



# Conference Programme

## Dutch-Flemish Society for Music Theory

### Music Theory and Education Through the Ages

7-8 March 2026  
Royal Conservatoire The Hague  
Amare, Spuiplein 150

Friday 6 March

<b>Pre-opening session: 19:00</b> <b>Studio 1</b>
19:00 Doors open
19:30 Concert with drinks

Saturday 7 March

<p><b>Welcome: 9:45-10:00</b> <b>Studio 1</b></p>	
<p><b>Keynote address: 10:00 – 11.00</b> <b>Studio 1</b></p> <p>Do you hear what I hear?: What do we know about human perception of music, and what can / should we teach tomorrow's musicians? <i>Michelle Phillips</i></p>	
<p><b>First session: 11:30 – 13:00</b></p>	
<p><b>Studio 1</b></p> <p>Importance of Sergei Taneev's Theory of Unifying Tonality in the Russian Theoretical Tradition <i>Jeffrey Yunek</i></p> <p>The Moving Targets of Counterpoint Instruction: A Polyphonic Account <i>Michiel Schuijjer &amp; Moos Koning</i></p>	<p><b>Studio 6</b></p> <p>Still Taking Notes: The Improbable Trajectory of Musical Dictation in Aural Skills Pedagogy <i>Don Hedges</i></p> <p>An empirical approach to "hearing as" in the music theory classroom <i>Ivan Jimenez</i></p>
<p><b>Lunch break: 13:00 – 14:00 in Stadskantine</b></p>	
<p><b>Second session: 14:00 – 15:30</b></p>	
<p><b>Studio 1</b></p> <p>A Schema-theoretical View on Monteverdi's Works <i>Job IJzerman</i></p> <p>Re-reading de la Motte's Harmonielehre through Women Composers' Works as an Educational Experiment <i>Michael Pinkas</i></p>	<p><b>Studio 6</b></p> <p>Who's Afraid of TaMs and CaMs? A Didactical Protocol for the Categorisation of Archetypal Schemas in the Jazz Repertoire <i>Walther Stuhlmacher</i></p> <p>Toward a Theory of Form in Jazz: Classifying American Songbook Standards through 8- Bar Harmonic Models <i>Patrick Schenkus</i></p>
<p><b>Coffee Break: 15:30 – 16:00 in Stadskantine</b></p>	
<p><b>Third session: 16:00 – 17:30</b></p>	
<p><b>Studio 1</b></p> <p>Branching Out: Music Theory Pedagogy's Ramist Turn <i>Caleb Mutch</i></p> <p>A pedagogical regime at the court of Córdoba <i>Bijan Zelli</i></p>	<p><b>Studio 6</b></p> <p>Supporting Dyslexic Learners: Improving Instructional Strategies for Undergraduate Music Theory <i>Caroline Heggie</i></p> <p>Atonality in Polish ear training and solfège books from 1945 to the present <i>Agata Krawczyk</i></p>
<p><b>Conference dinner: 18:30</b> <i>(Ticket holders with dinner only)</i></p>	

Sunday 8 March

<b>Algemene ledenvergadering: 10:15-12:00</b> Studio 1	
<b>Lunch break: 12:00– 13:00</b>	
<b>Fourth session: 13:00 – 14:30</b>	
<b>Studio 1</b>  Friend or Foe?: Technology and Music Theory Pedagogy <i>Alyssa Barna</i>  Spectral Analysis as a Pedagogical Tool in Basic Music Theory <i>Justin Casinghino</i>	<b>Studio 6</b>  Inductive vs. Prescriptive: Tracing the Shift in Twentieth-Century American Music Theory Pedagogy <i>David Thurmaier</i>  Diatonic chromaticism: Chords-scale relationship in non-octave-repeating scales applied in jazz improvisation <i>Emmet Crowley</i>
<b>Coffee break: 14:30 – 15:00</b>	
<b>Fifth session: 15:00 – 16:30</b>	
<b>Studio 1</b>  Music Theory education in a pre-academic program in Germany <i>Rebekka Albrecht</i>  E-P-IC topical analysis pilot course: failed hopes, measured successes, and lessons learned internationally <i>Zakhareva, Asja</i>	<b>Studio 6</b>  A Path Forward for Music Theory Education: Aural Skills Leading the Way <i>Nathan Buonviri</i>
<b>Closing</b> <b>Studio 1</b>	

## Abstracts and Biographies

in alphabetical order by the authors' last names

### ***Michelle Phillips***

Do you hear what I hear?: What do we know about human perception of music, and what can / should we teach tomorrow's musicians?

