlety, and insight) explanation of the world of tonal music, on ideological grounds? (And is there any irony in that?) And what of the alternative? For all the academic prestige Schenker's ideas have come to enjoy, there are still many who advocate a flat tonal perspective of an uninterpreted chord-to-chord surface—and the textbooks catering to such an approach, for those who would choose it. And no doubt the one-dimensional simplicities of such thinking would hold their siren attractions for some students too. But it is indeed a free marketplace of ideas, and this option is already open to us.

Finally, we might additionally reflect on the related question of why the common-practice tonal repertoire (albeit a somewhat broader version of it than Schenker had in mind!) continues to supply the foundation for our undergraduate curriculum. Could it be that it actually works best for the very musical phenomena the theory curriculum concerns itself with (a long list to be sure, but starting with a few universal basics—melody, harmony, rhythm and meter, phrase structure, form . . .)? Moreover, the principles of tonal syntax derivable from their closeness of fit with this repertoire are precisely those most powerfully adaptable/generalizable to many other repertoires (encompassing a wide variety of vernacular and popular—including non-white—ones).

By all means let's continue to expand the diversity and inclusiveness of repertoires used in our classroom coverage of the subject (and the strides made in this area in the last twenty years have indeed been remarkable). But there should be no contradiction between doing this and keeping our primary focus on the most powerful explanatory models of tonal music ever devised.

Prolongational Analysis without Beams and Slurs: A View from Russian Music Theory CHRISTOPHER SEGALL

In light of Philip Ewell's (2019c) imperative that we reinvestigate how the scholarly frame of whiteness has insulated Heinrich Schenker's reputation from meaningful critique of his racist beliefs, I propose a re-appellation of Schenkerian analysis to prolongational analysis and the replacement of English terms for German ones, since both alternatives carry less baggage. My position is that such a change would improve the practice and pedagogy of prolongational analysis, for reasons to be expounded upon below.

Most analytical methods are not named for their progenitor or most important practitioner. We do not call Roman numeral analysis "Voglerian" or "Weberian" analysis. This has implications beyond nomenclature. When doing Roman numeral analysis, we do not consult Vogler's or Weber's original texts, and we do not model our notation on their practice. Roman numeral theory, or scale-degree theory, has experienced two hundred years of constant development and refinement.

Similarly, what I will call *prolongational* analysis has experienced one hundred years' development since Heinrich Schenker's formulation of the concept, primarily through several generations of work by Anglo-American scholars. Attesting to this, prolongational ideas have even been assimilated into undergraduate harmony textbooks. Some books represent embellishing harmonies with Roman numerals in parentheses (Aldwell and Schachter 2019, Caplin 2013); others use two levels of Roman numerals or function symbols, the lower level indicating which harmony is being prolonged (Laitz 2015, Clendinning and Marvin 2016, Roig-Francolí 2020). Several decades' worth of scholarship has refined our field's understanding of the concept of prolongation and demonstrated its effectiveness in analysis.

As I contend, the term *Schenkerian* analysis creates certain problems. I'll deal with two. The first problem is notational. Prolongational analysis as commonly practiced attempts to replicate Heinrich Schenker's notation—it attempts to *look* Schenkerian—but does not always effectively convey prolongational harmony and voice leading. The second problem is personal. Philip Ewell's reassessment of Schenker's legacy shows a stain of racism that has been whitewashed out. No mere incidental figure; Schenker has been enshrined in the very name of the analytical method. I believe that these two problems are related—they both render "Schenkerian" analysis exclusionary.

To examine the first problem, I provide here an anonymous student analysis that is reflective of how prolongational analysis is taught. I use a student's work, rather than a published graph, because I have no desire to call out any individual author or to take issue with any prolongational pedagogue. I furthermore note that prolongational analysis is required in graduate programs, so whereas a majority of music theorists are not prolongational scholars, all have been taught prolongational analysis. Perhaps for this reason, the analysis here exhibits common features with published analyses in our field. It is instructive to compare two analyses, though of different works: the student analysis (Example 1) with a sample analysis from *Free Composition* (Example 2).

I extend my gratitude to Philip Ewell, Rachel Lumsden, and Scott Murphy for their comments on a draft of this essay.

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Example 1. Clementi, Sonatina in C Major, op. 36, no. 1, I, mm. 16–24. (a) Score. (b) Anonymous student analysis.

The image shows two musical staves. The top staff (a) is the original score for Clementi's Sonatina in C Major, op. 36, no. 1, I, mm. 16–24. It features a treble and bass clef with a 3/4 time signature. The bottom staff (b) is an anonymous student analysis of the same passage. It uses Roman numerals (I, V, IV, III, II, I) to indicate harmonic structure. The analysis includes voice-leading lines with arrows and slurs, and dynamic markings such as *p*, *f*, *pp*, and *mp*. The analysis also shows a sequence of notes: #3 - 4, 8 - #9, 5 - 6, 4 - 3, #9 - 8, 6 - 5 - 5.

Example 2. Chopin, Polonaise in C-Sharp Minor, op. 26, no. 1, mm. 25–32. Analysis from Schenker (1979, fig. 80.2).

The image shows two musical staves. The top staff (a) is the original score for Chopin's Polonaise in C-Sharp Minor, op. 26, no. 1, mm. 25–32. It features a treble and bass clef with a 3/4 time signature. The bottom staff (b) is a Schenkerian analysis of the same passage. It uses Roman numerals (I, V) to indicate harmonic structure. The analysis includes voice-leading lines with arrows and slurs, and dynamic markings such as *p*, *f*, *pp*, and *mp*. The analysis also shows a sequence of notes: #3 - 4, 8 - #9, 5 - 6, 4 - 3, #9 - 8, 6 - 5 - 5.

The student analysis looks Schenkerian in its use of beams and slurs. But I notice several discrepancies. First, the student graph sketches outer voices only. In fact, Clementi's right-hand "melody" and left-hand "bass line" are both compound, engaging multiple strands of the voice-leading structure, but these compound melodies are depicted as arpeggiations within a single voice. Every note of the surface is represented, even repeated tones and fleeting decorations.

Second, the Roman numerals use a mix of uppercase, lowercase, and functional symbols, as in undergraduate harmonic analysis. But Schenkerian Roman numerals, always uppercase, reflect not surface harmonies, but prolonged *scale steps*. Through composed-out figuration, of the type shown at the right side of Example 2, the chord quality will shift over the course of the prolongation. A simple

inflection of a chordal third changes the quality between major and minor. Uppercase Roman numerals permit these changes to be indicated through voice-leading Arabic numerals.¹

Third, the student's apparent conflicting prolongations are not clarified by the Roman numerals. Does the first half (mm. 16–19) prolong I or V? The most structural tones are shown as scale degrees 2 (soprano) and 5 (bass), suggesting a prolongation of V. But other notes of V are labeled as neighboring tones to those of I. The second half (mm. 20–23) is shown more clearly to prolong V. But the music is a modestly embellished repetition of the first half, with an identical underlying structure not reflected in the graph. The harmony in m. 21 is represented as a neighbor 6/4 chord, an embellishment of V, but the same harmony in m. 17 is shown as i^6 , its stemmed noteheads suggesting local stability.

I would argue that the student analysis mimics the most superficial aspect of Schenker's—the notation—without adequately confronting the concept of prolongation. The student has focused on the notation but hasn't thought enough about the analysis it represents. More to the point, the student has absorbed the specialized vocabulary of the field, without integrating it into critical thought or consideration of analytic content. Such a focus serves an exclusionary role, separating those who speak the language from those who do not.²

The second problem is the issue that Ewell has raised of Heinrich Schenker's racist legacy. Individuals throughout American society have been uncovering and reckoning with versions of this problem in a number of domains. Buildings and colleges have been renamed, including on my own university campus. Is it enough to rename Schenkerian analysis, or should the entire enterprise be torn down? I can't claim to have a definitive answer, but I'd like to proceed from the pragmatic standpoint that calling the method *prolongational* analysis would not only dissociate it from a problematic figure, but it would also improve the pedagogy and understanding of its key concept, prolongation. It would, among other things, explicitly shift our attention to the “big picture” that musicians—analysts and performers alike—are often advised to listen for or play through.

Russian music theory provides an alternative model for depicting prolongation. Soviet theorist Yuri Kholopov (1932–2003) was a prolific author who wrote voluminously on a wide range of theoretical topics. He read widely in the historical and contemporary theoretical literature. His 1971 book, whose title translates to “Heinrich Schenker's Music-Theoretical System,” introduces Schenkerian theory to a Russian-language readership.³ At the same time, Kholopov writes from a different disciplinary environment from Anglo-American theory. He approaches Schenker not as a central foundational figure of the field, but rather as one of a number of theorists who can be placed in a historical and intellectual context.

1 Even many Schenker pedagogues and specialists do not adhere rigidly to the practice of using uppercase Roman numerals (see, e.g., Beach 2012, a wonderful textbook by one of my own former teachers). Many scholars may not consider this a problem, but it does impact the efficacy of prolongational representation.

2 In pointing to the student's nonsensical use of prolongational notation, I do not deny how the notational system can be marshalled in rich and elegant ways that beautifully capture complex musical insights, as shown through the legacy of the best analyses in our field.

3 The book was published posthumously as Kholopov 2006.

Kholopov's harmony treatise, "Harmony: A Theoretical Course" (1988), is indebted primarily to Hugo Riemann and German function theory (in contrast to the scale-degree theory mentioned above).⁴ Prolongation makes a brief but significant appearance, however. Although Kholopov elsewhere uses the loanword *prolongatsiya*, citing Schenker, there is another concept that deals more thoroughly with prolongation.⁵ Kholopov defines *razrabotka akkorda* ("development of a chord"; *razrabotka* is also the term for the development section of sonata form) in a way that clarifies its close relationship to prolongation. It involves a single harmony expanded through a variety of linear motions, lengthening the functional time-span of that harmony, almost as if an imaginary pedal point were present.

Example 3 demonstrates this *razrabotka*, which I would choose to translate as "prolongation." Rather than assigning individual Roman numerals to each passing, neighboring, and suspension chord, the analysis uses Arabic numerals to depict the linear motions that generate them. These in turn clarify the prolonged harmonies: I for the first half, V for the second half.⁶ (Kholopov actually uses function symbols, T and D, instead of Roman numerals. In this case, one can be substituted for the other without any loss of meaning.) Nowhere are Schenkerian-style beams and slurs found, and yet prolongation is directly and effectively displayed.⁷

Example 3. Tchaikovsky, Nocturne in C-Sharp Minor, op. 19, no. 4, mm. 1–4. Analytical reduction adapted from Kholopov (2003, 356). Each notated measure of 2/4 corresponds to one-half score measure in common time.

The musical score for Example 3 is presented in two staves. The upper staff shows the melodic line in C-sharp minor (three sharps) and 2/4 time. The lower staff shows the harmonic structure with Roman numerals and Arabic numerals. The Roman numerals are: (I), P, (I), P, (V) susp., N-N, (V). The Arabic numerals are: 8, 7, 8, 2, 8, 7, 6, 5, 3, 4, 5, 8, 4, 3, 2, 1, 1, 2, 3, 4, 1, 3, 4, 2, 7, 1. The Arabic numerals are arranged in two rows: the top row contains 8, 7, 8, 2, 8, 7, 6, 5 and the bottom row contains 3, 4, 5, 8, 4, 3, 2, 1. The Arabic numerals are connected by lines, indicating the voice leading and prolongation of the harmony.

Example 4, also from Kholopov, reduces Chopin's florid surface to a four-voice progression that clarifies the prolongational voice leading. Kholopov normalizes the music's register (though he retains the octave leaps in the bass line), enharmonicism (the passage shifts back and forth between sharps and

4 References here are to the lightly revised second edition (Kholopov 2003), published in the year of Kholopov's death.

5 *Prolongatsiya* is borrowed from its English cognate. As is well-known to readers of this journal, Schenker commonly used the term *Auskomponierung*.

6 Given my purpose in this essay, I am not here going to quibble with the details of Kholopov's analysis. My intention in reproducing it is to show how prolongation can be indicated through Roman numerals alone.

7 This is similar to the early examples of prolongation in Schenker's *Harmony* (1906), albeit there, without Arabic voice-leading numerals (Schenker 1954, 141–53). Admittedly, Kholopov's analysis conveys harmonic prolongation more effectively than melodic prolongation, which must be inferred through comparing the various ranks of Arabic numerals.

flats), and polyphony (the four-voice structure eliminates the doubled tones found in the left hand's arpeggios and right hand's block chords). The resulting analysis shows a prolongation of V, expressed through Arabic numerals.

Example 4. Chopin, Nocturne in D-Flat Major, op. 27, no. 2, mm. 40–46. (a) Beginning of excerpt. (b) Analytical reduction adapted from Kholopov (2003, 363).

Db: V_5^7 I

3 — 3b — 2 — 2b — 1

1 — 1# — 2 — 3b — 3 — 4 — 4# — 5 — 1

Depicting prolongation through voice-leading figures is not unique to Kholopov. But its appearance is conspicuous in a treatise otherwise concerned with Riemannian functions. In this context, Kholopov implicitly argues that the most practical contribution of prolongational analysis is its focus on underlying linear motions, not the large-scale scaffolding of a fundamental structure. Either of Examples 3 or 4 could be rendered in Schenkerian notation.⁸ My point, however, is that such notation is not necessary for prolongational analysis. Moreover, an emphasis on that style of notation may occlude the real significance of the analytical method.

Michiel Schuijjer (2008, 236–78) persuasively argues, with more nuance than my oversimplification will attempt to convey here, that Schenkerian analysis and pitch-class set theory served to institutionalize professional music theory within the American academy (see also Rothstein 1986). The rigorous training required and the complex notation employed lent both projects a scientific sheen that met the needs of

⁸ In fairness, I should acknowledge that Kholopov does provide a further reduction of each example that more closely approaches Schenkerian notation (e.g., measure lines are eliminated). It is significant that Kholopov does not skip directly to these reductions or present them as primary.

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mid-century scholarly illustriousness. Schenkerian notation, that is, may have been attractive precisely for its inaccessibility.

It is this legacy of exclusion that is being reassessed and scrutinized by Ewell and others. The field as a whole is shifting beyond adhering to a limited number of analytical models, extolling one repertoire over others, and privileging arcane systems of disseminating information. The same white, male power structures that put these in place generations ago also permitted Heinrich Schenker's racist comments to be excused or dismissed as irrelevant or misleading.

I view the retention of original German terms in Schenkerian scholarship from the same perspective. The use of words such as *Zug*, *Kopftón*, and *Ursatz*—rather than linear progression, primary tone, and fundamental structure, translations that are readily available—lends a mythic ethos to Schenkerian analysis, inviting only to its initiates. It serves, therefore, an exclusionary purpose. Ewell asks why graduate programs in music theory require that students study German. Many historical theory texts have by now been translated into English, but it is in Schenkerian literature and pedagogy that a reliance on German terms is most steadfastly retained. Using these terms' English-language equivalents would not only make prolongational analysis more accessible, but it would also help to disentangle it from Heinrich Schenker.

I propose that we consider renaming, but also reconceiving, Schenkerian analysis as prolongational analysis. Due to decades of scholarly development, we arguably now better understand prolongation than Heinrich Schenker ever did. There is less necessity to tether prolongational scholarship to Schenker's original writings or to model our prolongational notation on his. It should be possible to make prolongational analysis more accessible. If our discipline wishes to continue this type of analysis, then I contend that this renaming and reconception would actually improve the study, practice, and pedagogy of prolongation.

An Initial Response to Philip Ewell

STEPHEN SLOTTOW

In his talk at the 2019 SMT plenary session, “Music Theory’s White Racial Frame,” Philip Ewell argued that Schenker’s racism pervades his music theory and analytic practice.¹ Ewell illustrates this permeation with two examples, each pairing two apparently parallel statements by Schenker. In the first, he juxtaposes a statement on “the inequality of peoples” with one on the “inequality of notes” (Example 1). In the second (Example 2), he juxtaposes a statement on “whites controlling blacks” with one on “the fundamental structure controlling the middleground and foreground.”² He comments:

Here we begin to see how Schenker’s racism pervaded his music theories. In short, neither racial classes, nor pitch classes, were equal in Schenker’s theories. He uses the same language to express these beliefs. Since he wrote this in 1922, when virtually all of Africa was under white colonial rule, his sentiment is clear: blacks must be controlled by whites. Similarly, Schenker believed notes from the fundamental structure must control other notes, as the quote on the right of the slide shows. I have only scratched the surface showing how Schenker’s racism permeates his music theories.³

I would like to make two points.

POINT 1: EQUALITY OF PITCH CLASSES AND THE *URSATZ*’S CONTROL OF LESSER LEVELS

I agree that Schenker’s views on politics and race inform his music theory. For how they do so, see especially Carl Schachter’s 2001 article “Elephants, Crocodiles, and Beethoven: Schenker’s Politics and the Pedagogy of Schenkerian Analysis.”⁴ Nonetheless, I find Ewell’s parallelisms curiously unconvincing. Are the human and musical realms really as parallel and interchangeable as Ewell implies? His statement that “neither racial classes, nor pitch classes, were equal in Schenker’s theories,” is accurate, but it does give the impression that regarding notes as unequal is somehow racist. A problem with equating the inequality of peoples with the inequality of tones is that the assertion of the latter is hardly limited to Schenker. To my knowledge, no theorist or composer of tonal (or pre-tonal) music has ever postulated the “equality” of tones (at least before Schoenberg, if then)—because, to risk making an obvious observation, tonal music is hierarchical. A tonal work is in a key; the key has a primary scale. Other scales are excluded or relegated to a lesser level. The scale will contain certain notes and

1 Philip Ewell, “Music Theory’s White Racial Frame,” Society for Music Theory annual meeting, Columbus, OH, November 9, 2020.

2 Philip Ewell, powerpoint examples from “Music Theory’s White Racial Frame,” Society for Music Theory annual meeting, Columbus, OH, November 9, 2020.

3 Ewell, “Music Theory’s White Racial Frame.”

4 Carl Schachter, “Elephants, Crocodiles, and Beethoven: Schenker’s Politics and the Pedagogy of Schenkerian Analysis,” *Theory and Practice* 26 (2001): 1–20. Schachter’s article responds, eighteen years in advance, to virtually all of Ewell’s points about Schenker and Schenkerian analysis.

not others, and these notes will carry different weights, and create chords with different functions, etc. The whole concept of consonance and dissonance, and chord tones and non-chord tones, assumes the inequality of tones. In tonal music, notes are decidedly unequal. And that is true of most, or at least many, non-Western musics too, such as Indian Carnatic music, Arabic Maqam, Japanese Noh music, etc.

The above is quite clear if Ewell's Schenker quotation is read in full and in context. The quote is taken from footnote 3 of *Free Composition*, a section entitled "The tones of the fundamental line are not overtones."⁵ Ewell quoted only the first line: "It is therefore a contradiction to maintain, for example, that all scale tones between *C* and *c* have real independence or, to use a current but certainly musically unsuitable expression, 'equal rights.'" But the footnote continues as follows:

No matter how one would divide this tone series, any division compels recognition of diatony in the sense of a relationship of all tones of the series to the fundamental, *C*. In compositional practice, the error of this point of view results in a constant violation of the tonality in the foreground. One feels justified in setting down any key whatsoever, claiming for it independence, without any relation to the fundamental key. The effect may well be imagined . . .

Here Schenker makes the point that tones are governed, so to speak, by the diatonic "tonality in the foreground," which itself relates to the fundamental tonic of the key. Ewell's project here is to show that "Schenker's racism pervaded his music theories" by demonstrating that Schenker used similar language in his statements on race as well as those on music theory.⁶ The language may be similar, but the footnote simply describes a basic property of keys in tonal music, and if that property is racist, then tonal music itself must be racist—a proposition which I at least am not prepared to swallow.

Regarding the second of Ewell's parallel statements: he said "similarly, Schenker believed notes from the fundamental structure must control other notes."⁷ Well, yes, he did—but, again, Ewell's statement conveys the impression that levels of elaboration are somehow racist. Schenker's theory of levels is based on the far older and more universal concept/practice of diminution. Diminutions are elaborations of more basic structures or models—they are always "controlled" by the more fundamental structures which they are elaborating. Examples include schemas, variations on grounds or themes, doubles of dance movements, variations on popular songs (such as by the English virginalists), etc. Sequences are good examples, since they are harmonic/voice-leading prototypes which are virtually *always* elaborated in practice. Schenker's theory of levels is a vastly expanded theory of diminution writ large in order to encompass his ideas about a particular repertoire.

Thus it appears to me that if both diminution and the basic inequality of tones in tonal music is

5 Heinrich Schenker, *Free Composition*, trans. and ed. Ernst Oster (New York: Longman, 1979), §9, p. 13. Trans. of *Neue Musikalische Theorien und Phantasien*, Part III, *Der freie Satz*, 2nd ed., ed. and rev. Oswald Jonas (Vienna: Universal Edition, 1956).

6 Ewell, "Music Theory's White Racial Frame."

7 Ibid.

somehow deemed racist, then tonal music must therefore be inherently racist at its very core and by virtue of its very existence—and that would certainly apply to Western popular music too, and to many non-Western musics. This *reductio ad absurdum* (as I see it, anyway) illustrates some of the problems involved in regarding such “parallel” statements as somehow equivalent.

POINT 2: SCHENKER AND SCHENKERIANS

Ewell spoke about how Schenkerians have “white-washed” Schenker, citing Oswald Jonas, Ernst Oster, Allen Forte, William Rothstein, Nicolas Cook, and John Rothgeb.⁸ He also repeatedly made the point that Schenkerian analysis should be presented in pedagogical contexts⁹ without whitewashing, partly because that is “what Schenker would have wanted.” Well, perhaps it is, but is that such a conclusive argument? Should teachers of Schenkerian analysis devoutly ask themselves “what would Schenker do?”, thus seeking the guiding light of the Founder whilst enmeshed in the snares of pedagogy?

My point is that there is a distinction between Schenker and Schenkerians—the latter consisting of the Schenkerian lineages and community. Schenker’s analysis is not necessarily the same as Schenkerian analysis—the latter isn’t limited to the former. Schenkerian analysis is a living, evolving tradition, and although of course based on and, in a way, encompassing Schenker’s ideas, is not necessarily identical to them. It can include expanding or critiquing them as well. For instance, Schenker denied the existence of sequences and invertible counterpoint;¹⁰ but subsequent Schenkerians accept them.¹¹ In particular, many of Schenker’s most influential students, such as Oswald Jonas, were appalled by his political and racial beliefs. In fact, none of Schenker’s students, nor later Schenkerians, continued Schenker’s linkage between German supremacist ideology, racism, and music theory and analysis. So the “white-washing” of Schenker began very early and during Schenker’s lifetime. Schenker may have believed at some points in the evolution of his thought that his various political and racial beliefs were indistinguishable from his music theory and analytical methodology, but his successors haven’t agreed, finding something very valuable in the latter but not in the former.¹² And their practices, not only Schenker’s, have formed the tradition today (see Rothstein 1990).¹³

8 See Ewell, powerpoint examples to “Music Theory’s White Racial Frame.”

9 It is not particularly white-washed in non-pedagogical, or even in advanced pedagogical, contexts. Any graduate student who uses Schenkerian analysis will probably be aware, for instance, of Oster’s Appendix 4 in *Free Composition*.

10 Heinrich Schenker, *Free Composition*, trans. and ed. Ernst Oster (New York: Longman, 1979), §222, p. 78.

11 See Stephen Slottow, “To Be or Not to Be: Schenker’s versus Schenkerian Attitudes Towards Sequences.” *Gamut* Vol. 8, Issue 1, 2018: 72–96.

12 It is important to note that both Schenker’s political, historical, and racial beliefs and his theory and analytical methodology changed and evolved throughout his lifetime. For the former, see Timothy Jackson’s article “A Preliminary Response to Ewell” in this issue of the *Journal for Schenkerian Studies*. For an example of the latter, see William Pastille, “Heinrich Schenker, Anti-Organicist,” *19th-Century Music* 8/1 (Summer, 1984), 29–36.

13 William Rothstein, “The Americanization of Heinrich Schenker.” In Hedi Siegel, ed., *Schenker Studies*, (Cambridge and New York: Cambridge University Press), 1990: 193–203.

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In conclusion to this short critique, I do not believe that Schenker's political and racial opinions should be suppressed (and, in fact, they're not), nor that mention of them should be avoided in the classroom; nor do I think that Ewell makes a convincing case that they have contaminated Schenkerian analytical methodology. Citing similar language in statements about politics and race on the one hand, and tonal function and the *Ursatz* on the other, suggests a false equivalence. Nor does the fact that Schenker himself made such connections in various writings itself establish the point, since Schenkerian analysis is a continuing lineage not limited solely to Schenker himself. For me, Carl Schachter sums up the matter when he says "I firmly believe that the ideology is in no way an essential component of the analytic practice."¹⁴

Example 1.

Two Schenker quotes, one on the inequality of peoples,
the other on the inequality of notes

"But let the German mind also gather the courage to report: it is not true that all men are equal, since it is, rather, out of the question that the incapable ever become able; that which applies to individuals surely must apply to nations and peoples as well" (2015, online "Literature" supplement, 23n13).

"It is therefore a contradiction to maintain, for example, that all scale tones between 'C' and 'c' have real independence or, to use a current but certainly musically unsuitable expression, 'equal rights'" ([1935] 1979, 13n3).

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14 Schachter, "Elephants, Crocodiles, and Beethoven," 16.

Example 2.

Two Schenker quotes, one on whites controlling blacks,
the other on the fundamental structure controlling
the middleground and foreground

About whites controlling blacks he says, "Even negroes proclaim that they want to govern themselves because they, too, can achieve it" (Handwritten letter, September 25, 1922, SDO). [That is, blacks must be controlled by whites.]

About the scale degrees of the fundamental structure, he says, "the scale-degrees of the fundamental structure have decisive control over the middleground and foreground" ([1935] 1979,111).

Philip Ewell's White Racial Frame

BARRY WIENER

INTRODUCTION: SCHENKER AND AMERICAN MUSIC THEORY

In his talk at the 2019 SMT Plenary, "Music Theory's White Racial Frame," Philip Ewell made a series of accusations relative to the present state of American music theory. His complaint began with Schenkerian theory and ended as a condemnation of Western culture. The accuracy of Ewell's statements about Schenker deserves to be challenged. The most basic level concerns simple facts about "Schenkerian analysis" and its reception in the American academic world. Ewell asserts that Schenker's theories are dominant in American university theory programs: "Schenker is our shared model, whether we study tonal music, popular music, or post-tonal music." He also describes Schenker as "a white German racist." Finally, Ewell maintains that "our white racial frame has white-washed Schenker's racism for nearly one hundred years."

Ewell's claim about the importance ascribed to Schenker's theories in American academia is linked to his contention that "Schenker in many ways represents our shared model" for the analysis of tonal, popular, and post-tonal music. Ewell makes this assertion despite Schenker's vehement rejection of popular and non-tonal music. For Schenker, non-tonal music violated all of the immutable laws of art. He even accused his pupil Weisse of failing to properly appreciate his theories, due to Weisse's rather timid use of dissonance in his own music.¹ Schenker's rejection of popular music was tied to his elitist notions about the "genius," which he borrowed from eighteenth-century German aesthetics. Schenker argued that there was a significant qualitative difference in the way the great masters employed musical techniques that differentiated their music from that of their inferiors, German or otherwise. It is precisely that qualitative difference in music, tonal or non-tonal, that is now explicitly denied within the American academy, in favor of a leveling, egalitarian approach to culture. Schenker would have rejected out of hand most of what passes for discussion of his ideas today in the American academic world.

SCHENKER, RACISM, AND THE GERMANS

Ewell's claim that "our white racial frame has white-washed Schenker's racism for nearly one hundred years" is a fantasy: Schenker's theories were not widely disseminated for most of the period under discussion, and most theorists knew little more than his name, if that. In addition, much of his work was inaccessible or not easily available to scholars. Although Ewell accuses Schenker's acolytes of deceptively hiding the evidence of his prejudices, Carl Schachter eloquently confronted the problem many years ago: "His ideas about society and politics, for the most part, enjoy no such productive afterlife, and many are thoroughly discredited. . . . They are also more than a little frightening, resonating

1 Timothy L. Jackson, "Punctus contra punctus—a Counterpoint of Schenkerian and Weissian Analysis and Hans Weisse's Counterpoint Studies with Heinrich Schenker," *Journal of Schenkerian Studies* 4 (2010), 25–27.

as they now do with some of the most horrific events of modern times.”² Cook articulated the problem in a similar way, writing of “the most grisly exhibits in the Schenkerian chamber of horrors.”³ In the preface to his translation of Schenker’s *Counterpoint*, John Rothgeb wrote, “It is perhaps understandable that Schenker’s political and social arch-conservatism found expression in his musical publications. . . . Especially his fanatical German nationalism—a posture radically tempered, incidentally, by events of the period from 1933 to the end of his life—has caused subsequent editors of his works to expunge passages that were considered at best irrelevant and at worst offensive. *Our own editorial policy . . . has been shaped by our distaste for censorship in any form; our text is, therefore, unabridged.*”⁴ [my italics]

Schenker’s harsh criticism of certain groups was primarily based on vague generalizations about national habits. His most unfortunate comments are linked to his response to World War I: “The other nations were from the very start born to ‘decadence,’ to decline (who cannot see this already today among the French, English, and Russians?)”⁵ When Japan prepared to enter World War I on the side of Great Britain,⁶ Schenker simultaneously reviled the Japanese and the English: “Japan’s ultimatum to Germany!! . . . Animals of the East . . . *The small English brain, which is capable only of theft,* runs aground already in distinguishing word and deed.”⁷ [my italics]

Ewell points to Schenker’s reference to “less able or more primitive races” in the Literature supplement to his edition of Beethoven’s Piano Sonata, op. 111 (1915) as evidence of his toxic racist beliefs. In fact, Schenker condemned all of Germany’s enemies equally—including the English, French, Italians, and Anglo-Americans—as members of primitive races:

And what, incidentally, is the World War of today . . . but a thousandfold-intensified curse of that equality-delusion of the **less able or more primitive races and nations**? They all, all who so maliciously attacked Germany and Austria—the *English, French, Italians, Russians, Serbs, and all the others who joined with these forces behind the mask of neutrality, like the Anglo-Americans, Japanese, Rumanians, etc.* —, they all, all march, as they say, “at the forefront of civilization.”⁸ [my italics; Ewell’s quotation in **bold**]

2 Carl Schachter, “Elephants, crocodiles, and Beethoven: Schenker’s politics and the pedagogy of Schenkerian analysis,” *Theory and Practice* 26 (2001), 9.

