

Dutch-Flemish Society for Music Theory Conference

Rhythm

12 - 13 March 2022

Amare, The Hague
Royal Conservatoire The Hague



The Dutch-Flemish Society for Music Theory supports the statement of the EuroT&AM¹:

Members of the EuroT&AM express their deep solidarity with researchers, students and the Ukrainian society as a whole, victims of the military intervention of Russia. The entrance of the Russian armed forces and the bombing of Ukraine remind of former dramas. Researchers must more than ever raise their voice to refuse making tools of history and of memory and to promote critical reason. In collaboration with Ukrainian researchers, we want to carry the word of human sciences against armed violence. We also support the courageous voices that try to be heard in Russia itself and we remain committed to maintain our relations with Russian colleagues and Russian members of the EuroT&AM.

1. <https://europeanmusictheory.wordpress.com/>

Program

Saturday march 12

10.00-10.20

Studio 1

Welcome and opening

10.30-11.30

Studio 1 (chair: Suzanne Konings)

Rhythm – Advanced studies

Erik Højsgaard

11.45-12.30

Studio 1 (chair: Suzanne Konings)

Romanian Doina, Brahmsian Hemiola:
Metrical Dissonance in the Subordinate Theme of
Enescu's First Symphony/I
Kelvin Lee

Studio 5 (chair: Michiel Schuijjer)

Rhythm as Motive in Die Walküre
Steven Vande Moortele

12.30-13.30

Stadskantine (3rd floor) – lunch break

13.30-14.15

Room 5.38

Studio 1
(chair: Patrick Schenkus)
Description of the Arabic music
rhythms components through the
Acoustic's concepts (online)
Ali Chamseddine

(chair: Suzanne Konings)
Rhythm as a Common Structure-
Generating Category for Music and
Architecture as Viewed by Vincent
d'Indy (online)
Elena Rovenko

Studio 5
(chair: Patrick van Deurzen)
The Cadence as a Phrase-Rhythmic
Goal in Tonal Music (online)
Ellen Bakulina

14.15-15.00

Studio 1

(chair: Patrick Schenkus)
Absent Downbeats: 'The Role of Metric Manipulation
in Generating Musical Continuity on Hiatus Kaiyote's
Choose Your Weapon (2015) (online)
Marissa Kerbel

Studio 5

(chair: Patrick van Deurzen)
Formal Function and Recomposition as Phrase-
Rhythmic Techniques in Haydn's Imitative String
Quartet Minuets (online)
William O'Hara

15.00-15.30

Stadskantine (3rd floor) – coffee break

15.30-16.15

Studio 1

(chair: Walter Stuhlmacher)
“It must Schwing!” – Francis Wolff, founder of record
label 'Blue Note'
Wouter Turkenburg

Studio 5 (chair: Santo Militello)

“Douce Violence”, or the Political Concept of Rhythm as
a Soft Power Tool in Late Renaissance Musical Thought
Nicolas Andlauer

16.15-17.00

Studio 1

(chair: Walter Stuhlmacher)
Groove Fluidity: Asynchronous Onsets as Structural
Simultaneities in Jacob Collier's Arrangement of
“Flintstones”
Scott Miller

Studio 5

(chair: Santo Militello)
Rhythm, Rhythm Ear Training and Rhythm Sight
Reading – a practice-oriented teaching approach
Marcus Aydintan

18.00

Restaurant Pavlov – Spui 173 , Den Haag

Dinner

Ticket holders with dinner only

10.30-11.30 (Studio 1)

Keynote: Progression in teaching rhythm

Erik Højsgaard

A theoretical approach to teaching rhythm especially regarding progression and choice of teaching material based on the textbook *Rhythm · Advanced Studies* by Erik Højsgaard.

The keynote speech will focus on what to include, what to omit, where to start and where to end when teaching rhythm, and it will also include a few words about rhythmic notation. Finally there will be a discussion of how to implement electronic devices when teaching rhythm and a presentation of the app *Rhythm*, developed by cand.it. Marie Dahl Højsgaard, designed for users of the textbook mentioned above.

This presentation will be followed up by a workshop the following day

Erik Højsgaard

Erik Højsgaard is a composer and professor in ear training at The Royal Danish Academy of Music in Copenhagen. Website: erikhojsgaard.dk

11.45-12.30 (Studio 1)

Romanian *Doina*, Brahmsian Hemiola: Metrical Dissonance in the Subordinate Theme of Enescu's First Symphony/I

Kelvin Lee

While the use of vernacular sources has often been the primary focus in the study of Enescu's music (Cristescu 1997; Vârlan 2015), his engagement with Western European compositional practices is however largely underexplored. As a cosmopolitan composer, Enescu was educated in Vienna and Paris, spent much of his career in the French capital, and worked extensively in classical genres. The sole emphasis on the folk influences in his music would thus risk eclipsing the important role of common-practice styles in Enescu's creative enterprise, as well as their interplay with his native musical idiom, which arguably constitutes his distinct voice.

This paper explores the interaction between common-practice syntax and vernacular attributes in Enescu's musical language. Special attention will be given to the subordinate theme from the first movement of Enescu's First Symphony (1905). Drawing on recent studies of Brahms's use of hemiola (Willner 2013; Cohn 2001 and 2018), I first show that the thematic materials of the movement are devised based on the principle of 'metric malleability' (London 2012), displaying the Brahmsian traits Enescu inherited through his training in Vienna. I then contend that such a malleable property is exploited as the source of metrical dissonances in the subordinate theme, which in effect obliterate any deep-level hypermetric regularity. Considering together with its melodic construction, this setting, I propound, serves to express the Romanian folk style *doina*, and the result, in turn, calls for a reappraisal of Enescu's ostensible common-practice idioms as potential sites for negotiating between his native and cosmopolitan influences.