All cultures of the world make music. And those people engage with music in a variety of ways - through participatory music making, by attending live music performances, by listening to the radio or to streamed music, or through the visual representation of music in the form of the musical score. The perception of music during such engagement is complex, and reliant on a huge number of factors - musical, individual, and environmental. How we receive and enjoy music may therefore be partly in the hands of the composer and performer, but it is also dependent on a wide range of contextual factors, some of which music and science research is only just beginning to shine a light on. This paper will present the state of play of research on music perception, especially in relation to how we may hear some of the musical features that we study, and train today's music analysts, composers and performers to identify or manipulate. For example, what evidence is there that we may be able to hear sophisticated mathematical patterns embedded in a musical score? Furthermore, how do we perceive music in our everyday worlds, such as music in the background when we are passing the time (e.g., when we experience 'on hold' music on the telephone), or when we attend a live music event in a gig venue or concert hall? Findings and theories from my own and other research will be presented, and I will then draw these together to propose what the role of today's music educator may be, in training the musicians of tomorrow. How much of a degree programme can / should teach composers about how their musical material may impact the listener, and what is the education sector's responsibility to give performers a toolkit that allows them to have the impact that they want to have on their audience?

Dr Michelle Phillips is a Senior Lecturer in Music Psychology and Head of Enterprise (Academic) at the Royal Northern College of Music (Manchester, UK). Her research interests include audience response to live and recorded music, neurological response to music listening, music and time, perception of contemporary music, entrepreneurship, and music and Parkinson's. Michelle's research on 'what makes live music special?' was recently featured in UK Research and Innovation's series '101 jobs that change the world'. Michelle has appeared on BBC Breakfast, BBC Radio 4, BBC Radio 5 Live, BBC Songs of Praise, ITV News, BBC News online and ITV Granada Reports. She recently worked with the Science Museum group to co-design their 'Turn It Up: The Power of Music' exhibition.

### ***Rebekka Albrecht***

Music Theory education in a pre-academic program in Germany

This lecture examines music theory education in Germany through the lens of a specialized secondary school for musically gifted students, closely affiliated with a German Musikhochschule. Drawing on curriculum plans and recent educational projects, the presentation traces how music theory instruction has been reshaped in recent years. Particular attention is given to the integration of music theory with aural training and improvisation, reflecting a holistic approach to musicianship that has gained prominence in contemporary pedagogy. A central theme is the persistent and often challenging discrepancy between students' advanced instrumental or vocal skills and their comparatively limited theoretical understanding. The lecture explores how curriculum design and teaching strategies have responded to this gap, aiming to make music theory more accessible, relevant and directly applicable to young musicians. It highlights a shift from traditional, discipline-separated models toward a more interconnected framework. This includes project-based learning modules, interdisciplinary workshops, and performance-oriented theory instruction. Changes in teacher education and qualification standards are also addressed, illustrating how music theory education has extended its focus.

The presentation will conclude by proposing future directions for curriculum design in pre-academic programs, advocating for dynamic, integrated approaches that prepare young students effectively for university-level music education.

Rebekka Albrecht is a lecturer at the Hochschule für Musik Carl Maria von Weber Dresden teaching music theory and ear training since 2014. From 2015 to 2019 she was a member of the university's rectorate, contributing to academic leadership and curriculum development. Her current interests include integrative approaches to theory instruction and bridging the gap between musical performance skills and theoretical understanding in pre-academic education.

### **Alyssa Barna**

#### Friend or Foe?: Technology and Music Theory Pedagogy

The setting of music theory lessons range from chalkboards and acoustic piano in a classroom, to fully remote settings with only a primarily digital apparatus. Modalities of pedagogy have evolved, as have the tools available to pedagogues. The explosion of technological options in theory and ear-training have slowly grown, while students live digitally native lives. The opportunities presented by the integration of technology and media in music theory include entrepreneurial skills through integration of social media to promote public engagement and discourse (Barna 2024, Piilonen 2022), teaching technology to visualize ideas and support prose (Atkinson 2019, Isaacson 2023), or developing musical skills in recording or production. There are limits to how technology can support learning in music theory pedagogy. It can be distracting, inefficient, and frustrating at times; some concepts can be taught as easily in an analog manner. It takes a significant amount of time and energy to implement technology, only for it to quickly become obsolete. I present a brief overview of the various forms of technology implemented in North American theory classrooms in the last decade. I synthesize the opportunities and limits by asking questions: What repertoires are best suited to using technology in the music theory classroom? What does technology and media allow us to study more deeply? What do students need to know, and how does technology facilitate that learning? I strive to answer these questions through scholarship, surveys of recent conference presentations in music theory pedagogy, and examination of the most recent technological tools.