3 Nicholas Cook, *The Schenker Project* (New York: Oxford University Press, 2007), 147.

4 John Rothgeb, “Preface to the English Translation,” in Heinrich Schenker, *Counterpoint: A Translation of Kontrapunkt by Heinrich Schenker*, Book I, trans. John Rothgeb and Jürgen Thym, ed. John Rothgeb (Ann Arbor, Mich: Musicalia Press, 2001), xiv.

5 Heinrich Schenker, “Deutsche Genie,” (OJ 21/2, [1]), www.schenkerdocumentsonline.org/documents/other/OJ-21-2_1.html

6 See Frederick R. Dickinson, *War and National Reinvention: Japan in the Great War, 1914–1919* (Cambridge: Harvard University Asia Center, 1999).

7 Schenker, diary entry, 20 August 1914, www.schenkerdocumentsonline.org/documents/diaries/OJ-01-15_1914-08/r0027.html

8 Schenker, Beethoven, *Piano Sonata in C Minor, Op. 111: Literature*, 21. fdslive.oup.com/www.oup.com/uscompanion/us/static/companion.websites/9780199914180/C_minor_Op_111_Web.pdf

Schenker elaborated on the “equality-delusion” of the primitive (mostly European) nations:

But let the German mind also gather the courage to report: it is not true that all men are equal, since it is, rather, out of the question that the incapable ever become able; that which applies to individuals surely must apply to nations and peoples as well, so that unrestricted evolvement is no more attainable by the former than by these latter.⁹

Schenker specifically applied the concept of the “inequality” of nations to the English:

Even a criminal sometimes produces an excellent child, a fine idea; even a criminal is also sometimes calm and well behaved, especially so long as everything flows according to his wishes—and is nevertheless dealt with and scolded as a criminal only because of a single misdeed: *why should we then not similarly name the English nation*, for example, as a great criminal among the nations despite a Shakespeare, Carlyle, Byron, etc.? For peace will not come to mankind until *inequality, the principle of all creation, becomes an axiom in the intercourse of nations and individuals as well.*¹⁰ [my italics]

It is noteworthy that Schenker castigated the English for exploiting their colonial subjects in a contemporaneous diary entry: “One sees that sport was, for the English, only a complementary manifestation of their narrow-minded and easygoing idleness on earth; a convenient trading activity with **wild and half-wild peoples**, *an equally convenient exploitation of primitive nations and races.*”¹¹ [my italics; Ewell’s quotation in bold] As we have seen, for Schenker at the time, almost everyone on earth fit into the categories of “wild and half-wild peoples,” and “primitive nations and races,” except for the Germans.

In the Literature supplement to his edition of Beethoven’s Sonata, op. 111, Schenker was even more caustic about the moral failings of British imperialism:

“Sport” (as again precisely to the Englishman, who through the educational ideal merely of a trained, healthy half-wit has already learned enough to dispense with religion, custom, art, science in life and who, just to gain completely the convenience of that sport-blessing, does not scruple *to plunder all of the weak of the world, to kill them and wipe them out by force, with hypocritically raised eyes—crude inside, barbarous, mendacious, revolting as ever a race that has meddled on the earth*).¹² [my italics]

Oddly, at the same time as he expressed xenophobic views, Schenker condemned the very notion of nationality, after castigating the “half-animalistic” Slavs for their inferiority:

9 Schenker, Beethoven, *Piano Sonata in C Minor, Op. 111: Literature*, 23. See Philip Ewell, “Music Theory’s White Racial Frame,” Slide 18. Plenary Session, SMT 2019 annual meeting, Columbus, Ohio, philipewell.com/wp-content/uploads/2019/11/SMT-Plenary-Slides.pdf

10 *Ibid.*, 23.

11 Schenker, diary entry 8 September 1914, www.schenkerdocumentsonline.org/documents/diaries/OJ-01-15_1914-09/r0014.html

12 Schenker, Beethoven, *Piano Sonata in C Minor, Op. 111: Literature*, 21.

Verily the last examples from the Balkans show the wantonness in the concept of an idea of nationality: nations and groups of people wrestle with one another without it being possible for any person to say from which father or mother he is descended. And yet, according to their mood, millions of people say that they belong to this or that group and, if pressed, to some other one as well—in short, the character of nationalities can also be created according to political needs.¹³

Like all nineteenth-century conservative political theorists, Schenker evoked the murder and mayhem generated by the French revolution in order to condemn democracy as negation and social disintegration. In *Der Tonwille*, he attacked the political culture of the “nations of the West” (i.e., the English and French), whose “pronounced *barbarism, nay cannibalism*, they conceal from themselves and others only scantily behind high-flown language”¹⁴ [my italics]. Schenker’s assertion that black Africans are not capable of ruling themselves should be understood within this context. He actually wrote that *all human beings*—not only the “inferior” Africans—are incapable of governing themselves. Here is the passage from which Ewell excerpted part of a sentence:

Since we have deviated from nature, no longer hop around on branches and nourish ourselves on grass and the like, but instead have entered into the artifice of a state, *it is out of the question that humankind can come to terms with it*. If Mozart, Beethoven, were to compose a state according to his feeling for primordial laws, then it would work, but the mass does not even know that it is a matter of an artifice which, as such, needs falsifications, not to mention that in its lack of talent the mass would find means, particularly today, when **even negroes proclaim that they want to govern themselves because they, too, can achieve it (!?)**.¹⁵ [my italics; Ewell’s quotation in bold]

Schenker’s condemnation of democracy and of Germany’s enemies during World War I resembles the sentiments of Thomas Mann, who wrote, “There are highly ‘political’ nations—nations that are never free of political stimulation and excitement, that still, because of a complete lack of ability in authority and governance, have never accomplished anything on earth and never will. The Poles and the Irish, for example. On the other hand, history has nothing but praise for the organizing and administrative powers of the completely nonpolitical German Nation.”¹⁶ Like Schenker, Mann eventually repented those views.

Ewell singles out Schenker’s derogatory remarks about blacks and Slavs, while omitting similar comments about the English and French. He cynically circumscribes his portrait of Schenker in order to link him both to the Nazis and to American white racists like composer John Powell; Ewell recently

13 This passage is mistranslated on the Schenker Documents Online website. See Schenker, diary entry, 26 July 1914, www.schenkerdocumentsonline.org/documents/diaries/OJ-01-15_1914-07/r0039.html

14 Schenker, *Der Tonwille: Pamphlets in Witness of the Immutable Laws of Music: Issues 1–5 (1921–1923)*, ed. William Drabkin, trans. Ian Bent et al. (New York: Oxford University Press, 2004), 4–5, quoted in Cook, *The Schenker Project*, 144.

15 Schenker, letter to August Halm, 25 September 1922, www.schenkerdocumentsonline.org/documents/correspondence/DLA-69.930-10.html

16 Thomas Mann, *Reflections of a Nonpolitical Man* (New York: Frederick Ungar, 1983), 17.

contributed to a BBC broadcast about Powell's repugnant anti-black racist attitudes and their reflection in his own music. The problem of racism among noteworthy composers is, unfortunately, far larger than Ewell acknowledges. In addition to the notorious Richard Wagner, Varèse praised Hitler¹⁷ and Sibelius collaborated with the Nazis, to his pecuniary benefit.¹⁸ Stravinsky boasted of his hatred of Jews and ingratiated himself with the Nazis as well.¹⁹ Chopin famously remarked about Liszt, "One of these days he will be a member of parliament, or perhaps even King of Abyssinia or the Congo." Such examples can be multiplied indefinitely.

Although Ewell makes the claim that Schenker's bigoted notions about other nations are examples of biological racism, this assertion must be seriously qualified. In his discussion of art, Schenker enunciated a doctrine, common to his time and place, of German *cultural*, not biological racism. Paradoxically, Schenker classified the music of the Pole Chopin and the Czech Smetana as examples of German genius:²⁰

And if one, for instance, speaks of a national music, then it should not be forgotten that a Smetana would not have been at all imaginable without German organizational efforts in musical matters. (It is exactly the same with Chopin in Poland, whose intellect was born in the German art of synthesis.)²¹

Similarly, in the mid-nineteenth century, the German cultural critic Wilhelm Riehl wrote that the Frenchman George Onslow was so fine a composer that his music was "really German."²² Ewell castigates Nicholas Cook for attempting to discuss Schenker's racism in "humorous" terms. Cook points to the absurdity in Schenker's circular argument when he "defines great music (whatever the national source) as German and concludes from this that German music is great."²³

Ewell creates the impression that Schenker was uniformly hostile to non-European cultures throughout his career.²⁴ In fact, while Schenker sometimes made reprehensible comments, he occasionally expressed positive thoughts instead. For example, in 1906, he wrote, "In the Apollo

17 Olivia Mattis, "Edgard Varèse's 'Progressive' Nationalism: Amériques meets Américanisme," in *Edgard Varèse: Die Befreiung des Klangs*, ed. Helga de la Motte-Haber (Hofheim: Wolke, 1992), 149–78.

18 Timothy L. Jackson, "Sibelius the Political," in *Sibelius in the Old and New World. Aspects of His Music, Its Interpretation and Reception*, eds. Timothy L. Jackson, Veijo Murtomäki, Colin Davis, and Timo Virtanen (Berlin: Peter Lang, 2010), 69–127.

19 Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 458. While Schenker scholars have freely discussed his prejudices, Taruskin points out that both Robert Craft and Soviet editors systematically expunged Stravinsky's anti-Semitic rants from their editions of his letters. See Taruskin, 457.

20 Cook, *The Schenker Project*, 238–40.

21 Heinrich Schenker, diary entry, 5 November 1912, www.schenkerdocumentsonline.org/documents/diaries/OJ-01-11_1912-11/r0006.html

22 Wilhelm Riehl, "Georg Onslow" (1852), in *Musikalische Charakterköpfe: Ein kunstgeschichtliches Skizzenbuch*, Erster Band (Stuttgart: J.G. Cotta'schen Buchhandlung, 1886), 294.

23 Cook, *The Schenker Project*, 238.

24 Ewell, "Music Theory's White Racial Frame," Slide 13.

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Theatre with Dr. and Mrs. Robert Brünauer. The Negro dances very nearly exciting. The Japanese do wonderful things in the realms of imagination and energy. Delightful fantasies in the variety of other offerings.”²⁵ In 1927, he wrote, “The notice about the ‘black singers’ shows the state of affairs today. The musician who assembled the negro choruses that you played for us on your phonograph today has to be called a true musical genius; it would be worthwhile to know who that is: he deserves a first place among musicians, certainly ahead of Strauss and Pfitzner.”²⁶ While we cannot pinpoint the recording that Brünauer played for Schenker, many choral recordings of spirituals were made in the 1910s and 20s, some by the renowned Fisk Jubilee Singers, which toured Europe in 1924 and 1925.²⁷ At the time Schenker made these comments praising African-American music at the expense of Strauss and Pfitzner, they were considered the two leading composers in Germany.

In connection with Schenker’s cultural racism, I note Ewell’s citation of Schenker’s supposed use of the term “inferior races” in *Counterpoint*, Book I (1910). In a defense of the perfection of the modern tonal system of major and minor modes, Schenker criticized *musically* inferior races:

In view of the benefits of so beautifully developed an art as music, how can anyone dare to suggest that we look to musically **inferior races** and nations for allegedly new systems, when in fact they have no systems at all! . . .

Skillful artists . . . have always successfully limited the problem of musical exoticism in practice. They solved it by attempting to make the original melodies of foreign peoples . . . accessible to us through the refinements of our two tonal systems. They expressed the foreign character *in our major and minor*—such superiority in our art, such flexibility in our systems! . . . Think, for example, of Haydn’s and Beethoven’s *Schottische Lieder*, Schubert’s unique *Divertissement à l’hongroise*, the Hungarian Dances by Brahms, the Slavonic Dances by Dvořák, and the Norwegian Dances by Grieg, as well as *Scheherazade* by Rimsky-Korsakov, among others.²⁸
[Ewell’s quotation in **bold**]

In other words, Schenker was identifying northern European nations like the Scots and the Norwegians, as well as central European nations such as the Czechs and Hungarians, as *musically* inferior races. Not satisfied with these caveats, Schenker denigrated the church modes and German folksongs as well: “If art had never gone beyond the folk song or the Gregorian chant, how could we have conquered polyphony, motets, sonatas, and symphonies?”²⁹

25 Schenker, diary entry, 13 December 1906, www.schenkerdocumentsonline.org/documents/diaries/OJ-01-05_1906-12/r0013.html

26 Schenker, letter to Anthony von Hoboken, 12 August 1927, www.schenkerdocumentsonline.org/documents/correspondence/OJ-89-1_2.html

27 Tim Brooks, “‘Might Take One Disc of This Trash as a Novelty’: Early Recordings by the Fisk Jubilee Singers and the Popularization of ‘Negro Folk Music,’” *American Music* 18/3 (Autumn 2000): 278–316.

28 Schenker, *Counterpoint*, 28.

29 *Ibid.*, 30. See also 29: “If folk songs are to be brought into the realm of art, art has to prevail—even if the songs are as advanced and developed as the folk songs of the German nation.”

RACISM, GERMANS, AND JEWS

In the end, Schenker believed it was his mission to save the legacy of German music for everyone—without distinction of race, religion, or national origin. He simultaneously condemned the Germans and reaffirmed his own Jewish identity: “the product of the German music-geniuses which, *ununderstood, betrayed, defiled by the Germans, but long since having become an asset of all mankind, is now destined to become a new message to the world from the Jews* for the coming eternities.”³⁰ [my italics; words underlined by Schenker] In the introduction to *Der freie Satz*, Schenker made similar remarks about the accessibility of great art to all: “Since the linear progression, as I have described it, is one of the main elements of voice-leading, *music is accessible to all races and creeds alike*.”³¹ [my italics] Almost fifty years before Dr. King’s “I have a dream” speech, Schenker stated that what counts in a person is the content of one’s character, not nationality: “Does a mother tongue teach a better love of one’s neighbors, a better art, and a better conduct of life in general? Is it more than this or that headdress; and, beyond the mother tongue, *is not the inner character of a person more decisive?*”³² [my italics]

In his simplification and vulgarization of Schenker’s problematic political views, Ewell never mentions that Schenker was a Jew, that his wife died in a concentration camp, that his disciples had to flee from Europe because they were Jews or of Jewish descent,³³ and that they were resented or ignored in America when they arrived here. As late as 1969, more than thirty years after the refugee scholars came to America, Ernst Oster complained, “The basic trouble is Schenker. . . . With very few exceptions, people still don’t want it.”³⁴

Ewell accuses the Jewish Schenker’s primarily Jewish advocates of being powerful, dishonest, and deceptive people who institutionalized racism in American music theory by suppressing his racist political ideas, *precisely* because they all abhorred them. This argument recapitulates the myth—disseminated by the Nazis—of the demonic, powerful Jew whose ostensible social marginality is merely a disguise for his secret manipulation of the levers of power. Near the end of his talk, Ewell mentions the pervasiveness of anti-Semitism in the history of philosophy as a rhetorical move to strengthen his argument, quoting a short *New York Times* op-ed piece by Laurie Shrage, a philosopher who studies sex and gender.³⁵ Unlike Ewell, Shrage argues that coverage of the ideas of Jewish thinkers should be increased, not reduced, in the curriculum. Shrage notes that “philosophy departments were among the

30 Schenker, letter to Oswald Jonas, 21 December 1933, www.schenkerdocumentsonline.org/documents/correspondence/OJ-5-18-33.html

31 Schenker, *Free Composition (Der freie Satz): Volume III of New Musical Theories and Fantasies*, trans. and ed. Ernst Oster (New York: Longman, Inc., 1979), xxiii.

32 Schenker, diary entry, 18 November 1914, www.schenkerdocumentsonline.org/documents/diaries/OJ-01-16_1914-11/r0020.html

33 Not all escaped. In October 1941, Schenker’s friend and student Robert Brünauer was deported to the Łódź ghetto, where he was forced into slave labor and died in 1942. See www.schenkerdocumentsonline.org/profiles/person/entity-000107.html

34 Ernst Oster, letter to Allen Forte, 30 January 1969. Thanks to Prof. Timothy L. Jackson (University of North Texas), for providing me with a copy of this letter.

35 Laurie Shrage, “Confronting Philosophy’s Anti-Semitism,” *The New York Times*, 8 March 2019, <https://nyti.ms/2W5tn5x>

last to hire professors of Jewish ancestry.” For most of the history that Ewell purports to recount, Jews were marginal, powerless figures in the American academic world.

Ewell writes, “One point roundly disregarded in Schenker studies concerns his views against racial mixing.” Many scholars have described Schenker’s personal dilemma as a stigmatized Jew in Vienna. Paradoxically, Schenker had no hesitation in describing *himself* as a racial alien, just like blacks and Slavs. Ewell excerpts a sentence about racial mixing from a letter that Schenker wrote in 1934, after Hitler took power in Germany. By his use of selective quotation, Ewell conceals the fact that Schenker portrays *himself* as a racial alien living among Germans:

Vienna today seems to me to be the most plausible location for you, just because here—don’t laugh—the Jews can make their mark in music and show many varieties (e.g. annoyance, entertainment). **“Race” is good, “inbreeding” of race, however, is murky** (as the Romans used to say: even virtue must not be overdone). Art occupies a completely different place, so it is perfectly appropriate in the world that in Vienna *racial aliens still represent interesting flecks of color* (Jews, Hungarians, Slavs, Italians, etc., etc.).³⁶ [my italics; Ewell’s quotation in bold]

As Richard Kramer has pointed out, Schenker was willing to accept the anti-Semitic reasoning of his friends: “In the course of the conversation, he [Furtwängler] openly revealed himself as an anti-Semite, not without reason, yes, *I had to agree with the reasons*, but did not refrain from emphasizing my strong position in adhering to Judaism.”³⁷ [my italics] Nevertheless, some of Schenker’s contempt for the nations of Europe may be tied to his anger at anti-Semitism, for example, this 1899 screed, prompted by the Dreyfus Affair: “At the end of the 19th century, good Catholic Frenchmen are burning the Jew Dreyfus [Alfred Dreyfus] at the stake of perjuries!” In reaction to the Dreyfus affair, Schenker also labeled Europe “still a big peasant ruffian in the 19th century!”³⁸

POLITICS AND THE CORRUPTION OF LANGUAGE

Schenker was not *merely* a theorist. He played a major role in musicological history as well. Schenker helped to establish an archive of photographs of composer’s manuscripts, promoted the forgotten works of C. P. E. Bach and Haydn, and published an edition of Beethoven’s piano sonatas, in which he attempted to reproduce Beethoven’s manuscript notations in order to illuminate the composer’s musical intentions. It would be difficult, if not impossible, to connect Schenker’s interests in C. P. E. Bach’s *Versuch* and Beethoven’s notation of stems and phrases to a political program. Nicholas Cook has suggested that Schenker’s theoretical work served to explain and justify his musicological activity; that is, it was an appendage to his editorial work: “I would go so far as to say that Schenker’s theory of

36 Schenker, letter to Hoboken, 13 January 1934, www.schenkerdocumentsonline.org/documents/correspondence/OJ-89-7_2.html

37 Schenker, diary entry, April 1925, www.schenkerdocumentsonline.org/documents/diaries/OJ-03-07_1925-04/r0011.html

38 Schenker, diary entry, 15 January 1899, www.schenkerdocumentsonline.org/documents/diaries/OJ-01-03_1899-01/r0001.html

levels was conceived as, more than anything else, a decisive contribution to editorial method. And to say this entails a considerable revision of the image of Schenker prevalent today.”³⁹ Ewell’s description of Schenker as a “theorist” decouples the two aspects of his scholarship, and serves as a preparatory move for his demonization.

While for Schenker, theory and musicology are tightly connected, there is no obvious connection between his politics and his musical ideas, other than the idea that some composers apply the laws of art in more creative ways than others. Ewell cites Nicholas Cook’s discussion of a tenuous parallel between Schenker’s authoritarian politics and his theory of levels.⁴⁰ Cook’s discussion of a series of hierarchies in Schenker’s thought is misguided, however. Rather, Schenker “unfolds” (Schachter’s term⁴¹) the details of a work, like peeling an onion, in order to show their subordinate place within a broader scheme. A more apt comparison of Schenker’s theories to the intellectual concerns of his contemporaries is Leslie David Blasius’s identification of *Der freie Satz* as “a coherent and developed psychology of music.”⁴² Cook’s suggestion about parallels between Schenker and Nietzsche⁴³ is dependent on a misinterpretation of the ideas of both men, and suggests that he sees the philosopher through the prism of Nazi propaganda.

Ewell’s real target is not Schenker, but music theory itself. He doesn’t limit his accusations to the claim that Schenker’s political writings have helped to legitimize harmful stereotypes about blacks and other people of color. Ewell also claims that Schenker’s concepts of scale degrees and dissonance resolution are inherently racist. Furthermore, he claims that the very concepts of tonal centrality and functional tonality are racist as well. In fact, all grammars, verbal and musical, privilege certain structures above others for the sake of comprehensibility. In his Grove article “Tonality,” Brian Hyer includes a variety of non-Western musical cultures in his discussion of tonal music: “Tonal music in this sense includes music based on, among other theoretical structures . . . the *slendro* and *pélog* collections of Indonesian gamelan music, the modal nuclei of Arabic *maqām*, [and] the scalar peregrinations of Indian raga.”⁴⁴ Ewell cites Hyer in his recent article about the Russian theory of *lād* (a term usually translated as “mode”).⁴⁵ He is certainly aware that tonality and tonal centrality are not only “white,” Western constructs. Why does Ewell condemn the concepts of tonal centrality and functional tonality, while promoting the study of similar concepts in Russian theory, which is also “white,” “European,”

39 Cook, “The Editor and the Virtuoso, or Schenker versus Bülow,” *Journal of the Royal Musical Association* 116/1 (1991), 78.

40 Cook, *The Schenker Project*, 153.

41 Carl Schachter, *Unfoldings: Essays in Schenkerian Theory and Analysis*, ed. Joseph N. Straus (New York: Oxford University Press, 1999).

42 Leslie David Blasius, *Schenker’s Argument and the Claims of Music Theory* (Cambridge, UK; New York: Cambridge University Press, 1996), 33.

43 Cook, *The Schenker Project*, 154.

44 Brian Hyer, “Tonality,” *Grove Music Online* (2001), accessed 26 Jan. 2020, www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028102

45 Ewell, “On the Russian Concept of Lād, 1830–1945,” *Music Theory Online* 25/4 (December 2019), www.mtosmt.org/issues/mto.19.25.4/mto.19.25.4.ewell.html

and the product of an imperialist culture? There can be only one conclusion: in his own research and publications, Ewell is willing to reinforce music theory's "white racial frame."

Ewell asserts that programs to generate "diversity" in academia simply reinforce inequality, citing queer feminist scholar Sarah Ahmed. Ewell's solution to his stated problem is an expansion of the role that rap music already plays in the music-theoretical curriculum. At the same time, Ewell suggests that the study of Western music theory should be radically curtailed in American universities, while the coverage of non-Western theory should be increased. He wishes to cut the undergraduate theory sequence in half and eliminate the "racist" German requirement for graduate study.

In support of his thesis that music theorists employ a "white racial frame," Ewell cites Eduardo Bonilla-Silva's *Racism without Racists: Color-Blind Racism and the Persistence of Racial Inequality in America*.⁴⁶ Bonilla-Silva begins his book with an epigraph, the first two sentences of Tunisian-Jewish sociologist Albert Memmi's book *Racism*.⁴⁷ In that book, Memmi, one of the founders of post-colonial theory, wrote, "Self-affirmation sometimes takes on mythic proportions; to the injurious myths of the past, one counterposes substitute myths that are just as deluded. The least important ancestor becomes a legendary hero, and a folk dance the pinnacle of art. . . . But is it necessary to pass from self-refusal all the way to hypervaluation? To valorize oneself in excess because one has been devalorized in excess? Does one not risk committing the same errors as the racist partisans of difference?"⁴⁸ Ewell valorizes rap music while explaining its significance in primarily sociological terms, suggesting that its place in academic discourse lies elsewhere than in the music classroom: "Because of rap's strong roots in the struggle against racism, and the intersection of social justice and rap, introducing rap into the music theory classroom is a worthy goal."⁴⁹ In a recent lecture about Russian rap, Ewell abandoned his claims about rap's musical content, characterizing it as "first and foremost poetry."⁵⁰

Tamara Levitz has recently objected to the "Eurocentric, heteronormative, exclusionary, colonial, settler colonial, non-diverse, and white supremacist legacies" of the discipline of musicology.⁵¹ Similarly, in one of the articles included in *Music Theory Online*'s symposium about rap music, Robin Attas suggests that, in conjunction with their exploration of rap music, students should be asked to "share and discuss definitions for terms such as race, racism, stereotype, the white gaze, cultural

46 Eduardo Bonilla-Silva, *Racism without Racists: Color-Blind Racism and the Persistence of Racial Inequality in America*, 5th ed. (Lanham, Md.: Rowman & Littlefield, 2014).

47 "There is a strange kind of enigma associated with the problem of racism. No one, or almost no one, wishes to see themselves as racist; still racism persists, real and tenacious." Bonilla-Silva, 1. See Albert Memmi, *Racism* (Minneapolis: University of Minnesota Press, 2000), 1.

48 Memmi, 50.

49 Philip Ewell, "Introduction to the Symposium on Kendrick Lamar's *To Pimp a Butterfly*," *Music Theory Online*, 25/1 (March 2019), <https://mtosmt.org/issues/mto.19.25.1/mto.19.25.1.ewell.html>

50 Philip Ewell, "Friends or Enemies: Politics & Poetry in Contemporary Russian Rap," Tucson Humanities Festival, University of Arizona, 18 October 2019, www.youtube.com/watch?v=x8Le3vC6ruQ

51 Tamara Levitz, "The Musicological Elite," *Current Musicology* 102 (Spring 2018), 9.

appropriation, reclaim/reclaiming, and post-racial.”⁵² This is the language of political and ideological reeducation camps, not the academy. Students should not be required to confess “guilt” as a prerequisite for studying musicology or music theory. Commenting on the ideology of the intersectional Left—promoted by Levitz, Ewell, and Attas—African-American journalist and political activist Chloé Valdary writes, “Intersectionality has . . . become . . . a rigid system for determining who is virtuous and who is not, based on traits like skin color, gender, and financial status. The more white, straight, or rich you are, the less virtue you have—and vice versa. Some have pointed out that it’s eerily similar to Christianity, complete with pointing out one’s original sin (whiteness), preaching repentance (admitting you’re privileged), and ritualistic attempts at salvation (working to dismantle one’s own alleged role in oppressing others).”⁵³

For more than one hundred years, European intellectuals fought a losing battle to realize the ideal of the “good European,” defeated by petty and ultimately genocidal national politics. After the conclusion of World War II, a pan-European identity was finally created on the ashes of the devastated continent. In the past two decades, the growth of the Internet has sparked demands for the creation of a global culture. At the same time, the political and cultural project once put forth by lonely European idealists while the world disintegrated has been reinterpreted as a program for “hegemonic dominance” over humanity. If Ewell is successful, the result will be precisely the opposite of his ostensible program to democratize the discipline of music theory. Instead, it will necessarily become the exclusive preserve of a few. In the preface to *Der freie Satz*, Schenker wrote, “Surely it is time to put a stop to the teaching of music in condensed courses, as languages are taught for use in commerce.”⁵⁴ We can only hope that the future of music in the academic world lies with Heinrich Schenker’s idealism, rather than the current politics of music theory.

52 Example 7, “Modules for teaching on racism with *To Pimp A Butterfly*,” in Robin Attas, “Music Theory as Social Justice: Pedagogical Applications of Kendrick Lamar’s *To Pimp A Butterfly*,” *Music Theory Online* 25/1 (March 2019), <https://mtosmt.org/issues/mto.19.25.1/mto.19.25.1.attas.html>

53 Chloé Valdary, “What Farrakhan Shares with the Intersectional Left. The Farrakhan Problem: The problem is the demonization of whiteness. But there’s a cure,” *Tablet* (26 March 2018), <https://www.tabletmag.com/jewish-news-and-politics/258364/what-farrakhan-shares-with-intersectional-left>. See also Molly Brigid McGrath, “Sacrificial Politics and Sacred Victims,” *Law & Liberty* (3 February 2020), www.lawliberty.org/author/molly-flynn/

54 Schenker, *Der freie Satz*, xxiii.

Response to Ewell

ANONYMOUS

I was at the plenary session and I was the only person (that I could see) who didn't stand for the ovation. Not for any political reasons, but because I was unsure about a lot of the content just presented. After the session, both at the conference and later on social media, I began to feel a growing sense of unease about the enthusiastic responses to Ewell's paper in particular. There were a lot of anti-Schenker comments, especially on social media. It seemed that quite a few people interpreted Ewell's paper as intending to "abolish Schenkerian studies" in music theory. I got the feeling that most of those reactions were from people who have little-to-no experience with Schenkerian analysis; that this paper validated their preconceived (and terribly uninformed) notions about what Schenkerian analysis is ("it's reductionism," "it removes my favorite notes," etc.). Regarding the conference as a whole, I noticed that Schenkerian analyses were uncommon. It felt like it had already been abolished to some degree.