Kelvin Lee

Kelvin H. F. Lee received his Ph.D. from Durham University and is currently an FWO Junior Postdoctoral Fellow at KU Leuven. He has published widely on issues of form and its relation to aesthetics and cultural meaning in music at the turn of the twentieth century. His works have appeared (or are forthcoming) in peer-reviewed journals including *Music Analysis*, *Journal of Music Theory* and *Musurgia*, and in edited volumes including *Between Centres and Peripheries* (Brepols) and *Nikolai Medtner* (Olms). Kelvin is Chair of the SMA Formal Theory Study Group and is the receipt of the *Musurgia* 25th Anniversary Article Prize and the 2018 SMA TAGS Prize.

11.45-12.30 (Studio 5)

Rhythm as Motive in Die Walküre

Steven Vande Moortele

Some of the most prominent leitmotifs in Wagner's *Ring des Nibelungen* are characterized by a marked rhythmic profile, so much so that they retain their motivic identity even when reduced to their rhythm alone; examples include the "Nibelungen" motive, the "Giants" motive, and the "Ride" motive. No motive goes farther in this sense than the "Hunding" motive from *Die Walküre*. Other rhythmic motives are reduced to a purely rhythmical shape only sporadically and always in close proximity to more complete versions of the same motive; the rhythm-only version of the "Hunding" motive, by contrast, is not only used more frequently than its complete version, but also often appears separately from its fully melodised and harmonized form and is even developed independently.

In this paper I study Wagner's treatment of this motive. I first illustrate the process in Act I through which he constructs what I propose to call the motive's "prime form" as a highly specific combination of rhythm, melody, harmony, timbre, and key, and then deconstructs it again by gradually stripping it of its non-rhythmic attributes, eventually arriving at the rhythm-only form as an independent version of the motive. I then trace the manipulation of this rhythmic motive, its interaction with other motives, and its deployment in function of the dramatic situation in Act II. I conclude by drawing parallels between Wagner's procedure and the motivic use of *Hauptrhythmus* in the music of the second Viennese School, especially the operas of Alban Berg.

Steven Vande Moortele

Steven Vande Moortele is Associate Professor of Music Theory at the University of Toronto. His research interests include theories of musical form, the analysis of large-scale instrumental music from the late eighteenth to the early twentieth century, and the works of Richard Wagner and Arnold Schoenberg. He is the author or editor of several books, most recently *The Romantic Overture and Musical Form from Rossini to Wagner* (Cambridge University Press, 2017), *Robert Schumann: Szenen aus Goethes Faust* (Leuven University Press, 2020), and *Wagner Studies* (forthcoming from Cambridge University Press in 2022).

13.30-14.15 (Studio 1)

Description of Arabic music's rhythmic components through acoustic concepts (online)

Ali Chamseddine

Arab music discourse has its own specificities and variable dialects, the richness of which cannot be described using western classical transcription methods, especially rhythmic modes that are presented in a minimalistic way, that is, composed by two sounds ("dum" and "tak"), and all-knowing metric signs, a description far from what is really perceived from rhythmic performance.

To draw a close image of Arab rhythm, we first need to detect its underlying ingredients by transforming the audio event to a physical level, through describing interacted systems within the specificity of rhythmic execution, and get as close as possible to its expressive view.

Earlier Arabic musicologists adopted special rhythmic transcription based on prosodic coding systems. Some others preferred using the onomatopoeic approach by transforming the rhythmic loop into a pronounced sentence, while a third category of researchers chose mathematics and physics in purpose of exploring the quantitative and qualitative characteristics of rhythm (Sadie&Tyrell). Philippe Rameau considers that "music is a physical and mathematical science: sound is the subject of physics, and the relationships between the sounds is the subject of mathematics." He also asserts that the use of physical sound science and mathematics helps us to provide a deeper understanding of musical discourse.

In this paper, I endeavor to collect Arab rhythm components from theoretical musical systems and their real physical representations, which can bring us as close as possible to an Arab rhythmic transcription method.

Ali Chamseddine

Ali Chamseddine is doctor in cultural sciences and master assistant of higher education in Tunisian universities, master of the qanun (musical instrument), and music producer. He has nearly 25 years of teaching experience, and he currently heads the Musicology Department at the ISAM Gabès/Tunisia. This in addition to his civil commitments to the environment and culture. His research focuses on “rhythmic discourse” and its exploitation in various social and ritual practices.

13.30-14.15 (Room 5.38)

Rhythm as a Common Structure-Generating Category for Music and Architecture as Viewed by Vincent d'Indy (online)

Elena Rovenko

For the French musical-theoretical thought of the fin de siècle era regarding musical time, Vincent d'Indy's views are representative. Interpreting music as a correlate of the language, d'Indy believed that a musical composition should be articulated not only through syntactic structures, but through the immanent principles of rhythmic organization of the material, close to those of architecture.

This paper aims to specify d'Indy's ideas on the affinity of these principles in both arts applying structural-analytical and comparative methods, and building on d'Indy's examples from his *Cours de composition musicale*: the Notre-Dame de Paris, *Symphonies Cévénole* and No.2, *Jour d'été à la montagne*, *Diptyque méditerranéen*.