Alyssa Barna is a music theorist interested in the analysis of form, timbre, and the voice in recent popular music. As a public music theorist, she aims to share theory and analysis with broader audiences and her current work in pedagogy focuses on connecting theory with technology, media, and culture. Alyssa is an Assistant Professor at the University of Minnesota Twin Cities, where she has taught since 2019.

### **Nathan Buonviri**

#### A Path Forward for Music Theory Education: Aural Skills Leading the Way

This lecture explores three paired contrasts in music theory pedagogy: skills and content; aural and visual approaches; and perceptual and productive activities. I suggest considering music theory not as a body of content, nor a historical—or even contemporary—set of guidelines (Grasso, 2025), but as an active approach to listening experiences (Bannan, 2010; Hudson, 2022). Teachers have lamented students' aversion to aural skills practice (Bannan, 2010), a challenge perhaps stemming from a typical preponderance of visual, rather than aural, components in theory curriculum (Beavers & Davis, 2020). Teachers could reverse that trend and let aural skills lead the way (Guez, 2022; Karpinski, 2000), with visual representations serving as records of music theory experiences rather than recipes for them. An aural approach makes productive activities like improvising, composing, arranging, and producing more natural and relevant, ultimately helping students learn music theory more fully (Chenette, 2017). A crucial and current challenge in music theory education is fluency of articulation from secondary to tertiary study, as illustrated by the role of the Advanced Placement exam in the United States (Buchler, 2025). This challenge presents the opportunity to review and revise school music instruction and college curriculum to transform both into more meaningful and powerful musical experiences. Drawing on prominent perspectives guiding the field of music education (e.g., Bruner, 1961; Gordon, 2012; Kodály, 1974; Suzuki, 1983), I will suggest learning strategies useful for school students and college music majors, all built on the underlying premise of music theory as an active aural skill.

Nathan Buonviri is a Professor of Music Education at Temple University in Philadelphia, Pennsylvania in the United States. His main research interests include aural skills pedagogy, percussion performance and pedagogy, and improvisation. He is published in *Journal of Research in Music Education*, *Update: Applications of Research in Music Education*, *Percussive Notes*, *The Instrumentalist*, *Research and Issues in Music Education*, *Journal of Music Teacher Education*, and *Music Educators Journal*. His books, *Building Better Dictation Skills* (2015) and *The Subtle Side of Teaching* (2019), are both published by Rowman & Littlefield.

### ***Justin Casinghino***

#### Spectral Analysis as a Pedagogical Tool in Basic Music Theory

While spectral analysis may not be the first thing that comes to mind when designing a course in the fundamentals of music theory, it can work as a powerful visual aid to help students of all levels understand the acoustic phenomena involved in basic concepts such as intervallic consonance and dissonance. Using the open-source audio software Audacity, which includes per-track spectral views, we cannot just explain, but show students the difference between noise and pitch by visualizing their respective sonic chaos versus order. From there, the frequency content of pitch combinations can be explored by using screenshots of spectral readouts, which can be overlaid to show how partials of both consonant and dissonant intervals align, overlap and clash. With consonant intervals, this technique offers students tangible evidence of why the two pitches of perfect intervals blend together the way they do, while imperfect consonances feel comfortable, yet not blended on the same level. In the case of dissonant intervals, we can see – even if at “microscopic” levels – how the clashing of overtones begins to approach the chaos of noise. The use of these visual aids, which can easily be undertaken in real time, has proven to be effective for students to understand the physical ongoingings of intervallic combinations and ultimately help them hear the differences. This presentation guides attendees through this innovative use of technology, in this case geared toward implementation in entry-level theory courses, yet usable at all levels.

