



# **Program**

**Dutch-Flemish Society for Music Theory**

**25-Year Anniversary Conference  
“Off the Beaten Track”**

1-3 March 2024, Conservatorium van Amsterdam  
Oosterdokskade 151, 1011 DE, Amsterdam

Friday 1 March

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| <b>Pre-opening session: 19:30</b><br><b>CvA Blue Stage</b> |
| 19:15 Doors open (& drinks)                                |
| 20:00 Concert  |
| 20:45 Drinks   |

Saturday 2 March

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| <b>Opening session: 09:45-10:15</b><br><b>Sweelinckzaal</b>   |  |   |
| <b>First session: 10:30 – 12:00</b>   |  |   |
| <b>Sweelinckzaal</b><br>(chair: John Koslovsky)<br>The Improvising 19th Century Wind<br>Player (lecture-recital)<br><i>Robert de Bree</i><br><br>Markers for Musical Silence (lecture-<br>recital)<br><i>Guy Livingston</i> | <b>room 445</b><br>(chair: Job IJzerman)<br>Design of a method for analyzing<br>multitonal sounds and its<br>application to Ginastera's 1st Cello<br>Concerto, Op. 36<br><i>David Müller</i><br><br>Studying counterpoint in Rome<br>between the 16th and 17th centuries<br><i>Paolo Teodori</i> | <b>room 803</b><br>(chair: Walter Stuhlmacher)<br>Antecedent-consequent phrase<br>structure in American Songbook<br>melodies<br><i>Patrick Schenkus</i><br><br>Applied Jazz Research as the<br>alternative to Artistic Jazz Research<br><i>Wouter Turkenburg</i>  |
| <b>Lunch break: 12:00 – 13:00</b><br><b>Mezzanine</b>   |  |   |
| <b>Second session: 13:00 – 14:30</b>  |  |   |
|   | <b>room 445</b><br>(chair: Ralf Pisters)<br>The Prinner Is a Winner<br><i>Walther Stuhlmacher</i><br><br>“Ain’t No Crime”: Billy Joel and the<br>Classical-Romantic Musical Ethos<br><i>John Koslovsky</i>   | <b>room 803</b><br>(chair: Jasper van Oerle)<br>Inspiring Fantasy: Telemann Fantasias<br>and the Naples pedagogical tool<br>Partimento (lecture-recital)<br><i>Robert de Bree</i><br><br>‘His modulation is sometimes crude<br>and unnatural’: On harmony and<br>partimento in Alessandro Scarlatti’s<br>unusual Stabat Mater setting<br><i>Maximilian Nickel</i> |
| <b>Musical interlude: 14:45 – 15:15</b><br><b>Sweelinckzaal</b>   |  |   |
| <b>Third session: 15:30 – 16:15</b>   |  |   |
| <b>Sweelinckzaal</b><br>(chair: Patrick van Deurzen)<br>Harmony and Modulations in Ludus<br>Tonalis<br><i>Bart de Graaf</i>   | <b>room 445</b><br>(chair: Suzanne Konings)<br>Teaching Altered Chords: New Paths<br>on Historical Grounds<br><i>Aljoscha Ristow</i>   |   |
| <b>Keynote address: 16:30 – 17:30</b><br><b>Sweelinckzaal</b><br>Future Histories of Music Theory<br><i>Thomas Christensen</i><br>(chair: Ralf Pisters)   |  |   |
| <b>Conference dinner: 18:30</b><br>De bekeerde Suster – Kloveniersburchtwal 6-8, Amsterdam<br>(Ticket holders with dinner only)   |  |   |

Sunday 3 March

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| <b>Algemene ledenvergadering: 10:15-11:30</b><br>room 803 ( <i>general meeting only for DFSMT members</i> )   |   |   |
| <b>First session: 11:30 – 12:30</b>   |   |   |
| <b>room 803</b><br>(chair: Román Santos Mateos)<br>To be announced<br><i>winner Mart J. Lürsen Prize</i><br>(DFSMT award for best student thesis)   |   |   |
| <b>Lunch break: 12:30 – 13:30</b><br><b>Mezzanine</b>   |   |   |
| <b>Second session: 13:30 – 15:00</b>  |   |   |
| <b>room 708</b><br>(chair: Michiel Schuijjer)<br>The instrument as a starting point for<br>Aural Skills and Analysis classes<br><i>Patrick van Deurzen</i><br><br>Repetition as a marker of musicality<br>in David Lynch's screen work<br><i>Daniel Moreira</i> | <b>room 445</b><br>(chair: Jasper van Oerle)<br>Towards a New Formenlehre "2.0":<br>New Paths through Musical Form in the<br>19th Century<br><i>Steven vande Moortele</i><br><br>Mozart and the 'Lamento'<br><i>Clemens Kemme</i> | <b>room 803</b><br>(chair: Wouter Turkenburg)<br>The Greek Folk Element in Nikos<br>Skalkottas's Variation Forms<br>Despoina Panagiotidou<br><br>Analyzing the dramaturgy of the DJ<br>set: a methodology proposal<br><i>Salomé Coq</i> |
| <b>Coffee break: 15:00 – 15:30</b><br><b>Mezzanine</b>  |   |   |
| <b>Keynote address &amp; concert: 15:30 – 17:00</b><br><b>Sweelinckzaal</b><br>Disrupting (the) Tools<br><i>Aart Strootman</i><br>(chair: Suzanne Konings)  |   |   |