Elena Rovenko

Elena Rovenko (born in 1986), PhD of Art History, has been working in Moscow State P.I.Tchaikovsky Conservatory (associate professor and principal researcher). She is the author of 38 articles (about cinema, French music, philosophy, painting) and a monograph *Category of time in philosophical and artistic thinking. Henri Bergson, Claude Debussy and Odilon Redon. Moscow: Progress-Tradition, 2016.*

13.30-14.15 (Studio 5)

The Cadence as a Phrase-Rhythmic Goal in Tonal Music (online)

Ellen Bakulina

This paper proposes a phrase-rhythmic model centered around theme-ending cadences throughout the tonal era, with an emphasis on the 18th century. Cadences that have a high structural importance are shown to be, as a norm, hypermetrically strong: their cadential arrivals occur on a strong measure. While recent literature (Rothstein, Temperley, Ng) has addressed many of these issues, my original contribution is a focus specifically on cadences as goals of a phrase-rhythmic process, an idea useful especially for long-range thinking in performance.

I show that hypermetrically strong cadences fall into three categories: they (1) conclude an end-accented theme where phrase endings are generally strong (1-2-3-4); (2) conclude a beginning-accented theme and result from an elision, with a metrical reinterpretation (1-2-3-4=1) or without one (1-2-3-4-1); (3) arrive after a metrically ambiguous and formally loose-knit region, where a strong cadence disambiguates hypermeter and helps re-establish regularity (1-2-3-?? .1!). While tying each category to a specific musical context is impossible, one can at least begin to observe some stylistic affinities. Categories 1 (regular end-accent) and 2b (elision, no reinterpretation) often occur in baroque music, with its regular harmonic and phrase rhythm (2b: Bach, G-Minor English Suite, Prelude). Category 2a (elision, reinterpretation) is typical in stable thematic regions of Classical sonata forms (Mozart's violin sonata K. 305, primary theme, m. 16), and Category 3 in their unstable regions (Helene Montgeroult, G-minor sonata, op. 2/1, secondary theme). The types are meant to be applied flexibly, without an a-priori assumption that all phrases are end-accented or beginning-accented.

Ellen Bakulina

Ellen Bakulina is an Assistant Professor of Music Theory at the University of North Texas, where she teaches undergraduate and graduate courses and advises graduate theses. Her areas of expertise include theories of form and meter in tonal music, Schenkerian analysis, Russian theories of music, and the music of Sergei Rachmaninoff.

14.15-15.00 (Studio 1)

'Absent Downbeats:' The Role of Metric Manipulation in Generating Musical Continuity on Hiatus Kaiyote's Choose Your Weapon (2015) (online)

Marissa Kerbel

In the past several decades, analysis of popular music has come to the forefront of music theoretical scholarship, focusing primarily on the 'song' as the analytical object. Through investigation of metrical structures in Hiatus Kaiyote's *Choose Your Weapon*, this paper explores the implications of analyzing popular song in the context of the album in which it is embedded. I argue that our perception of individual tracks can be significantly impacted by the music which surrounds them, and that the experience of listening to an album from beginning to end invites further inquiry.

This paper focuses on the experience of listening to a complete album and asks the following question: What is the essential factor - or factors - which defines this experience? In the case of *Choose Your Weapon*, the unifying factor is the transitional role of metric manipulation in three main areas: (1) the use of metric manipulation within the context of a single track in order to facilitate transitions between sections which are governed by specific instrumental grooves; (2) metric manipulation in the context of introductory and transitional tracks which do not function as stand-alone songs; (3) metric manipulations which facilitate smooth transitions between tracks. By placing theories of rhythmic perception developed by Harold Krebs (1987), Christopher Hasty (1997), and Candace Brower (1993) in dialogue with more recent scholarship on popular music by Annie Danielson (2018) and Mark Spicer (2017), my analysis of metrical structures presents a new approach to the study of long-form albums.

Marissa Kerbel

Marissa Kerbel is a graduate student pursuing degrees in Music Theory and Piano Performance at the University of Cincinnati. Her research interests include analysis of popular music, twentieth century approaches to tonality, rhythm and meter, and music pedagogy. She has previously presented research at the International Conference of Students of Systemic Musicology (2021), Music Teachers National Association's Collegiate Pedagogy Symposium (2017, 2018, 2019), and the Ohio Music Teachers Association State Conference (2018, 2019). She currently serves on the editorial board of the Music Research Forum and as the chair of the planning committee for the MTNA Collegiate Pedagogy Symposium.

14.15-15.00 (Studio 5)

Formal Function and Recomposition as Phrase-Rhythmic Techniques in Haydn's Imitative String Quartet Minuets (online)

William O'Hara

Franz Joseph Haydn's minuets are characterized by a variety of phrase-rhythmic manipulations (Rothstein 1988, Mirka 2007, 2021), many of which can be understood as expansions or contractions of idealized phrase forms. Scholars have sometimes studied these manipulations by "recomposing" unusual phrases to restore missing or evaded cadences, or to remove interpolated material. But imitative textures (such as those found in Opp. 1/1, 17/1, 64/5, and 76/1) challenge these reductions and idealizations by dispersing hypermetric manipulations across voices. By applying William E. Caplin's (1998) theory of formal functions in analyses of the four movements named above, this paper proposes a theory of form-functional stratification that accounts for imitative and non-aligned textures in eighteenth-century dance movements.

Though they have not often been applied to minuets, Caplin's formal functions provide a powerful tool for exploring phrase-rhythmic concepts such as ellipsis and interpolation, and understanding how metric manipulations are distributed across expanded phrases. Drawing together Mirka's hypermetric analyses and insights on recomposition in music theory pedagogy (Rogers 1984, Aziz 2015) and analysis (BaileyShea 2007, O'Hara 2017), I (re)compose parallel alternate versions of Haydn's imitative minuets which do not only delineate missing cadences or interpolated material, but also allow the analyst to evaluate audibly the role played by formal functions. Recomposition, in this context, is revealed to be not simply a reductive tool, but rather a method that places alternate motivic treatments in dialog, revealing in greater detail the interactions between motive and theme, harmonic function, and hypermeter.