In Ewell's defense, he certainly didn't suggest what many people later drew from his remarks. I felt on board with his paper in the beginning, that diversifying the music repertoire is a good idea. And while I would also support additional classes that teach music theory for non-European traditions, I did not like the suggestion of reducing the core theory courses from four to two classes (most undergrads are bad enough after four classes as it is!). For most music schools, a large portion of the music students are performers who participate (almost exclusively) in the European tradition. They are learning European instruments to perform European music. That's, for better or worse, our reality. It would be a disservice to those students because they need the full theory context to best engage with that music.

The most I knew of Schenker's views regarding race was that he was pro-German, and that the majority of the composers he glorified were German (with some notable exceptions like Chopin). But I'm certainly not as informed about Schenker the person as I am the Schenkerian methodology. What I do know is this: that the historical context is of utmost importance for a topic like this. That Schenker, or anyone else alive during the turn-of-the-century time period, espoused racist views is completely unremarkable. For Schenker to have not, at some point, hold those beliefs would be truly exceptional. A good correlating example is Abraham Lincoln. Essentially, he made, on several occasions, some pretty devastating remarks about black people. And this is Abraham Lincoln, who we, today, laud as the ideal progressive who freed the slaves. It turns out that he was a lot more complicated than that; that his views on race, and black people in particular, were not that different from the typical white supremacist of his day. He was a product of his society and his society was racist. That's unfortunately human nature. His views began to change, particularly during the Civil War, after he engaged with more black people on a personal level. He progressed, much in the same way, it seems, that Schenker did. It's really difficult to look at these historic figures with "2019 eyes" – or now, with the new year, "2020 eyes." Which is ironic, because I think our vision, as a society, is definitely not 2020; we've become quite near-sighted and it is increasingly difficult to see the past in the proper historic context. It's become too common to judge those of the past by today's standards, which is a simplification and just not possible.

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EXHIBIT D

AD HOC REVIEW PANEL



REPORT OF REVIEW OF CONCEPTION AND PRODUCTION OF VOL. 12 OF THE JOURNAL OF SCHENKERIAN STUDIES

NOVEMBER 25, 2020

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Executive Summary

This is a report by the five-member Ad Hoc Journal Review Panel, comprised of UNT faculty members outside of the College of Music, who are current or former editors of scholarly journals. The panel was charged with examining the processes followed in the conception and production of Volume 12 of the *Journal of Schenkerian Studies* (JSS), especially whether the standards of best scholarly practice were followed. Further, the panel was to make recommendation to improve editorial processes, where warranted.

After an extensive review of documents and interviews of eleven (11) individuals, including the principals involved in the conception and publication of Volume 12, the panel identifies significant problems with the editorial management structure of JSS as well as with the review processes employed by the journal for the special section in Volume 12.

In sum, we do not find that the standards of best practice in scholarly publication were observed in the production of Volume 12 of the JSS. The panel recommends

1. Changing the editorial structure of JSS
2. Making clear and transparent all editorial and review processes
3. Defining clearly the relationships between the journal editorial team and the editorial board, MHTE, and the UNT Press.

Report of the Journal of Schenkerian Studies Ad Hoc Review Panel

The Panel's Charge

The Ad Hoc Journal Review Panel is comprised of five faculty members who either currently serve, or have served, as scholarly journal editors. Members are: Jincheng Du, Professor of Materials Science and Engineering and Editor of *the Journal of American Ceramic Society*; Francisco Guzman, Professor of Marketing and current Coeditor-in-Chief of the *Journal of Product & Brand Management*; John Ishiyama, University Distinguished Research Professor of Political Science and former Editor-in-Chief of the *American Political Science Review* and the *Journal of Political Science Education*; Matthew Lemberger-Truelove, Professor of Counseling and current Editor of the *Journal of Counseling & Development*; and Jennifer Wallach, Professor of History, Chair of the Department of History and former Editor of *History Compass*.

On August 6, 2020, we received an email from Provost Jennifer Cowley that invited the members of the panel (all of who are faculty members from outside of the University of North Texas College of Music) to serve. In that email the Provost stated that the purpose of the panel was to examine “objectively the processes followed in the conception and production of Volume 12 of the *Journal of Schenkerian Studies* (JSS). The panel will seek to understand whether the standards of best practice in scholarly publication were observed and will recommend strategies to improve editorial processes where warranted.” (Exhibit 1).

Our panel met with Provost Jennifer Cowley on August 12, 2020. At that meeting we were formerly charged by the Provost. This report includes a review of the managerial, editorial, and review processes employed by the JSS, and an examination of how those practices related to the production of Volume 12.

Background Information & Scope of Review

Given that the panel's charge was provided to the complete panel on August 14, 2020 (Dr. Francisco Guzman was added to the panel on that date) and that the Fall semester began on August 24, the panel members agreed to have our first organizational meetings after the semester began. Our first meeting was held on September 1, 2020. Between September 1 and October 15, we interviewed a total of eleven (11) individuals who had knowledge about the production of Volume 12, as well as of the general editorial and review processes employed by the journal. These included the journal's most recent editors (Dr. Benjamin Graf and Mr. Levi Walls), members of the editorial advisory team (Dr. Timothy Jackson and Dr. Stephen Slottow), representatives of the UNT Press (Mr. Ron Chrisman and Ms. Karen DeVinney)¹, the Division Head of Music History, Theory, and Ethnomusicology (hereafter referred to as MHTE) (Dr. Benjamin Brand), and the Dean of the UNT College of Music (Dr. John Richmond). Further,

¹ The UNT Press publishes the *Journal of Schenkerian Studies*.

we interviewed three former members of the JSS editorial board (Dr. Ellen Bakulina and Dr. Diego Cubero) both faculty members of the UNT College of Music, and Dr. Graham Hunt, Professor and Associate Chair of Department of Music at the University of Texas at Arlington. All interviews were conducted virtually, via ZOOM. The panel also reviewed documents that were shared by the interviewees.

Our Review

To begin, we first reviewed the concerns expressed about the journal's editorial and review processes raised in public statements issued by three different groups:

- 1) the statement issued by the Executive Board of the Society of Music Theory (SMT) <https://societymusictheory.org/announcement/executive-board-response-journal-schenkerian-studies-vol-12-2020-07>; (Exhibit 2)
- 2) the statement of a group of graduate students from the Division of MHTE https://drive.google.com/file/d/1PekRT8tr5RXWRTW6Bqdaq57svqBRRcQK/view?show_popup=false; (Exhibit 3)
- 3) a statement in support of the graduate student statement made by faculty members of the Division of MHTE <https://www.ethnomusicology.org/news/519784/Statement-of-UNT-Faculty-on-Journal-of-Schenkerian-Studies.htm>. (Exhibit 4).

We examined these statements because they appeared to be representative of the broader public concerns expressed about the JSS Volume 12 and were the first to be publicly issued since its publication. These statements were authored by the major professional society of Music Theory (the executive board of SMT), and graduate students and faculty members from the Division of MHTE. The SMT statement reflects the reaction of the leadership of the profession, and the statements by the UNT MHTE faculty and graduate students represents the concerns of members of the UNT community familiar with music theory and the JSS.

All three statements raised serious concerns about the editorial and review practices employed by JSS. Given that our panel's charge was to focus on the concerns expressed about the editorial and review processes employed by the journal, we structured our review around three issues: 1) whether the journal's editorial team subjected submissions to Volume 12 to a process of peer review consistent with the standards of best practice in scholarly publication; 2) the circumstances surrounding the journal's publication of an anonymously authored contribution; and 3) the circumstances surrounding the JSS's decision not to invite the individual whose presentation at the SMT conference was the subject of Volume 12, Dr. Phillip Ewell, to respond in the symposium to the essays that discussed his work.

Report Structure

We report the results of our review in four sections:

- the general editorial and review processes employed by JSS;
- the editorial and review processes used for Volume 12;

- the process that led to the publication of an anonymously authored contribution; and
- the decision not to invite the scholar whose presentation was the topic of part of Volume 12 to respond to the essays that discussed his work

The Current Editorial Structure and General Review Processes

To assess whether the editorial and peer review processes employed by JSS meet “standards of best practice in scholarly publication” (as stated in the panel’s charge) it is important to outline the current editorial managerial and review processes used by JSS.

JSS Managerial Structure

Based upon our review of the journal’s website (<https://mhte.music.unt.edu/journal-schenkerian-studies>), which only describes the submission process, and our interviews with the editors and the editorial advisory board, the journal’s managerial structure includes an editor, [previously Dr. Benjamin Graf, who was to be succeeded by Levi Walls], an “editorial advisory board” comprised of Dr. Jackson and Dr. Slottow, who provide “guidance” for the journal, and an editorial board made up of scholars in the field who are often asked to review manuscripts. The editorial board has no supervisory role and is not provided with annual journal status reports. It appears that its function is to provide a pool of potential reviewers for submitted manuscripts.

The editor of the journal has always been a graduate student, except Benjamin Graf, who was a graduate student when he started the editor of JSS in 2014 and earned his PhD from UNT MHTE in May 2016 and is currently employed as a Lecturer by the Division. Although the justification as provided by the editorial advisors was that JSS is a “student run journal” (although Dr. Ben Graf was appointed as a UNT Senior Lecturer in Fall 2017 and was therefore not a student for volume 12) which is designed to provide editorial experience for graduate students, Dr. Slottow and Dr Jackson stated that the journal actually publishes mostly works from established scholars rather than students. The panel was told that the student-editors largely made all decisions regarding publication of manuscripts.

It appears that historically all the editors of JSS have been students of Dr. Jackson. The editors who were interviewed by the panel reported that they were uncomfortable in making decisions and recommendations that ran counter to the preferences of Dr. Jackson, their major faculty advisor. In part, Dr. Graf and Mr. Walls said to us that this situation made it difficult to raise objections relating to concerns about the submissions to the symposium section of Volume 12.² According to the editors, as well as to Dr. Slottow, Dr. Jackson “took the lead” on this section

² Dr. Jackson said that this portion of Vol 12 is “like a commentary” section in his meeting with our panel. However, this was not called a commentary section when the volume was published. Rather, in the table of contents the section containing the pieces about Dr. Ewell’s talk are labeled “symposium” (Exhibit 5). The panel notes there is no special marker in Volume 12, including in the symposium section, that designates any piece as a “commentary.”

in Volume 12.³ Drs. Slottow and Jackson said that this was the first time the journal had published such a special section.⁴

JSS General Review Process

In terms of the general review processes used by JSS, no written processes for review were provided to the panel and after questioning the editors, no such document exists. However, the editors and editorial advisors described the general review process as involving recruiting two reviewers (sometimes from the editorial board but at times recruited from outside the editorial board) who would provide a report to the editors and then a decision was made whether to accept, reject, or invite a revise and resubmission of the piece. Dr. Graf told the committee that rejection was a very rare occurrence.

No documents were provided that described the normal review process, although Dr. Jackson provided us with a collection of emails that he said outlined the review process for what he referred to as the “commentary” section of Volume 12. These emails however only generally discussed the special section in Volume 12 and did not lay out specifically the review procedures to be employed for these essays.

The Editorial and Review Processes Employed for Volume 12

As to the review process employed for Volume 12, Dr. Jackson told us that this type of special section had never been done by JSS before.⁵ Volume 12 also included three “regular” articles (a term used by Dr. Graf), which had been peer reviewed and were scheduled to be published in Volume 12. The processing of these articles had been completed by November 2019. For these three articles, Dr. Graf was designated as the editor. For the special section (referred to as a symposium in the table of contents for Volume 12), Levi Walls was designated as the editor.

The “Special Section” of Volume 12

In our discussion with Drs. Jackson and Slottow, both said they felt the need to include articles responding to “attacks” on Schenkerian scholars by Dr. Ewell in his plenary talk at the SMT conference, and that JSS was the appropriate venue for such responses. In explaining this decision, both Dr. Jackson and Dr. Slottow noted that unlike prior plenaries at SMT where a

³ In his interview with the panel, Dr. Jackson repeatedly referred to the section as a “commentary” section suggesting that this meant that the essays did not require peer review. Yet in the email correspondence sent by him to others discussing this section, prior to our interview with him, the term “symposium” or “symposia” is mentioned 22 times, but the term “commentary” is not mentioned at all.

⁴ There had been previous volumes where the entire volume was dedicated to a special topic, but not a section of a regular volume. For purpose of this report, the term “special section” will be used to refer to the section of Volume 12 containing the essays that respond to Dr. Ewell’s presentation. Where pertinent, the report will use the words “symposium” and “commentary.”

⁵ Commentary sections vary from journal to journal, but they generally involve commentaries provided about articles that are published by the journal. A symposium on the other hand refers to a section of a journal that includes several short articles built around a particular topic.

question and answer session was held after the talk was completed, no such session occurred after Dr. Ewell's talk. Thus, they said they believed that it was necessary that a response be made to Dr. Ewell's talk as soon as possible, and that those responses should appear in JSS. According to Benjamin Graf, who was then editor of JSS, three (3) "normal" articles had already been completed or nearly completed by December, which would have been the normal number of articles published in a journal volume.⁶

However, Dr. Jackson said that after Dr. Ewell's talk, he believed it necessary to include responses to the talk in Volume 12. Thus, a special call for submissions that would respond to Dr. Ewell's talk was distributed at the end of December 2019, and an expedited process was initiated to process the submissions quickly. The deadline set in the call for submissions was January 20, 2020. (Exhibit 6). In short, a call for contributions was made at the end of December, with the intention of completing the entire process by March 2020, (i.e., within roughly three months).

The Editorial and Review Processes

Mr. Levi Walls, who was slotted to succeed Dr. Graf as editor, was charged with editing the special section of Volume 12. Mr. Walls reported that the pieces that were published as part of this section were not subject to peer review, and this was confirmed by Drs. Graf, Slottow, and Jackson. Dr. Jackson stated that since the pieces were meant to be "commentaries" and not "normal articles," they did not require peer review. He explained that peer review was unnecessary because: 1) the contributors were all very notable scholars in the field and their reputations were sufficient to guarantee the quality of the contributions;⁷ and 2) all of the editors (which we understand to mean Drs. Jackson, Slottow, Walls, and Graf) read every piece suggesting that these contributions were "editor reviewed."

⁶ According to the representatives of the UNT Press, Ron Chrisman and Karen DeVinney the deadline for the UNT Press to receive articles for publication in Volume 12 was March 2020.

⁷ According to Levi Walls, the standard used to assess the quality of the contributions in the special section of Volume 12 was the reputation of the author of the contribution. In other words, other normally used criteria for evaluation of contributions to JSS were not used for the special section. Mr. Walls shared with us an excerpt from an email where Dr. Jackson responded to questions about the review process for the contributions to the special section:

"The majority of the authors are well-known, highly seasoned scholars, ranging from the Chair of the Harvard Music Department to the authors of books on Schenker and Schenkerian analysis. If you want to use the word "vetting" in this context of allowing distinguished scholars to communicate their views, then you can say that the respondents were "vetted" on the basis of their academic qualifications. The distinguished pedigrees of the contributors is supported by their short biographies at the end of the issue."

However, Dr. Graf and Dr. Slottow said that they did not read every contribution. Both said they only read a few, in contrast to the claim made by Dr. Jackson that all the editors read every contribution.

Levi Walls informed the panel that he read each piece but had multiple concerns, as the editor, about proceeding with several of the contributions. He said he shared these concerns with Dr. Benjamin Brand (the Division Head of MHTE) and Dr. Graf, and then directly with Dr. Jackson. However, he said these concerns were dismissed by Dr. Jackson.⁸

Mr. Walls reported to the panel that he raised concerns to Dr. Jackson about the content of the pieces as well as the quality of writing in February 2020. He stated that after raising concerns, he was taken into Dr. Jackson's car, where Dr. Jackson told him that it was not his "job to censor people" and was told not to do it again. He said Dr. Jackson told him that since these were senior scholars, their reputations were enough to vet them. Dr. Graf confirmed that Levi Walls shared information about his encounter with Dr. Jackson around the time of its occurrence. This was followed by the final decision, made by Dr. Jackson (according to both Dr. Graf and Mr. Walls) to proceed with the publication of several of the pieces without substantial modifications.

Publication of Submissions by Dr. Jackson and Dr. Slottow

Both Dr. Jackson and Dr. Slottow contributed pieces to the special section of Volume 12. When asked about precautions taken to prevent a potential conflict of interest that arose with the publication of papers by Dr. Jackson and Dr. Slottow in Volume 12 (since Dr. Jackson made the final decision on publication), none of the editors, nor the editorial advisors, could identify any special precautions employed to address these potential conflicts of interest.

The Publication of an Anonymously Authored Contribution

Our panel also reviewed the process that led to the publication of an anonymously authored contribution. The panel noted, first, anonymous contributions, although uncommon, are not unprecedented in academic journal publishing. Several notable examples exist historically. For instance, an article in an International Relations journal, *Foreign Affairs*, was authored by a person who was assigned the pseudonym "X" in 1947.⁹ In 2000, in the field of Political Science, there was a contribution critical of the *American Political Science Review* authored by an individual using the pseudonym "Mr. Perestroika." Although not an academic journal, an editorial in the *New York Times* last year, which was highly critical of the President Donald Trump administration, was purportedly written by an "insider" and was authored anonymously. Thus, there are some limited precedents where editors allow anonymously authored contributions.

⁸ Dr. Brand confirmed this meeting with Levi Walls when we interviewed him. Dr. Graf confirmed the existence of email communications between him and Mr. Walls about Mr. Walls' concerns.

⁹ The author later was identified as George Kennan, a United States diplomat.

The editorial advisory team of Drs. Jackson and Slottow apparently made the decision to proceed with publication of the anonymous piece. Levi Walls informed the panel that he raised concerns about this contribution with Dr. Jackson. The panel asked the editorial advisors the reason for allowing the publication of an anonymously authored contribution. Dr Jackson informed the panel that anonymity was granted because the author of that piece feared retaliation that would jeopardize the author's career. He reported that the author was a junior scholar.¹⁰

Absence of Contributions from Dr. Ewell to the “commentary” section

The panel asked the editors (Dr. Graf and Mr. Walls) and the editorial advisors (Drs. Jackson and Slottow) why Dr. Ewell was not invited to respond to the contributions in Volume 12, and whether that had been considered. All of them replied that inviting Dr. Ewell had not been considered until controversy arose concerning the volume in the summer of 2020. Only then did the idea emerge that perhaps Dr. Ewell could be invited to respond in Volume 13. However, that was not part of the original plan and was only considered as an option once the controversy over the contents of Volume 12 escalated.

Further, both Dr. Jackson and Dr. Slottow said that they believed that since Dr. Ewell had been given an uninterrupted opportunity to express his viewpoints at the SMT conference, commentators on Dr. Ewell's talk should also have the opportunity to express their views freely. Thus, Dr. Ewell was not invited for that reason. In retrospect, Dr. Slottow expressed regret about that decision.

Findings

After completing our review regarding the four concerns listed above, we find the following:

- 1) In general terms, there are several structural problems with the editorial and review processes employed by the journal generally and Volume 12 specifically.
 - a. There is a structural flaw in the power disparity between the JSS editor (a graduate student or former graduate student) and the editorial advisor, Dr. Jackson. In many ways this created a fundamental power asymmetry in the management of the journal. This was acknowledged in an interview by Dr. Slottow when he acknowledged that this “power imbalance” was a major problem with the journal. This was also observed by the current journal editors and other members of the editorial board

Indeed, since the editors were invariably students of Dr. Jackson, this made it very difficult for the editors to contradict his wishes. Both the editors, Dr. Graf and Mr. Walls, reported to us they felt unable to voice their concerns about the

¹⁰ The committee did not ask the name of the author and the committee was not provided any documents about the identity of the author.

editorial process in general and that this was especially true for the “commentary” section of Volume 12.

This arrangement also exposed the graduate student editors to potential negative consequences, particularly if controversy arose over what was published (e.g. Volume 12). The editor should not have been a graduate student, especially for a potentially very controversial issue.

- b. There are no clear procedures that ensure that potential conflicts of interest in the review process are avoided with regard to editor (or editorial advisor) self-publication. As one widely known and authoritative organization that provides guidance for journal editors and publishers, the Committee on Publication Ethics (COPE 2019, 7), states, a “journal must have a procedure for handling submissions from editors or members of the editorial board that will ensure that the peer review is handled independently of the author/editor.”¹¹ Moreover, COPE recommends that if an editor publishes in their own journal that the process is clearly described in a note in the volume once the paper is published. Given the structure of editorial management of the journal, the panel does not believe that procedures to ensure the avoidance of conflicts of interest have been adopted or followed in the publication of any volume of the JSS, including Volume 12.
- c. There are no written procedures employed by JSS to ensure that transparent review processes are conducted. This practice is not consistent with standards for editorial management. COPE recommends that “all peer review processes must be transparently described and well managed. Journals should provide training for editors and reviewers and have policies on diverse aspects of peer review, especially with respect to adoption of appropriate models of review and processes for handling conflicts of interest, appeals and disputes that may arise in peer review” (<https://publicationethics.org/peerreview>). There is no evidence that this was the general practice employed at JSS, or the practice employed for Volume 12.

2) The editorial and review processes used for Volume 12.

- a. The special section for Volume 12 was conceived between late December 2019, when a call for contributions was issued, and March (the planned date for

¹¹ The Committee on Publication Ethics (COPE) is a nonprofit organization whose mission is to define best practices in the ethics of scholarly publishing and to assist editors, publishers, etc. to achieve this. COPE also has links with the *Council of Science Editors*, the *European Association of Science Editors*, the *International Society of Managing and Technical Editors*, the *World Association of Medical Editors*, *Open Access Scholarly Publishers Association*, *Directory of Open Access Journals*, and the *Association of Learned and Professional Society Publishers*. It is also used as guidelines for major university publishers such as Cambridge University Press and Oxford University Press.

completion). No defined procedures for the special section were established. This is unusual given that this was the first time such a section had been included in JSS, and the editorial team knew, or reasonably should have anticipated, that it would be controversial. There is no evidence that the editorial team engaged in a careful deliberative process in laying out how such a special section would be put together. Although in the experiences of members of the panel there is no universal standard that governs procedures for journal special sections, the fact that the editorial team had not carefully laid out a plan as to how to process contributions, at the very least, indicates a lapse in judgment and decision making.

- b. In the panel's meeting with Dr. Jackson, he indicated that the symposium in Volume 12 more closely reflects what is customarily understood as a "commentary" section in academic journals. Although Dr Jackson contended that the contributions in response to Dr. Ewell's presentation are consistent with commentary pieces, as noted in footnote 5 above, these pieces really were much more like a symposium. Commentaries are generally seen as referring to papers already published in the journal, not on topics such as that addressed in volume 12.¹² In any case, there is nothing to indicate that these contributions were part of an *a priori* planned "commentary" section, but rather was a symposium. Symposia in journals, at least the ones with which the expert panel are familiar, are subject to peer review. This clearly did not happen in Volume 12.

There is a precedence in academic journal publishing for "editorial reviews," which is generally limited to Book Reviews. However, these require multiple

¹² This finding is based on the panel's experience as well as our review of "commentary" sections of numerous journals in a variety of academic fields. Although not a collectively exhaustive list, the following exemplify what is generally meant by the term. A commentary is defined by the journal *Music Theory Online* (an SMT publication) as "focused on a particular article or other published item" in the journal (<https://mtosmt.org/docs/authors.html#Submit>). This conceptualization of commentaries is shared across disciplines. A journal in health studies defines a commentary as "generally short, and usually blends scholarship and opinion that comment on a newly published article" by the journal (*International Journal of Qualitative Studies on Health and Well-being* <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4789530/>). Similarly a journal in the social sciences, the *Journal of Inequalities and Applications*, defines a commentary as a response to articles published in that journal or "short (2-3 pages maximum), narrowly focused articles that are responses of recently published articles that are interesting enough to warrant further comment or explanation." <https://journalofinequalitiesandapplications.springeropen.com/submission-guidelines/preparing-your-manuscript/commentary>). In many journals the commentaries are peer reviewed. In others, such as the latter, the commentaries are editor reviewed. What appeared in Volume 12 of JSS do not generally qualify as commentaries, at least in the sense of the way "commentary" is used in many scholarly journals with which the panel is familiar (including the *American Political Science Review*).

members of the editorial team to agree to publication to ensure that conflicts of interest do not jeopardize the integrity of the publication process.

However, in the case of the essays that commented on Dr. Ewell's talk, there appears to have been no peer or complete editorial review of the pieces published. Although Dr. Jackson stated several times that all of the essays were reviewed by all of the editors and editorial advisors, at least two of them said they had not read all of the essays, and Levi Walls said he raised significant concerns about several essays (including concerns about the content of the essays and the quality of the writing) but those concerns were later dismissed by Dr. Jackson. Only Dr. Jackson states that he reviewed all the pieces, but he also said that his editorial criteria were the academic status and reputation of the contributors.¹³ This may be the criteria for inclusion in a newsletter or a generally unreviewed electronic posting, but this is not an established or accepted criterion for judging publishable merit in a reputable academic journal.

3) The publication of an anonymously authored contribution.

- a. As noted above, Dr Jackson justified publication of an anonymously authored piece because the author was fearful of retaliation. Regarding this situation, COPE acknowledges that there are no clear guidelines as a journal publishing standard regarding publishing anonymously. However, COPE observes that publishing anonymously is typically not permitted by publishers because of concerns about author transparency and because publishers believe that they should publish in the highest ethical regard. This is also the panel members' experience-- publishers do not favor publishing anonymously because of concerns about author transparency. COPE acknowledges that in rare cases papers can be published anonymously where an author is at risk of physical danger or is in fear for his/her life if his/her name were to be published or associated with specific criticism. COPE, however, acknowledges that a decision to publish anonymously solely because of possible damage to the author's career is ultimately up to the editor, but cautions: "Is the editor confident that he/she is knowledgeable in this specific discipline that he can make such an editorial judgment?" (<https://publicationethics.org/case/anonymity-versus-author-transparency>).
- b. In the view of the panel the reasoning for this decision could have been communicated to readers of JSS via an editorial note that explained the decision to publish a contribution anonymously (without details that would compromise

¹³ The members of the panel are not aware of this criterion being used in determining whether submissions should be published in a journal, particularly one that represents itself as peer reviewed, unless Volume 12 contained a disclaimer stating that this volume was not peer reviewed (which it did not).

the identity of the author). No such explanatory note was provided in Volume 12.

- 4) Absence of invitation for Dr. Ewell to respond to the contributions to the “commentary” section.
 - a. Although generally it is a practice among the academic journals with which the panel is familiar, that when there are specific sections of a journal that are devoted to discussing a particular author’s works, the author whose work is being discussed/critiqued is generally invited to provide a rejoinder. This does not necessarily have to be in the issue in which the critique appears (although that is a good editorial practice), the critiqued author should at least be afforded the opportunity in the issue immediately following and should be informed of that opportunity.
 - b. However, there is no indication that the journal editorial team intended on inviting Dr. Ewell to provide such a rejoinder in the initial planning for the “commentary” section of Volume 12. This was only discussed after the volume was released in the Summer of 2020.

In sum, based on the above, we do not find that the standards of best practice in scholarly publication were observed in the production of Volume 12 of the JSS.

In addition to our findings above, the panel also notes that there appears to be no oversight mechanisms concerning the operations of JSS. The members of the JSS editorial board we interviewed reported that they have received no updates nor reports on the operations of the journal. These reports typically include the number of manuscripts received, the number processed, the average time for completion of reviews (including invitations to revise and resubmit pieces), the number of manuscripts accepted, average time for processing of accepted manuscripts and demographic characteristics of authors, as well as other information as required by the publisher or supervising professional society (or the university in this case). This is what is contained in a typical report, but such reports do not appear to exist. It is a common practice for many journals to provide such periodic reports.

Recommendations

The panel was also asked to make recommendations, where warranted.¹⁴ Several individuals we interviewed stated that the JSS plays an important role in the field of Music Theory and is one of the only outlets for the publication of works employing Schenkerian analysis. The panel thus recommends continuation of the journal.

However, we recommend that fundamental structural changes be made to the journal

¹⁴ The panel is aware there have been calls for the dissolution of JSS.

1. The journal implement the necessary reforms before another volume is published. These include:
 - a. Changing the editorial structure
 - b. Making clear and transparent all editorial and review processes
 - c. Defining clearly the relationships between the editors of the journal and the editorial board, MHTE, and the UNT Press.
2. We do not believe that the current editorial management structure is viable or sufficient for a healthy academic journal. There should be an editor who is (or who are) a full-time faculty member, preferably a tenured faculty member. It is possible that a graduate student could act as “associate editor” or “editorial assistant”, thus continuing the functions of the previous “editor” position at JSS (to provide the student with professional experiences), but decisions regarding manuscripts should only be made by the faculty editor.

We recommend that this editor be provided with a term in office of three years, with the possibility of renewal. This will help institutionalize editorial accountability.

It may be worth considering selecting an editor (or perhaps co-editors) who is/are not a faculty member(s) in MHTE at UNT. We recommend that consideration be given for the possibility of an editor recruited from outside of MHTE and/or UNT. These measures will help reassure public audiences of UNT’s commitment to the reform of the journal.