Abstracts of all lectures, lecture-recitals, and workshops  
in alphabetical order by the authors' last names

### **The Improvising 19th Century Wind Player**

It is generally accepted that improvisation was an integral part of Western Classical music before 1750 and that a decline in the omnipresence of improvisation occurred in concurrence with the rise of Romanticism in the period after. Even in the period before 1750, we don't have all that much information for improvising wind players (except for the well-documented practice of diminution in the 16th century).

However, this general idea is disproven when we start looking at 19th century methods for wind players and the information about their concert practices. Not only did wind players improvise cadenzas and improvise in their interpretation; methods also show how to improvise ornamentation, preludes in many guises (sometimes even before each movement in a sonata) and even some suggestions for freer forms.

On top of that, these methods were often designed for amateurs, who were warned to leave (complicated) improvisations to the professionals. What would professionals have improvised, that goes beyond the scope of these methods?

Based on methods and written compositions, this lecture-recital presents the different forms of improvisation that 19th -century wind players partook in and extrapolates how far a wind player may have gone, learning from keyboard and violin methods as well.

### **Inspiring Fantasy: Telemann Fantasias and the Naples pedagogical tool Partimento**

In the 18th -century Naples was the birthing ground of some of the most famous composers of the era. The four conservatories prepared musicians for their successful careers through a holistic approach combining solfege, practical harmony and counterpoint and vocal education. Recently, Partimento has become the most famous element of this pedagogy as it has made something of a comeback and is becoming a popular tool in teaching historical improvisation, analysis and practical harmony.

Partimento teaching works with basic building blocks that can then be recombined, ornamented and adjusted in manifold ways. This practice however is very keyboard focused. Is there a way for monodic melodic instrumentalists to join in on the fun?

There are many ways to do this. In this lecture-recital the focus will be on Telemann's Flute Fantasias as a vehicle to adjust the pedagogy into a familiar realm. The advantage of this approach is that the melodist is responsible for both the bass and the melody, and that suitable figuration can be found that is typical for these instruments.

In part one the focus will be on the methodological approach of translating this partimento method into Telemann's fantastical realm. The second part will focus on using this method to improvise new fantasias. Combining new possibilities found through partimento and genre research, a new repertoire can be created.

**Robert de Bree** is a historical oboist, recorder player, improviser and passionate lecturer. He combines performing with top ensembles in the Early Music world (like English Baroque Soloists and Pygmalion) with

improvising in & composing and arranging for his own groups. He teaches historical improvisation at the Conservatory of The Hague.

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### **Is rock music modal or tonal?**

Is rock music modal or tonal? Is there any use talking about the “dominant” in blues? When does a chord sequence begin and end? Answers to such questions are probably not so relevant for rock musicians when playing rock music, but they can be important to deeply understand the harmonical language currently used in Western popular music. This lecture has the purpose to show the approach I have used to reach an overall theory useful to explain most and less common chord sequences we can find in that music, moving by the functional theory of Riemann and de la Motte, increasing it with some new decisive logics.

**Emilio Capalbo** was born in Cagliari on 30 June 1968. In 1988 he graduated in Organ and Organ-Composition at the Conservatoire of Cagliari; since 2000 he has been teaching Harmony, Counterpoint, Fugue and Composition at the Conservatoire of Cagliari, as well as Popular music history, Composition techniques in popular music and Ensemble improvisation. Jakobstad University in Finland and the international festival of contemporary music “SpazioMusica” in Italy have ordered a piece to him for a first performance in the Autumn of 2010. In 2018 he wrote a Manual of Pop-Rock Harmony with his student Maurizio Marzo.

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### **Future Histories of Music Theory**

Over the past few years, music theorists seem to be joining their scholarly siblings in increasing numbers by turning “global” in their research. Yet a study of music theory on a global scale presents a number of challenges. Above all, what constitutes “music theory” outside of the familiar confines of the North Atlantic academe? The kind of scholarship and pedagogy that we may reflexively assume to constitute music theory might not be legible to musicians from other cultures and traditions. Even more challenging, perhaps, is the attempt to historicize many of these non-Western traditions of theorizing, where written documentation is lacking.

As an editor of an ambitious new international project to write a global history of music theory, I will reflect on some of the obstacles—and possible solutions—we face for the writing of a future history of music theory.