William O'Hara

William O'Hara is Assistant Professor of Music at Gettysburg College (Pennsylvania, USA). He earned his PhD in music theory from Harvard, and taught previously at Tufts University. O'Hara's research interests include tonal analysis, the history of music theory, transformational theory, and contemporary popular & media music. He is at work on a monograph entitled *Recomposing Music Theory*, and his published writings appear in venues such as *Music Analysis*, *Music Theory and Analysis*, the *Oxford Handbook of Public Music Theory*, and *Analitica: Rivisti online di studi musicali*.

15.30-16.15 (Studio 1)

“It must Schwing!” - Francis Wolff, founder of record label ‘Blue Note’.

Mystification, demystification and re-mystification of rhythm in jazz.

Wouter Turkenburg

Although the debate on what jazz is, will never end, it is most commonly accepted that improvisation and swing are its two essential, genre defining elements.

Well into the 1970's theorizing on jazz was not-done. The rhythmical element called ‘swing’ in jazz was mystified. “If you have to ask what jazz is, you will never know” and “It don't mean a thing if it ain't got that swing” point at the unwillingness and the incapacity of jazz musicians to reason and discuss what they were doing rhythmically.

From the 1970's on, jazz became institutionalized in academies, conservatories and universities. A plethora of books flooded the market explaining how to learn improvisation and how to learn to swing. Explaining how improvisation in jazz really works and explaining the rhythmical phenomena of swing, has seen far less attempts.

With the expansion of jazz education from the 1980's on, the terminology of the essence of swing has grown a little. Term such as ‘propelling motion, kinetic energy, flow’ came into use. In The Netherlands Henk Jan Honing executed in-depth research in order to de-mystify swing. However, the scientific jargon used in his publications, did not find a way into the everyday teaching of rhythm in jazz.

Whereas in the 2010's and later scientific research continues, ‘swing’ itself seems to move to the background and sometimes is removed entirely in what is called jazz: the re-mystification of swing.

In this paper examples and backgrounds of mystification, demystification and re-mystification of swing are given. A small part will include active participation of the attendees in order understand and to physically experience ‘schwing’.

Wouter Turkenburg

Wouter Turkenburg, musicologist (University of Amsterdam), classical and jazz guitarist, director of jazz studies at the Royal Conservatory in The Hague from 1985 till 2019, and chairman of thousands of exams in which the sense of rhythm in jazz, swing, always had a central role. Lecturer of jazz history at the Royal Conservatory in The Hague, the University of Utrecht and till today the University of Leiden, and chief editor of the *IASJ Jazz Research Journal*, to be published by Grand Valley State University Libraries.

15.30-16.15 (Studio 5)

“Douce Violence”, or the Political Concept of Rhythm as a Soft Power Tool in Late Renaissance Musical Thought

Nicolas Andlauer

Understood as the secret law for civilizing the savage observed by the Ancients, rhythm – an “order of movement” in Plato's terms – becomes a central concern for European musical humanism in the sixteenth and seventeenth centuries, and more specifically between 1570 and 1640. Italian, Spanish and French authors try to formulate the link between rhythmic phenomena, notably found in music, dance and classical poetry, and their more philosophical meanings in terms of justice and political order. In all domains, in these authors' views, the central concept of equality should be tempered by the proportionality, applied to social hierarchies as well as artistic forms. Francisco de Salinas, while speaking of rhythm in the terms of

Aristotle's *Politics* in his *De Musica* treatise (1577), particularly insists on its legal dimension, and the obedience it reclaims. His French contemporaries of the *Académie de poésie et de musique* call it a « douce violence », and they consider it a good alternative to more bloody battles. From Bodin to Baïf, Bergier and Mersenne, they promote simultaneously a regulated use of rhythmic, and an efficient organization of the society. As a technique intended to submit the subconscious to a predetermined “harmony” of numbers, rhythm has thus to be an object of control, and a tool in hands of well-trained educators. After other scholars (K. van Orden), we will reconsider this period as a revival of this ancient idea.

Nicolas Andlauer

A holder of a PhD in musicology and two Master's Degrees in philosophy and in harpsichord, Nicolas Andlauer teaches these subjects and instruments in French conservatories, schools and universities since 2010, mainly in Toulouse and Tarbes. Currently an associate researcher at the Center d'Études Supérieures de la Renaissance (University of Tours), he also publishes his academic works, dealing with theories of poetic and musical rhythm from the European Renaissance humanism, starting from his PhD dissertation *The rhythmic theory of Francisco de Salinas (De Musica libri septem, 1577) and its French reception until 1640*. His publications include a revision of Salinas's biography and works in the *Revista de Musicología* and several contributions in congress dedicated to early music.

16.15-17.00 (Studio 1)

Groove Fluidity: Asynchronous Onsets as Structural Simultaneities in Jacob Collier's Arrangement of "Flintstones"

Scott Miller

Systematic microtiming—intentional asynchronies between players or musical voices—is important to a wide variety of groove-based music (Davies 2013). Listeners of Jacob Collier's eclectic music often admire his innovative harmonies and refined microtonal intonation, as well as his lopsided or ‘wonky’ grooves. In particular, Collier's rhythmic language expresses his explicit rejection of fixed-point or grid-based conceptions of musical parameters. Collier has described D'Angelo's *Voodoo* (2000) as “a masterclass in how to groove” (2020), and frequently cites the influence of J Dilla, both of whose pioneering “dragging” or “drunk”-sounding grooves (Questlove 2014) are well-known for their microrhythmic variety.

