

*Abstracts*

Den danske komponist, musikforsker og musikpædagog Jörgen Jersilds positionsteori har fået en meget blandet modtagelse i det danske musikteoretiske samfund. Nogle finder ham næsten genial, andre finder hans projekt for inkonsistent og atter andre finder det blot ligegyldigt. Forfatteren finder teorien særdeles vellykket og frugtbar, men også at den kan forbedres yderligere. Dette er artiklens primære sigte og det sker i dialog med – dels Jan Maegaards oprindelige kritik af teorien fra 1971, dels Jens Rasmussens magisterafhandling om romantisk musik fra 2011. Derudover inddrages begreber og teorier hentet fra amerikanske studier såsom begrebet om en "dominant-forberedende" funktion, samt Daniel Harrisons beskrivelse af harmonisk affinitet som beroende på skalatrinsfunktioner.

The Danish composer, music researcher and pedagogue Jörgen Jersild's theoretical position has had a very mixed reception in Danish musicology circles. Some view him as a genius, others find his work inconsistent and yet others view him as quite unimportant. The author finds the theory very articulate and fruitful but also rough around the edges. This is the article's primary focus and it is structured as a dialogue between Jan Maegaard's original critique of the theory from 1971 and Jens Rasmussen's 2011 Master's thesis on romantic music. Also included are concepts and studies drawn from American theoreticians such as the concept of a "dominant preparatory" function as well as Daniel Harrison's description of a harmonic affinity that is based upon the scale's function.