Dr. Justin Casinghino is an Assistant Professor of Music in the Humanities Department at Fitchburg State University, located in central Massachusetts. He also serves as a Lecturer of Composition and Theory at Boston University, and as the Director of the BU Tanglewood Institute’s programs in acoustic and electroacoustic composition. As a composer, performer and pedagogue of music theory, Casinghino specializes in approaching music from an inclusive, multi-genre perspective. His works for both large and small ensemble are regularly performed throughout the US and abroad.

### ***Emmet Crowley***

#### Diatonic chromaticism: Chords-scale relationship in non-octave-repeating scales applied in jazz improvisation

As a principle of tonal organisation, scales play a central role in most musical contexts and hold particular importance in jazz improvisation. Given that most scales are octave-repeating, many musicians do not consider or are even unaware of the existence of alternative forms of construction. Nevertheless, non-octave-repeating scales –that is to say, scales in which pitch-content differs in successive octaves– have been employed for organising tonal content in several musical contexts since the Middle Ages. Whilst such scales can be found in the work of several 20<sup>th</sup> century composers, the attention they have received by jazz musicians is scarce. This presentation explores strategies by which such scales can be used as an organisational principle in jazz composition and improvisation. By creating a framework that establishes a chord-scale relationship within a two-octave scale containing the complete chromatic aggregate, a context is set up which is both diatonic –employing techniques associated with scales in a diatonic context– and chromatic, given that all pitch-classes are present. The presentation concludes with a performance which demonstrates that the fixed-octave scheme set up by the scale clearly allows to establish chord-scale relationship as well as a pitch-hierarchy in which the difference between diatonic and non-diatonic pitches is clearly discernible, despite the presence of all 12 pitch classes in the scale. This practical application represents a novel use of non-octave-repeating scales in improvisation, putting into practice ideas previously discussed exclusively from a theoretical point of view.

Emmet Crowley holds a PhD in Music by the Universidad Politécnica de Madrid. Extensive experience as a guitarist, composer and teacher, is currently Head of Studies of the Music Degree at the Universidad Internacional de la Rioja. Areas of expertise include electric guitar performance, improvisation techniques, ensemble studies, harmony and composition.

### ***Don Hedges***

#### Still Taking Notes: The Improbable Trajectory of Musical Dictation in Aural Skills Pedagogy

The relevance and functionality of musical dictation has been questioned throughout the history of its use as a pedagogical tool; in an era of instant AI transcription, absent research that clearly rationalizes its place in the development of musical understanding, its continued employment and utility is again in doubt. After briefly recapping the history of dictation as a pedagogical tool in music education, the author revisits a controversial claim (definitively advanced by Butler and Lochstampfer in a 1993 article) that research into music perception and cognition has little actual effect on aural skills

pedagogy. Surveying findings in relevant music psychology research over the past quarter century alongside evidence of evolving teaching practices (via classroom texts and the growing literature on the theory and practice of aural skills pedagogy), the author draws conclusions about the place of musical dictation in tertiary curricula, the teaching methodologies commonly employed, and the degree to which dictation pedagogy is based on applicable research about developing musicianship.

Don Hedges is Professor of Music and Dean of the Paul T. School of Music at The Master's University in Santa Clarita, California, USA, where he teaches music theory and literature. Since his PhD dissertation at the Indiana University Jacobs School of Music (supervised by renowned theory pedagogue Mary Wennerstrom), which focused on the history and practice of musical dictation in the US and the UK, Dr. Hedges has taught aural skills at three different colleges/universities (in Alberta, Canada, in Illinois, and in California). His continuing research involves best practices in aural skills pedagogy.

### ***Caroline Heggie***

Supporting Dyslexic Learners: Improving Instructional Strategies for Undergraduate Music Theory