To better understand the blurring of structural (rhythmic) and expressive (microrhythmic) events in Collier's Grammy-award winning arrangement of “Flintstones” (as recorded on *In My Room*), I analyze the song's introduction and first verse, where the groove can be isolated from other elements. Using precise inter-onset intervals gathered with *Sonic Visualizer* (Cannam 2010), I expand Danielsen's “beat bin model” (2010) which she developed as a tool for understanding discrete events as a single structural beat in the introduction of D'Angelo's “Left and Right.” I conclude that a confluence of parameters in “Flintstones”—including harmonic rhythm and hypermeter—effectively broaden the listener's “rhythmic tolerance” (Johansson 2010) so that asynchronous onsets as far as 100ms apart may be considered microrhythmically inflected structural simultaneities. This paper serves as a first step towards a fuller understanding of Collier's innovative rhythmic language and the expressive qualities of groove more generally.

Scott Miller

Scott Allen Miller is a composer, educator, and bassist in New York City. His music expresses fluidity of pitch and rhythm with unconventional performance techniques, evocative microtonal harmonies, and expressive lyricism. Miller's research draws on music theory, musicology, gender studies, semiotics, and performance analysis to better understand stylistically diverse musical artists including Kate Soper, Eric Wubbels, Jacob Collier, and Luciano Berio whose layers of musical textures often articulate pluralism and multivalence. Miller pursues this research as a Ph.D. student in composition at The CUNY Graduate Center and teaches at the College of Staten Island and Baruch College.

16.15-17.00 (Studio 5)

Rhythm, Rhythm Ear Training and Rhythm Sight Reading – a practice-oriented teaching approach

Marcus Aydintan

In this presentation a systematic concept as well as teaching material for the education of rhythmic skills at music colleges are introduced.

The program is developed for two levels: for Bachelor and Master students of instrumental/voice practice as well as for composition or conducting classes. It combines rhythm performance, rhythm ear training and sight reading in weekly upbuilding 60-minutes-lessons within one year. Each session focuses on an orchestral piece or piece of chamber music with special rhythmic models. In more than 150 exercises, mostly derived from music pieces, rhythms and poly-rhythms are performed in different tempos and also practiced with dictations. In the last step of the training, individually arranged pieces for small ensembles are played prima vista by the students on their own instruments. In three parts – reproducing rhythms, dictation, sight reading – these courses offer a systematical and practical approach to learn and sightread rhythmic structures. The presentation is not only intended to demonstrate the method and the exercises of the course, but also to encourage an exchange of pedagogical concepts.

Marcus Aydintan

Marcus Aydintan is artistic teacher for music theory and ear training at Hochschule für Musik FRANZ LISZT Weimar. He taught music theory and ear training at music universities in Berlin, Hannover and Würzburg. In 2019/2020 he was interim professor for music theory and ear training at Hochschule für Musik Dresden. He studied music education, music theory and composition at Hochschule für Musik, Theater und Medien Hannover and Universität Mozarteum Salzburg.

Program

Sunday march 13

10.15-11.30

Studio 1

Algemene Ledenvergadering
Enkel VvM-leden / DFSMT-members only

11.30-12.30

Studio 1 (chair: Walter van de Leur)

Applications of Karnatic Rhythm to Western Music
(online)
Rafael Reina

Studio 7 (chair: Nathalie Vos)

Workshop Rhythm – Advanced Studies
Erik Højsgaard

12.30-13.30

Stadskantine (3rd floor) - lunch break

13.30-14.15

Room 5.38

Studio 1 (chair: Barbara Bleij)
Metric, rhythm and prosody in the
Chansonnettes mesurées à l'antique
by Jean-Antoine de Baïf (1532-
1589) and Jacques Mauduit (1557-
1627)
Pamela Zuker

(chair: Suzanne Konings)
Cimarrón's Joropo Openings:
Projections and Metrical
Ambiguity (online)
Lina Tabak

Studio 7 (chair: Ruurd Salverda)

An intercultural perspective of
rhythmic structure in Samir Odeh
Tamini's Composition Mansúr
Petra Györek

14.15-15.00

Room 5.38

Studio 1 (chair: Barbara Bleij)
Beyond the Canon: Rhythm and
Meter as Practical Theory Pedagogy
(online)
Benjamin Duinker

(chair: Suzanne Konings)
Nationalizing Kalamatianós and
Performing “Greekness” in Art
Music (online)
Despoina Panagiotidou

Studio 7 (chair: Ruurd Salverda)

Messiaen's 'additive rhythms'
between poetics and number
Peter Asimov

15.00-15.30

Stadskantine (3rd floor) – Coffee break

15.30-16.00

Studio 1 (chair: Suzanne Konings)

HarMA+ presentation
Salvatore Gioveni

16.00-17.00

Studio 1 (chair: Suzanne Konings)

Rhythm as it sounds (Lecture recital)
Bert Mooiman

17.00

Studio 1

Closing

11.30-12.30 (Studio 1)

Applications of Karnatic Rhythm to Western Music (online)

Rafael Reina

My research addresses ways in which the Karnatic rhythmical system can enhance, improve or even radically change the teaching of rhythmical solfege at a higher education level, to increase the array of tools, awareness and accuracy to perform western rhythmically complex composed or improvised music and, finally, how this learning can influence the creation, be it composed or improvised, of new music.

