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Research project

Analytical Practices in Western Music Theory: A Comparison and Mediation of Schenkerian and Post-Riemannian Traditions

The Ph.D. dissertation, which was defended in September 2020 at Aarhus University (Musicology, School of Communication and Culture), aims to map and provide a path beyond the long-standing music-analytical divide between the Schenkerian tradition (in Anglo-American music theory) and the post-Riemannian, function-theoretical tradition (in Europe, especially German-speaking countries and Scandinavia).

The dissertation is divided into three parts. Part I, 'Traditions', is a thorough historical account of the afterlives of Heinrich Schenker's and Hugo Riemann's music theories, focusing on the establishment of the theories as geographically and institutionally separate *traditions*, as well as accounting for the continuing development of each theory.

In Part II, 'Comparison', I engage critically with previous comparative studies before offering my own comparison of theoretical and analytical features of each tradition. I compare the theories' conceptions of general categories such as harmony, voice leading, key, and tonality, and more specific procedures such as modulation and sequence. Special attention is devoted to the different conceptions of 'function' in the two theories: I distinguish between function-theoretical 'function' and Schenkerian 'functionality', and I argue that these do not constitute competing claims about the same musical phenomenon, but complementary claims about related, but slightly different phenomena. I also discuss the theories' different attitudes towards music's temporality, and their claims about musical 'logic' and 'coherence'.

Part III, 'Mediation', reflects on how one can 'synthesize', 'reconciliate', or 'mediate between' the two traditions. To this end, two new analytical models are offered, both combining 'function' and 'functionality'. The first, *Multileveled Function Analysis*, incorporates Schenkerian notions of hierarchy, voice leading, and especially phrase and cadence into a function-theoretical framework – but without working with the idea of *Ursatz*. The second model integrates function-theoretical ideas about harmonic third-relationships into established Schenkerian practice. In a series of analytical applications of the new models, it is illustrated how Schenkerian and functional perspectives may productively enlighten each other – and hence, that the nearly antagonistic relationship between the traditions is more a result of historical processes than true incompatibility.

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