**Thomas Christensen – keynote speaker**

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### **Analyzing the dramaturgy of the DJ set : a methodology proposal**

This proposition aims at developing an analytical methodology for electronic dance music tracks, particularly as these pieces are not conceived as fixed musical objects. Mark J. Butler writes that « the practice of disassembling, rearranging, and combining preexistent compositions within DJ performances subverts conventional perceptions of material texts ». Now, any analytical methodology is underpinned by a certain conception of the work: therefore, how can we think of an analytical methodology that takes into account this fluid dimension of the work of EDM? The analytical method that I propose is in two steps.

First, the track is conceived as a finished production, i.e. as a fixed object with intangible ontological characteristics.

Then, the piece is conceived as a DJ Tool, that is to say as a sum of potentialities, as it can be mixed with other pieces, and as it can have various dramatic potentialities during a DJ set. I propose an experimental analytical method by creative recomposition, which consists in mixing the pieces with each other and comparing the differences produced : 1. first, I mix the studied track with others, and analyze the transformations induced. Then, 2. I analyze already existing DJ sets which include the studied piece. Thus, the work is taken as it is conceived, i.e. as a piece that can be mixed with others, and whose meaning is then likely to change. From then on, two issues are articulated: first, the ways in which the pieces can be transformed by the mix, and then, the variety of dynamics specific to the DJ sets.

**Salomé Coq** is a PhD candidate in Music Theory at Sorbonne-Nouvelle. She studies the dramaturgy of the DJ set in UK Bass and Minimal Techno with an analytical-oriented approach, and teaches Popular Music Analysis at Université d'Évry Paris-Saclay. She is a former student of the École Normale Supérieure de Paris in Music Theory, and taught at Northwestern University (Chicago) as a visiting scholar. Besides her academic studies, she is a DJ in the Parisian techno scene.

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### **The instrument as a starting point for *Aural Skills and Analysis* classes**

One of the goals of the latest reorganisation of the theory curriculum (in the Classical Department of the conservatoire where I work) was to integrate different theoretical disciplines and skills in such a way that the connections between them would become clearer to students. Lessons were consequently reorganised and renamed to reflect this. For example, '*Aural Skills and Analysis*' lessons combine ear training, solfège, and analytical skills.

Another goal was to create stronger connections between music theory and the student's instrument. This relationship is currently most emphasised in '*Aural Skills and Improvisation*' classes. After several years of experience with the new curriculum and teaching *Aural Skills and Analysis*, I find that some of the aims of the reorganisation have been achieved, whilst others remain underdeveloped. In our current *Aural Skills and Analysis* classes, instrument use and connections to instrument-specific repertoire are almost absent.

This year, I began a pilot in which first-year trombone and percussion students bring their instruments to class, the results of which will be discussed in this presentation. I intend to demonstrate and reflect on the material I have developed so far, how it is used in class, how the idea of connecting to a 'players' practice can be formed in exercises and games, and how connections between playing, creating and knowing can be reinforced.

The presentation will also explore the foundations of post-war Dutch music theory pedagogy and how this relates to the instrumental studies student.

**Patrick van Deurzen** (1964) teaches music theory at the Royal Conservatoire of The Hague. Van Deurzen's interest is in contemporary music and ways to innovate music theory as a discipline in Higher Music Education. He wrote several articles on these topics for different Dutch Journals. At the moment, he is doing research on the use of the instrument in *Aural Skills and Analysis* lessons, within the Lectorate 'Education' of the Royal Conservatoire.

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## Harmony and modulations in Ludus Tonalis

This presentation focuses on a composer who is 'off the beaten track' in terms of composition technique: Paul Hindemith. In the period after the First World War, many started looking for new paths, partly out of disappointment with the war and everything that preceded it, partly out of renewed optimism. One of them was Paul Hindemith, who composed his 'Gebrauchsmusik' with a composition theory he developed himself, which he describes in *Unterweisung im Tonsatz* ('The Craft of Musical Composition'). Still based on overtones and rejecting atonality, he presents his alternative to issues that he experiences as problematic in conventional harmony theory. For example, he describes his own method for defining tonal centers and even applies this in Gregorian chants and atonal music.

Based on a number of movements of Hindemith's *Ludus Tonalis*, supported by live listening examples, I will discuss the most important aspects of his theory. I will also try to analyze the movements from the conventional theory of harmony. To what extent can Hindemith's music be explained from both perspectives? And are the differences between them in practice as great as in the theory of *Unterweisung im Tonsatz*?

**Bart de Graaf** (Middelburg, 1983) obtained master degrees in piano, musicology and music theory. He teaches Music Theory and Music History at the conservatories of Amsterdam and Maastricht respectively. Last season he gave presentations at symposia of the Institut für Musikwissenschaft in Berlin, the Hochschule für Musik und Theater Hamburg and the Dutch Society for Music Theory.