3. All procedures regarding peer review processes, and special sections, should be written down and made publicly available. Further procedures to avoid potential conflicts of interest should be clearly laid out (including precautions regarding editor self-publication).
4. The editorial board should have oversight over the journal, and regular annual reports on the activities of the journal should be provided to the editorial board and the UNT Press. In addition, the term of office for editor should be fixed, after which time the UNT Press should review what has been accomplished during the term. Further, if a student editorial assistant is to be appointed at UNT, there should be frequent consultations regarding the graduate assistantship provided to the journal by MHTE, and related financial issues with the Division Head of MHTE.

References

Committee on Publications Ethics (COPE) 2019. *GUIDELINES: A Short guide to ethical editing for new editors*. At https://publicationethics.org/files/COPE_G_A4_SG_Ethical_Editing_May19_SCREEN_AW-website.pdf, accessed October 1, 2020.

Exhibits

EXHIBIT 1

Ad Hoc Panel Communication

Cowley, Jennifer <Jennifer.Cowley@unt.edu>

Thu 8/6/2020 4:55 PM

To: Wallach, Jennifer <Jennifer.Wallach@unt.edu>; Ishiyama, John <John.Ishiyama@unt.edu>; Du, Jincheng <Jincheng.Du@unt.edu>; Lemberger-Truelove, Matthew <Matthew.Lemberger-truelove@unt.edu>; Dubrow, Jehanne <Jehanne.Dubrow@unt.edu>

Dear Panel Members,

First a thank you for agreeing to serve on the Ad Hoc Panel that will be convening next week. I will be sharing your charge when we meet on the 12th.

I am sharing with you the following statement that UNT has issued regarding the formation of this panel.

The University of North Texas is committed to academic freedom and the responsibility that goes along with this freedom. This dedication is consistent with, and not in opposition to, our commitment to diversity and inclusion and to the highest standards of scholarship and professional ethics.

The university has appointed a five-member multidisciplinary panel of University of North Texas faculty experienced in the editing and production of scholarly journals. The panel members, who are outside the College of Music, will examine objectively the processes followed in the conception and production of volume 12 of the Journal of Schenkerian Studies. The panel will seek to understand whether the standards of best practice in scholarly publication were observed, and will recommend strategies to improve editorial processes where warranted. Upon completion of its investigation, the panel will issue a report to UNT Provost Jennifer Cowley. The report will be made public.

The Journal of Schenkerian Studies has made many contributions to the understanding of music theory. We will continue to offer music theorists the opportunity to share and defend diverse viewpoints under the most rigorous academic standards and ethics.

I wanted to alert you that the publication of this journal volume has generated significant media interest. While you have not specifically been named, should you be contacted by a member of the media, you can refer any inquiry to Jim.Berscheidt@unt.edu in University

Communications.

Sincerely,

Jennifer Cowley, PhD

Provost and Vice President for Academic Affairs

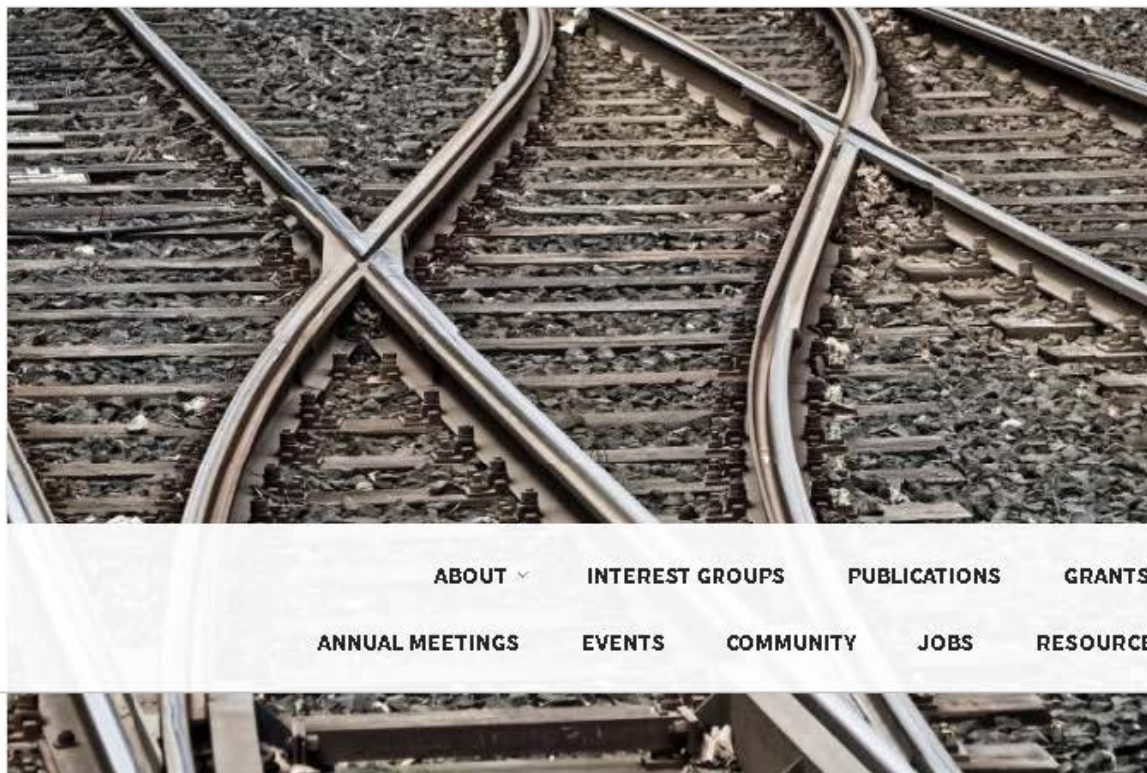
University of North Texas

Jennifer.cowley@unt.edu

940-565-2550



The Executive Board of the Society for Music Theory condemns the anti-Black statements and personal ad hominem attacks on Philip Ewell perpetuated in several essays included in the “Symposium on Philip Ewell’s 2019 SMT Plenary Paper” published by the *Journal of Schenkerian Studies*.



The Executive Board of the Society for Music Theory condemns the anti-Black statements and personal ad hominem attacks on Philip Ewell perpetuated in several essays included in the “Symposium on Philip Ewell’s 2019 SMT Plenary Paper” published by the *Journal of Schenkerian Studies*.

The conception and execution of this symposium failed to meet the ethical, professional, and scholarly standards of our discipline. Some contributions violate our Society’s **policies on harassment** and **ethics**.

As reported by participants, the journal’s advisory board did not subject submissions to the normal processes of peer review, published an anonymously authored contribution, and did not invite Ewell to respond in a symposium of essays that discussed his own work. Such behaviors are silencing, designed to exclude and to replicate a culture of whiteness. These are examples of professional misconduct, which in this case enables overtly racist behavior. We humbly acknowledge that we have much work to do to dismantle the whiteness and systemic racism that deeply shape our discipline. The Executive Board is committed to making material interventions to foster anti-racism and support BIPOC scholars in our field, and is meeting without delay to determine further actions.

- Patricia Hall, President
- Robert Hatten, Past-President
- Gretchen Horlacher, Vice President
- Philip Stoecker, Secretary
- Jocelyn Neal, Treasurer
- Inessa Bazayev
- Anna Gawboy

EXHIBIT 3

I am sharing this statement on behalf of a cross-section of graduate students in the Division of Music History, Theory, and Ethnomusicology (MHTE) at the University of North Texas, the department which is responsible for publishing the Journal of Schenkerian Studies (JSS).

We are appalled by the journal's platforming of racist sentiments in response to Dr. Philip Ewell's plenary address at the Society of Music Theory annual meeting in 2019. Furthermore, we condemn the egregious statements written by UNT faculty members within this publication. We stand in solidarity with Dr. Philip Ewell and his goals to address systemic racism in and beyond the field of music theory.

As graduate students at UNT, we are compelled to provide further context and to demand action to effect meaningful change. We would like to make it clear that the JSS is not a graduate student journal; since 2010 (Vol. 4), it has been run primarily by Drs. Timothy Jackson and Stephen Slottow. Many of us recently discovered that the journal is presented as graduate-student run in some contexts; in fact, there is little student involvement beyond copy-editing, and students have absolutely no say in the content of the JSS. In fact, outside of the advisory board (and in particular Dr. Jackson), we have no clear understanding of who oversaw the publication of the responses to the plenary session. As we join the search for answers to these issues, we will be working both publicly and privately to change every part of the MHTE Division and College of Music (CoM) at UNT that allowed faculty to platform racism in our name.

To this end, we as UNT graduate students demand the Journal of Schenkerian Studies should immediately take the following steps, and we call on the UNT College of Music and university at large to ensure these steps are taken.

1. **Publicly condemn the issue and release it freely online to the public.** Given the horrendous lack of peer review, publication of an anonymous response, and clear lack of academic rigor, this issue of the JSS should release an apology for its content and promote transparency by granting the public access to it. We believe that all contributors should be held fully accountable for their comments, which must not be hidden for the sake of the self-preservation of any involved parties. Furthermore, we must learn from these mistakes rather than attempt to erase them. By making this volume accessible to the public with a disclaimer from the CoM, we hope to enable all scholars to address this problematic "discourse."
2. **Provide a full public account of the editorial and publication process, and its failures.** Throughout the publication of this issue, significant irregularities occurred in the acceptance and solicitation processes, whether individuals with the title of editor were permitted to edit content, and how the contents of Issue 12 were approved by any responsible oversight process. JSS must make a public account of the process so individuals who intentionally subverted academic discourse can be held accountable by their respective institutions.

We also call on the University of North Texas and the UNT College of Music to take the following actions.

1. **Dissolve the JSS.** The JSS has demonstrated that it does not meet the standards of a peer-reviewed publication. The publication of this issue demonstrates that the JSS, through its subversion of academic processes, is not in fact peer reviewed and lacks rigor. The basis of academic discourse is trust and authenticity, and the JSS has violated that trust. Without accountability and responsible scholarship, there is no reason for it to exist.


2. **Critically examine the culture in UNT, the CoM, and the MHTE Division, and act to change our culture.** UNT has gained a reputation as an institution with a toxic culture when it comes to issues of race, gender, and other aspects of diversity. Although we would like to imagine that these problems are behind us, the JSS has proven that our department's culture remains toxic, and it needs to change. While we as graduate students are working to change the culture, the university must be a part of the solution. If institutional inertia impedes this change, UNT and the College of Music are a part of the problem, not the solution.

3. **Hold accountable every person responsible for the direction of the publication.** This will involve recognizing both whistleblowers and those who failed to heed them in this process. This should also extend to investigating past bigoted behaviors by faculty and, by taking this into account, the discipline and potential removal of faculty who used the JSS platform to promote racism. Specifically, the actions of Dr. Jackson—both past and present—are particularly racist and unacceptable.

We sincerely apologize to Dr. Philip Ewell for these racist attacks on his scholarship and character. We firmly support Dr. Ewell, and his call to critically examine the racial frameworks in which Schenkerian analysis and other theories were developed. We gratefully acknowledge the push for inclusion and diversity in academia, and his continued work for diversity and anti-racism in the field of music theory, which he advocated for in his 2019 SMT plenary address. In the weeks, months, and years ahead, we will strive to change the toxic culture at UNT. We recognize that this will be difficult work, and we are prepared to fight for inclusivity now and in the future.

EXHIBIT 4

News from SEM: General News

 Email to a Friend

Statement of UNT Faculty on Journal of Schenkerian Studies

Friday, July 31, 2020 (0 Comments)

Posted by: Stephen Stuempfle

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We, the undersigned faculty members of the University of North Texas Division of Music History, Theory, and Ethnomusicology, stand in solidarity with our graduate students in their letter of condemnation of the *Journal of Schenkerian Studies*. We wish to stress that we are speaking for ourselves individually and not on behalf of the university. The forthcoming issue—a set of responses to Dr. Philip Ewell’s plenary lecture at the 2019 Society for Music Theory annual meeting (<https://vimeo.com/372726003>)—is replete with racial stereotyping and tropes, and includes personal attacks directed at Dr. Ewell. To be clear, not all responses contain such egregious material; some were thoughtful, and meaningfully addressed and amplified Dr. Ewell’s remarks about systemic racism in the discipline. But the epistemic center of the journal issue lies in a racist discourse that has no place in any publication, especially an academic journal. The fact that he was not afforded the opportunity to respond in print is unacceptable, as is the lack of a clearly defined peer-review process.

We endorse the call for action outlined in our students’ letter (<https://drive.google.com/file/d/1PekRT8tr5RXWRTW6Bqdaq57svqBRRcQK/view>), which asks that the College of Music “publicly condemn the issue and release it freely online to the public” and “provide a full public account of the editorial and publication process, and its failures.” Responsible parties must be held appropriately accountable.

The treatment of Prof. Ewell’s work provides an example of the broader system of oppression built into the academic and legal institutions in which our disciplines exist. As faculty at the College of Music we must all take responsibility for not only publicly opposing racism in any form, but to address and eliminate systematic racism within our specific disciplines.

Dr. Ellen Bakulina, Assistant Professor, Music Theory

Andrew Chung, Ph.D., Assistant Professor, Music Theory

Dr. Diego Cubero, Assistant Professor, Music Theory

Steven Friedson, University Distinguished Research Professor, Ethnomusicology/Ethnomusicology Area Coordinator

Rebecca Dowd Geoffroy-Schwinden, Ph.D., Assistant Professor, Music History

Benjamin Graf, Ph.D., Senior Lecturer, Music Theory

Dr. Frank Heidlberger, Professor, Music Theory/Music Theory Area Coordinator

Bernardo Illari, Associate Professor, Music History

Dr. Justin Lavacek, Assistant Professor, Music Theory

Dr. Peter Mondelli, Associate Professor, Music History

Dr. Margaret Notley, Professor of Music/Coordinator of Music History Area

Dr. April L. Prince, Principal Lecturer, Music History

Cathy Ragland, Ph.D., Associate Professor, Ethnomusicology

Dr. Gillian Robertson, Senior Lecturer, Music Theory

Dr. Hendrik Schulze, Associate Professor, Music History

JACKSON000228

Vivek Virani, Ph.D. Assistant Professor, Ethnomusicology and Music Theory

Dr. Brian F. Wright Assistant Professor, Music History

Add Comment

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EXHIBIT 5

Journal of Schenkerian Studies

VOLUME 12

2019

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EXHIBIT 6

Journal of Schenkerian Studies vol. 12 (2019) Call for Papers

The SMT plenary presentation given by Philip Ewell, "Music Theory's White Racial Frame," has inspired a good deal of debate within the theory community, especially regarding the possible relationship between Schenkerian methodology and the white racial frame¹ (as suggested in the following quote from Ewell):

"The best example through which to examine our white frame is through Heinrich Schenker, a fervent racist, whose racism undoubtedly influenced his music theory, yet it gets whitewashed for general consumption.....In his voluminous writings, Schenker often mentions white and black as modifiers for human races.....As with the inequality of races, Schenker believed in the inequality of tones. Here we begin to see how Schenker's racism pervaded his music theories. In short, neither racial classes, nor pitch classes, were equal in Schenker's theories. He uses the same language to express these beliefs.....his sentiment is clear: blacks must be controlled by whites. Similarly, Schenker believed notes from the fundamental structure must control other notes."

As a journal dedicated to Schenkerian studies, we find it important to foster discussion on these issues. As part of volume 12, we invite interested parties to submit essay responses to Ewell's paper. The *Journal of Schenkerian Studies* takes no official stance on the issues addressed by Ewell, and we hope to publish a variety of thoughts and perspectives. Submissions must adhere to the following guidelines:

1. Essays should be 1,000 to 3,000 words in length.
2. In order to leave sufficient time for editorial work, submissions must observe a strict deadline of January 20, 2020.

Any questions or concerns regarding submissions may be directed at the editors (Schenker@unt.edu).

Please refer to Ewell's abstract, as well as links to the presentation slides and video recording (listed below):

Music Theory's White Racial Frame

Philip Ewell (Hunter College and The Graduate Center, CUNY)

For over twenty years music theory has tried to diversify with respect to race, yet the field today remains remarkably white. SMT's most recent report on demographics shows that 90.4 percent of full-time employees in music theory are white, while 93.9 percent of associate/full professors are. Aside from this literal whiteness, there exists a figurative and even more deep-seated whiteness in music theory. This is the whiteness—which manifests itself in the composers we choose to represent our field inside and outside of the classroom, and in the theorists that we elevate to the top of our discipline—that one must practice, regardless of one's own personal racial identity, in order to call oneself a music theorist. Thus, for example, I am a black person,

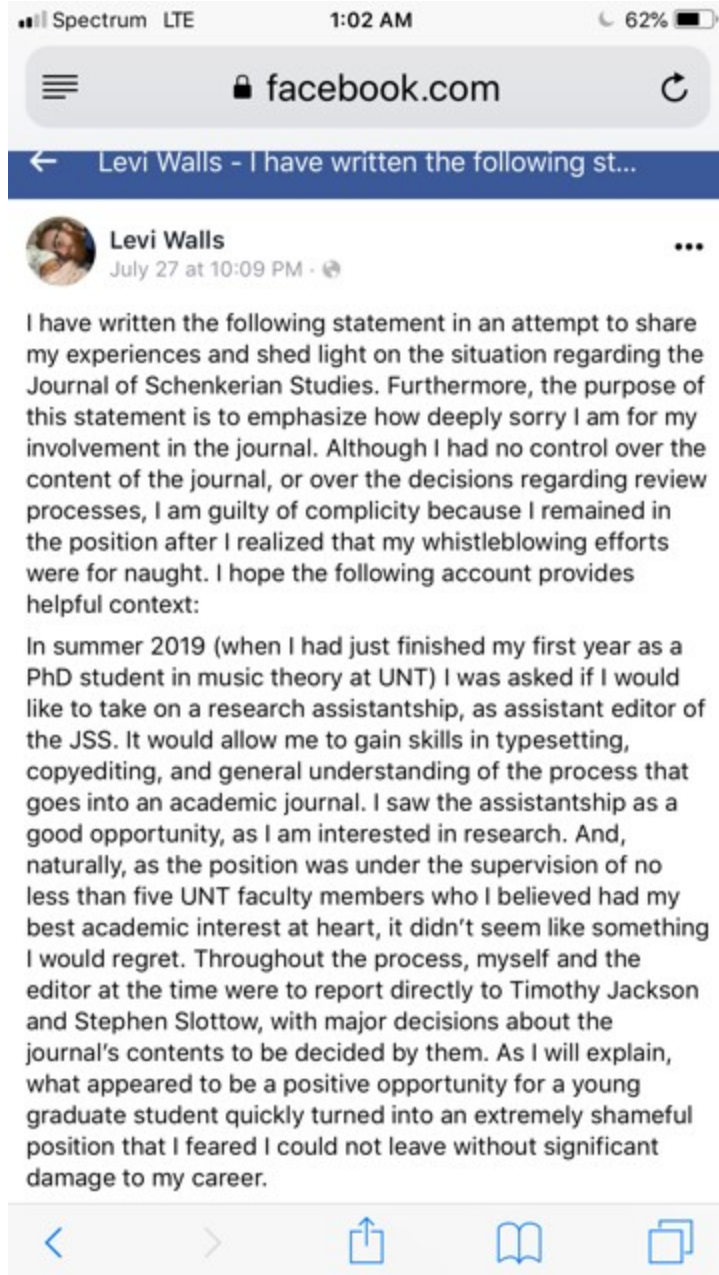
¹ Coined by sociologist Joe Feagin in 2006, the term "white racial frame" refers to the "broad worldview [that is] essential to the routine legitimation, scripting, and maintenance of systemic racism in the United States."

but I am also a practitioner of “white music theory.” In this presentation, a critical-race examination of the field of music theory, I try to come to terms with music theory’s whiteness, both literal and figurative. By drawing on the writings of sociologists Joe Feagin and Eduardo Bonilla-Silva, among others, I posit that there exists a “white racial frame” (Feagin) in music theory that is structural and institutionalized. Further, I highlight certain racialized structures which “exist because they benefit members of the dominant white race” (Bonilla-Silva). Ultimately, I argue that only through a deframing and reframing of this white racial frame will we begin to see positive racial changes in music theory.

PowerPoint slides: <http://philipewell.com/wp-content/uploads/2019/11/SMT-Plenary-Slides.pdf>

Video recording: <https://vimeo.com/372726003>

EXHIBIT E



Signal Spectrum LTE 1:02 AM 62%
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For the first few months, the job seemed fine, as I got to work with three articles on various topics, typesetting and offering clarity-related edits. However, after Philip Ewell's SMT presentation, Timothy Jackson decided that it was the responsibility of the journal to "protect Schenkerian analysis." Although—after serious thought—I essentially agreed with Ewell's talk, it was not up to me what did or did not go into the journal. After seeing some of the responses, I started to become incredibly worried. I gave comments to one author, including that they seemed to devalue other fields of study, that they cherrypicked information to make Schenker appear in a better light, and that they confused cultural appropriation with egalitarianism. Shortly after, I was told by Timothy Jackson (my superior in at least three senses: a tenured faculty member who ran the journal and also served as my academic advisor) that it was not my job to censor people. After this, things continued to go in a direction that I found to be disgusting.

I set up a secret meeting with my department chair, specifically acknowledging that I was coming to him as a whistleblower because I was worried about the potential dangers that the journal posed for the College of Music and for rational discourse in music theory. My warning was not heeded and—although I feel that he had the best of intentions—he expressed reluctance to step in and control the actions of the journal. Furthermore, after my warning that Dr. Jackson was woefully ignorant about politically correct discourse and race relations, he rebutted that "Dr. Jackson did very well in the recent diversity and inclusion workshops."

After this, I feared that I would remain powerless and voiceless in regard to the running of the journal (despite my misleading title of "assistant editor," and the fact that I was meant to become "editor" for volume 13). In hindsight, I should have quit the journal in protest. However, I feared retaliation from Timothy Jackson: he is an incredibly well-connected and influential figure in Schenkerian circles, and

Spectrum LTE 1:02 AM 62%
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Jackson did very well in the recent diversity and inclusion workshops.”

After this, I feared that I would remain powerless and voiceless in regard to the running of the journal (despite my misleading title of “assistant editor,” and the fact that I was meant to become “editor” for volume 13). In hindsight, I should have quit the journal in protest. However, I feared retaliation from Timothy Jackson: he is an incredibly well-connected and influential figure in Schenkerian circles, and I’ve lost count of the number of people who have told me over the years that I would regret it if I ever got on his bad side. Despite this—as well as my worry about losing the financial means to support my family—I am ashamed to say that I stayed in the position. I continued to do the administrative tasks assigned to me, to typeset the articles, provide basic copyediting, and to correspond with authors about their edits via email. Eventually, I read Timothy Jackson’s response, which left me dumbfounded by its disgusting and harmful rhetoric. Even after that, I feared to do anything other than grin and bear a job that I knew was harmful to UNT, the field of music theory, people of color, and basic human decency. For that cowardice, I am truly sorry.

Sincerely,
Levi Walls

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 Comment

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David Falterman

Levi, thank you for this courageous and vulnerable statement. Rest assured, you have

EXHIBIT F

Michael Allen

From: Stowers, Renaldo <Renaldo.Stowers@untsystem.edu>
Sent: Wednesday, October 14, 2020 7:47 PM
To: Michael Allen
Subject: Dr. Timothy Jackson

Michael,

I don't know why you were unable to get me yesterday as I was in the office all day. If you have trouble reaching me in the future, please call 940.565.2717 and someone on our staff will transfer you or ensure I get your message.

In regard to your question, I do not have any way of knowing the content or source(s) of the documents Dr. Jackson wants to disclose or to whom he wishes to disclose them. I also am not aware that he has provided a copy to the documents to any university official. Therefore, I am cannot authorize or ask my client to authorize Dr. Jackson to disclose official university or student education records outside the university without the students written and signed consent. I can inform you that university policy and FERPA prohibit Dr. Jackson from disclosing student's education records except as authorized by law.

As far as disclosing confidential education records within the university, as I'm sure you are aware given your time as a university faculty member, Dr. Jackson can disclose personally identifiable information from student education records to other university officials when those individuals have a legitimate educational interest in the information. Department of Education guidance provides that a university official "generally has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibility." See <https://www2.ed.gov/policy/gen/guid/fpco/ferpa/students.html>. Again, I do not know the content of the records you are referencing and therefore cannot authorize or ask my client to authorize him to disclose them without the student's written and signed consent. That said, should Dr. Jackson wish to provide the review committee information that relates to the committee's charge (as it has been articulated to him and not as you and he have mistakenly characterized it) he is welcome to provide the information to the committee. I presume you will advise him concerning the information that reasonably relates to the committee's stated charge.

In regard to disclosing confidential education records outside the university, UNT does not agree with your and Dr. Jackson's belief that he is "entitled to use student records," in public or otherwise, to defend himself or the university in traditional or social media simply because he believes a student has placed his or her education record in issue. Based on Dr. Jackson's citation to the undated (and old) letter to Cornell University in support of this contention, I presume you and he are interpreting 34 CFR 99.31(a)(9)(iii)(B), which allows an "institution" to disclose personally identifiable information from a student's education records to the court if the student "initiate[s] legal action against...[the] institution." This exception is narrow and does not apply in this instance. First, this provision does not authorize an individual faculty member to disclose student education records without the student's signed consent, nor does it make an individual faculty member an agent of the institution for this purpose. Second, Dr. Jackson does not represent that a student has initiated legal action against the university (or him) and the university is not aware of such an action.

To ensure there is no confusion, Dr. Jackson is not authorized to disclose information from any UNT student's education record externally or internally under the exception you and he mention, nor is he authorized to act

on behalf of the university in relation any legal action he believes a student may have initiated against UNT regarding this matter. I represent to you that the university is not aware of any such action and would appreciate you letting me know if you are aware of any. I presume you will advise Dr. Jackson appropriately regarding the possible consequences of him disclosing confidential student information (outside the course and scope of his employment (individual capacity), and the actions he can take as a private individual if he believes he has a cause of action for defamation.

As far as Dr. Jackson's request to initiate a grievance, both you and he have been directed to the faculty grievance policy and the provost has informed him what he should do if he legitimately believes he has one. The university and I also have responded to your and Dr. Jackson's inquiries concerning the policies and rules under which the review committee is operating.

Finally, your transparent mischaracterizations of the university's review of the production of volume 12 of the journal does not change the facts that UNT is not ignoring policy, is not breaching Dr. Jackson's contract, and is not violating academic freedom or his First Amendment rights. In fact, your repeated mischaracterizations will not fabricate any causes of action and belie any sincere intent on your part to look for an "alternate, clear path forward" as any such path requires a mutual respect for the facts and the truth. While I sincerely believe the path the university is taking is both legal and appropriate, I am happy to discuss this matter with you if the discussion can be based on facts. I see no benefit in engaging in a discussion or further correspondence about how the law might apply to fictions.

I believe you will be on the video conference with Dr. Jackson Friday. I look forward to seeing you at that time if we do not talk before then.

Have a good evening.

Renaldo L. Stowers
Senior Associate General Counsel
Office of General Counsel

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www.untsystem.edu

From: Michael Allen <m.allen@allen-lawfirm.com>
Sent: Wednesday, October 14, 2020 6:55 AM
To: Stowers, Renaldo <Renaldo.Stowers@untsystem.edu>
Subject: [EXT] Timothy Jackson's harassment

Dear Renaldo,

I tried calling your office yesterday but failed to reach you. My client has reached out Provost Cowley to request the position of the UNT on his disclosure of internal correspondence of the Journal of Schenkerian Studies in order to defend himself from accusations in the media as well as on social media which have now transitioned from the mere irrational to express defamatory, false statements subject to disproof through the correspondence of the editorial staff.

Mr. Jackson will provide this correspondence to the Ad Hoc committee that has been set up and which continues to harass the Journal due to its publication of unpopular viewpoints critical of so-called “critical race theory” in Volume 12. Some of this correspondence is between a graduate student editor of the journal, and thus potentially counts as protected information under FERPA. However, as explained in the attached letter Mr. Jackson sent to Provost Cowley, only to have it ignored and the issue evaded (see Provost Cowley’s response), Professor Jackson is entitled to use student records, even in public, where the student placed the records at issue, such as by making defamatory statements adverse to the university and to Professor Jackson.

Can you please let me know if the university objects to Professor Jackson’s use of these records to defend himself both within the university, where I cannot conceive that any FERPA issue arises, as well as outside the university? Perhaps the university can also raise the issue of the defamatory content of these documents with the student directly, Mr. Levi Walls, whose unfortunate buckling under pressure, given UNT’s condoning of the irrational social media mob attempting to police free and open academic discourse surrounding this issue, is as lamentable as it is understandable. Professor Jackson has no desire to expose Mr. Walls and wishes to keep Mr. Walls name protected from unnecessary scrutiny. However, there can be no justification for defamation, and even less university protected and sanctioned defamation and harassment.

In addition, Professor Jackson has renewed his request that UNT initiate a grievance procedure due to his, Center for Schenkerian Studies, and the journal’s harassment by UNT’s administration. This is a clear violation of UNT policies guaranteeing academic freedom and first amendment rights, for which UNT is attracting negative attention in the national press. It is my understanding that UNT and, in particular, Provost Cowley, Dean Richmond, and Department Chair Brand continue to ignore UNT policy and breach contract by not only violating these rights through the prosecution of the so-called “ad hoc” (i.e. without any foundation in the rules or policies of the university) journal review panel investigating Professor Jackson and the journal, but also by refusing to initiate grievance proceedings to vindicate Professor Jackson’s rights.

There seems an alternative, clear path forward in which UNT could distinguish itself nationally as an institution willing to stand up for academic freedom and open scholarly discourse rather than condoning the kind of social media character assassination and the vituperation of graduate students and faculty focused on Professor Jackson, the center, and the journal, which have distinguished UNT for decades.