Across centuries of music theory instruction, educators have sought to balance conceptual rigor with accessibility, yet neurodiverse learners—particularly those with dyslexia—have often remained at the margins. Undergraduate music theory classrooms frequently privilege rapid symbol decoding, notational fluency, and working memory efficiency, which can disadvantage certain neurodivergent students. Cognitive Load Theory highlights how traditional exercises can unintentionally overwhelm students with extraneous demands, particularly when tasks require simultaneous management of rhythm, pitch, and harmonic analysis. Dyslexic learners may experience challenges in phonological processing and automatization, making traditional music theory coursework particularly demanding. Conceptually sound teaching may still inadvertently bypass the talents of students with dyslexia, leaving their musical insight unrecognized. Integrating historical and contemporary models of adaptive pedagogy including shape-note singing and digital tools reveals many practical strategies for reducing cognitive barriers for dyslexic learners. Scaffolding complex tasks, incorporating cross-modal or kinesthetic associations, and using color- or shape-based notation systems can clarify relationships between musical elements and support working memory. Guided exercises that sequence learning, emphasize structural patterns, and provide multimodal reinforcement allow students to focus on underlying concepts rather than on decoding each symbol under time pressure. Framed through a neurodiversity-affirming perspective, this lecture encourages music theory instructors to recognize and understand the learning profiles of dyslexic students. By designing instruction that acknowledges diverse ways of thinking, educators can foster deeper musical understanding while maintaining rigorous learning objectives and supporting all students in achieving their full creative potential.

Caroline Heggie is an American music theorist based in the United Kingdom. She holds an MM in Music Theory and an MA and Music Education, with research interests in music theory pedagogy and inclusive approaches for neurodivergent learners. Her work focuses on practical strategies to make music theory education more accessible across diverse student populations.

### ***Job IJzerman***

A Schema-theoretical View on Monteverdi's Works

Over the last two decades schema theory shed considerable light on the music of the Galant style. Few attempts, however, have been made to apply schema theory to seventeenth-century repertoire. My research covers the style of Monteverdi's "middle period", in particular his Maria Vespers and his Madrigal Books IV to VII. Among other aspects, the stylistic development in these works involves an increasing use of schemata based on diverse bass motions. Many of these schemata, such as the fauxbourdon, the falsobordone and sequential imitations, originate from improvisational practices in the past centuries. Nevertheless, in Monteverdi's style they seem reborn and anticipating later musical styles. A second innovative aspect of Monteverdi's oeuvre concerns the usage and the structural function of the cadence. Well-articulated cadences replace the cadential network of overlapping tenor-cantus pairs known from Renaissance polyphony. For instance, the madrigal "Vorrei baciarti" from Book VII opens with a series of four cadences close to a Galant-style idiom. These cadences lose their original closing function; instead, they sound like schemata, in the sense of musical building blocks with their own intrinsic qualities. A central issue of schema theory concerns the way how successive schemata may form larger phrases, episodes, or even complete compositions. So, for instance, the madrigal "Darà la notte" from Book VI entirely consists of a long, uninterrupted string (filo) of various schemata. My paper will present a variety of schemata in their structural contexts. Besides this, my contribution aims to be an invitation to further research in this field.

Job IJzerman is a retired music theory teacher at the Conservatorium van Amsterdam. He has published articles on a wide range of topics. His 2018 undergraduate textbook *Harmony, Counterpoint, Partimento* is used at music institutions worldwide. Job is co-author of the Music Theory & Analysis special issue "Solfeggio in the Eighteenth Century" (11-1), which has recently been awarded by the SMT.

### ***Ivan Jimenez***

An empirical approach to "hearing as" in the music theory classroom

In recent years, music educators have been particularly outspoken about the need to change pedagogical practices to better contribute to students' employability and well-being. In the specific case of music theory, it has been suggested that creative activities such as improvisation can best contribute to students' employability and well-being. Here, I argue that engaging students in an activity related to the field of music psychology can contribute to students' self-discovery and connection to others, thereby providing additional opportunities for flourishing and fulfillment. Specifically, I propose that students benefit from conducting a simple, low-stakes pilot study investigating whether other listeners perceive a particular musical event in the same way the student does. Students can choose any topic they find musically interesting. This type of student-run pilot study, with a small number of participants and no complex quantitative analysis, provides an accessible introduction to music psychology for music theory students who are unfamiliar with empirical methods. In the first part of this presentation, I will discuss how this type of pilot study relates to the "hearing as" notion proposed in recent decades by music theorists and music psychologists, as well as earlier related attitudes toward musical analysis. In the second part, I will present an example of the type of pilot study I propose. This pilot study tests the perception of the minor mixolydian dominant in popular music and will be published as a chapter in an upcoming volume that provides models for the work of music theory students.

Dr. Jimenez is a music theorist who specializes in harmonic perception. He has worked as a music cognition researcher at the Sibelius Academy in Finland for the past decade. His work has been published in peer-reviewed, specialized journals such as *Psychology of Music*, *Music Perception*, *Musicae Scientiae*, and *Music & Science*.