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## Mozart and the 'Lamento'

Halfway the sixteenth century, a pattern started popping up in minor-mode Western music: the 'Lamento', a stepwise descent, mostly in the bass, from the tonic to the lower dominant, either diatonically or chromatically (sometimes ascent v.v., also in upper voices), typically supporting texts describing grief or mourning. It became one of 17th-century music's stock models, also as a *ground bass* for numerous vocal and instrumental pieces (Dowland, Monteverdi, Buxtehude, Purcell).

In the first half of the 18th century the pattern kept inspiring composers to create ever more striking melodies (Handel, Bach, Pergolesi). From the rise of the 'Galant Style', around 1750, with its preference for the major mode and outer-voice schemas, the Lamento took a step back. Then Mozart, a *galant* master himself, started reviving the pattern for expressing the darker moods and came up with ever new treatments, e.g. in his Mass in C minor K. 427, his Piano Concerto in C minor K. 491, and his opera *Don Giovanni*.

After Mozart, composers kept returning to the pattern: Beethoven (Sonatas Op. 27, Variations WoO 80), Brahms, Musorgsky, Debussy, Ravel, the Spanish Flamenco tradition, and Pop artists from the 1960s.

I will first discuss the most used compositional treatments of the Lamento before Mozart (Monteverdi, Purcell, Handel, Bach), then go into details of Mozart's own contributions. We will see constants and variables, straight and inverted, extended and abbreviated, usage in lower, middle and upper voices, applying parallel, contrary and oblique motion, and combinations with other stock patterns.

**Clemens Kemme** is an Amsterdam-based music theorist, arranger and musicologist (PhD 2017, University of Amsterdam). Until his retirement in 2017 he taught Music Theory, Arranging, and Electives "Mozart's Concertos and Arias" and "Debussy, Ravel, Stravinsky" at the Conservatory of Amsterdam. His new completion and edition



of Mozart's Mass in C minor, K. 427, was published by Breitkopf & Härtel in 2018 and performed by Frans Brüggen, Jos van Veldhoven, Peter Dijkstra (recording Sony 2013) and John Butt (recording Linn 2023).

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### **“Ain’t No Crime”: Billy Joel and the Classical-Romantic Musical Ethos**

With an illustrious musical career spanning more than five decades, the “Piano Man” William (“Billy”) Joel (b. 1949) has touched the lives of millions and epitomizes what we might call the “Classical-Romantic ethos” of the popular sphere. Although Joel’s activities as a singer-songwriter and as a performing musician are mainly in a pop-rock vein, the artist was raised playing classical piano and has always expressed his love for the “classics” of the European canon from the eighteenth and especially nineteenth centuries. To be sure, his pop numbers are infused with elements that link them strongly to this tradition, as studies by Everett (2000), Schönberger (2006), Szegedi (2009), Schuurs (2014), Atkinson (2018), and Aziz (2022) have shown.

This paper will look at another side of Joel’s musical output—namely, his 2001 *Fantasies & Delusions* (Op. 1-10) composed for solo piano and intended as an homage to the Classical-Romantic tradition (as he expressed it, “getting back to my roots”). Rather than viewing the work as “derivative” or “anachronistic” (as many critics have), the *Fantasies & Delusions* album brings to the fore the more deeply seated Romantic impulse underlying Joel’s work as a composer, song writer, pianist and performer, an impulse that traverses seamlessly between pop-rock and classical idioms. The paper thus aims to cast a different light on Joel’s *oeuvre* and its Classical-Romantic ethos through an analysis of these decidedly Romantic pieces. It will do so by pointing to various stylistic and structural attributes in them: expanded harmonic progressions, mid-range linear melodic and bass progressions, basic contrapuntal schemas, pedal tones, motivic interplay, and notions of fantasy and improvisation more generally. Many of these attributes can be reflected back onto his pop-rock tunes. To close, the paper will reflect on the aesthetic and social dimension of Joel’s broader aims to promote the Classical-Romantic ethos through his concertizing and through collaborations with classical musicians over the years.

In fall 2023 **John Koslovsky** joined the faculty at KU Leuven as a professor of music history, theory and analysis (Classical and Romantic periods). From 2010 to 2023, he served on the music theory and history department at the Conservatorium van Amsterdam and was an affiliate researcher at Utrecht University. His research deals with the history of music theory, Schenkerian analysis, philosophy and aesthetics, performance studies, and the history of musical discourses more broadly. His most recent publication is an edited book volume entitled *Music Performance Encounters: Collaborations and Confrontations* (Routledge 2024, co-edited with Michiel Schuijjer).

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### **Markers for Musical Silence**

My area of research is on the interpretation of silence in the context of concert performances. As a pianist and performer, I examine notated rests from the classical, romantic, and contemporary repertoire, and consider how they are embodied onstage.

The impossibility of silence (Cage, 1961; Schafer, 1977) is well-documented. But the experience of silence onstage remains complex and confusing (Hodkinson, 2007; Kahn, 2015). Performative musical silence is frequently eloquent: it contains micronarratives (Voegelin, 2010) that convey emotions. This communication is often directly resultant from the gestures, cues, and embodiments which are associated with silence, which I collect under the heading “markers.”