Finally, Professor Jackson has repeatedly requested that UNT and its so called “Ad Hoc Journal Review Panel” indicate what UNT policies and rules are being used as standards for evaluation. So far, none have been identified. Can you please indicate what rules or policies are being applied here?

Thank you for your attention to this matter. Please call me if you would like to discuss.

Mike

Michael Thad Allen, J.D., Ph.D.

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Allen Law

m.allen@allen-lawfirm.com

EXHIBIT G

From: Walls, Levi <LeviWalls@my.unt.edu>
Date: Sun, Nov 17, 2019 at 5:52 PM
Subject: Re: [EXT] Re: Meeting
To: Timothy Jackson <shermanzelechin@gmail.com>

Dear Dr. Jackson,

After watching Ewell's presentation, I wanted to share some of my thoughts with you. I am sympathetic to his views, but I also have important disagreements. I am inclined to be against the main points of his paper, but I also take issue with some of the criticisms I have heard, especially in regard to *tone*. And, of course, the tone of discourse is very important in these political discussions.

This particular paper comes at an interesting time for me. On a personal note, I'm very sympathetic to desires for increased diversity for a few reasons. My wife and her family (which I am infinitely closer to than my own, who I'm estranged from) have been the targets of racism; we're also having a daughter very soon who will be mixed-race; **and I personally carry an extraordinary amount of white guilt and disgust for the state of my own country's politics**. Despite these caveats, and the fact that Ewell and I obviously share *political* views, I find some of his points to be extremely suspect:

1. **Schenker's racist ideologies cannot be divorced from his analytical methods because he believed these views to be central to his theories:** I find this point to be problematic and a little naïve. The suggestion is that Schenkerians of today are objectively incorrect in separating Schenker's politics from his theories simply because Schenker asserted that they were connected. In other words, if Schenker said it, it must be true. The argument is based on the somewhat unthoughtful idea that the stated intentions of creators are utterly indisputable. Of course Schenker said his theories are undivorceable from his politics! This was a fashionable statement of the time, and the exact same thing was said by Lorenz. Brinkmann took Lorenz at his word and came to the conclusion that Lorenz's desire to have every part of a piece serve a governing whole was totalitarian; McClatchie also argued that Lorenz's politics and theories could not be separated, though he does it far more responsibly by refusing to leave Lorenz's ideas unexamined. The fact of the matter is that Schenkerians today regularly violate Schenker's original intentions for voice-leading analysis (mixing it with Weberian RN analysis including applied chords, using it for non-absolute music, and, indeed, music by non-Germans and non-whites). The suggestion that we are forced to think a particular way because Schenker did does not hold up to scrutiny.
2. **Hierarchical analysis—in which certain musical elements exert power over others—supports white power structures:** I find it very difficult to swallow this claim. Structure of any kind is almost nonexistent without some form of hierarchy. I can see how it would be problematic if we were to suggest the following: the power structures of society map directly onto music; therefore, just as tonic is the governing sonority in tonal music,

the white race is *rightfully* the master of the lesser races. Ewell persuasively shows that *Schenker* may have thought this way, but (like in my first point) it does not mean that we have no choice but to throw up our hands and say “hierarchical analysis is inherently racist!”. If hierarchy is racist, we would also have to accept the idea that, say, the Fibonacci sequence is racist. The racist thing would be to claim that race does or should mirror this hierarchy.

But I also take issue with the *tone* of the responses. Race and gender are amazingly touchy issues because those in the privileged group have conditioned responses that cause them to become defensive. These responses often manifest themselves through sarcasm, strawman arguments, and condescension. For instance:

1. **The very first comment is troubling:** “The talks at the plenary were demoralizing.” Not Ewell’s lecture specifically, but the plenary *in general*. Since the talks at the plenary were focused on issues of diversity, I find this first comment to be highly problematic. Granted, I’ve only seen Ewell’s talk so I can’t speak to the content of the other papers; however, papers on issues in diversity are categorical failures if they do nothing to challenge the status-quo, which is something that I can see being “demoralizing” to those within privileged groups. I would also feel demoralized in the plenary, but with the understanding that these demoralizations serve to break me out of my racially/socially conditioned bubble. It’s incredibly unpleasant to acknowledge our implicit biases, but it’s important as well lest we go through life believing ourselves to be the center of the universe. Also, the statement that they “didn’t expect much” from his talk seems needlessly vicious toward a fellow scholar.
2. **The suggestion that Ewell pushed Schenkerianism as “the root of all white racism” is a mischaracterization, the aims of which seem to be to make his paper seem more ridiculous.** Obviously, white racism has existed for far longer than Schenkerianism. This person seems to be letting their anger get the better of them.
3. **While it is odd that Ewell completely glossed over Schenker’s Jewish identity, I worry that the commenter is suggesting some sort of mutual exclusivity between Jewishness and racism.** I may merely be misinterpreting their argument here, but obviously any person of any race or ethnicity has the potential to have racist views. If we accept the undeniable conclusion that Schenker had racist views, it doesn’t really make sense to let him off the hook simply because he faced his own prejudices. In fact, it makes it even worse, in a way! Of course, as I already expressed, I take issue with the projection of these views into Schenkerian analysis in general.
4. **Although I don’t necessarily disagree with the second commentator, I find their tone extremely unprofessional.** The sarcastic comment that Ewell doesn’t find the study of music important is quite condescending. And, while they may be right to point out the contradiction in Ewell’s focus on Russian music theory, the way in which it was done did not do them credit.

Overall, I think that Ewell’s talk is asking us to be more introspective, and to approach culturally received truths with skepticism. I find this practice to be very healthy (in theory), especially for those within the privileged classes. Just like the deconstructions of philosophers like Foucault and those within the Frankfurt School, these skepticisms are important tools for examining the hallowed truths of the world; like these philosophers, Ewell also goes too far in some of his points. Yet, I do not think Ewell wants to throw out *any* methodologies. If he does, he’s clearly a fool; but I don’t think that’s his aim (as some have led me to believe). Above all, I think Ewell is advocating for increased transparency in how we teach music theory. I agree that nothing is apolitical, and it’s important to offer our students the whole story. But never at the expense of repertoire, methodologies, or any form of knowledge. These things should never be sacrificed for any reason!

Let me know what you think! I’d like to hear your opinions on these matters, even if they may be different from my own (although I anticipate that we will agree on several points).

Kind regards,

Levi

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Saturday, November 16, 2019 5:55 PM

To: Walls, Levi <LeviWalls@my.unt.edu>

Subject: [EXT] Re: Meeting

Dear Levi,

I presume that you are referring to Ewell's talk. I have not watched it yet because I suppose that I will find it difficult to put up with. In any event, perhaps a response in the JSS will be warranted.

I sent this note to other Schenkerian colleagues at UNT:

Dear Schenkerian colleagues,

Not everyone who attended the SMT was enthusiastic about Ewell's talk. I forward a comment I received today from a colleague with some Schenkerian chops:

"The talks at the plenary were demoralizing. I didn't really expect that much, but Philip Ewell's vitriolic attack on Schenkerism as the root of all white racism was disgusting.

He received a standing ovation. They need to read Richard Kramer's *Spectrum* review of the collection of Schenker's correspondence.

It's nice that Ewell cynically discussed intellectual anti-Semitism at the end of his talk, **without mentioning once that Schenker was a Jew, that all of his Jewish disciples had to flee, that those who did not were murdered by the Nazis (including Schenker's wife and most talented students, i.e., Angelika Elias) and that they were hated here when they arrived.** Instead, he accused them of institutionalizing racism in music theory, *precisely* because all of them abhor Schenker's political ideas."

I place in bold type some of the concerning comments.

When I was a student at CUNY, Saul Novack arranged for me to meet privately with Felix Salzer, who had recently retired from teaching because of the onset of dementia. Fortunately, when I visited him in his apartment, he was still almost completely lucid, and I spent the better part of a day just listening to him reminisce about his Vienna years, immigration to the US, studying with Schenker himself in the last year of his life. Later, after Salzer's death, I also met with his wife and had several long conversations with her about related topics. It is a pity that I did not record these discussions. During our conversation, Hans Weisse did not come up. However, I did discuss the topic of anti-Semitism with Weisse's daughter, who died some years ago, and that time I DID videotape the conversation. I need to dig out the tape and digitize it.

The fact of Schenker's Jewishness, and that of most of his students, came up repeatedly in all of these conversations in different contexts. It is of central importance to understanding the reception of Schenkerian Analysis first in Europe, in the period of the rise of Nazism, and then in early post-war America.

I need to listen to Ewell's talk before reacting. However, if it is indeed true that he does not mention Schenker's own Jewish identity, that raises questions.

This comment also came:

I have known about Schenker's repugnant political views for fifty years. At the time, Schenker's ideas about music were mostly inaccessible; Ernst Oster's translation of *Der*

freie Satz was not published until 1979, and there were few advocates of Schenker in American universities. There was no point in discussing Schenker's politics.

Schenker eventually became fashionable, but in a way that was not surprising—as William Rothstein said in 1985 at the Mannes Schenker conference —he was “Americanized.” His musical theories were transformed into “Schenkerian analysis,” and what Rothstein described humorously as “Schenker-flavored” techniques.

Ewell said that Schenker is the dominant music theorist in American university theory programs: “Schenker is our shared model, whether we study tonal music, popular music, or post-tonal music.” (2:23) Would Schenker have recognized the uses to which his theories have been put? Of course not; he would have rejected out of hand almost all of what passes for discussion of his ideas. Just think: Schenker as analyst of pop and atonal music.

To simplify: *The Jews are our misfortune.*

To summarize, Wittgenstein and Schenker participated in the same intellectual culture; eventually Wittgenstein was able to work through these problems in a more intelligent manner.

Ewell also dropped Kant's name in his discussion of intellectual anti-Semitism. This is a real problem, but it's important to note that Schenker's artistic elitism was a response to Kant's concept of the sublime [and NOT an expression of bigotry of any kind]. Aside from Kant's central position in German culture, he was an extraordinarily important figure for acculturated German Jews during the nineteenth century; plenty has been written about that.

Since politics is so important for the “new music theory,” theory programs should require one semester of modern European history, and one semester of modern Jewish history. They could, of course, have students study music as well - if they think it's really necessary.

Ewell's conclusions: Schenker's concepts of scale degrees and dissonance resolution is inherently racist. [*To study voice leading is racist*] (2:30) Study of Schenker's musical ideas has helped to legitimize harmful stereotypes about blacks and other people of color. (2:32) “Diversity” is a cynical strategy to reinforce inequality. (2:32) Reduce the study of Western music theory to two semesters (this would certainly solve a lot of problems, because then no one would even be able to attempt to study Schenker's ideas, which is apparently the point). (2:34) Scrap the German requirement for graduate students (ditto). (2:34)

If we critique the history of Western music, we will quickly find that almost everyone is guilty of virulent anti-Semitism and probably racism as well, not just Wagner. That doesn't mean that we should stop studying music.

What I would like to know is how Ewell's advocacy of Russian music theory—product of an anti-democratic and deeply prejudiced culture—helps to negate music theory's “white racial frame.” In my opinion, it just reinforces it. Other than Stravinsky, and, perhaps, Scriabin, how central is Russian music to the discipline? I would suggest, following the

logic of Ewell's "analysis" of Schenker, that the study of Russian music and music theory simply be excised from the curriculum.

Let's discuss all this.

Best wishes, Tim

With best wishes,

Tim

On Fri, Nov 15, 2019 at 10:40 AM Walls, Levi <LeviWalls@my.unt.edu> wrote:

I would also be very interested in discussing a particular Schenker paper from SMT. You've likely heard about it, as it caused quite a stir. I was very ambivalent about it because it suggested that analysis that utilizes levels of hierarchy is inherently racist, which strikes me as naive. Reinhold Brinkmann made a very similar claim about Lorenz, saying that his desire to have every part of a piece serve some structural whole was totalitarian (and obviously linking that idea to his political beliefs).

- Levi Walls

From: Walls, Levi

Sent: Friday, November 15, 2019 8:18 AM

To: Timothy Jackson <shermanzelechin@gmail.com>

Subject: Meeting

Dear Dr. Jackson,

Hope you are well! When would you like to get together to talk about Bach? Unfortunately, I haven't had any time to devote to Berlioz lately, as I've been swamped with classes and private teaching. But I would be happy to discuss the Passion in more detail. Of course, you've dedicated considerably more time to it than I have but I can surely follow you and share any thoughts/questions! At the moment, I can't leave Denton Thursday-Sunday because my wife takes the car to work all day. But I can travel Monday-Wednesday, or meet on campus any day.

Regards,

Levi

EXHIBIT H

From: **Timothy Jackson** <shermanzelechin@gmail.com>

Date: Sun, Nov 17, 2019 at 9:31 PM

Subject: Re: [EXT] Re: Meeting

To: Walls, Levi <LeviWalls@my.unt.edu>

Dear Levi,

Before I go on to answer your detailed points, I need to do two things: 1) Congratulate you on the forthcoming birth! What is the due date?

2) I need to watch the video of Ewell's presentation to see if he actually says the things that he is reported to have said. Right now, I am buried in Bach.

I need to resurface and watch it.

As you know, my children are also mixed race: "white" and Asian (Korean). I put "white" in quotes because many Jews don't consider themselves to be "white-white." It is hard to explain. But briefly put, Jews are not WASPs. It is debatable who the white Neo-Nazis hate more: Jews or Blacks. The sad thing is that Black anti-Semitism has also grown exponentially of late.

Anyway, I MUST congratulate you on the impending birth. That is more important than any "political" discussion.

I forward this:

Blacks, Whites, and Anti-Semitism Author(s): Lee Sigelman Source: The Sociological Quarterly, Vol. 36, No. 4 (Autumn, 1995), pp. 649-656 Published by: Taylor & Francis, Ltd. Stable URL: <https://www.jstor.org/stable/4121345> Accessed: 17-11-2019 14:59 UTC

"the findings reported here leave little room for doubt that the black-white differential in negative feelings about Jews documented in earlier national studies has persisted. The size of this black-white differential varies according to age, and the age-contingent effect was robust enough to withstand the imposition of statistical controls for a host of factors related to both race and anti-Semitism. **If there were any lingering doubts about whether a racial gap in anti-Semitism really exists, these should now be assuaged.** Whereas the racial gap in images of Jews had previously appeared to be primarily focused on the economic domain, at all but the oldest age levels black respondents in the 1992 ADL survey expressed greater anti-Semitism than whites in both the economic and noneconomic domains. **The**

implication is that if African Americans' negative feelings about Jews once largely reflected displeasure with perceived Jewish business practices, these negative feelings have now expanded into more diffuse displeasure. Much remains to be learned about the mechanisms of black anti-Semitism and the means by which it might be alleviated. For the moment, we must be content to have observed that blacks-and younger and middle-aged blacks in particular-still harbor more negative images of Jews than do whites, to have concluded that this difference is genuine rather than spurious, and to have uncovered evidence that although black negativity toward Jews once was economically focused, **it has now spilled over into a broader mindset."**

That was back in 1995!

EXHIBIT I

From: **Walls, Levi** <LeviWalls@my.unt.edu>
Date: Mon, Nov 18, 2019 at 9:41 AM
Subject: Re: [EXT] Ewell
To: Timothy Jackson <shermanzelechin@gmail.com>

Dear Dr. Jackson,

Thank you, we're very excited about the baby. The due date is March 17, so still a little ways to go.

Yes, the paper's willful ignorance of Schenker's Jewish identity is indeed troubling. That seems to mark it as implicitly antisemitic, at the very least. I think that, had he limited his criticisms to Schenker the man, it would have been slightly less problematic. But his claim that the entire theoretical world view—and by extension those who helped spread it—is racist becomes very problematic when we consider the intimate connection between schenkerian analysis and the Jewish identity. I think that it is possible to address biases in Schenker studies (and academia in general) and advocate for increased transparency without demonizing an entire methodology (especially one with strong Jewish roots). Ewell's talk certainly failed in that regard.

Regards,

Levi

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Monday, November 18, 2019 6:08:35 AM
To: Walls, Levi <LeviWalls@my.unt.edu>
Subject: [EXT] Ewell

Dear Levi,

This is not a reply to your points, which I need to consider, but my own rumination:

Is Ewell making the absurd claim that Schenkerian voice leading analysis is inherently racist, and is his attitude to Schenker and Schenkerians anti-Semitic explicitly or implicitly? (I am reminded of fake news and the world-is-flat people!) Is Ewell a poseur?

I have been thinking that all demagogues have this in common: they use widespread *legitimate* grievances - here generalized racism in the US and the challenges it poses to

academics of color - to lash out against perceived targets of opportunity. That is what Hitler did with the Jews, and what Trump does today with non-White immigrants and others: in this case, does Ewell seize upon Schenker and Schenkerians - mostly Jews, and mostly immigrants fleeing the Nazis - and blame them for the paucity of Blacks in the field of music theory? I have been thinking that Allen Forte, who gave Ewell - and, for that matter female and Jewish students, a chance - would be turning in his grave if he knew what Ewell is now saying, if that is indeed the case.

On another somewhat more genial topic, I send the score examples for a talk that I gave back in 2000 about Bach's Saint John Passion, and more specifically, about the role of the recapitulation in the aria No. 35, the soprano aria, "Zerfliesse, mein Herz." Usually, Bach employs the da capo aria form, with its clearly defined A and B sections, whereby the A section is repeated after the B. But here in this special aria - exceptionally - Bach limits himself to just A and B sections. That being said, still, even without the literal repetition of the entire A section, he finds a way to preserve the da capo form. I believe that, quite remarkably, he achieves this by working repetitions of parts of the A section in the B section! In my annotated score, I indicate precisely those places in the latter part of the aria where elements of the A section reappear. Of course, from a tonal-structural perspective, these musical elements are now revalued, and their transformation represents the changes brought about in the worshipper's soul by experiencing Christ's sacrifice first-hand, i.e., by reliving the Passion with Christ. *That* is the underlying motivation for Bach's unusual treatment of the da capo form in this aria.

Best wishes, Tim

EXHIBIT J

Journal of Schenkerian Studies vol. 12 (2019) Call for Papers

The SMT plenary presentation given by Philip Ewell, "Music Theory's White Racial Frame," has inspired a good deal of debate within the theory community. As a journal dedicated to Schenkerian studies, we find it important to foster these discussions. As part of volume 12, we invite interested parties to submit essay responses to Ewell's paper. The *Journal of Schenkerian Studies* takes no official stance on the issues addressed by Ewell, and we hope to publish a variety of thoughts and perspectives. Submissions must adhere to the following guidelines:

1. Essays should be 1,000 to 3,000 words in length.
2. In order to leave sufficient time for editorial work, submissions must observe a strict deadline of January 13, 2020.

Any questions or concerns regarding submissions may be directed at the editors (Schenker@unt.edu).

Please refer to Ewell's abstract, as well as links to the presentation slides and video recording (listed below):

Music Theory's White Racial Frame

Philip Ewell (Hunter College and The Graduate Center, CUNY)

For over twenty years music theory has tried to diversify with respect to race, yet the field today remains remarkably white. SMT's most recent report on demographics shows that 90.4 percent of full-time employees in music theory are white, while 93.9 percent of associate/full professors are. Aside from this literal whiteness, there exists a figurative and even more deep-seated whiteness in music theory. This is the whiteness—which manifests itself in the composers we choose to represent our field inside and outside of the classroom, and in the theorists that we elevate to the top of our discipline—that one must practice, regardless of one's own personal racial identity, in order to call oneself a music theorist. Thus, for example, I am a black person, but I am also a practitioner of "white music theory." In this presentation, a critical-race examination of the field of music theory, I try to come to terms with music theory's whiteness, both literal and figurative. By drawing on the writings of sociologists Joe Feagin and Eduardo Bonilla-Silva, among others, I posit that there exists a "white racial frame" (Feagin) in music theory that is structural and institutionalized. Further, I highlight certain racialized structures which "exist because they benefit members of the dominant white race" (Bonilla-Silva). Ultimately, I argue that only through a deframing and reframing of this white racial frame will we begin to see positive racial changes in music theory.

PowerPoint slides: <http://philipewell.com/wp-content/uploads/2019/11/SMT-Plenary-Slides.pdf>

Video recording: <https://vimeo.com/372726003>

EXHIBIT K

From: **Walls, Levi** <LeviWalls@my.unt.edu>
Date: Thu, Jan 9, 2020 at 12:00 PM
Subject: Re: responses to Ewell
To: Slottow, Stephen <Stephen.Slottow@unt.edu>
Cc: Graf, Benjamin <Benjamin.Graf@unt.edu>, Timothy Jackson <shermanzelechin@gmail.com>

Dear Dr. Jackson, et al.,

Hope your break is winding up well. Would you be so kind as to send us the Ewell responses you have gotten thus far? Of course, we understand that they may need to be workshopped a bit, so it would be best to get an idea of what we are working with. As we discussed previously, the content of responses will be kept confidential until such a time as they are deemed ready. It goes without saying that there are good ways and bad ways for these responses to be framed, and it will be important for us to screen them for tone and misinformation (lest we allow the JSS to fall into some of the same pitfalls that Ewell himself fell into).

Regards,

Levi Walls

From: Walls, Levi <LeviWalls@my.unt.edu>
Sent: Wednesday, January 8, 2020 8:15 PM
To: Slottow, Stephen <Stephen.Slottow@unt.edu>
Cc: Graf, Benjamin <Benjamin.Graf@unt.edu>; Timothy Jackson <shermanzelechin@gmail.com>
Subject: Re: responses to Ewell

Hi Dr. Slottow, et al.,

Yes, of course! I'll be sure to share any responses to the JSS whenever we get them. As of right now, we have not yet received any. I'll keep you all updated, though.

Regards,

Levi Walls

schenker

March 20, 2020 at 4:56 PM



Re: [EXT] Re: Important-- JSS Contributor Agreement Form

To: Barry Wiener

Thank you Barry! I should note that I enjoyed reading your response to Ewell. I am so glad you could contribute to this volume.

Best,
Ben

[See More](#) from Barry Wiener

EXHIBIT L

August 7, 2020 at 12:0010

Details PH

Patricia Hall <pahall@umich.edu>

Re: Anti-racism petition

To: Aleksandra Vojcic <vojcic@umich.edu>, Cc: theoryfac <theoryfac@umich.edu>, theorygrad <theorygrad@umich.edu>

Siri found new contact info in this email: Patricia Hall pahall@umich.edu

add to Contacts...

Thanks, Sandra. We very much appreciate your support.

Best,
Pat

Patricia Hall
Professor of Music Theory
The University of Michigan School of Music,
Theatre & Dance
1100 Baits Drive
Ann Arbor, MI 48109-2085

See More from Aleksandra Vojcic

Found in Important Mailbox



August 7, 2020 at 11:1000

Details KF

Karen Fournier <kjfourni@umich.edu>

Re: Anti-racism petition

To: Aleksandra Vojcic <vojcic@umich.edu>, Cc: theoryfac <theoryfac@umich.edu>, theorygrad <theorygrad@umich.edu>

Cheers, everyone!

Following up on Sandra's request, here's the link to the petition condemning JSS's latest issue.

Karen

<https://docs.google.com/document/d/1pne06DbjDt-ume06JMtc5fljpbLDkMZgw3mRFOrRepE/edit?fbclid=IwAR1yZF1kBgNxLDx1cKjBDNjftSUOyPSDreut3zidUPPq10t1B-rJgum7qwk>

See More from Aleksandra Vojcic

--
Dr. Karen Fournier
Associate Professor and Director of Research
School of Music, Theatre, and Dance
Faculty Associate, International Institute, LS&A
University of Michigan @ Ann Arbor

August 7, 2020 at 11:0530

AV

Aleksandra Vojcic <vojcic@umich.edu>

Anti-racism petition

To: theoryfac <theoryfac@umich.edu>, theorygrad <theorygrad@umich.edu>

Dear All,

As I am struggling with excavating many messages, I plead one of you resend the petition supporting SMT statement condemning JSS latest issue.

I encourage all of you to make a stand. Personally, I am proud of Pat Hall and SMT leadership for taking such a strong stand for the benefit of all.

Sandra

EXHIBIT M

From: Cane Sweet <canesweet0@gmail.com>
Sent: Tuesday, August 4, 2020 2:12 PM
To: Jackson, Timothy <Timothy.Jackson@unt.edu>
Subject: [EXT] I'm sorry

Hey I'm writing this email anonymously I registered a new email for this. I'm sorry I signed that letter too. I resisted signing it but my advisor is super involved in this (one of the most active people) and everyday he checks that letter to look for people he knows. My name is among one of the last ones. I saw that pretty much everyone signed, so for a moment there I thought "he's got tenure but I still need to build a career" I'm sorry I been feeling like a coward since I signed I'm so weak and I owe you one. I'll remember that I owe you one and I'll make it up to you some day

From: Cane Sweet <canesweet0@gmail.com>
Sent: Tuesday, August 4, 2020 6:35 PM
To: Jackson, Timothy <Timothy.Jackson@unt.edu>
Subject: Re: [EXT] I'm sorry

A few more things:

Even last year at SMT I didn't agree with prof Ewell's plenary but I ended up standing up and clapping anyway. When you're in the middle of a standing ovation it's kind of hard to remain seated, especially when you're surrounded by people who know you... I did resist the standing ovation for as long as I could and was probably the last person who stood. Even then people looked at Me all mean.

Just saying I do despise myself but not as much as I despise the dozens of people who were involved in the making of the journal but later posted on the internet and blamed it ALL on you. "Jackson made me do it" says the editor the vice editor the authors ... all these people! who are you, the president? Did you kidnap their families? It's ridiculous.

Professor Jackson I promise you: time will tell. Once this crazy time passes, history will tell who's right and wrong.

EXHIBIT N

From: Richmond, John <John.Richmond@unt.edu>

Sent: Friday, July 31, 2020 9:35 AM

To: music faculty <musicfaculty@unt.edu>; music staff <musicstaff@unt.edu>; Music Adjunct <MusicAdjunct@unt.edu>

Cc: Cowley, Jennifer <Jennifer.Cowley@unt.edu>

Subject: Regarding the Journal of Schenkerian Studies

The University of North Texas College of Music has begun a formal investigation into the conception and production of the twelfth volume of the *Journal of Schenkerian Studies*, which is published by the Center for Schenkerian Studies and UNT Press. The University, the College of Music, and the Division of Music History, Theory, and Ethnomusicology reaffirm our dedication to combatting racism on campus and across all academic disciplines. We likewise remain deeply committed to the highest standards of music scholarship, professional ethics, academic freedom, and academic responsibility.

John W. Richmond, Ph.D.

Professor and Dean of the UNT College of Music

Benjamin Brand, Ph.D.

Professor and Chair of the UNT Division of Music History, Theory, and Ethnomusicology

EXHIBIT O



Allen Law

Michael Thad Allen, JD, PhD
Allen Law, LLC

PO Box 404
Quaker Hill, CT 06375
(860) 772-4738
m.allen@allen-lawfirm.com

July 31, 2020

Laura Wright
Chair
Board of Regents
University of North Texas
1901 Main Street
Dallas, TX 75201
Rosemary.Haggett@untsystem.edu

Lesa Roe
Chancellor
University of North Texas
UNT System Building
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Jennifer Cowley
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RE: Timothy Jackson, Distinguished University Research Professor of Music Theory, the Journal for Schenkerian Studies, and the Center for Schenkerian Studies

Dear Chair of the Board of Regents, Chancellor Roe, Provost Cowley, Dean Richmond, and Professor Brand,

I am writing on behalf of my client, Distinguished University Research Professor of Music Theory Timothy Jackson.

JACKSON000255

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Page 2

In response to Professor Jackson's wholly protected expression of his academic freedom and freedom of speech in the Journal of Schenkerian Studies ("JSS"), certain faculty and graduate students of the University of North Texas have launched a pretextual petition and defamatory campaign to remove him from his tenured position, eliminate the Journal of JSS, which he has contributed to editing for almost 20 years, and eliminate the Center for Schenkerian Studies (the "Center") as "racist" or insufficiently "anti-racist." This morning, Dean Jon Richmond announced that the school will conduct a full "investigation." Ironically, the JSS has always been student edited, to give graduate students valuable academic experience, subject to the supervision of Professor Jackson and Professor Stephen Slottow (also a tenured professor). Unfortunately, this "investigation" sends the message that UNT will act to suppress free and open academic debate.

On or around July 30, 2020, faculty under the apparent leadership of Rebecca Dowd Geoffrey-Schwinden, Assistant Professor of Music History, have circulated a petition, which I attach as **Exhibit A** ("Petition"). In addition to carrying the name of Professor Geoffrey-Schwinden, the petition carries the signatures of 16 other professors of UNT. It also incorporates by reference a self-styled "call for action outlined in our students' letter," a concurrent graduate student petition circulating is a public document at the following website: <https://drive.google.com/.../1PekRT8tr5RXWRTW6Bqdaq57svq.../view>. The graduate student petition has apparently been spearheaded by musicology student Rachel Gain.

The graduate students, who may perhaps be excused for reacting under the tutelage of obviously misguided mentors and teachers, demand that UNT:

Hold accountable every person responsible for the direction of the publication. This will involve recognizing both whistleblowers and those who failed to heed them in this process. This should also extend to investigating past bigoted behaviors by faculty and, by taking this into account, the discipline and potential removal of faculty who used the JSS platform to promote racism. Specifically, the actions of Dr. Jackson—both past and present—are particularly racist and unacceptable.

I attach this document here as **Exhibit B**.

