

Conceptual Development in the Neo-Riemannian Reception of Riemann: “Schritt/Wechsel” and “PLR Transformations”

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Since the 1980s in America, beginning from the transformational theory proposed in D. Lewin's *Generalized Musical Intervals and Transformations* (1987) and through H. Klumpenhouwer's, B. Hyer's, and R. Cohn's studies, so-called Neo-Riemannian theory has developed. This theory has focused on the analysis of post-tonal and late-Romantic music. From the 2000s on, methodological and historical discussions have also emerged. One of the issues discussed is how Neo-Riemannian theorists have appropriated Hugo Riemann's concepts. According to Nora Engebretsen's article in 2011, although Riemann's concept and taxonomy of the “Schritt/Wechsel” group on harmonic progressions (Riemann 1880) have been replaced by “parallel,” “*Leittonwechsel*,” and “relative” (PLR) transformations in Neo-Riemannian theory, there are fundamental differences in the views of chord relationships and tonality. In this sense, Neo-Riemannian theory has allegedly not only rediscovered Riemann's theory, but also renewed it. It would be sure that such an assertion has certain validity. However, it must be reexamined in a more discourse-driven way by following three aspects: 1. the relationship between Riemann's and A. Oettingen's theoretical concepts (Oettingen 1866), especially under the dynamics of Riemann's harmonic theory including his later psychological turn (Riemann 1916); 2. the relationship between Riemann's concepts and Neo-Riemannian transformations (PLR and others); and 3. the relationship between Riemann's concepts and Neo-Riemannian PLR transformations since the 2000s. Based on a closer observation from these perspectives, this article attempts to renew the preceding study's viewpoint and to propose a developmental process of the concepts derived from Riemann.