Roland Barthes phrases it thus: “Notice the paradox: silence only becomes sign if one makes it speak, if one doubles it with a caption that gives it a meaning” (Barthes, 1978/2005). The paradox that he refers to is similar to the ineffability that Jankélévitch confronts. Both philosophers are attempting to understand the content of silence, yet struggling with the inherent issues of absence (Jankélévitch, 1961). Barthes solves this with a paradox, calling for captions (which I interpret as markers) to give the silence meaning.

Naturally markers are not the only means of understanding performative silence. The interpretation of rests involves many techniques (Brooks et al., 2017), leading to a multidimensionality (Margulis, 2007) of silence which may not even be silent, but engages the listener in a different way than notated sounds.

This performance/presentation will incorporate examples at the piano from Ludwig van Beethoven’s last piano sonata (opus 111); John Cage’s 4’33”; George Crumb’s Makrokosmos; and Donal Fox’ The Scream.

Pianist and researcher **Guy Livingston** holds degrees with honors from Yale University, the New England Conservatory of Music, and the Royal Conservatory of the Netherlands. He teaches in the Masters program at the KABK, and is currently writing his dissertation on “Musical and architectural markers for silence” at the University of Leiden (ACPA program in Artistic Research).

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### **Repetition as a marker of musicality in David Lynch’s screen work**

Repetition has often been derided in modernistic discourses about music for expressing a lack of originality, a commercial orientation or even a regression to an inauthentic subject (Adorno, 1949). It is difficult to ignore, however, the extent to which repetition permeates the experience of music in a variety of levels and forms, including both repetitions internal to a musical piece and the common experience of hearing a piece repeatedly. According to Margulis (2014, 2019), music is “the canonical domain of repetition,” so that “when we reinterpret another domain to emphasize its repetitiveness, we are [...] examining a quasi-musical aspect of that domain.”

Film is one of the domains where a “quasi-musical” quality can be suggested through emphasized repetition. The role of repetition as a marker of musicality in cinema has been discussed by some film-music scholars, generally within an overall perspective that screen works can display a strong sense of musicality by highlighting rhythmic or kinetic qualities akin to music (Kulezic-Wilson, 2015).

In this presentation, I analyse a number of film and TV excerpts through the combined lenses of Kulezic-Wilson’s theory of film musicality and Margulis’s theory of musical repetition. Specifically, I explore salient instances of repetition in the sound design and dialogue of some of David Lynch’s screen works (including *The Return* [2017]), discussing how such repetitions help make his films and TV series particularly musical and comparing them to some musical works (by Pink Floyd and Heiner Goebbels) where “sound effects” and speech are also musicalized through repetition.

**Daniel Moreira** is a composer and music theorist, as well as an assistant professor of musical analysis, composition and aesthetics at ESMAE — Politécnico do Porto and an integrated researcher of CEIS20 — University of Coimbra. He holds a PhD in Music Composition (King’s College London, 2017) and a MA in Music Theory and Composition (ESMAE, 2010). As a theorist, his work centers on issues of harmony and temporality in twentieth- and twenty-first century music, with a special focus on film music and the comparative analysis of music and cinema. Part of this research is published in *Journal of Film Music* (2022) and *Music Analysis* (2021).

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## **Design of a method for analyzing multitonal sounds and its application to Ginastera's 1st Cello Concerto, Op. 36**

For multitonal sounds, particularly twelve-tone sounds and clusters, there has been no satisfactory analysis method as to date, and existing sound analysis methods like set-analysis do not apply. Therefore, the need arises for the development of a new method for analyzing multitonal sounds. In this newly devised approach focusing on pitch, tones are assigned varying values based on their pitch, and a balance point is calculated from these values. This balance point allows for comparisons of various sounds and can be regarded as an (imagined) tonal centre of the sound. Additionally other parameters are taken into consideration such as sound density, range, and midpoint.

In the subsequent step, this method will be put to use in the analysis of Alberto Ginastera's 1st Cello Concerto, Op. 36, with a specific focus on the first movement. This movement features numerous static orchestral 12-tone chords and clusters in a uniform instrumentation. Therefore, this method can be used to examine the arrangement and disposition of pitch in this movement and demonstrate how Ginastera worked with such „tonal“ centers in conceiving his chords.

In conclusion, the analysis method will be assessed, and its potential and limitations will be discussed. While certain factors, like instrumentation, are not regarded in this method, additional possibilities for applications open up, for example in composition.

**David Müller** (\*1999) completed his Master in Music Education and Mathematics and earned his Bachelor in Music Theory under the guidance of Prof. Bernd Asmus in Stuttgart and Graz. Currently, he is pursuing a Master's degree in Musicology and will commence his Master's in Music Theory next semester in Stuttgart. His primary focus is on 20th-century music, particularly the music of the 1950s and 1960s. His Bachelor thesis on the serial composer Bill Hopkins was published by Wolke Verlag in 2023.