The faculty parrots their students' rhetoric, in what can only be described as a witchhunt, condemning my client and the JSS in the following terms:

The forthcoming issue [of JSS]—a set of responses to Dr. Philip Ewell's plenary lecture at the 2019 Society for Music Theory annual meeting—is replete with racial stereotyping and tropes, and includes personal attacks directed at Dr. Ewell. ... the epistemic center of the journal issue lies in a racist discourse that has no place in any publication, especially an academic journal. The fact that he [Ewell] was not afforded the opportunity to respond in print is unacceptable, as is the lack of a clearly defined peer-review process. We endorse the call for action outlined in

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our students' letter (<https://drive.google.com/.../1PekRT8tr5RXWRTW6Bqdaq57svq.../view>), which asks that the College of Music “publicly condemn the issue and release it freely online to the public” and “provide a full public account of the editorial and publication process, and its failures.” Responsible parties must be held appropriately accountable.

This directly violates UNT's Policy 06.035 Academic Freedom and Academic Responsibility, which states that UNT will “assure and protect academic freedom within the governing framework of the institution, and it is the responsibility of faculty members to ensure that their actions fall under appropriate academic responsibility...” Policy 06.035 also ensures “[t]he right to academic freedom and the demands of academic responsibility apply equally to all faculty members at UNT.” And it defines, “Academic Freedom” as “the right of members of the academy to study, discuss, investigate, teach, conduct research and/or creative activity, and publish, perform, and/or display their scholarship freely as appropriate to their respective UNT-assigned roles and responsibilities.” Among other things, Policy 06.035 requires “respect for diverse personalities, perspectives, styles and demographic characteristics, and maintenance of an atmosphere of civility.”

The faculty and graduate student witchhunt against Professor Jackson, his Center, and the JSS is in clear violation of this policy. Therefore, please consider this letter a formal submission of a grievance on behalf of Professor Jackson as provided under UNT's Policy 02.1400 Reporting Suspected Wrongdoing and 03.1001 Employee Grievances. Professor Jackson met with his immediate supervisor, Department Chair Benjamin Brand on July 26, 2020. Despite clear evidence that faculty and graduate students were organizing to violate Professor Jackson's constitutional and contractual protections to academic freedom and free speech, Department Chair Brand responded only that the “issue is larger than the department” and has taken no action to defend Professor Jackson. A copy of this request is also being sent to the Human Resources Department through the Provost, as provided under Policy zero 3.1001(2)(b).

Please remember as well that Professor Jackson has the right, under UNT's Policies to be free of retaliation. (See e.g. Policy 02.1000 Compliance and Integrity Policy, § 8.) The current investigation of him and the JSS is clearly retaliation under UNT's policies.

The gravamen of the dispute falls firmly within the boundaries of normal academic discord and the disputation of ideas; which is to say, there should be no dispute over supposed “ethics” violations at all. The dispute revolves around a plenary address to the Society for Music Theory delivered by Professor Philip Ewell during its annual conference November 7-10, 2019. That address is available here: <https://vimeo.com/372726003>. The protests by faculty and students that publishing scholarly debate in the JSS is somehow “unethical” threatens to undermine the integrity of academic discourse itself.

Professor Ewell 2019 address made what Professor Jackson and many other scholars in music theory considered to be willful misinterpretations of the work of Heinrich

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Schenker (1868-1935), an Austrian Jew born in what is now the Ukraine part of the then slowly failing state of the Austrian Empire.

Professor Ewell's argument is that not only was Schenker a "virulent racist" but that his music theory (known as Schenkerian Analysis) is systemically and irredeemably racist. By extension, those who have studied it and promoted it within the discipline of music theory are, by implication, complicit in an irredeemably racist project. The only appropriate response, in the eyes of those who have now embarked upon a mission to purge this alleged systemic racism, is categorical acquiescence to Professor Ewell's argument and some sort of self-abnegation before the charge of "whiteness."

Therefore, according to faculty and graduate students who would condemn him, Professor Jackson is guilty of some kind of original sin because he dissents from this view. But nothing is "racist" about objecting to Professor Ewell's argument that it is racist "among ... white persons [that] the music and music theories of whites from German-speaking lands of the eighteenth, nineteenth, and early-twentieth centuries represent the pinnacle of music-theoretical thought." Nor did the JSS violate any norms of academic publication in inviting debate on this topic. Professor Ewell was to be given an opportunity to respond in the 2020 volume—just as normal scholarly discourse and debate would dictate. Instead, students and faculty now call upon the university to cancel Professor Jackson, the Center, and JSS.

In crafting the JSS's thoughtful call for papers, distributed by email list to the entire Society for Music Theory, which includes Professor Ewell (who could have *but did not* submit any contribution to Volume 12 of the JSS); Professor Jackson took pains to point out, "Most of us would agree that there are too few blacks and women in the field of music theory, and that it is desirable to try to recruit more." Professor Jackson's contribution to Volume 12 even calls for more resources to be dedicated to educating minority and disadvantaged students in music and music theory from the earliest possible age.

Ironically, none of these issues now raised with such faux righteous indignation against Professor Jackson were ever raised amongst the editorial staff of JSS, not by its student editor Benjamin Graff, not by Professor Ellen Bakulina (a student of Professor Ewell's on friendly terms with him), nor by Diego Cubero. The latter is himself a person of color and immigrant from central America to the United States who is devoted to the very German romanticism and music theory that Professor Ewell now condemns for "systemic" racism and "white framing."

As explained in Professor Jackson's short article, Professor Ewell has willfully ignored the transformation of Schenker's thought throughout the politically and culturally tumultuous time in which he lived as well as Schenker's own confrontation with systemic racism both in Europe and by his students in the United States.

Schenker died in Vienna before Austria was annexed to Nazi Germany; but he glimpsed the ugliness of Nazi Germany's persecution of the Jews, which would soon claim many of his own students and family members in the Holocaust. His own confrontation with

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truly “virulent” racism altered his views on race—which were thoroughly conventional at the time—so that at the end of his life he wrote that “music is accessible to all races and creeds alike. He who masters such progressions in a creative sense, or learns to master them, produces art which is genuine and great.” In the abstruse logic of Professor Jackson’s academic critics, however, claims to the universal appeal of music and universal accessibility of music theory are themselves manifestations of a so-called “white frame” of racism.

The work done by the Center and Professor Jackson in combating racism is unimpeachable. Assassinating Professor Jackson’s character as “racist” willfully ignores his work in rescuing all but lost compositions and the work of composers persecuted by Nazi Germany. At the time, the work of these composers such as Paul Kletzki was condemned as racially inferior, but it has now been resurrected and performed thanks to the work of the Center. In 2011, the performance of Kletzki’s music was recognized with a Grammy nomination (of Piano Professor Joseph Banowetz), bringing recognition to the Center and UNT.

The current attempts to destroy Professor Jackson, abolish the Center, and strip Professor Jackson of his position and the JSS not only directly violates University of North Texas (“UNT”) policies. The university’s investigation of these preposterous allegations clearly violates Professor Jackson’s constitutional rights under the United States Constitution and Texas Constitution's Bill of Rights as well as his contractual rights vis-à-vis UNT.

As numerous courts have held, even an investigation undertaken in retaliation for a public employee’s exercise of his or her First Amendment rights has an impermissible chilling effect on speech that violates the First Amendment. See *White v. Lee*, 227 F.3d 1214 (9th Cir. 2000); *Levin v. Harleston*, 966 F.2d 85 (2d Cir. 1992); *Baumann v. District of Columbia*, 744 F. Supp. 2d 216 (D.D.C. 2010).

This kind of retaliation is actionable in Texas under state and federal law. *Hudson v. Board of Regents of Tex. S. Univ.*, No. 4:05-CV-03297, 2009 U.S. Dist. LEXIS 126630, at *11 (S.D. Tex. Apr. 14, 2009) (denying motion for new trial where “verdict meant that Plaintiffs would not have had their rights violated but for their protected constitutional activity” and where “evidence also demonstrated considerable animus toward Plaintiffs by Defendants, because they were outspoken and, quite possibly, because of their political sympathies”); *Ward v. Lamar Univ.*, 484 S.W.3d 440, 454 (Tex. Ct. App. 2016) (reversing lower court for dismissing free-speech retaliation claim against university); *DePree v. Saunders*, 588 F.3d 282, 289 (5th Cir. 2009) (reversing summary judgment in favor of university on free-speech retaliation claim of professor targeted by fellow faculty for making them “not feel safe”).

Finally, please be advised that you are hereby given notice not to destroy, conceal or alter anything related to this matter. This includes but is not limited to notes, memoranda, emails and electronic messaging, voice mails, text messages, or any other private messages exchanged with any individual, organization or party regarding Professor Jackson, including faculty and graduate students who are currently organizing the current witchhunt against him.

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This includes all data created with the use of smart phones or tablet devices, and all internet and web-browser-generated history files, caches and “cookies” generated. If relevant documents are presently in a garbage can, shredding bin, a “Deleted Items” email folder, or their functional equivalents, you are directed to retrieve and preserve such documents.

Although Professor Jackson is confident that UNT must have a current policy not to delete or destroy any record of such matters, be advised that this notice is effective immediately upon receipt. If this matter were to evolve into a complaint against you in a court of law, your failure to comply with this notice could result in severe sanctions being imposed by the court for spoliation of evidence or potential evidence.

To avoid spoliation, UNT will need to provide the data requested in its original form on the original media. Please do not reuse any media to preserve this data.

To assure that UNT’s obligations to preserve documents and things will be met, please forward a copy of this letter to all persons and entities with custodial responsibility for the items referred to in this letter, including the faculty and graduate students identified in the attached Petitions.

Thank you for your cooperation in this matter. Should you have any questions, or want to discuss this matter further, please contact me directly. Professor Jackson wishes above all to be able to pursue his scholarship and serve UNT as he has done for the last two decades, with distinction and by providing scholarship of the highest caliber. He has no wish to tarnish the reputation or position of fellow faculty or graduate students, but only to see them respect the most fundamental standards of professional decency and civility. It is frankly outrageous that a respected and established scholar should become the victim of a crusade in the name of a vague and specious charge of “racism” over what should be easily recognized as an ordinary dispute over scholarship.

Sincerely,



Michael Thad Allen

EXHIBIT P



September 7, 2020

Dr. Timothy Jackson
Department of Music History, Theory and Ethnomusicology
University of North Texas
Denton, TX 76302

Dear Dr. Jackson,

Your attorney has authorized me to respond directly to you concerning your emails of August 18 and 28 regarding the Journal of Schenkerian Studies. Thank you for your patience while we worked out the communication protocol with your attorney. I also wanted to ensure I reviewed all of the correspondence you and your counsel have sent to various UNT and UNT System officials since your first letter in late July, including your email to your department chair.

The correspondence from you and your attorney ask a number of questions and threaten litigation against the university. For this reason, I will leave it up to the university's legal counsel to respond to the claims and threats your attorney has made on your behalf, and to answer your lawyer's questions as he deems appropriate. However, I would like to reply to you directly to clarify the mistaken belief that the university is investigating you and the Journal of Schenkerian Studies and the steps you will need to take if you wish to file a grievance.

The university is investigating neither you nor the Journal of Schenkerian Studies. I think it is fair to presume that we agree the journal is a UNT publication, since it is housed in the Center for Schenkerian Studies and is funded by the university. As such, the university has an interest in the complaints about the circumstances surrounding Volume 12 that have come from all corners, and ensuring the journal meets the standards of a peer reviewed, academic publication. The university has the discretion, if not the obligation, to look into these circumstances. A panel of faculty with experience editing peer-reviewed journals has been appointed to do just that; not to investigate you or the journal, or to look into whether a particular policy has been violated. Hopefully, this clarification puts an end to the misinformation and mischaracterization about this matter.

In regards to a grievance, the university's legal counsel informed your attorney that his letter of July 31, 2020 did not claim that anyone had taken action, which I presume meant the letter did not identify a personnel action related to reappointment, tenure, promotion, or a term or condition of employment against you. In fact, your attorney's letter stated (1) that there was an ongoing investigation against you and the journal, which was not correct; and (2) that your supervisor had "taken no actions to defend [you] against "faculty and graduate students...organizing to violate [your] constitutional and contractual protections." In addition, counsel pointed out that he could not identify the policy under which he was filing a grievance. I presume he did so because the letter referenced various policies that do not provide for a

grievance and the complaints he made on our behalf did not fit within the faculty grievance policy, which your attorney did not mention. The university's legal counsel asked your attorney to clarify the policy and basis for a grievance.

In response to that invitation, in letter dated August 8, 2020, your attorney appears to claim your dean and chair "genuflect[ed] to mob-like accusations of 'institutional racism' and clamor for censoring an academic journal" as grounds for a grievance without stating what action you believe they took. The letter also accuses your dean and chair of having "taken disciplinary action against [you] and [your] Journal" without identifying any action they supposedly took. Subsequently, I learned that in an August 28 email to your chair (with a copy to our dean) you asked him why you had been "removed from *all* committees" for the first time in your 22 years on the faculty. I understand your chair intends to respond to your inquiry.

If you are in disagreement or dissatisfied with an employment-related concern, including working conditions, environment, relationships with your supervisors or other employees, or a negative personnel decision, you may pursue a grievance under UNT policy 06.051 (Faculty Grievance). You can find the policy on the UNT policy webpage at <https://policy.unt.edu/policy-manual>. Concerns about equal opportunity, harassment, retaliation and compliance violations are not addressed under the faculty grievance policy.

On that note, your attorney asked the university to consider whether anti-Semitism may have motivated some unidentified action toward you. The letter did not expressly allege discrimination or mention any action that had been taken against you. Nevertheless, if you believed you have been subjected to discrimination because of your race, ethnicity, national origin or any other reason that violates the university's non-discrimination policy, I encourage you to contact the UNT Office of Equal Opportunity at oeo@unt.edu or (940) 565-2759. I will forward your attorney's letter to OEO. You can find the UNT nondiscrimination policy (UNT Policy 16.005) on the policy webpage as well.

I hope this letter clarifies any misunderstanding regarding how and why the university has appointed a panel to review Volume 12 and provides you the guidance you need to pursue a grievance if you wish to do so.

Sincerely,

A handwritten signature in blue ink that reads "Jennifer Cowley". The signature is written in a cursive, flowing style.

Jennifer Cowley

cc: John Richmond, Dean, College of Music

Benjamin Brand, Chair, Division of Music History, Theory and Ethnomusicology

Michael Allen, Attorney for Dr. Timothy Jackson (via UNT legal counsel)

EXHIBIT Q

May 19, 2020,
10:01 AM

Tuesday, May 19, 2020

Walls, Levi <LeviWalls@my.unt.edu>

to me

Dear Dr. Jackson,

Thanks for your email, and the detailed graphs. Since musical setting is, itself, a translation of sorts, these pieces would seem to offer an especially interesting challenge (a Wellesz translation of Rilke's translation of E.B. Browning, like a game of "telephone"). Technically, there are four levels (or at least three and a half) to the process because Rilke didn't know English and was assisted by his hostess in Capri. If you haven't already, there are a few articles that you might find useful, especially in regards to the relationship between Rilke's and Browning's texts. "Rilke's Translations of English, French, and Italian Sonnets" by Furst: <https://www.jstor.org/stable/pdf/4172561.pdf?refreqid=excelsior%3Ad54da7f70c99859abb26629bc5b5c137>

and "Translating Desire: Elizabeth Barrett-Browning and Rilke's women in love" by Catling (although I couldn't manage to find this article, which appears in a German-language book called *Rilke und die Moderne*). <https://ueaeprints.uea.ac.uk/id/eprint/26337/> It seems like it would be useful if it can be tracked down. I'm unsure of the state of ILL during this shutdown.

Part of the Furst article mentions that, because Rilke changes the structure of the sonnets he translates, the resultant rhyme scheme "gains a musical and symbolical element" that wasn't necessarily there before (132). According to the author, this change is due in part to Rilke's alternating use of masculine and feminine rhymes, whereas Browning's rhymes are consistently masculine. I wonder if the translations set by Wellesz feature similar changes.

Ophelia is well for the most part. My wife works 6pm-6am three days a week, so I am on my own with her those nights. It can be pretty rough (because she cries more when Rebeca is gone) so I often go without sleep. But it's a labor of love. I think, all in all, I'm doing well in fatherhood. My biggest challenge, as I always thought it would be, is not to be too neglectful because of work. It's a delicate balance.

I'm currently studying for my related field quals, so I'm buried in English literature texts. I think more music theorists would do well to be more familiar with some of these literary theory

JACKSON000264

texts. A few that I've committed to reading are unrepentantly intentionalist though, especially Hirsch's *Validity in Interpretation* (an ironic title, to be sure, because when our analyses are absolutely beholden to the supposed intentions of authors, we might as well throw out the possibility of interpretation). One of the novels I'm currently reading is *Romola*. Knowing your interest in George Eliot and Vasari's *Lives of the Artists*, it seems like a book you would appreciate.

This talk of English literature reminds me. Would you mind signing my degree plan? Just the "major professor" line near the bottom of the front page. You'll have to do it electronically, which should be straightforward using the "annotate" tool of whatever PDF program it opens in. I attached it. Let me know if it gives you trouble. Thanks!

Regards,

Levi Walls

ReplyForward

EXHIBIT R

----- Forwarded message -----

From: **Walls, Levi** <LeviWalls@my.unt.edu>

Date: Thu, Jul 23, 2020 at 2:11 PM

Subject: Re: [EXT] Re: Updates on articles, websites, and printing.

To: Timothy Jackson <shermanzelech@gmail.com>

Dear Dr. Jackson,

I attached the requested files. Ah, yes, I remember from my first semester at UNT that you were working on the late quartets (op. 131, to be specific). That was back when I barely knew what Schenkerian analysis was. Hard to believe it was only 4 years ago! Let's hope I come just as far in another 4 years.

I'd be interested in seeing your Beethoven work, as with anything. Studying Beethoven will always be important, even if I don't ever plan on presenting/publishing work on him. I always feel a little apprehension at doing Beethoven research. He's been done so much over the years (for good reason, to be sure, as he is without a doubt one of the greatest composers that ever lived). But still, I inwardly groan a little when I see paper after paper on Beethoven at conferences. I think you know what I mean, since you were sitting right next to me when I heard you say something to a similar effect in response to a Beethoven paper at TSMT 2018. But, I'm glad to see what you have to say since, as I said, it's very important to continue studying Beethoven. Something new and valuable might come out of it, and it would be an awful shame if Beethoven research stopped *entirely*.

For my own part, I have a few projects going for the next conference season. I once wrote a paper about finding a musical analogue to Transatlantic Modernism (the Imagist poets, plus the likes of T.S. Eliot and Gertrude Stein). I had noticed that documentaries on these figures used a mixture of classical-romantic era music and Coplandesque Americana, but I argued that it was the music of the second Viennese school that really mirrors the Transatlantic Modernist aesthetic/philosophical views. And it should be the job of a documentary to choose music that represents their subject's aesthetic/philosophical views, when that documentary is on an artist. So I'm reworking that paper for a few American literature conferences. Then, I've recently started thinking about writing a proposal for upcoming theory/musicology conferences that compares formalism in music vs. formalism in literary theory. Confusingly, the two ideologies are complete opposites when it comes to matters of interpretation. One of our main formalist representatives is Peter Kivy, whose perspective is almost semiotically barren. On the other hand, the main representatives of formalism in literary theory are the New Critics and the Russian Formalists, who are extremely flexible in regards to semiotics. In part, the New Critics pushed Barthes' idea of the "death of the author," which I find indispensable to interpretation (and Kivy found distasteful). I think that the underlying reasons for this disparity between formalism in music and in literary theory will say something important about the ideological differences between the two fields. But that project is in it's infancy, so we'll see what happens with it.

Ophelia is okay. She's getting so much smarter and her hand-eye coordination is improving a lot. If I put her on my lap at the piano, she hits the keys with interest, which is very good for a four-month-old! A surprising lack of change in the sleep department, though. But, at least I don't have to take care of her alone at night anymore (at least, for the foreseeable future) because my wife's work schedule changed to daytime shifts.

Regards,

Levi Walls

EXHIBIT S

| | | | |
|----------------------------------|--------------------------|--|--|
| Walls, Levi | Sat, Jul 25, 10:22 PM | | |
| to Karen, Ronald, me, Stephen | | | |

Hi Karen and Ron,

There is a situation developing on social media that is possibly damaging to the journal, and in order to quiet any misinformation, it is very important that we release the digital version of the journal early. Can we please arrange this ASAP? Do we need to contact Tamupress, or is this a UNTpress issue? I'm unsure of who the proper person of contact is there.

Regards,

Levi Walls

| | |
|--|----------------------|
| | Sat, Jul 25, 8:55 PM |
| Walls, Levi | |
| to Ellen, me, Stephen, Andrew, Benjamin, Diego | |

Hi all,

I just heard about this. It's very worrying, especially as I don't want my career to be ruined before it properly began. I have a family to take care of now. I'm also confused about what exactly people want. The responses were to Ewell's paper. Did Ewell want to respond to his own paper? If he wants to respond to the responses to his paper, then that is perfectly reasonable, and I don't think anyone would have a problem with that. We could publish something in the upcoming volume, if that is what people want. But he couldn't have responded to responses that hadn't yet come out. Since the journal printed every response that we got, it should go without saying that we weren't interested in presenting a one-sided picture. Quite the opposite. We emphasized in the CFP that we wanted a wide range of views.

At the moment, people seem to be speculating about the journal without actually reading it. Maybe we should consider releasing it online early, so that misinformation does not spread.

I really hope all this can be resolved somehow.

Regards,

Levi Walls

The screenshot shows a Facebook interface on a web browser. The browser's address bar displays 'facebook.com'. The page title is 'Chris Segall | Facebook'. The navigation bar includes icons for video, marketplace, groups, and a plus sign for additional options. Below the navigation bar are buttons for 'Add Friend', a message icon, a search icon, and a three-dot menu icon.

The main content area displays a post and its replies:

- Devin Chaloux** (1d): For what it is worth, the current editor of JSS is a doctorate-holding professor - unless I've missed something. (1 like)
- Chris Segall** (1d): **Devin Chaloux** You are right. From what I now understand, the outgoing editor began his position when he was a grad student at UNT and has stayed on for an extended term. I think the position is intended for a graduate student. (1 like)
- View 2 more replies**
- Ben Graf** (1d): Chris, I appreciate your note about not blaming the young editorial team for the issues you raise. As young editors, we indeed have obligations to the advisory board and editorial board. That is why we wanted to make a clear distinction that it was n... **See More** (5 likes)
- Chris Segall** (1d): **Ben Graf** It seems clear to me that the advisory board has the controlling stake in this journal. (3 likes)

The bottom of the image shows a Windows taskbar with various application icons including Word, PowerPoint, File Explorer, Edge, and several utility programs.

EXHIBIT T



November 30, 2020

Dear Dr. Jackson,

I am writing to share with you the recommendations of the panel charged with reviewing the 12th volume of the *Journal of Schenkerian Studies*.

Specifically, the panel was charged with the following: (1) identify the *Journal of Schenkerian Studies* standard conception and production criteria and practices; (2) identify the criteria and practices the journal used in past volumes; (3) determine the criteria that were applied and practices used in the production of volume 12; (4) determine whether the criteria and practices for volume 12 were consistent or inconsistent with those for past volumes; and (5) determine whether the standards of best practice in scholarly publication were observed in the conception and production of volume 12.

The panel has produced a report with findings, see attached report, that there are opportunities to improve the journal's production processes. I am requesting you, as the Director of the Center for Schenkerian Studies, to develop a plan to address the recommendations by December 18th and submit the plan to Chair Benjamin Brand and Dean John Richmond for review and approval.

Thank you for participating in this review process. I look forward to seeing the Journal continuing its role in providing an important forum for the discussion of scholarly ideas related to Schenkerian studies. I believe by improving the processes of production, as outlined by the panel, the Journal will be strengthened.

Sincerely,

Jennifer Cowley, PhD

Provost and Vice President for Academic Affairs

cc:

Benjamin Brand, Chair, Division of Music History, Theory, and Ethnomusicology

John Richmond, Dean, College of Music

EXHIBIT U

From: Brand, Benjamin <Benjamin.Brand@unt.edu>
Sent: Friday, December 11, 2020 4:35 PM
To: Jackson, Timothy <Timothy.Jackson@unt.edu>
Subject: Follow-Up

Dear Tim,

Thanks for meeting with me this afternoon. I want to clarify and confirm a couple of points that I made over Zoom:

1. I believe the JSS would be best served by having a single editor-in-chief who oversees all aspects of the journal and who is a faculty member at another institution. There might be other positions as well, e.g. that of associate or assistant editor, but they would report to the editor-in-chief. This would provide clarity in the administrative and reporting structure.
2. Whoever serves as the first editor-in-chief should have input in reformulating the administrative structure of the journal and, in particular, recruiting new members of the editorial board.
3. I cannot support a plan according to which you would remain involved in the day-to-day operations of the journal, and its editorial process in particular, given the panel's findings of editorial mismanagement at JSS.

You expressed your desire that I read your response to the panel's report before I make any definitive judgements and, of course, I will read your report carefully when I receive it. You also informed me of your desire to discontinue the Center of Schenkerian Studies due to Stephen Slottow's recent severing of ties with the Center. I would support you in that decision and will assist you in that process if that is indeed what you decide. Finally, you mentioned the possibility of relocating the JSS and thus severing ties between the journal, UNT, and UNT Press. Again, I would support you in that decision if that proves to be the best way forward. Upon further reflection, I would add that you might consider starting an entirely new journal dedicated to Schenkerian studies, one with a different name, different publisher, and different institutional home. That would provide you and others involved in the project with a cleaner break with the controversy that has surrounded the most recent volume of the JSS.

As we agreed, we will meet again on Wednesday, Dec. 16 at 10:00am to discuss these matters further. The Zoom link is: <https://unt.zoom.us/j/81337554564>. Thanks again for your time this afternoon.

Sincerely,
Benjamin

Benjamin Brand, Ph.D.
Pronouns: he, him, his | Professor of Music History
Chair, Division of Music History, Theory, and Ethnomusicology
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EXHIBIT V

**RESPONSE TO THE AD HOC PANEL REPORT DIRECTED TO
DISTINGUISHED UNIVERSITY RESEARCH PROFESSOR OF MUSIC THEORY
TIMOTHY JACKSON**

I. INTRODUCTION

This Response was requested of me, and me alone, by Provost Jennifer Cowley after a Report by an Ad Hoc Panel (Panel), which condemned me (but no one else) of editorial mismanagement. The Panel convened at the request of Provost Cowley and Dean John Richmond to investigate me and the *Journal of Schenkerian Studies* (JSS or the Journal) and issued various recommendations on November 25, 2020. The Response is organized as follows:

Section II presents a plan for reorganization of the JSS. This plan indicates what the JSS should adopt from the Report. Many suggestions identify common sense practices that the Journal has been following since its inception in 2003. Nevertheless, the Journal will benefit from codifying these practices and making them more transparent. In addition, a reform of the editorial structure is clearly necessary now because, unexpectedly and precipitously, the Journal has become the focus of an assault on academic freedom and free expression which render the position of any student or junior faculty editor untenable. This section also indicates those recommendations of the Panel that the JSS should respectfully decline and that I plan to remain on the editorial board of the JSS, albeit in a role that wards off accusations recently leveled at the JSS of alleged “power imbalance.”

Section III, IV and V use solid evidence, that was provided to the Panel but not considered, demonstrating that the Report is itself a pretext for viewpoint discrimination. I explain why the Report endorses the inaccurate and reductive claims, leading to defamation of me, that have circulated in social media, been promoted by the Society for Music Theory, and officially adopted by the Division of MHTE since the publication of a special Symposium in Volume 12 of the JSS.

Section III summarizes the broader cultural and ideological context surrounding the publication of the Symposium, which should have been, but was not considered by the authors of the Report. This involves the scholarly dispute addressed in Volume 12 between me, along with other Schenkerian scholars, and Dr. Philip Ewell of Hunter College in New York, who has accused scholars dedicated to Schenkerian analysis of “racism.” My opposition to Ewell’s view became the catalyst for petitions labeling me, the Journal, and the Center for Schenkerian Studies (Center) as “racist,” “institutionalized racism,” “whitewashers of music theory,” and other malicious slurs. Next, this Section III explains the genesis of the Symposium.

Section IV then explains the role of Levi Walls, the student editor of the JSS appointed April 22, 2019 (effective September 2019), and who was supervised by the outgoing Editor Dr. Benjamin Graf. Unfortunately, this must be addressed because of public claims, now perpetuated by the Panel, that I coerced Mr. Walls to publish “racist” content in the JSS. Rather than rely on social media accounts and hearsay, this section relies on evidence in contemporary emails of the JSS’s editorial staff. This evidence demonstrates that Mr. Walls’ claim to be “coerced” and to be some sort of “whistleblower” is simply untrue.

Section IV follows the editorial process from the first Call for Papers vetted by the Music Theory Faculty Drs. Ellen Bakulina, Diego Cubero, and Andrew Chung and the editorial staff of the Journal, which included Drs. Benjamin Graf, Stephen Slottow, Levi Walls, and myself. This pays special attention to Levi Walls' and the Panel's accusations of editorial "mismanagement," insinuating that I somehow forced Walls to publish articles against his will and even threatened him in my car.

Section V concludes with the illiberal assault on the JSS as well as with the process followed by the UNT, explaining why this has been a pretext for the suppression of academic freedom.

II. A PLAN FOR REORGANIZATION OF THE JSS IS NECESSARY

I propose to adopt four of the main recommendations of the Report as necessary for the survival of the JSS in order to assure that there is no perception of conflict of interests or "power imbalance." Unfortunately, this necessarily eliminates the opportunity for talented graduate students to gain the same experience that the Journal provided in the past, but the current climate has simply rendered this no longer possible. Before proceeding, I would like to summarize the accomplishments of the student editors of the JSS, in whose footsteps Levi Walls would no doubt have followed but for the current assault on the JSS for publishing unpopular viewpoints.