The aims are:

- Systematize rhythmical karnatic devices which can be considered sufficiently universal to be integrated with western classical and jazz aesthetics;
- Provide a methodology for how these devices can be practiced and taught within a western framework,
- Explain how these techniques can be used as a source of creative ideas for composers and improvisers;
- Analyse sections of pieces of existing contemporary repertoire (both classical and jazz) where karnatic techniques can be used to perform passages with more accuracy and understanding.

I believe that my approach to using a non-western culture as a way not only of increasing possibilities within our western system, can provide a very valuable set of tools to increase the accuracy, emotional content and understanding of rhythm and rhythmical complexities.

In the Rhythm symposium's session I, together with a fellow teacher of the programme, will show practically some of the important 'pillars' of the Karnatic architecture, as well as some of the more intricate concepts, leading to explaining and dissecting how to perform a very well-known passage by an early 20th century composer.

Rafael Reina

Born in Equatorial Guinea, West Africa, in 1961, moved to Madrid at the age of seven. He graduated 'Summa cum Laude' in composition from Berklee College of Music in Boston, USA. On returning to Spain he composed a lot of music for dance, including a piece featuring Marco Berriel and Joaquin Cortes for the 1992 Universal Exhibition in Seville and Madrid Symphony Orchestra. He won twice the prize for the 'Bestmusic for Dance' (1992 and 1994).

From 1993, when he moved to Amsterdam, Reina spent long periods in South India studying the theory of Karnatic music with Jahnvi Jayaprakash, N.G.Ravi and B.C. Manjunath. These studies led to the creation of the programme 'Advanced Rhythm' at the Conservatorium van Amsterdam. Next to his regular teaching, he has given master lessons and seminars in numerous European conservatoires. He co-founded in 1996 the Interval Chamber Amsterdam Ensemble, specialised in music using non-western influences, rhythmical complexities and microtonal tunings. He wrote a number of pieces for this ensemble.

In co-production with the Interval Chamber Amsterdam and Healing Theatre Cologne, Reina composed the opera, 'Wölflin, a journey into chaos', directed by Petra Weimer (who worked two years in Peter Brook's 'Mahabharata'). In 2004, Reina wrote part of the collective opera '1714 Mon de Guerres' a co-production of Festival de Peralada and Barcelona Forum 2004.

In 2013 he completed a PhD through the University of Brunel (London), entitled 'Karnatic rhythmical structures as a source for new thinking in western music'. Ashgate released a shorter version of the thesis called 'Applying karnatic rhythmical techniques to western music' in 2015. As a result, a masters programme of the same name was implemented at the Amsterdam Conservatory.

Reina's extensive oeuvre of ensemble pieces has been performed all over Europe, USA, Taiwan and India. He is also the co-founder of the Axyz Ensemble, another ensemble addressing music with non-western influences and made up of former students of his program. This ensemble, in co-production with the Theater Rampe (Stuttgart) and also under the direction of Petra Weimer, performed his opera HesseIndia. He is currently working towards finishing a project application for the European Research Council with seven more researchers that would cover 8 different non-western music cultures. This ambitious project is called 'Transcultural Music practices', and is led by Dr. Amanda Bayley (UK).

11.30-12.30 (Studio 7)

Workshop Rhythm - Advanced Studies

Erik Højsgaard

A practical approach to teaching rhythm at an advanced level based on exercises and examples from the music literature.

Erik Højsgaard

Erik Højsgaard is a composer and professor in ear training at The Royal Danish Academy of Music in Copenhagen. Website: erikhojsgaard.dk

13.30-14.15 (Studio 1)

Meter, rhythm and prosody in the *Chansonnettes mesurées à l'antique* by Jean-Antoine de Baïf (1532-1589) and Jacques Mauduit (1557-1627)

Pamela Zuker

When in 1586 the *Chansonnettes mesurées à l'antique de Jean-Antoine de Baïf mises en musique par Jacques Mauduit* were published for the first time at Leroy & Ballard, the theory of rhythm based on the proportional division of time was jeopardized by the integration of both popular music and the art of prosody to practice, leaving the way to a language-based conception of rhythm. The *musique mesurée à l'antique* marked a turning point in the evolution of rhythm. For Jean-Antoine de Baïf, it formed the perfect tool – if not the only – to understand and fix the French prosody, and through it, the French accent. After describing some specific scansion processes, we will try to demonstrate that, in this very specific *corpus*, rhythm emerges from the relationship between the language and the meter. In other words, the rhythm depends on the way the French language animates or enlivens the metric verses. Then, through musical examples and comparisons, we will try to show that Mauduit's understanding of these rhythmic prescriptions was completely different of Claude Le Jeune. His reading of Baïf's meter reveals a very innovative way of setting words to music.

Pamela Zuker

Pamela Zuker is PhD student in music history and musicology at Sorbonne-Universités, co-editor of the review specialized in ancient music *Le Jardin de Musique*, and treasurer of the *Association of Ancient music in Sorbonne*.

13.30-14.15 (Studio 7)

An intercultural perspective of rhythmic structure in Samir Odeh Tamimi's Composition *Mansúr*

Petra Györek

Since 1990, the interaction of contemporary compositional techniques with traditional practices of non-Western music have been increasing in the European contemporary music scene. The question how material from a different musical culture could be received and integrated in new music is the core of many discussions in the last 30 years in that field. This paper explores the concept of intercultural composing which will be demonstrated with the composition *Mansúr* by German - Palestinian composer Samir Odeh Tamimi, written in 2014 for mixed choir, four brass instruments and two percussion instruments. The intercultural segment in this piece is achieved by integrating segments of middle eastern sufistic traditional ritualistic practice so-called *dhikr* ('remembrance'), with contemporary compositional techniques. Performance of *dhikr* in traditional context primarily incorporates a pulsating rhythm with frequent addition of micro rhythms, Qur'anic recitation accompanied with rhythmical breathing, physical movement and chanting by both men and women until they achieve a trance-like state. Odeh Tamimi creates the piece with a reference to this unique ritual practice, but not by imitating it in an "exotic" manner. Instead, he delaminates the whole *dhikr*-sound and belonging gestures to its micro-nuances, transforms them in an unconventional way with contemporary compositional techniques and positions them in a multilayered poly-rhythmical structure. The rhythmical structure becomes the main subject of complexity but also the link between the composer's multiple identities.