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## **'His modulation is sometimes crude and unnatural' – On harmony and partimento in Alessandro Scarlatti's unusual Stabat Mater setting**

Alessandro Scarlatti's music can only be described to a limited extent with the usual compositional norms of 18th century partimento practice. All too often, the harmonic progressions, sequences and the tonal relations of cadences elude the usual patterns of his time. Consequently, his modulations were described by contemporaries as 'sometimes crude and unnatural' (Burney), and his handling of 'musical harmony extravagant und irregulair' (Heinichen). Unlike any other composer of his time Alessandro Scarlatti did not shy away from pushing the limits of tonal disposition in his sacred works either. In his little known Stabat Mater (1724), he implements musical elements that are closer to a 'stylus Communem et Comicum' than to a 'stylus Ecclesiasticus' (Bernhard): he tends towards dissonant harmonies, real sequences rather than tonal ones and cadences in distant keys. The analysis of his Stabat Mater, which was the model for Pergolesi's setting, is complicated by the fact that the only known copy contains numerous questionable and possibly erroneous passages. Therefore, my lecture attempts to illuminate Alessandro Scarlatti's music also in the mirror of his own partimenti (Regole per ben sonare il cembalo), which have received little attention so far. His partimenti will be read to come closer to the origin of his musical ideas, but also to their far-reaching effect, which can be traced into the 19th century.

**Maximilian Nickel** studied Schulmusik (music education) at Hochschule für Musik und Darstellende Kunst Frankfurt as well, as Musiktheorie at Hochschule für Musik Würzburg and Folkwang Universität der Künste Essen. He taught music theory at Hochschule für Musik und Darstellende Kunst Stuttgart and is currently

teaching music theory at Hochschule für Musik Würzburg and Hochschule für Musik ‚Carl Maria von Weber‘ Dresden.

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### **The Greek Folk Element in Nikos Skalkottas's Variation Forms**

A student of Schoenberg, Nikos Skalkottas (1904–49) is a significant figure in twentieth-century Greek art music whose musical creations are in constant dialogue with Western classical music, Greek folk, and urban styles. As a composer of the “periphery,” belonging to a nation that considered itself at the edge between East and West, he turned to the arrangement of folk music to represent the Greek national identity. Skalkottas showcased musical artifacts from local and Pan-Hellenic traditions to “elevate” folk and popular melodies to the level of German art music (Skalkottas 1938). I propose that the form of variations allowed Skalkottas to incorporate Greek folk music into works of art music, where the appropriation of a traditional or a fully invented folk-like melody serves as a theme with modernist musical elements composed around it. Building on current scholarship about variations (Ivanovitch 2010; Sisman 2001), I analyze four sets by Skalkottas (two solo piano pieces, a string trio, and a double concerto movement) based on Greek folk and urban tunes and evoking themes related to rural life and minority cultures, such as the syncretic genre of Rebetika. My analysis demonstrates that musical elements from the folk tradition are critical forces in the variation procedures of Skalkottas's works, providing the source for transformation and methods for embellishing the thematic material. Concluding, the variations form based on repetition affords, for Skalkottas, accessibility for the listener and is able to cultivate a regional audience while reaching a cosmopolitan one outside the borders of Greece.

**Despoina Panagiotidou** is a PhD candidate in music theory at Indiana University, Bloomington. A native of Greece, she has been awarded a scholarship by the Fulbright Foundation for her graduate studies in the United States. Her research has been also supported by the Hellenic Research Fellowship Program, Tsakopoulos Hellenic Collection at California State University, Sacramento. Currently, she is a student representative of the Society of Music Theory (SMT) Professional Development Committee and an instructor of music theory at Indiana University.

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### **Teaching Altered Chords: New Paths on Historical Grounds**

How can altered chords be understood from a historical perspective? To investigate this, it can be rewarding to consult theoretical literature by contemporaries. The Late Romantic composer Ludwig Thuille (1861-1907), a student of J.G. Rheinberger and friend of R. Strauss, can certainly be regarded as a relevant source in this connection. His *Harmonielehre* (1907), co-authored with the music critic Rudolf Louis, contains a very systematic categorization of altered chords, which is well-known to have had a large influence on the music theory discourse in the Netherlands.

Starting from the historical origins of these theoretical traditions, this lecture will explore new ways to convey their core concepts didactically. In particular, it will be shown how relative solmization can serve as a tool to express Louis' and Thuille's scale-based understanding of altered chords didactically in an adequate way. The usefulness of this approach will be demonstrated by means of specifically developed teaching materials, such as harmony exercises including special indications, alongside with several newly discovered analysis examples from musical works by C. Franck, E. Elgar, A. Bruckner, as well as L. Thuille himself. The numerous possibilities of altered chords arising from

Louis' and Thuille's principles can be explored further with a self-programmed online tool, which will be presented as well.