A. The Former Position of Graduate Student Editor

In terms of the history of the Journal, previous student editors were always outstanding graduate students interested in Schenkerian analysis, who could, through the JSS, gain editorial experience and network in the field for the purpose of training and promoting their careers. They enjoyed considerable leeway, and past editors Jennifer Sadoff Auerbach, Colin Davis, and Benjamin Graf had extensive autonomy. Levi Walls was somewhat of an exception, but not because he was subordinated to me. The exception was that Dr. Graf supervised and mentored him in his transition to editor.

This model has been a resounding success. With the exception of the first student editor, who left academics to start her own successful music business, all editors of the JSS have leveraged their experience to establish themselves in professional positions at universities and colleges, including Drs. Colin Davis, Alex Amato, Benjamin Graf, and (very soon) Dr. Jason Patterson.

Coincidentally, this was explained to the Chair Benjamin Brand on April 2, 2019, attached as **Exhibit A**. In April 2019, Dr. Slottow and I also raised the issue with Brand that the Journal should depart from this model and keep Dr. Graf as editor. Brand rejected this idea and insisted that we appoint a new graduate student editor, which led to the selection of Levi Walls. Dr. Brand did not raise any concerns over "power imbalances" at that time. This was, of course, before it was made clear that Journal editors would be subjected to remorseless attack and discriminated against on the basis of viewpoints published by the JSS's authors.

B. JSS's Plan for Reorganization Necessary to Confront Viewpoint Discrimination

There are several suggestions that the JSS will adopt in the interest of preserving a unique venue for serious Schenkerian scholarship. Working on such a plan in good faith, I propose the following:

- The JSS Will Publish Transparent Explanations of the Editorial Process

First, the JSS can certainly benefit by publishing a clear and transparent explanation of its editorial processes on the website of the Journal. Importantly, however, the Panel had no criticism of any reviewed scholarly publications that have appeared in the JSS since its inception almost 20 years ago.

- The JSS Will Restructure the Editor-in-Chief Position and Editorial Board

It is now absolutely necessary that the editor-in-chief be a full time, tenured faculty member whether at UNT or at an outside institution.

The current controversy demonstrates that the Journal can no longer succeed with a student editor. It must be protected from attack by the kinds of specious and untrue accusations that have been leveled against it -- and against me. Only a senior, tenured faculty member can withstand baseless accusations of “editorial mismanagement” when unpopular opinions are published.

I have solicited and received positive responses from the following respected Schenkerian senior scholars at other institutions, who would be happy to collaborate with me on formulating a new Editorial Board: Prof. Wayne Petty (University of Michigan), Eric Wen (Curtis Institute), Prof. Nicolas Meus (The Sorbonne, Paris), Hedi Siegel (Mannes College of Music), and Prof. Kerri Kotta (Estonian Academy of Music). I have already extended an invitation to a potential Editor-in-Chief at another university. With their help and corporation, we can draw up a new editorial structure for the Journal going forward, which will be published on the website of the journal.

An Editorial Board of senior faculty and an Editor-in-Chief who will likewise be a peer, rather than a student, with strong expertise in the field of Schenkerian theory, will eliminate any controversy concerning “editorial independence.”

- Conflict of Interest Statements

The JSS can easily include a “conflict of interest” statement as recommended by the Panel whenever a member of the editorial board or the Editor-in-Chief publishes an article in its pages. However, every journal of any note publishes articles by members of its editorial board and occasionally by its editor-in-chief. In fact, it is usually a prerequisite that an editor publish at least at one time or another in a journal in order to be qualified to assume editorial duties. This is not ordinarily considered a conflict of interest but a demonstration that the editor is knowledgeable and competent to judge publications in the field, particularly in a specialized journal like the JSS. As the Panel is aware from the evidence provided to it, the JSS never handled publications by members of its editorial board in any special manner different from those of other publications. But an express statement of how such publications are handled can easily be included in the future to avoid controversy.

- The Journal Will Not Publish Anonymous Contributions in Future

The Report condemns me in particular and by extension, the Journal, for publishing a contribution anonymously. This is despite the fact that the Panel “acknowledges [this] is ultimately up to the editor” (p. 12). It is also self-evident why any active scholar in the field of Music Theory cannot

publish reasoned arguments defending Schenkerian analysis from spurious charges of “racism” without paying a steep cost in professional reputation. For younger scholars, this would also mean sacrificing career opportunity. The assault on the JSS and the example of Levi Walls’ confessional discussed below make this clear. The publication of one junior scholar’s response to Professor Ewell was therefore justified.

Yet there can be no serious dispute that the defense of Schenkerian analysis, as in any other field, will succeed best if scholars come forward and engage their peers rather than remain anonymous. Furthermore, although thankfully, the anonymous author in Volume 12 remains anonymous, the JSS should not incur any potential liability or take risks to safeguard the anonymity of authors. The Journal will therefore commit itself to publishing only contributions under the name of the author in the future. The single anonymous contribution in the Symposium, although valuable, was the lone exception to this general policy that the JSS had observed since its inception.

- The Journal Reserves the Right to Engage in Free and Open Exchange of Ideas with or without Peer Review

Peer review of the Symposium in Volume 12 would have undermined its purpose, which was to express the unmediated responses of established scholars to the attack on Schenkerian analysis as so-called “systemic racism” in a plenary talk before the Society for Music Theory by Professor Philip Ewell in November 2019. The JSS has also published a “Festschrift” in the past, also without peer review, for much the same reason: this was to be the unmediated explanation of the influence that the distinguished scholar Edward Laufer had on their careers and thought. Importantly, no objection was raised at that time to this practice. This practice is not uncommon in scholarly journals. The Panel makes a distinction between “commentaries” and “symposia,” and suggests that I disingenuously tried to present the Symposium as a Commentary, which is untrue. I have used these labels interchangeably, as well as “responses.” The Panel provides no basis in the standards of COPE or other authorities other than their own opinions for this distinction. Given the pretextual nature of the Panel’s attack on me, the Journal will not for that reason alone limit itself to such a narrow conception of scholarly discourse.

At the same time, the Panel makes a useful suggestion concerning the Symposium, however. Should the Journal elect to publish a Symposium (or “Commentary”) in the future (which will always represent the exception rather than the rule), the JSS should publish a brief explanation for the Symposium and how the process for reviewing submissions are handled. This would serve the interests of transparency as the Panel recommends.

III. BACKGROUND TO THE CONDEMNATION OF VOLUME 12 AS “RACIST” OMITTED BY THE PANEL

A. Philip Ewell’s and the SMT’s Condemnation of Schenker, Schenkerians and Schenkerian Theory as “Racist”

On November 7-9, 2019, Dr. Philip Ewell of Hunter College in New York delivered a plenary address at the Society for Music Theory (“SMT”). There was no “response” invited or allowed to this plenary address. Dr. Ewell delivered the plenary address as a policy statement of the SMT.

This is ironic, because the SMT's first principle of "ethics" reads as follows: "The Society for Music Theory upholds and promotes the following basic principles of ethical conduct in our profession ... freedom of inquiry and the widest possible access to information of use to scholars." (See https://societymusictheory.org/administration/ethics_policy.)

Dr. Ewell's talk, "Music Theory's White Racial Frame," can be found here: <https://vimeo.com/372726003>. Put simply, Dr. Ewell condemns music theory as "racist" to the extent that it continues to teach the tradition of Western music rooted in the great achievements of composers like Johan Sebastian Bach, Ludwig van Beethoven, Wolfgang Amadeus Mozart, to name only some of the most well-known. There are many others. Because there is an underrepresentation of black students in music theory programs, according to Dr. Ewell this is incontrovertible evidence that this tradition is "racist."

In particular, Ewell singled out Heinrich Schenker, the namesake of the Journal and Center. He contends that Schenker was a "virulent racist." By association, he accuses scholars who have promoted and established the study of Schenker in the United States of being equally "racist;" moreover, he argues, they have conspired to conceal Schenker's racial supremacist views.

Heinrich Schenker was an Austrian Jew born in 1868 into a family of Talmudic scholars in the pale of settlement at the contested periphery of the Austrian and Russian Empires. By the end of his life, he had moved to the Austrian capital city and the capital of classical music, Vienna. Typical of many Jews who traveled this path of assimilation after the European Enlightenment, Schenker had a deep love of German culture. He was undoubtedly a German cultural supremacist and sometimes obnoxiously so. At the same time, he was forever excluded by Germans and Austrians due to anti-Semitism. However much Schenker's love of German culture and Western classical music nurtured his system of music theory, he was never considered a proper Austrian (let alone German). He suffered racism firsthand through pervasive anti-Semitism, including from other well-known musicians. He also experienced racism directly rather than as "implicit bias." He died in 1935, just three years before the National Socialist annexation of Austria. His wife, many of his students, and family members were subsequently persecuted and perished in the Holocaust. Remarkably, at the end of his life, he was full of hope for the power of music to reach across human hatreds and unify humankind. He declared: "*[M]usic is accessible to all races and creeds alike. He who masters such progressions in a creative sense, or learns to master them, produces art which is genuine and great*" (emphasis added).

B. Volume 12 of the Journal Addresses Ewell's Plenary Talk to the SMT

Given that Schenker and the serious study of music theory is the very reason for the existence of the Journal and Center, the editorial staff of the Journal including Dr. Slottow, Dr. Graf, and Mr. Walls, felt that a response should be made to Professor Ewell's plenary address to the SMT in an open and honest forum. After many suggested revisions, there was a consensus on the text of the Call for Papers. See **Exhibit B** and **Exhibit C**, provided to the Panel.

As a result, the JSS published a Symposium in Volume 12 in July 2020. The Symposium expressed various unmediated viewpoints by established scholars on Dr. Ewell's idea of the "White Racial Frame," including five contributions positively disposed towards Dr. Ewell.

As explained in more detail below, publication of the Symposium was relatively swift by academic standards. The editorial staff with the participation of theory faculty from UNT worked out a call for papers which was sent through the server list of the SMT, including to Dr. Ewell, on 31 December 2019. All submissions were received by March 2020. Publication was then delayed by the COVID-19 pandemic. Volume 12 did not appear until July 24, 2020.

Upon publication, Ewell's supporters immediately began to demand my firing and cancellation of the Journal and Center. Ironically, however, all opinions expressed in Volume 12 fall within the mainstream of American discourse. My arguments in response to Dr. Ewell draw on my forty years of experience in music theory more generally, the work of Heinrich Schenker specifically, and painstaking work at the intersection of Jewish identity and the arts. My critique was an analysis of how race and music are complex and multidimensional, and that whiteness is not a monolithic construct, as in the case of Schenker, I demonstrate that his Jewishness complicates a reductive construction of whiteness and the extent to which antisemitism may implicitly, if not explicitly, underlie such unnuanced constructions of Schenker's legacy.

My contribution in particular was singled out for the harshest criticism for suggesting that music theory is not successfully recruiting black students because very few black students from an early age are introduced to the appreciation of the classical musical tradition. I called for additional resources to be dedicated to that effort. My critics, however, condemned my call for additional resources to be dedicated to the education of underprivileged minorities "racist."

IV. THERE WAS NO COERCION OF THE EDITORIAL STAFF BY ME: THE GENESIS AND PUBLICATION OF THE SYMPOSIUM

The Report attacks my personal and academic integrity, reputation, and freedom chiefly by misrepresenting the facts concerning the publication of the Symposium in Volume 12 of the JSS. These facts are demonstrated by contemporaneous emails between myself, Dr. Benjamin Graf, Mr. Levi Walls, Prof. Stephen Slottow, and others. I provided these to the panel, and they are attached here as **Exhibit B** and **Exhibit C**. Yet this documentation was dismissed by the Panel as "only generally discuss[ing] the special section in Volume 12." In fact, these emails demonstrate exactly how the Symposium project was handled, and handled responsibly, from Mr. Walls' first suggestions that the JSS host a response to Ewell's keynote address to the SMT through its publication.

The contemporaneous emails conclusively prove the following points on which this Response will now concentrate:

- 1) There was no "whistleblowing,"
- 2) There was no coercion or domination of the editorial staff by me,
- 3) I did not corral Mr. Walls in my car in what is insinuated to have been a gangster-like effort to repress his control of the Journal or his will to censor allegedly "racist" views,
- 4) Prior to the public assault upon me and the Journal, Dr. Graf, Mr. Walls and the whole editorial staff supported and shared in the open scholarly critique of Professor Ewell,

- 5) Dr. Graf and Mr. Walls changed their position only after the SMT's assault on the project (and UNT's division faculty and graduate students' condemnation of me and JSS, Volume 12),
- 6) Every member of the editorial board, including the student editor Levi Walls, commented on my contribution, and I accepted their criticism.

A. Levi Walls' Denunciation

An accurate account of these events should begin in the middle, with Student Editor Levi Walls. Mr. Walls was hired as an Assistant Editor of JSS on April 22, 2019, effective September 2019, to be supervised by the existing Editor Dr. Graf. The Report suggests that only my students are appointed editor, making them somehow dominated by me. Yet, as clearly known to the Panel, Chair Benjamin Brand, and others, Mr. Walls elected to do his dissertation with me *over a year after* he was appointed editor and was completely free to choose another dissertation advisor.

On July 27, 2020, Mr. Walls, posted the following public statement on his Facebook page, which is attached as **Exhibit D**.

I have written the following statement in an attempt to share my experiences and shed light on the situation regarding the Journal of Schenkerian Studies. Furthermore, the purpose of this statement is to emphasize how deeply sorry I am for my involvement in the journal....

For the first few months, the job seemed fine, as I got to work with three articles on various topics, typesetting and offering clarity-related edits. However, after Philip Ewell's SMT presentation, Timothy Jackson decided that it was the responsibility of the journal to "protect Schenkerian analysis, [sic.] Although—after serious thought—I essentially agreed with Ewell's talk, it was not up to me what did or did not go into the journal. After seeing some of the responses, I started to become incredibly worried. I gave comments to one author, including that they seemed to devalue other fields of study, that they cherrypicked information to make Schenker appear in a better light, and that they confused cultural appropriation with egalitarianism. Shortly after, I was told by Timothy Jackson (my superior in at least three senses: a tenured faculty member who ran the journal and also served as my academic advisor) that it was not my job to censor people. After this, things continued to go in a direction that I found to be disgusting.

I set up a secret meeting with my department chair, specifically acknowledging that I was coming to him as a whistleblower because I was worried about the potential dangers that the journal posed for the College of Music and for rational discourse in music theory. My warning was not heeded and—although I feel that he had the best of intentions—he expressed reluctance to step in and control the actions of the journal. Furthermore, after my warning that Dr. Jackson was woefully ignorant about politically correct discourse and race relations, he rebutted that "Dr. Jackson did very well in the recent diversity and inclusion workshops."

After this, I feared that I would remain powerless and voiceless ... Despite this—as well as my worry about losing the financial means to support my family—I am ashamed to say that I stayed in the position. I continued to do the administrative tasks assigned to me, to typeset the articles, provide basic copyediting, and to correspond with authors about their edits via email. Eventually, I read Timothy Jackson's response, which left me dumbfounded by its disgusting and harmful rhetoric. Even after that, I feared to do anything other than grin and bear a job that I knew was harmful to UNT, the field of music theory, people of color, and basic human decency. For that cowardice, I am truly sorry.

Sincerely,

Levi Walls

In this denunciation of me (and his own work), Mr. Walls remade himself, in his own words, as someone who understood “politically correct discourse and race relations” and a “whistleblower.” The Report reproduces this in even more lurid terms, suggesting that I was somehow a gangster-like figure:

Mr. Walls reported to the panel that he raised concerns to Dr. Jackson about the content of the pieces as well as the quality of writing in February 2020. He stated that after raising concerns, he was taken into Dr. Jackson's car, where Dr. Jackson told him that it was not his “job to censor people” and was told not to do it again.

(See p. 8.) The Panel Report also claims, without producing any evidence, that Mr. Walls “said he shared these concerns with Dr. Benjamin Brand (the Division Head of MHTE) and Dr. Graf, and then directly with Dr. Jackson. However, he said these concerns were dismissed by Dr. Jackson” and that “Dr. Brand confirmed this meeting with Levi Walls when we interviewed him. Dr. Graf confirmed the existence of email communications between him and Mr. Walls about Mr. Walls' concerns.” See p. 8 and n. 8. These emails were never shared with me, nor to my knowledge, with Dr. Slottow.

The problem with the Panel's and Mr. Walls' "whistleblower" account is that it is counterfactual and contradicted by the paper trail of the Journal's internal correspondence. I have asked UNT to allow me to disclose these emails to defend myself against the malicious defamation of Mr. Walls and, now, by the Panel. UNT, however, forbid me expressly from doing so because Mr. Walls' education records are protected by the Family Educational Rights and Privacy Act. On October 14, 2020, the attorney of UNT, Reynaldo Stowers, wrote: “Dr. Jackson is not authorized to disclose information from any UNT student's education record” even though Walls, and now the Panel, have put the substance of these records at issue. See his letter attached here as **Exhibit E**. Yet in the meantime, the Panel has selectively disclosed personal identifying information concerning Mr. Walls' work on the Journal and made statements about supposed communications with me and others by publishing the Report. UNT now uses FERPA as a sword, rather than a shield of confidentiality; it insists that I remain unable to defend myself and cannot show what these individuals said at the time. This is another example of the pretextual nature of the Panel's work and of UNT's retaliation against me for publishing unpopular viewpoints in Volume 12.

B. What Really Happened: The Symposium Originates in Email Discussions with Mr. Walls

One obvious falsehood that the internal correspondence clearly shows is that I somehow forced my ideas upon Mr. Walls, Dr. Graf, or any other graduate student or junior colleague. At no time did I censor Mr. Walls' ideas.

Shortly after Professor Ewell delivered his plenary address, Mr. Walls asked to meet with me to discuss the presentation at the SMT. On November 15, 2019, Mr. Walls wrote:

I would also be very interested in discussing a particular Schenker paper from SMT. You've likely heard about it, as it caused quite a stir. I was very ambivalent about it because it suggested that analysis that utilizes levels of hierarchy is inherently racist, which strikes me as naive.

Mr. Walls' first impression of Professor Ewell's plenary address was thus not to "essentially agree[] with Ewell's talk," but to consider Ewell naïve. These emails are attached to this Response as **Exhibit B** and previously provided to the Panel.

In that first week after Professor Ewell's plenary talk at SMT, I had not yet listened to his talk and had not attended the SMT conference that year. I learned about it, among other sources, from Mr. Walls. I wrote back to Mr. Walls on November 16, 2019:

The fact of Schenker's Jewishness, and that of most of his students, came up repeatedly in all of these conversations [between me and Schenker's student Felix Salzer] in different contexts. It is of central importance to understanding the reception of Schenkerian Analysis first in Europe, in the period of the rise of Nazism, and then in early post-war America. I need to listen to Ewell's talk before reacting. However, if it is indeed true that he does not mention Schenker's own Jewish identity, that raises questions.

See **Exhibit F**. Mr. Walls then laid out his views of Ewell's talk. He suggested that we might both agree and disagree, noting: "I personally carry an extraordinary amount of white guilt and disgust for the state of my own country's politics. Despite these caveats, and the fact that Ewell and I obviously share political views, I find some of his points to be extremely suspect." See **Exhibit F**.

I responded, mentioning that my children, like Mr. Walls own daughter, are mixed-race, and we began to discuss race:

As you know, my children are also mixed race: 'white' and Asian (Korean). I put 'white' in quotes because many Jews don't consider themselves to be 'white-white.'

See **Exhibit G**. I also sent a reference to "Blacks, Whites, and Anti-Semitism," Lee Sigelman, *The Sociological Quarterly*, Vol. 36, No. 4 (Autumn, 1995), pp. 649-656, discussing Black anti-Semitism in America. On November 18, 2019 Walls replied:

Yes, the [Ewell] paper's willful ignorance of Schenker's Jewish identity is indeed troubling. That seems to mark it as implicitly antisemitic, at the very least. I think

that, had he limited his criticisms to Schenker the man, it would have been slightly less problematic. But his claim that the entire theoretical world view—and by extension those who helped spread it—is racist becomes very problematic when we consider the intimate connection between schenkerian [sic] analysis and the Jewish identity. I think that it is possible to address biases in Schenker studies (and academia in general) and advocate for increased transparency without demonizing an entire methodology (especially one with strong Jewish roots). Ewell's talk certainly failed in that regard.

See **Exhibit H**. Clearly these were not the words of a coerced student editor who “agreed” with Ewell but was forced to publish views of critical of Ewell against his will. They were the words of a spirited and freethinking student exploring ideas of race in music theory. The idea for the symposium grew out of this free exchange of ideas.

On November 19, 2019, I watched Professor Ewell's plenary speech to the SMT and again took up the issue with Mr. Walls again:

It occurred to me that it might be appropriate for the Journal to solicit responses to Ewell from a number prominent Schenkerians - if they would be willing to reply - and publish a small collection. What do you think of this idea?

In my view, some of Ewell's comments about Schenker are an example of intellectual dishonesty. I believe that this contention should be - politely - proven, and a “Response” to be justified and appropriate.

See **Exhibit B**. My original proposal was to solicit comments on Professor Ewell's plenary address only from Schenkerian scholars, whom he had more or less accused of being racist by virtue of valuing Schenker. Mr. Walls then proposed the following on November 19, 2020:

I agree that a response in the JSS would be very appropriate. It would be nice to have it for the upcoming issue, although it is very forthcoming (around mid-December). A response in issue 13 would of course be quite late.

Did you have any particular schenkerians [sic] in mind? Dr. Graf and I can discuss some candidates tomorrow at our weekly meeting and get requests out as early as tomorrow evening. Perhaps we should also set a page limit for each respondent, though we have room in the upcoming issue, so I don't think there's any need to be particularly restrictive.

See **Exhibit B**. Thus, contrary to the Report, this internal correspondence sheds quite a bit of light on the internal processes of the Journal. It shows that the Symposium project was born of a joint commitment of Mr. Walls, myself, and the other editorial staff to responding to Professor Ewell's condemnation of the Journal's subject matter as “racist.” There was no domination of Mr. Walls; in fact, he suggested the budding Symposium be included in Volume 12.

C. The JSS Solicits Responses from the Entire SMT, Including Professor Ewell

It is one of the most persistent misrepresentations about the Symposium, from the earliest so-called “petition” forward, that Professor Ewell was not invited to participate. In retrospect, it would have perhaps been preferable to invite Ewell personally, but it is simply untrue that he was not invited. He received the Journal’s Call for Papers but chose not to respond. As the editorial staff worked collectively toward the Symposium, we sent the Call for Papers because we felt it would be one-sided to solicit responses only from Schenkerians. The JSS and Center has always been committed to open discourse rather than the repression and censorship of others’ viewpoints.

In the meantime, however, Professor Ewell has said in the media and elsewhere that “I won’t read them [the Symposium papers] because I will not participate in my own dehumanization.” See e.g., https://dentonrc.com/education/higher_education/a-unt-professor-challenged-claims-of-racism-in-music-theory-and-now-hes-facing-the/article_e7cdab75-c6cb-5972-878d-fea7e2fb8b9d.html. Sadly, this refusal to engage in open scholarly discourse with colleagues begs the question, what obligation should a Journal have to an individual who not only condemns its very existence and subject matter as “institutionalized racism” but also refuses to engage in reasoned discussion? In other words, what would have been the point of inviting Professor Ewell, whether personally or not?

As outlined above, the editorial staff drafted the call for papers inclusively, drawing upon all of the following faculty at UNT, Drs. Ellen Bakulina, Diego Cubero, Andrew Chung, Stephen Slottow, Benjamin Graf, Levi Walls, and myself. With the exception of Professor Slottow, all of these individuals later signed some form of the petitions calling for my cancellation, the demise of the JSS, and Center. As the internal correspondence of the Journal shows, however, not one of these individuals, including allies of Dr. Ewell within the MHTE such as Professor Ellen Bakulina, raised the idea that Professor Ewell needed a personalized invitation. It simply did not come up. Nor did anyone object to the editorial structure of the Symposium or the review process during the entire process, even though there were plenty of opportunities to do so. As with Levi Walls, those who eventually turned on the JSS, did so only after the SMT and UNT began to clamor for its censorship.

It should also be noted that no standards of COPE or elsewhere *require* that a keynote presenter or other subject of a Symposium be invited to respond. The Panel cites no standards requiring personal invitations for responses.

In terms of scheduling, the JSS already had three peer-reviewed articles in the pipeline, and Volume 12 was scheduled to be published in March 2020 (about whose publication processes the Report expresses no criticism, but these were not focused on the issue of Ewell’s “white racial frame”). By December 5, 2019 we were ready to send out the call. Dr. Bakulina, a professional friend of Professor Ewell’s who had invited him to campus to speak, raised the question as to whether we should wait for Volume 13 given the possibility that another version of Ewell’s talk might be published later. I responded, echoing the student-editor Levi Walls’ earlier concerns about timing, “if others are interested in responding but wish to wait for the published version of Ewell’s talk, then they are welcome to do so, and we should be open to publishing additional responses to that version in a subsequent issue (after the upcoming one) of the Journal of Schenkerian Studies.” See **Exhibit C**. Benjamin Graf responded, “I agree with Tim. We should go forward with the call and be open to publishing more on this matter in future publications.” *Id.*

As this internal correspondence makes clear, had Professor Ewell ever decided to respond to anything published in the JSS, this would have been treated in the same manner as any other Symposium submission and published.

The JSS collectively decided to submit the call for papers to the entire SMT List. I wrote:

To close out this discussion of the Call [for Papers], I want to draw attention to my own comment on Dec. 3: “We still have to address the issue of why the JSS in particular is asking for responses. I thought that Andrew's point was very well taken, namely that we don't want to be seen to be disagreeing with Ewell's broader point of advocating inclusion of different ethnicities in the discipline of music theory, which I assume that we all support and is not contentious, at least here, but rather focus on his central example of racism in music theory, namely on Schenker, Schenkerian scholars, and Schenkerian analysis. As you know, independently I came to exactly the same conclusion as Andrew. We need to judge the call carefully, and make it clear that Ewell's hypothesis of Schenkerian racism is the primary focus.

See **Exhibit C**. Again, my comment—which everyone agreed with—shows that the primary motivation was not to dispute the need to include underprivileged racial and ethnic minorities in music theory, but to discuss Ewell's denunciation of Schenker and Schenkerians as contributing to “systemic racism” and his charge that Schenkerian methodology itself was “racist.” Far from presenting themselves as members of some sort of “resistance,” junior members of the editorial staff such as Dr. Graf and Mr. Walls were full participants. Their contributions were valued and, in most cases, adopted.

The Call for Papers is attached as **Exhibit I**, which the JSS sent to the entire SMT. I note that the Panel expressed no criticism of its language, the process of its formulation, or its dissemination to the SMT, including to Professor Ewell.

D. Whistleblower Levi Walls

The idea that Mr. Walls was some sort of “whistleblower” is, of course, a blatant misrepresentation disproven by numerous contemporary emails made available to the Panel, but knowingly perpetuated by the Panel in spite of the evidence. Indeed, the Report foregrounds this defamatory story that Mr. Walls was somehow forced to accept manuscripts against his will and even “taken into Dr. Jackson's car, where Dr. Jackson told him that it was not his ‘job to censor people’ and was told not to do it again.” (p. 8.)

As we began to receive submissions, Mr. Walls wrote on January 9, 2020:

Would you be so kind as to send us the Ewell responses you have gotten thus far? Of course, we understand that they may need to be workshopped a bit, so it would be best to get an idea of what we are working with. As we discussed previously, the content of responses will be kept confidential until such a time as they are deemed ready. It goes without saying that there are good ways and bad ways for these responses to be framed, and it will be important for us to screen them for

tone and misinformation (*lest we allow the JSS to fall into some of the same pitfalls that Ewell himself fell into*).

See **Exhibit J** (emphasis added.) I shared responses of Schenkerians critical of Professor Ewell that I had received at this time, namely those of David Beach, Charles Burkhart, and Nicholas Cook. All four members of the editorial staff, Professor Slottow, myself, Dr. Graf and Mr. Walls agreed that our task was to edit for tone but not to censor, whether responses were pro or con, as they came in. This is precisely the tenor of Mr. Walls correspondence prior to the supposed “coercive” meeting he alleges took place in my car. Furthermore, although I shared the pro-Schenker manuscripts I had received by this time, no one voiced any concerns about them. It was the responsibility of all four members of the editorial board to read all responses, which they all received. The Panel faults me alone for some (Slottow and Graf) who later claimed that they did not do their job and review them. But my assumption was perfectly reasonable that everyone had done their due diligence in reading all of the responses prior to final submission to UNT Press. In addition, all members of the editorial staff worked on the introduction to the Symposium, first drafted by Mr. Walls. Yet I alone was singled out for alleged editorial mismanagement for these as well.

After going through the entire editorial correspondence and my personal correspondence with Mr. Walls, I have found only one example where Mr. Walls and Dr. Graf asked me a question about censoring content. This email was also provided to the Panel but was ignored. The reason seems obvious: it does not show any intent to censor content favorable to Professor Ewell. It does not fit the narrative of “editorial mismanagement” that UNT has determined to fasten upon me.