Petra Györek

Petra Zidarić Györek (University for Music and Performing Arts, Graz) was born in 1985 in Varaždin, Croatia. From 2012 to 2015 she was enrolled in the Music Theory study programme at the University for Music and Performing Arts in Graz. In 2009, Zidarić Györek obtained a bachelor's degree by defending her thesis "Dieter Schnebel's Glossolalie", while in 2012 she graduated with distinction at the master's level with the thesis "Steve Reich's Tehillim" under the mentorship of Dr. phil. Christian Utz. As a part of her master-level project on music theory, she created the radio show Multiculturalism in the Works of Klaus Huber, Toshio Hosokawa and Luciano Berio. Her research interests focus on the interaction between contemporary music and different music culture. In 2015 she enrolled in the doctoral study programme at the University for Music and Performing Arts in Graz under the mentorship of Christian Utz, Peter Revers and Wolfgang Gratzer (Mozarteum University of Salzburg).

She is currently a member of the Management Board of the Croatian Association of Music Theorists and University Assistant at the University for Music and Performing Arts.

13.30-14.15 (Room 5.38)

Cimarrón's *Joropo* Openings: Projections and Metrical Ambiguity (online)

Lina Tabak

Joropo, the national genre of Venezuela—also performed in the *llanos* (plains) of Colombia—is known to exploit sesquialtera-like rhythms at various metrical levels. These rhythms form an integral part of the groove of the genre. However, less scholarly attention has been paid to how contemporary *joropo* musicians seem to intentionally throw off listeners by implying completely different metrical structures at the beginnings of their pieces.

Taking after the concept of projection introduced in *Meter as Rhythm* by Christopher Hasty, I show that in the opening to *joropos* by contemporary Colombian ensemble Cimarrón, undifferentiated pulses create strong projections that contradict the later-realized true meter. However, the sense of meter that these projections generate can be maintained through the introduction of the true meter, as they continue to align with strong phenomenal accents. I argue that this instills a very specific type of metrical confusion to listeners: a listener may grapple with whether to maintain the projections from the undifferentiated pulse-stream that still seem useful for predicting the placement of phenomenal accents, or to shift attention to the true meter, that the genre is conventionally thought to be in.

Lina Tabak

Lina Sofía Tabak is a third-year PhD student in music theory at the Graduate Center of the City University of New York. Lina won the 2020 SMT Student Presentation Award for her paper "Pulse Dissonance in Colombian Currulao." She has presented other research on African and Afro-Diasporic genres, as well as on music by Stravinsky and Bernstein in several international, regional, and graduate-run conferences. Currently, she is co-chair of the 2022 CUNY Graduate Students in Music conference, is an instructor of music theory at Brooklyn College Conservatory, and is continuing her studies in rhythm and meter in a wide range of repertoire at the Graduate Center.

14.15-15.00 (Studio 1)

Beyond the Canon: Rhythm and Meter as Practical Theory Pedagogy (online)

Benjamin Duinker

Despite the abundance of analytical research on rhythm and meter and the importance of these parameters to music performance, they receive comparatively little attention in many undergraduate music theory curricula. In this paper, I rationalize the omission of rhythm and meter from theory curricula by situating them amid Daphne Leong's notion of "ways of knowing" (2016). I then propose ways to integrate rhythm and meter into theory pedagogy with a practice-based format that utilizes repertoire from beyond the Western canon.

Using German terminology, Leong presents the gulf between analysis and performance as a knowledge mismatch: analysis facilitates "knowing that" (*wissen*), and performance facilitates "knowing how" (*können*). Undergraduate music theory courses often facilitate, through analytical exercises, the acquisition of *wissen-*

style knowledge; peculiar, considering that most music students pursue vocations such as performance, education, or composition. By contrast, I propose an approach to rhythm and meter in the theory classroom that foregrounds *können*-style knowledge, arguing that this approach is much more relevant to students' practical musical lives.

I present several lesson ideas that use theories, concepts, and repertoire from performance traditions such as the dense vocal polyphony of the Aka Pygmies (Central Africa), the *bol* and *solkattu* syllabifications of Hindustani and Carnatic music (India), and the rhythms, phrasing, and lyrics of hip-hop music. Through these, I argue that orienting the pedagogy of rhythm and meter toward practice-based learning both empowers students' rhythmic confidence and can broaden the repertoire underpinning their theory education.

Benjamin Duinker

Ben Duinker holds an SSHRC Postdoctoral Fellowship for research in music analysis and performance at the University of Toronto. His doctoral dissertation focuses on metric and rhythmic aspects of hip-hop flow and was awarded an SMT-40 dissertation fellowship by the Society for Music Theory. He has articles recently published in journals including *Current Musicology*, *Music Theory Online*, *Music Theory Spectrum*, and the *Journal for Popular Music Studies*. Duinker received a Ph.D. in Music Theory and Master of Music Performance from McGill University, and, in addition to his research and teaching activities, maintains a career as a percussionist.