**Aljoscha Paulo Jonas Ristow**, born 1995 in Jever (Germany), studied music theory at the Conservatorium van Amsterdam and at the Musikhochschule Köln. Since 2021, he teaches music theory at the Conservatorium Maastricht. His music theoretical research includes the history of enharmonicism throughout the centuries, the tonal system of the Baroque composer and theorist Jean-Philippe Rameau, as well as conceptions of musical form in 18th and 19th century composition treatises. To present his research, he was invited to conferences of the Dutch-Flemish Society for Music Theory (VvM) and the Gesellschaft für Musiktheorie (GMTH).

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### **Antecedent-consequent phrase structure in American Songbook melodies**

The over-emphasis in jazz theory of harmony and its specific characteristics leaves a complete field undiscovered; the structural elements of phrase building in the melodies of jazz standards.

This paper discusses one structural element, the antecedent-consequent principle. Several examples will demonstrate what it is, how it functions, and where it occurs. The antecedent-consequent structure will be related to other principles, such as repetition, sequence, variation, and development.

In pieces with a typical AABA 32-bar form, the A-part is always an antecedent-consequent of 4+4 bars, whilst the B-part ('bridge') is constructed differently, for instance in a sequential way. The underlying harmonic models that support an antecedent-consequent structure in the A-part will be discussed, as well as where these basic models are to be found in pieces with an ABAC(B') form. The latter form rises a further question: what conditions are necessary for us to perceive the entire B-part as an 8-bar consequent of the A-part antecedent?

This paper is part of an ongoing research into structural melodic analysis of jazz standards and can only highlight preliminary findings. The long-term goal is to create a comprehensive overview of form and structural aspects in the jazz standard repertoire.

**Patrick Schenkus** (b. 1969) graduated in 1995 as jazz guitarist (Royal Conservatoire, The Hague) and finished in 1997 two studies, Jazz Music Theory and Arranging /Composing Jazz (Conservatory of Amsterdam). He teaches jazz music theory (Analysis, Harmony, Ear training and Solfège) on both institutes.

He is still active as guitar player and arranger. In March 2016, Patrick Schenkus finished his Master study Music Theory Jazz (Amsterdam) about the multiple transformations of the standard twelve-bar blues form in instrumental jazz.

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### **Disrupting (the) Tools**

While working on a theory course for the sonology department at the Royal Conservatoire my interest was drawn to a theory based on the acoustic fundament of sound, instead of the more common Western approach of (mostly) tonal music. In order to work with the theory I offered, students built various digital instruments to accommodate their artistic wishes. This made me wonder how this would apply to acoustic instruments. Via various self-designed and historic instruments (amongst others Harry Partch' Diamond Marimba) I learned how refreshing unknown sound sources can be in the process of becoming a professional musician. Posing accessible (maybe

even fun) questions to fundamental facets of musicianship development such as hearing, ensemble playing and overall musicality.

**Aart Strootman – keynote speaker**

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## The Prinner Is a Winner

Since the publication of Robert Gjerdingen's *Music in the Galant Style* in 2007, schema theory has become an established tool in music analysis. Of all the schemas presented, the Prinner can be considered the most important contribution to this catalogue, possibly because it is the most widely applicable schema that, in terms of its universality, evokes reminiscences of the Schenkerian *Terz-* or *Quintzug*.

Although the debate is still ongoing as to whether or not schemas identified in one style are transferable to other styles, for myself, as well as some colleagues and our students, the Prinner has become an indispensable tool for the analysis of jazz standards and other 20<sup>th</sup> century popular styles. To be useful for this repertoire, the characterising criteria had to be revised such that, in addition to a specific contrapuntal framework, harmonic rhythm became of primary importance.

The 8-bar Prinner appears in all song formats of the jazz-standard repertoire, albeit sometimes in disguise, meaning that the schema operates under the surface rather than in the foreground. The pull of this schema is so strong that songwriters could (and can) hardly evade it once they are caught up in its slipstream.

In my lecture, I want to elaborate on the concept of the "Background Prinner" — or, as a student of mine once called it, the "Prinner trap" — and present a few attempts by songwriters to escape its grip.

**Walther Stuhlmacher** (1961, Tübingen) is a senior lecturer of music theory at the jazz department of the Conservatorium van Amsterdam.

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## Studying counterpoint in Rome between the 16th and 17th centuries

In Bologna (Biblioteca della Musica), in Paris (Bibliothèque Sainte Genevieve) and in London (British Library), a number of similar manuscripts are preserved, the contents of which are attributed to the Nanino brothers: Giovanni Maria and Bernardino, at the turn of the 16th and 17th centuries, were important musicians and esteemed teachers of the 'Roman school'.

In some cases the manuscripts are presented as a "treatise on counterpoint"; the study and comparison of their contents advises us to consider them differently. The interest of the content lies in the fact that we are not dealing with a treatise; rather, we are dealing with notes on practical music theory, i.e. notes written by a master of the Roman school as a didactic support for his own composition lessons.