### ***Agata Krawczyk***

Atonality in Polish ear training and solfège books from 1945 to the present

The collection of ear training books and teaching materials published in Poland since the end of World War II is quite extensive. In the communist period, the education-related publishing market, stimulated by the demand that had resulted from the establishment of the public music schools system, and supported financially by the communist State, produced a large number of textbooks and teaching resources, many of which are considered valuable and used even today. Even though after the political transformation this momentum shifted a little, it is still quite lively, currently relying mainly on higher education institutions (music academies, etc.) with their own publishing houses and their teaching staff as authors. The development of serialism, aleatorism, sonorism and other new at the time compositional techniques prompted the need to incorporate a more modern musical language into professional music education curriculum. My presentation is an overview of approaches to atonality in ear training teaching materials published in Poland since the late 1940s. While in some solfège books atonal excerpts occur only occasionally, other publications are devoted solely to this kind of material (Danyszowa et al., 1963; Dzielska, 1978). In addition to exercises, some also include a description of methodology, often based on the author's own original concepts (Kowalska-Pińczak, 2000). Another distinct type, which seems to emerge in recent years, are publications based on the concept of a 'solfège exercise = whole musical piece', providing compositions centered around a certain 'ear training problem' and bridging the gap between 'just studying' and performance practice.

Agata Krawczyk is a lecturer of music theory at the Stanisław Moniuszko Academy of Music in Gdańsk, Poland. Since 2007, she has taught various music theory classes, including, among others, harmony, instrumentation and music analysis, in recent years specializing in ear training and solfeggio. She also conducts research in the field of 20<sup>th</sup>- and 21<sup>st</sup>-century music, taking part in musicology conferences and having authored by now several research papers published in various journals and conference proceedings.

### **Caleb Mutch**

#### Branching Out: Music Theory Pedagogy's Ramist Turn

In 1676–77, W.C. Printz published *Phrynis*, a lengthy treatise which compiles much of the German music theory of the preceding generation. In it, he innovatively named and described over a dozen kinds of cadence, many of which had never before been considered to constitute distinct cadential types. Though later scholars like F.W. Marpurg mocked this account of cadence as needlessly complicated and idiosyncratic, I argue that it in fact reflects its author's indebtedness to a century-old pedagogical tradition spearheaded by the innovative French educator Petrus Ramus (1515-72). Known as Ramism, this pedagogical movement rejected traditional Aristotelian-Scholastic approaches in favour of newly composed, simplified texts that aimed to make education more accessible. Ramist instruction characteristically emphasized the logical, systematic arrangement of ideas, such that content could be depicted spatially, particularly in the form of branching diagrams. These practices were adopted by many music educators, as evinced by theory treatises from the late sixteenth and early seventeenth centuries that employ such diagrams. I consider the effect of Ramism on those texts by comparing their organization with contemporaneous, non-Ramist theory treatises. Although by the mid-seventeenth century these diagrams had evidently fallen out of fashion, the underlying systematic organization nonetheless remained attractive, as is evident both in Printz's presentation of his cadential ideas and also in his structuring of the whole *ars musica* in his *Compendium musicae* (1668). In doing so, I demonstrate how a widespread movement of pedagogical reform exerted a significant, sustained influence on music-theoretical education.

Caleb Mutch is an *akademischer Mitarbeiter* at the Albert-Ludwigs-Universität Freiburg. He has previously held positions as a Research Scientist at the Max Planck Institute for Empirical Aesthetics, as a Postdoctoral Research Fellow and Visiting Assistant Professor at Indiana University, and as a Lecturer at Columbia University, where he also completed a Ph.D. in music theory. He studies topics including the history of music theory from antiquity to the romantic era, formal analysis of baroque and classical music, and South African popular music. His research is published in journals including *Music Theory Spectrum*, *The Journal of Mathematics and Music*, *Popular Music*, and *The Journal of Music Theory*.