14.15-15.00 (Room 5.38)

Nationalizing Kalamatianós and Performing “Greekness” in Art Music (online)

Despoina Panagiotidou

Greek scholars in the nineteenth century constructed the tripartite temporal scheme of Antiquity–Byzantium–Modern Hellenism framing Greece as a European nation-state with a continuous historical and cultural narrative. Greek folk dance and dance rhythms were not exempt from these efforts, as they were used to reinforce cultural continuity and national identity.

This study examines the links between kalamatianós dance with its characteristic septuple meter (non-isochronous 7-cycle, divided 3+2+2) and the practices related to the creation of a national art music. Kalamatianós was modified, ritualized, and institutionalized since the beginning of the twentieth century, becoming recognized as a pan-Greek dance, elevating it to a symbol for the new Greek nation. The dance was presented as analogous to the ancient term *syrtós*, and its septuple meter was related to theories of rhythm and meter from antiquity, providing evidence for cultural continuity with ancient Greece. Furthermore, subject to top-down canonizing processes, especially during the Metaxas dictatorship (1936–41), kalamatianós was essentialized, forming nationalistic music disengaged from any local or social references (Bohlman, 2004).

Enshrined in Romantic and modernist musical works, this folkloristic element was used as a structural tool to emphasize Greek identity through art music. Writings and pieces by Manolis Kalomiris (1883–1962), Nikos Skalkottas (1904–1949), and Yiannis Constantinidis (1903–1984) illustrate how septuple meter from dance performance practices was consciously used by twentieth-century composers to elevate Greek music to the universal sphere of European art, expressing at the same time the dichotomy between tradition and innovation, and the liminal space between East and West.

Despoina Panagiotidou

Despoina Panagiotidou is a third-year doctoral student and an Associate Instructor 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. Panagiotidou has presented her research at the Music Theory Southeast and the American Musicological Society Midwest conferences.

14.15-15.00 (Studio 7)

Messiaen's 'additive rhythms' between poetics and number

Peter Asimov

Messiaen's *Mode de valeurs et d'intensités* is often framed as the first milestone of 'total' or 'multiple serialism', namely the application of 'serial' principles to parameters other than pitch—notably rhythm, as well as dynamics and timbre. The interpretation of Messiaen's étude as an extrapolation of Viennese dodecaphonist practices, and in particular of the increasingly rationalised serialism of Webern, was propagated most loudly by Messiaen's students, but also retroactively embraced by Messiaen himself.

Without minimising the importance of emergent serialist thought to the development of Messiaen's rationalist techniques, this paper explores another intellectual current that played at least as significant a role in Messiaen's rhythmic experimentation: that of poetics and philology. I begin by sketching a prehistory of how Messiaen's 'additive' rhythmic technique has roots in the reconception of classical metre proposed by linguist Antoine Meillet in 1923. Then, I focus on the work of two little-known scholars—Pius Servien (1902-1959) and Matika Ghyka (1881-1965) whose wide-ranging publications on poetics, rhythm, and numerology shaped Messiaen's thought in the 1930s and '40s, but whose contributions have been overshadowed in scholarly and public reception by serialist discourses. I compare these scholars' efforts to reconcile poetic lyricism with scientific rigour via numerical techniques of literary and artistic analysis with Messiaen's own approach to rationalising musical parameters, drawing upon published texts, unpublished sketches, and Messiaen's own copies of these scholars' works. The result is a novel and surprising intellectual genealogy underpinning what became known as 'total serialism'.

Peter Asimov

Peter Asimov is a Fondation Wiener-Anspach Postdoctoral Research Fellow at the Laboratoire de Musicologie, Université Libre de Bruxelles. He recently completed his Ph.D. at the University of Cambridge and holds prior degrees in comparative literature and musicology from Brown University and the University of Oxford. His writings have been published in *19th-Century Music*, *Musique-Images-Instruments*, and the *Journal of the Royal Musical Association*. From February 2022, he will assume a position as Lumley Research Fellow at Magdalene College, Cambridge.

16.00-17.00 (Studio 1)

Rhythm as it sounds

Bert Mooiman

According to a widely heard opinion, Western music from the Baroque onwards is characterized by a spectacular development in the field of harmony, but the rhythm only started to develop in the course of the twentieth century. Indeed, the rhythmic variation in scores from the late nineteenth century is often no greater than that in eighteenth-century compositions – quite the contrary.

In my contribution I want to discuss this conception. It is based on an interpretive paradigm that I call the Urtext paradigm: the idea that the score should be seen as a series of instructions for the performer, leading to a fixed end result. In this vision, the score and sounding music are inextricably linked. This paradigm emerged in the course of the twentieth century; I argue that in the nineteenth century and before that, score and performance were seen as fundamentally different things, with greater responsibility for the performer. For this music, therefore, a distinction must be made between what is on paper and what is sounded. As for the rhythm, the oldest recordings teach us that there was often a big difference between the rhythm in the score and the rhythm as perceived by a listener. When rhythm is seen as the manifestation of tones in time, we cannot assume the simplification that the reproduction in the score always is: the sounding rhythm in classical music was of a much greater complexity than is often realized today.

Bert Mooiman

Bert Mooiman is a pianist, organist and music theorist. In addition to his activities as a performing musician, he is affiliated with the Royal Conservatoire in The Hague as a research supervisor and as a teacher in music theory, improvisation and piano. He was closely involved in the recent restoration of the organ in the Nieuwe Badkapel (Scheveningen), of which he has been the permanent player since 1989. In 2021 he obtained his PhD at Leiden University for his thesis *An Improvisatory Approach to Nineteenth-Century Music*.