Through these notes, it is possible to follow certain moments in the training of a student of composition in the late Renaissance. It is an unusual perspective, which allows us to observe the musical phenomenon of those years from a different angle, rather far from the perspectives of the treaties that were published at the times and closer to that of those who made music practically.

According to the content of the notes, counterpoint is not only an artifice, but above all a tool for ensuring coherence in the construction of music. Hexachordal modes and practice, with meticulous use of clefs systems, are central to compositional practice.

**Paolo Teodori** teaches Harmony, Theory, and Analysis at the Santa Cecilia Conservatory in Rome. He has published and publishes articles and essays mainly on 16th and 17th century Roman music (Corelli, Giovannelli, Anerio, etc.). He is the director of the Sant'Agnes Choir in Piazza Navona, Rome, and he has composed and composes music for TV and choir.

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## Applied Jazz Research as the alternative to Artistic Jazz Research

Artistic research in classical music has successfully found its place in the Ba-Ma-PhD structure developed in the first two decades of this century in academia in Europe and elsewhere. Where music theory and musicology once reigned supreme, now 'artistic jazz research' has taken its place.

Is 'artistic research' the right format for *jazz research*? The price paid for fitting into academia is having to adapt to traditional musicological approaches, to dutifully follow scientific research methods, and to subordinate to an outdated peer-review system for publications. This might work for classical music, but for many in the jazz world, artistic research is not offering the right framework for jazz research. The direct link to jazz performance and education is missing.

In our paper, we show that 'applied jazz research' offers an alternative. The short definition: *research that is fed by, and that is feeding both jazz performance and jazz education.*

Applied jazz research has links to new visions of jazz performance, new applicable insights in music education, and the use of modern technology. The outdated 'blind peer review' system is avoided. In the chosen 'dynamic review system,' the world-wide jazz community is the forum to respond, to elaborate, and to evaluate the outcomes of applied jazz research.

The over one thousand downloads within one year of the Journal of Applied Jazz Research proves the need for a new path.

**Wouter Turkenburg** and **Kurt Ellenberger** met during the 'Ongoing Dialogues' at the annual IASJ Jazz Meetings. To preserve the high quality of the dialogues, and to present them to a worldwide audience, the idea rose in 2019 to start an online journal. In the spring of 2022, under the aegis of Grand Valley State University Libraries, the journal came out: [https://scholarworks.gvsu.edu/iasj\\_journal/](https://scholarworks.gvsu.edu/iasj_journal/)

Well over one thousand download are expected within the first year of existence.

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## Towards a New *Formenlehre* "2.0": New Paths through Musical Form in the 19<sup>th</sup> Century

This paper offers a methodological reflection on three interlinked research projects on musical form in the nineteenth century. Although these projects (involving researchers such as Julian Horton, Anne Hyland, Peter H. Smith, Benedict Taylor, and the present author) differ in their generic, geographical, and chronological scope, they are characterized by four common features: (1) they take nineteenth-century music as a starting point, rather than treating it as derivative of earlier practices; (2) they conceptualize musical forms as part of a de-centered network rather than as being orientated around hierarchically defined norms; (3) they rely on a post-canonical repertoire that includes works by well-known as well as lesser-known composers; and (4) they are fundamentally collaborative in nature, treating productive disagreement not as a temporary stage to be overcome, but as an inherent to their mode of presentation.

This perspective differs fundamentally from the two main theories of the new *Formenlehre* of the 1990s and 2000s (Caplin's theory of formal functions and Hepokoski and Darcy's sonata theory), which both take as their starting point music from the high-classical period, rely on the works of a small number of canonical composers, and are organized around (ideal) types to which individual pieces conform to a greater or lesser degree.



This new approach to nineteenth-century music, moreover, shares clear commonalities with recent research on eighteenth-century form (e.g., Neuwirth & Diergarten 2019, Neuwirth 2021, Greenberg 2022), thus suggesting that together they constitute a significant “new wave” in the study of musical form.

**Steven Vande Moortele** is Professor of Music Theory and director of the Centre for the Study of Nineteenth-Century Music (CSNCM) at the University of Toronto (Canada). His principal research interests are theories of musical form, the analysis of large-scale instrumental forms from the late eighteenth to the early twentieth century, and the music of Wagner and Schoenberg. Publications include *Two-Dimensional Sonata Form* (Leuven University Press, 2009), *Formal Functions in Perspective* (University of Rochester Press, 2015), *The Romantic Overture and Musical Form from Rossini to Wagner* (Cambridge University Press, 2017), and *Robert Schumann: Szenen aus Goethes Faust* (Leuven University Press, 2020). He is the winner of the 2018 Wallace Berry Award from the Society for Music Theory, the 2019 Roland Jackson Award from the American Musicological Society, and the 2020 Westrup Prize from the Music & Letters Trust.