### **Michael Pinkas**

#### Re-reading de la Motte's Harmonielehre through Women Composers' Works as an Educational Experiment

What happens when students themselves become active actors in the creation of a music-theory textbook? How does such a shift challenge epistemological assumptions about power and knowledge within the music theory? These questions introduce an upcoming course at an Austrian university that aims to co-create a textbook titled *Theory of Harmony through Musical Examples by 19th-Century Women Composers*. A pilot version of this experiment can be offered in a condensed workshop format during the conference in The Hague. Diether de la Motte's *Harmonielehre* (1976) serves both as a starting point and as an entry into postwar European theoretical thought. By re-reading de la Motte's approach through the lens of women composers, the project addresses the challenge of constructing more inclusive repertoires, discussed here in relation to the renewal of national harmony textbooks after 1918 in Europe and to current debates in the United States concerning the underrepresentation of black and women composers in music theory curricula. The workshop consists of three parts: Introduction and framing of context (10 min), interactive demonstration of a database prototype linking works by women composers to de la Motte's chapters (20 min), and collective reflection (10 min). By positioning students as co-creators of theoretical knowledge, the project reflects on the evolution of harmony pedagogy across historical layers, tracing continuities and shifts from nineteenth-century repertoires through the German-speaking music theory discourse of the 1970s to contemporary discussions on diversity and methodology.

Michael Pinkas, born in Prague, is a composer, music theorist, and lecturer at the mdw – University of Music and Performing Arts Vienna, where he is pursuing his PhD in music theory. A graduate in Composition and Music Theory (Mag. art., 2023), he received the mdw Prize of Honour for outstanding academic achievement. His research focuses on theory of harmony in Central Europe, material construction, performativity, and contemporary music.

### ***Patrick Schenkus***

#### Toward a Theory of Form in Jazz: Classifying American Songbook Standards through 8-Bar Harmonic Models

The majority of standards from the American Songbook can be grouped into two principal formal types: AABA and ABAC, each typically consisting of 8-bar sections that yield the familiar 32-bar chorus form. While these formal templates are well recognised, the role of harmonic rhythm in shaping the metrical structure of the 8-bar phrase has received little analytical attention. Apart from the extensively discussed “Rhythm Changes” model—derived from George Gershwin’s *I Got Rhythm*—few studies have examined how characteristic patterns of harmonic rhythm organise phrase structure across the broader repertoire. This paper applies Phrase Module Theory (Stuhlmacher, 2024) to analyse how harmonic progressions shape antecedent–consequent relationships within 8-bar phrases. Through comparative analysis, I propose a classification of AABA and ABAC standards according to shared harmonic-metric characteristics. This approach moves beyond the mere labelling of form sections (“A,” “B,” etc.) by showing how patterns of harmonic rhythm articulate phrase structure and formal function within each section. The resulting taxonomy contributes toward a broader Theory of Form for the jazz repertoire, bridging traditional form analysis and jazz schema theory by showing how archetypal patterns of harmonic rhythm act as structural schemata in jazz composition and improvisation.

Patrick Schenkus (b. 1969) graduated in 1995 as jazz guitarist (Royal conservatory, The Hague) and finished in 1997 two studies, Jazz Music Theory and Arranging /Composing Jazz in Hilversum (nowadays Amsterdam Conservatory). 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. The conclusion led to an adapted definition of the instrumental jazz blues. On the Euromac 9 in Strasbourg in 2017 he gave a lecture on Wayne Shorter's use of the 12-bar Blues Form.

### ***Michiel Schuijjer & Moos Koning***

#### The Moving Targets of Counterpoint Instruction: A Polyphonic Account

In Western society, composed polyphonic music holds high cultural value. Yet this value contrasts with the relative obscurity of counterpoint as an associated musical discipline. Our lecture explores the equally venerable yet vulnerable position that counterpoint occupies in conservatory education as a shared musical “grammar.” How do today’s musicians experience the study of counterpoint? What notions of music are affirmed and transmitted through its teaching? Is this musical heritage truly under pressure, or is it considered as relevant as ever? We have sought answers to these questions through an exploratory case study involving performers, students, and teachers.

Moos Koning has a background in cultural sociology, critical studies, and artistic research. Since September 2025 he is conducting a doctorate on food waste prevention at the University of Groningen.

Michiel Schuijjer is a musicologist and music theorist currently head of the research division at the Conservatorium van Amsterdam. In his research, he explores historical, sociological, and cultural perspectives on music theory.