Mr. Walls and Dr. Graf asked not whether to condemn and exclude *pro-Schenker* statements critical of Professor Ewell but whether we should publish *pro-Ewell, anti-Schenkerian* viewpoints. In his email dated February, 13, 2020, which must have been within days of our meeting in my car, which I will explain briefly below, Mr. Walls states:

Dr. Graf and I were wondering what your thoughts were concerning the submissions from Clark, Beaudoin, and Lett. As you may have seen, these responses are (at least) implicitly anti-Schenkerian. *Despite disagreeing with much of what they have to say* Dr. Graf and I think it is important to publish these responses along with the others that we have received (Wiener, Pomeroy, Wen, Cadwallader, etc.). We wouldn't want the JSS's account of the debate to appear one-sided, and having a mixture of opinions will lend more credibility to those responses that we do agree with. Just want to check in with you before we proceed! And thank you for all your time and effort in getting responses from prominent names in the field!

Exhibit B (emphasis added.) As Mr. Walls makes clear in this email, his concern was with any perceived censorship of pro-Ewell contributions, which he expressly disagreed with. This was the only context in which censorship came up. Of course, I agreed with Mr. Walls, as was the consensus among all the editorial staff.

Again, the issue was not forcing Mr. Walls to accept pro-Schenkerian papers against his will; the issue was to abide by the standards of open scholarship and publish viewpoints even when Mr. Walls disagreed “*with much of what they have to say*.” The Panel Report turns this discussion on its head, disregarding the proof in the emails that Mr. Walls was obviously misrepresenting the facts

as they actually occurred. (As this email also makes clear, and contrary to Dr. Graf's statements to the Panel, Dr. Graf had indeed read at least seven of the responses by that date. By later claiming that he had not read all of the responses, Dr. Graf was insinuating to the Panel that he had not read contributions critical of Ewell.

E. Mr. Walls Meeting with Chair Benjamin Brand Could Not Have Been About "Whistleblowing"

I knew from Mr. Walls' public apology on Facebook that he claimed to have met with Dr. Brand as a "whistleblower." I had no way of knowing when until a recent communication with Dr. Brand. I learn from him that this meeting took place on January 13, 2020. I myself met with Dr. Brand on January 14, 2020, the day after Walls. Brand never mentioned his meeting with Mr. Walls the day prior.

Walls therefore met Dr. Brand only four days after he had written to the editorial staff, "It goes without saying that there are good ways and bad ways for these responses to be framed, and it will be important for us to screen them for tone and misinformation (lest we allow the JSS to fall into *some of the same pitfalls that Ewell himself fell into*)" (emphasis added). In a phone conversation on December 1, 2020, Dr. Brand stated, "When I met with him (Levi), he did not claim to have seen them (critical responses to Ewell). In fact, he explicitly stated that he had not." So there is no way Mr. Walls could have "blown" the "whistle" on papers he had not even seen.

Mr. Walls and Dr. Graf did not see the first version of one of the most pro-Schenker pieces until later, because it came in January 29, 2020 (by Dr. Barry Wiener), and I did not circulate my own first draft until March 5, 2020. I bring this up only because there is no way that Mr. Walls could have seen the most polemical anti-Ewell pieces, especially my own, prior to his so-called "whistleblower" visit to Brand. Why would the chair of the department, Dr. Brand, not raise such a serious issue? The simplest explanation is the correct one: there was no "editorial misconduct" to blow the whistle on and no "whistleblower" communications have ever been disclosed.

Thus, there is also another reason he could not have "blown" a "whistle" to Dr. Brand on January 13, 2020. The timing simply does not add up. In particular, at the time of the meeting with Brand (January 13, 2020) and with me in my car (February 7, 2020), he could not have objected to the content of my own response or some of the other pro-Schenker/anti-Ewell responses because he would not have been able to read them until a significantly later date. The Panel Report does not address the plain evidence of this fact.

F. The Meeting in the Car

I did meet with Walls in my car, probably on Feb. 7, 2020. This was nothing like how Mr. Walls now presents it.

The incident occurred as follows: Towards the end of that day, I met Walls by chance in the parking lot opposite the main Music Building at UNT. It was the week after he had delivered a paper on Berlioz's opera *Les Troyens* at the UNT Graduate Student GAMUT Conference on Feb. 1, 2019. As is all too common in North Texas, all of a sudden it started raining heavily. Walls and I were both standing there right next to my car, so I offered, "why don't we just sit in my car for a minute rather than getting soaked."

Our main purpose was not to discuss the Journal at all, but to speak about Walls' conference presentation the previous Saturday. Indeed, after Walls finished his masters thesis on Bertin's opera under my direction, I thought that it would be beneficial for him to study Berlioz's *Les Troyens*, and therefore, I had proposed that he analyze this opera under my guidance. Walls had chosen to work on this project with me over the previous summer. In any case, the only thing that I recall saying to Walls that late afternoon in my car about the Journal was to apologize that I had not yet sent him, Dr. Graf, and Dr. Slottow, all of the Responses that I had been collecting, including my own. At no time during that conversation, either before it or subsequently, until his Facebook apologia of July 27, 2020, did Walls express concerns about censoring opinions favorable to Schenker. As his email of February 13, 2020 demonstrates, we discussed *including*, not excluding, anti-Schenker, pro-Ewell viewpoints, and we agreed these *should be included*.

On February 5, 2020, two days before the meeting in my car, Mr. Walls had also sent Dr. Barry Wiener, one of the other most pro-Schenkerian contributions, a message from the Journal's editorial email, telling him,

Hi Barry, Congratulations! We like your response and would be happy to include it in the upcoming JSS, with the possibility of some revisions. We've included some comments on your response that you may wish to address. It is not a "must change" situation, but merely some suggested things to think about. ... We can give you a week to make any changes you think appropriate (by midnight on Feb 12) and, of course, feel free to email me about questions/concerns you may have. Don't worry about the 3000 word limit as you make any adjustments, just try to keep it under or near 4000 and it will be fine. Thanks very much! Regards, Levi Walls

See **Exhibit C**. Given the voluminous emails exchanged amongst the editorial staff, it is simply inconceivable that a subject as explosive as censoring allegedly "racist" contributions would have gone undiscussed. Furthermore, if he had concerns about my "editorial misconduct," Mr. Walls could have turned to Dr. Slottow, but he never did.

G. Publication of the Symposium

The JSS, Volume 12 was ready for publication by approximately mid-March 2020. Due to COVID-19 and other factors, it was not released by UNT Press until around July 24, 2020. Vicious attacks on the JSS, upon me personally, and upon the Center erupted immediately. These attacks were orchestrated by Professor Ewell's supporters in the SMT, especially those centered at the University of Michigan where the leadership of the SMT is on the faculty. The University of Michigan Department Chair of Music circulated emails encouraging everyone to sign on, as did important figures at other universities such as CUNY, Yale, and Indiana University.

Ironically, the Report sees no reason for publishing one contribution in the Symposium (from a younger scholar) anonymously. But the reason is self-evident: there was a lot of coercion. I have personally received correspondence from other members of the University of Michigan faculty indicating they were coerced to join in the condemnation of me and the JSS, and that they felt exposed if they did not condemn all of Schenkerian studies as "racist."

I attach one email as **Exhibit K**, sent to me anonymously under a pseudonym for reasons explained by the author, reasons that are also self-evident. The author perfectly captures the illiberal atmosphere promoted by the supporters of Professor Ewell:

Hey I'm writing this email anonymously I registered a new email for this. I'm sorry I signed that letter [i.e. the SMT petition] too. I resisted signing it but my advisor is super involved in this (one of the most active people) and everyday he checks that letter to look for people he knows. My name is among one of the last ones. I saw that pretty much everyone signed, so for a moment there I thought "he's got tenure but I still need to build a career" I'm sorry I been feeling like a coward since I signed I'm so weak and I owe you one. I'll remember that I owe you one and I'll make it up to you some day

A few more things:

Even last year at SMT I didn't agree with prof Ewell's plenary but I ended up standing up and clapping anyway. When you're in the middle of a standing ovation it's kind of hard to remain seated, especially when you're surrounded by people who know you... I did resist the standing ovation for as long as I could and was probably the last person who stood. Even then people looked at Me all mean. Just saying I do despise myself but not as much as I despise the dozens of people who were involved in the making of the journal but later posted on the internet and blamed it ALL on you. "Jackson made me do it" says the editor the vice editor the authors ... all these people! who are you, the president? Did you kidnap their families? It's ridiculous.

This comment shows that coercion that is stifling free expression extends far beyond UNT.

V. THE AFTERMATH

A. UNT Faculty and Graduate Students Endorse the Society for Music Theory's Call for Censorship

The very act of publishing a Symposium with any contributions critical of Professor Ewell was immediately denounced as "racist," including by the SMT -- in open violation of its principles of ethics. An SMT petition calling for my cancelation and the demise of the Center and Journal can be found appended to the Report as Exhibit 2. Ironically, one of the chief complaints is that the Journal published one contribution anonymously, yet this SMT petition was organized anonymously, something the Report declines to mention.

Some graduate students at UNT quickly followed the SMT, circulating a petition likewise condemning free and open scholarly debate as "racist" and calling for me and my life's work to be canceled. The Report appended this as Exhibit 3. The UNT students' petition demanded, among other things, that UNT:

Hold accountable every person responsible for the direction of the publication. This will involve recognizing both whistleblowers and those who failed to heed them in this process. This should also extend to investigating past bigoted

behaviors by faculty and, by taking this into account, the discipline and potential removal of faculty who used the JSS platform to promote racism. Specifically, the actions of Dr. Jackson—both past and present—are particularly racist and unacceptable.

Finally, almost the entire faculty of the Division of MHTE retaliated against me, in clear violation of UNT's rules and policies that safeguard academic freedom. Seventeen faculty endorsed the graduate student petition. The Report appended the faculty's demands for cancelation as Exhibit 4, which basically parrots their students' rhetoric.

This was an express call for viewpoint discrimination and was a violation of UNT policy. Based solely on the kinds of accusations made in the petition, the majority of the division faculty signed it, *including* faculty who had participated in conceiving Volume 12—essentially condemning their own documented record of extensive participation in its realization.

It did not matter that this type of reaction directly violated UNT's policies and rules. Instead, there was a rush to judgement. The faculty and student petitions were drawn up and signed within just a few days. And no sooner did the call go out for me to be fired, the Journal to be eliminated, and the Center to be closed, than Dean John Richmond issued the following statement on July 31, 2020:

The University of North Texas College of Music has begun a formal investigation into the conception and production of the twelfth volume of the Journal of Schenkerian Studies, which is published by the Center for Schenkerian Studies and UNT Press. The University, the College of Music, and the Division of Music History, Theory, and Ethnomusicology reaffirm our dedication to combatting racism on campus and across all academic disciplines. We likewise remain deeply committed to the highest standards of music scholarship, professional ethics, academic freedom, and academic responsibility

This email is attached as **Exhibit L**. Thus Dean Richmond unambiguously announced an investigation of me and the Journal less than a week after its publication.

Dean Richmond made clear that this was a direct response to the viewpoints expressed in Volume 12, which had somehow transgressed what he and others perceived as “dedication to combating racism on campus and across all academic disciplines”—without ever identifying exactly how or why what was published in Volume was somehow “racist.” Rather than protect scholarly debate on these issues or call for evidence, the faculty, Dean Richmond, and UNT's administration all rushed to judgment, calling for me and the Journal to be investigated in the name of “combating” racism. The Ad Hoc Panel was the eventual result of Dean Richmond's “call to action.”

I repeatedly asked the university to begin grievance proceedings according to UNT's established policies and rules, including UNT's Policy 06.035 Academic Freedom and Academic Responsibility, which states that UNT will “assure and protect academic freedom within the governing framework of the institution, and it is the responsibility of faculty members to ensure that their actions fall under appropriate academic responsibility...” ...” Policy 06.035 also ensures “[t]he right to academic freedom and the demands of academic responsibility apply equally to all faculty members at UNT.” It defines, “Academic Freedom” as “the right of members of the academy to study, discuss, investigate, teach, conduct research and/or creative activity, and publish, perform, and/or

display their scholarship freely as appropriate to their respective UNT-assigned roles and responsibilities.” Among other things, Policy 06.035 requires “respect for diverse personalities, perspectives, styles and demographic characteristics, and maintenance of an atmosphere of civility.”

I have repeatedly submitted a grievance to UNT under Policy 02.1400 Reporting Suspected Wrongdoing and 03.1001 Employee Grievances. These were all ignored in violation of UNT’s policies.

On July 7, 2020, approximately a week after Dean Richmond announced the investigation of the Journal for “racism,” Provost Cowley announced the formation of what became the “Ad Hoc Panel.” At the same time, she claimed she “could not identify the policy under which [I] was filing a grievance.” This was clearly false, as my attorney’s letter to UNT in response to Dean Richmond’s investigation, dated July 31, 2020 and attached here as **Exhibit M**, directly identified all of the policies above. These policies were all expressly identified in the letter of July 31, 2020, which I sent to UNT’s President, Trustees, Provost Cowley, Dean Richmond, and Department Chair Benjamin Brand.

Another example of Provost Cowley’s pretextual approach to calls for my censorship was her confusing announcement that the “university is investigating neither you nor the Journal of Schenkerian Studies.” And yet, in the same letter, she announced, “A panel of faculty with experience editing peer-reviewed journals has been appointed to ... look into these circumstances [of the Journal’s publication of Volume 12]”; yet again insisted that this was “not to investigate you or the journal.” In other words, UNT was investigating me and the JSS but claiming that it was not doing so and, to this end, constituted a special “Ad Hoc Panel” whose very name indicated that it was formed outside the rules, policies, and procedures of the UNT. Provost Cowley’s letter is attached as **Exhibit N**.

As stated in the report, Provost Cowley appointed the “Ad Hoc Panel” on August 6, 2020 to make good on Dean Richmond’s announcement. Although I have repeatedly asked UNT to identify what policy or rules the Panel is supposed to apply and what established rules and policies the Journal has allegedly violated, none have ever been identified. Thus, UNT ignores its existing policies in favor of an “ad hoc” investigation, the processes and standards for which are being made up as it goes along.

The Panel eventually disclosed that it would consult various guidance documents published by the Committee on Publication Ethics (“COPE”). COPE is a serious institution largely targeted at scientific journals whose research results and publications are funded by federal research grants and subject to their regulatory requirements, not humanities journals which must survive without such extensive funding. UNT has not required that COPE guidelines be followed during the twenty years prior to the JSS’s expression of unpalatable viewpoints in Volume 12. In fact, no publication of the UNT Press has yet, to my knowledge, been subjected to the kind of interrogation that Provost Cowley has now imposed upon the JSS.

Of course, as discussed above, some suggestions made by the Panel *are* clearly sensible and necessary, but not for the reasons the Panel suggests in its defamatory attack on me for alleged “editorial misconduct.” Changes to the Journal are now **absolutely** necessary precisely to protect academic freedom and also prevent pretextual abrogation of that right.

B. The Atmosphere of Censorship

This is no doubt the sort of pressure felt by the anonymous correspondent quoted above have been experienced by UNT's own students like Levi Walls, who could not stand up to this organized professional repression. UNT's music theory faculty held an emergency meeting on July 26, 2020, which resulted in their endorsement of calls for the censorship of the Journal and my termination as a professor, which Dean Richmond swiftly acted on.

Vulnerable as he was, Mr. Walls' attitude suddenly changed. He posted the public denunciation of me on his Facebook page (the next day, July 27, 2020) in addition to other false and defamatory statements. The email trail he left with the Journal and its editorial staff (and provided to the Panel) clearly shows the statements made in his public apologia to be untrue. The Panel ignored this evidence and endorsed Walls' defamatory story. As soon as UNT made clear that anyone associated with the JSS would be censured, Mr. Walls joined in the faculty's, graduate student's, and SMT's bad-faith condemnation of open scholarly discourse.

The most defamatory and troubling allegation in the Report is that I bullied Mr. Walls to publish material to which he somehow morally objected. Not only do his emails show the opposite to be true; Mr. Walls actions between March and July 2020 also demonstrate the opposite.

And what had Levi Walls done between March 2020 and his sudden change of position on Facebook? On May 19, 2020—after the contributions to the Symposium had been vetted and delivered to the UNT Press for final publication—he asked me to be his dissertation advisor in the following email attached as **Exhibit O**. Mr. Walls wrote:

Would you mind signing my degree plan? Just the "major professor" line near the bottom of the front page. You'll have to do it electronically, which should be straightforward using the "annotate" tool of whatever PDF program it opens in. I attached it. Let me know if it gives you trouble. Thanks!

UNT, especially Department Chair Benjamin Brand (the recipient of the supposed “whistleblower” complaint), knew this. Until forced to defend myself from Walls' and the UNT's defamatory accusations as indicated above, I have also done everything I could to support Mr. Walls.

If, prior to the publication date in July 2020, Mr. Walls felt that I was guilty of “editorial misconduct” or otherwise unethical behavior, it is simply inconceivable that he would have asked me to be his faculty advisor on the eve of the appearance of JSS, Volume 12. Indeed, on July 23, just four days prior to his Facebook posting, Walls wrote me this email about Beethoven, which was included in the materials provided to the Panel:

Ah, yes, I remember from my first semester at UNT that you were working on the late quartets (op. 131, to be specific). That was back when I barely knew what Schenkerian analysis was. Hard to believe it was only 4 years ago! Let's hope I come just as far in another 4 years. I'd be interested in seeing your Beethoven work, as with anything. Studying Beethoven will always be important, even if I don't ever plan on presenting/publishing work on him. I always feel a little apprehension at doing Beethoven research. He's been done so much over the years (for good reason, to be sure, as he is without a doubt one of the greatest composers that ever

lived). But still, I inwardly groan a little when I see paper after paper on Beethoven at conferences. I think you know what I mean, since you were sitting right next to me when I heard you say something to a similar effect in response to a Beethoven paper at TSMT 2018. But, I'm glad to see what you have to say since, as I said, it's very important to continue studying Beethoven. Something new and valuable might come out of it, and it would be an awful shame if Beethoven research stopped entirely.”

See **Exhibit P**. No one can seriously contend that this kind of email or Mr. Walls' request to have me supervise his dissertation (which he has since revoked) resulted from a “power imbalance” between me and my student.

Levi Walls sent another email on July 25, 2020 as social media and emails to the College of Music called for my and the Journal's cancellation. This was a mere two days prior to Walls' taking to Facebook. In this email, he denied Professor Ewell's followers' accusation against the JSS, and his first response was confusion:

I just heard about this. It's very worrying, especially as I don't want my career to be ruined before it properly began. I have a family to take care of now. I'm also confused about what exactly people want. The responses were to Ewell's paper. Did Ewell want to respond to his own paper? If he wants to respond to the responses to his paper, then that is perfectly reasonable, and I don't think anyone would have a problem with that. We could publish something in the upcoming volume, if that is what people want. But he couldn't have responded to responses that hadn't yet come out...!

See **Exhibit Q**. This email was probably his last communication as JSS's editor, and it shows that he was perfectly receptive to Ewell publishing a response (contradicting another malicious untruth circulated by the SMT and other petitions). Two days later, he tried to present himself as a victim and ardent “anti-racist” on Facebook.

C. The Pretextual Nature of the Report

Not only has the Panel whitewashed the background to UNT's investigation of the JSS (the charge of “racism”), it also presents its investigation as an investigation of the Journal rather than an investigation and condemnation of me. This pretext has been made perfectly clear, not only in the findings and conclusions of the Report which are frankly defamatory of me; it is also expressed in the process itself.

After ensuring that I could not defend myself with the internal correspondence of the Journal—and make the internal process more transparent as the Panel itself supposedly advocates—the Panel published its Report to the internet on November 25, 2020. This disclosed information directly identifying the student Levy Walls and referring to his educational records as the student editor of the Journal. In other words, UNT finds it perfectly acceptable to disclose confidential student information if used to condemn me, but UNT forbids me from doing the same to defend myself.

Provost Cowley sent me, and me alone the letter attached here as **Exhibit R**, dated November 30, 2020. This was not sent to the editorial staff, or even to Dr. Slottow or Dr. Graf. This further

indicates the pretextual nature of the investigation, which was convened for the purpose of falsely condemning me.

Provost Cowley's letter instructed me alone, "as the Director of the Center for Schenkerian Studies, to develop a plan to address the recommendations by December 18th and submit the plan to Chair Benjamin Brand and Dean John Richmond for review and approval."

The adverse consequences were immediate and make clear that UNT had no intention of waiting for my Response. More than a week *before* the deadline to respond to the Report, Dr. Brand called me to a meeting. He then sent the following directive on December 11, 2020, attached as **Exhibit S**. Among other things, he stated: "I cannot support a plan according to which you would remain involved in the day-to-day operations of the journal, and its editorial process in particular, given the panel's findings of editorial mismanagement at JSS."

D. Next Step

Rather than forcing me to resign from the Editorial Board of the JSS, which I founded, I look forward to a positive outcome of this ad hoc process by implementing the points recommended by the Panel as agreed to in Section II of this Response and by UNT making this Response public and undertaking to make good on the guarantees in its policies to ensure that the faculty and administration protect academic freedom and free expression. It is in that spirit of carrying on the Journal's and the University's important work, both nationally and internationally, that I submit this Response.

Sincerely,

Timothy L. Jackson
Distinguished University Research Professor of Music Theory
Professor of Music Theory
College of Music
University of North Texas

CIVIL COVER SHEET

The JS 44 civil cover sheet and the information contained herein neither replace nor supplement the filing and service of pleadings or other papers as required by law, except as provided by local rules of court. This form, approved by the Judicial Conference of the United States in September 1974, is required for the use of the Clerk of Court for the purpose of initiating the civil docket sheet. (SEE INSTRUCTIONS ON NEXT PAGE OF THIS FORM.)

I. (a) PLAINTIFFS

Timothy Jackson

(b) County of Residence of First Listed Plaintiff Denton

(EXCEPT IN U.S. PLAINTIFF CASES)

(c) Attorneys (Firm Name, Address, and Telephone Number)

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Michael Thad Allen, Allen Law, L.L.C. P.O. Box 404, Quaker Hill, CT 06375 (860) 772-4738

DEFENDANTS

Laura Wright, Milton B. Lee, Melisa Denis, Mary Denny, Daniel Feehan, A.K. Mago, Carlos Munguia, and G. Brint Ryan, each in their official capacities as members of the Board of Regents for the University of North Texas System; Rachel Gain; Ellen Bakulina; Andrew Chung; Diego Cubero; Steven Friedson; Rebecca Dowd Geoffroy-Schwinden; Benjamin Graf; Frank Heidlberger; Bernardo Illari; Justin Lavacek; Peter Mondelli; Margaret Notley; April L. Prince; Cathy Ragland; Gillian Robertson; Hendrik Schulze; Vivek Virani; and Brian F. Wright

County of Residence of First Listed Defendant

(IN U.S. PLAINTIFF CASES ONLY)

NOTE: IN LAND CONDEMNATION CASES, USE THE LOCATION OF THE TRACT OF LAND INVOLVED.

Attorneys (If Known)

II. BASIS OF JURISDICTION (Place an "X" in One Box Only)

- 1 U.S. Government Plaintiff
2 U.S. Government Defendant
3 Federal Question (U.S. Government Not a Party)
4 Diversity (Indicate Citizenship of Parties in Item III)

III. CITIZENSHIP OF PRINCIPAL PARTIES (Place an "X" in One Box for Plaintiff and One Box for Defendant)

- Citizen of This State
Citizen of Another State
Citizen or Subject of a Foreign Country
PTF DEF
1 1 Incorporated or Principal Place of Business In This State
2 2 Incorporated and Principal Place of Business In Another State
3 3 Foreign Nation
4 4
5 5
6 6

IV. NATURE OF SUIT (Place an "X" in One Box Only)

Click here for: Nature of Suit Code Descriptions.

Table with columns: CONTRACT, REAL PROPERTY, CIVIL RIGHTS, TORTS, PRISONER PETITIONS, FORFEITURE/PENALTY, LABOR, IMMIGRATION, BANKRUPTCY, SOCIAL SECURITY, FEDERAL TAX SUITS, OTHER STATUTES. Includes various legal categories like Personal Injury, Real Property, Labor, etc.

V. ORIGIN (Place an "X" in One Box Only)

- 1 Original Proceeding
2 Removed from State Court
3 Remanded from Appellate Court
4 Reinstated or Reopened
5 Transferred from Another District (specify)
6 Multidistrict Litigation - Transfer
8 Multidistrict Litigation - Direct File

VI. CAUSE OF ACTION

Cite the U.S. Civil Statute under which you are filing (Do not cite jurisdictional statutes unless diversity): 42 U.S.C. § 1983; 28 U.S.C. § 2201

Brief description of cause: Lawsuit against state university officials for retaliating against professor in violation of his First Amendment rights, supplemental defamation claims

VII. REQUESTED IN COMPLAINT:

CHECK IF THIS IS A CLASS ACTION UNDER RULE 23, F.R.Cv.P. DEMAND \$ CHECK YES only if demanded in complaint: JURY DEMAND: Yes No

VIII. RELATED CASE(S) IF ANY

(See instructions):

JUDGE DOCKET NUMBER

DATE SIGNATURE OF ATTORNEY OF RECORD

January 14, 2021

/s/ Jonathan F. Mitchell

FOR OFFICE USE ONLY

RECEIPT # AMOUNT APPLYING IFP JUDGE MAG. JUDGE

INSTRUCTIONS FOR ATTORNEYS COMPLETING CIVIL COVER SHEET FORM JS 44

Authority For Civil Cover Sheet

The JS 44 civil cover sheet and the information contained herein neither replaces nor supplements the filings and service of pleading or other papers as required by law, except as provided by local rules of court. This form, approved by the Judicial Conference of the United States in September 1974, is required for the use of the Clerk of Court for the purpose of initiating the civil docket sheet. Consequently, a civil cover sheet is submitted to the Clerk of Court for each civil complaint filed. The attorney filing a case should complete the form as follows:

- I. (a) **Plaintiffs-Defendants.** Enter names (last, first, middle initial) of plaintiff and defendant. If the plaintiff or defendant is a government agency, use only the full name or standard abbreviations. If the plaintiff or defendant is an official within a government agency, identify first the agency and then the official, giving both name and title.
 - (b) **County of Residence.** For each civil case filed, except U.S. plaintiff cases, enter the name of the county where the first listed plaintiff resides at the time of filing. In U.S. plaintiff cases, enter the name of the county in which the first listed defendant resides at the time of filing. (NOTE: In land condemnation cases, the county of residence of the "defendant" is the location of the tract of land involved.)
 - (c) **Attorneys.** Enter the firm name, address, telephone number, and attorney of record. If there are several attorneys, list them on an attachment, noting in this section "(see attachment)".
- II. **Jurisdiction.** The basis of jurisdiction is set forth under Rule 8(a), F.R.Cv.P., which requires that jurisdictions be shown in pleadings. Place an "X" in one of the boxes. If there is more than one basis of jurisdiction, precedence is given in the order shown below.
- United States plaintiff. (1) Jurisdiction based on 28 U.S.C. 1345 and 1348. Suits by agencies and officers of the United States are included here. United States defendant. (2) When the plaintiff is suing the United States, its officers or agencies, place an "X" in this box.
 - Federal question. (3) This refers to suits under 28 U.S.C. 1331, where jurisdiction arises under the Constitution of the United States, an amendment to the Constitution, an act of Congress or a treaty of the United States. In cases where the U.S. is a party, the U.S. plaintiff or defendant code takes precedence, and box 1 or 2 should be marked.
 - Diversity of citizenship. (4) This refers to suits under 28 U.S.C. 1332, where parties are citizens of different states. When Box 4 is checked, the citizenship of the different parties must be checked. (See Section III below; **NOTE: federal question actions take precedence over diversity cases.**)
- III. **Residence (citizenship) of Principal Parties.** This section of the JS 44 is to be completed if diversity of citizenship was indicated above. Mark this section for each principal party.
- IV. **Nature of Suit.** Place an "X" in the appropriate box. If there are multiple nature of suit codes associated with the case, pick the nature of suit code that is most applicable. Click here for: [Nature of Suit Code Descriptions](#).
- V. **Origin.** Place an "X" in one of the seven boxes.
- Original Proceedings. (1) Cases which originate in the United States district courts.
 - Removed from State Court. (2) Proceedings initiated in state courts may be removed to the district courts under Title 28 U.S.C., Section 1441.
 - Remanded from Appellate Court. (3) Check this box for cases remanded to the district court for further action. Use the date of remand as the filing date.
 - Reinstated or Reopened. (4) Check this box for cases reinstated or reopened in the district court. Use the reopening date as the filing date.
 - Transferred from Another District. (5) For cases transferred under Title 28 U.S.C. Section 1404(a). Do not use this for within district transfers or multidistrict litigation transfers.
 - Multidistrict Litigation – Transfer. (6) Check this box when a multidistrict case is transferred into the district under authority of Title 28 U.S.C. Section 1407.
 - Multidistrict Litigation – Direct File. (8) Check this box when a multidistrict case is filed in the same district as the Master MDL docket.
- PLEASE NOTE THAT THERE IS NOT AN ORIGIN CODE 7.** Origin Code 7 was used for historical records and is no longer relevant due to changes in statute.
- VI. **Cause of Action.** Report the civil statute directly related to the cause of action and give a brief description of the cause. **Do not cite jurisdictional statutes unless diversity.** Example: U.S. Civil Statute: 47 USC 553 Brief Description: Unauthorized reception of cable service.
- VII. **Requested in Complaint.** Class Action. Place an "X" in this box if you are filing a class action under Rule 23, F.R.Cv.P.
- Demand. In this space enter the actual dollar amount being demanded or indicate other demand, such as a preliminary injunction.
 - Jury Demand. Check the appropriate box to indicate whether or not a jury is being demanded.
- VIII. **Related Cases.** This section of the JS 44 is used to reference related pending cases, if any. If there are related pending cases, insert the docket numbers and the corresponding judge names for such cases.

Date and Attorney Signature. Date and sign the civil cover sheet.