### ***Walther Stuhlmacher***

#### Who’s Afraid of TaMs and CaMs? A Didactical Protocol for the Categorisation of Archetypal Schemas in the Jazz Repertoire

After years of studying tonal-music schema theory independently, I recently had the opportunity to experiment with its implementation in the jazz-theory classroom—this time in close cooperation with a few dedicated colleagues and students, which made all the difference. It’s time to take stock. The theoretical foundation of this approach is the Phrase Module Theory, a theoretical framework to be presented formally in Spring 2026 and previously introduced in earlier VvM congresses. It rests on two main assumptions: first, that the function of harmony is primarily rhythmical; second, that harmonic motion can be reduced to two essential “phrase modules”: the TaM (Turnaround or Tonic-amplifying Module) and the CaM (Cadential Module). Meanwhile, schema theory is gradually entering the discourse of jazz theory (e.g., Terefenko 2014; Salley 2025), though only a few of its concepts align with the music-theoretical philosophy developed in the Netherlands over recent decades (cf. Bleij 2025). In my paper, I will propose a didactical list of schemas arranged linearly for classroom use—akin to Appendix B of Gjerdingen’s *Music of the Galant Style*, though explicitly pedagogical. I will discuss which properties should be

included and how they can inform jazz-theory teaching: harmonic rhythm and formal function (defining the schema's place within the hypermetrical context), contrapuntal and triadic frameworks, and, finally, stylistic variants and surface harmonies.

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### **David Thurmaier**

Inductive vs. Prescriptive: Tracing the Shift in Twentieth-Century American Music Theory Pedagogy

With the publication of *Harmony* (1941), Walter Piston offered American students a model of harmonic study grounded in repertoire, flexible analysis, and inductive reasoning. A prominent composer and Harvard professor from 1926–60, Piston himself revised the text twice more, and it remained one of the most widely used theory textbooks for decades. While he was not the first American composer to author such a text (e.g., George Whitefield Chadwick's *Harmony* of 1897), Piston advanced distinct pedagogical priorities: privileging musical literature over composed examples, allowing multiple analytical outcomes, and asking students to derive principles from composers' practices rather than prescriptive rules. By the late 1950s, however, as the professional Ph.D.–trained theorist emerged, textbooks by composer-authors began to give way to works by specialist music theorists. Texts such as Allen Forte's *Tonal Harmony in Concept and Practice* (1961) and Edward Aldwell and Carl Schachter's *Harmony and Voice Leading* (1979) promoted a more prescriptive, systematized approach, codifying an approach increasingly concerned with theoretical rigor and uniform pedagogy. This philosophical shift brought both gains and losses. Standardization enabled broader institutional applicability, consistent curricula, and a growing body of ancillary resources. Yet it also diminished emphasis on historical observation, thus encouraging the perception that composers wrote by "rules" and narrowing space for discussing artistic idiosyncrasies. Using Piston's third edition (1963) and Aldwell/Schachter's *Harmony and Voice Leading* as casestudies, my paper traces this divergence and evaluates its lasting impact on how harmony is taught today.

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### **Jeffrey Yunek**

Importance of Sergei Taneev's Theory of Unifying Tonality in the Russian Theoretical Tradition

Sergei Taneev was a highly acclaimed pianist, composer, theorist, and teacher whose impact on Russian music theory is often highly touted via his *indirect* pedagogical activities but rarely supported by his *direct* theoretical contributions. I believe this disconnect arises from a natural focus on Taneev's *published* theories on counterpoint, which overlook his *unpublished* theory of unifying tonality. Building on the previous summaries by Victor Belyaev, Fedor Arzamanov, and Ellon Carpenter, this article provides an updated account of Taneev's theory of unifying tonality that is informed by two of his theoretical influences: François-Joseph Fétis and Hugo Riemann. I then show how the teachings of Fétis and Riemann are connected to the main theoretical traditions in Russia: Boleslav Yavorsky's *lād* and Riemannian functional analysis. Accordingly, this account significantly expands our understanding of Taneev's place in the Russian theoretical tradition beyond his contrapuntal treatise by showing that he was a substantive theorist on both harmony and form who was deeply knowledgeable of some of the most prominent theories in Europe. He then instilled these theories at the Moscow Conservatory—nurturing the two most prominent theoretical systems in twentieth-century Russia as a result.

Dr. Jeff Yunek is an Associate Professor of Music Theory at Kennesaw State University and former President of the South Central Society for Music Theory. He has publications on the music of Alexander Scriabin in book chapters, *Music Theory Online*, and *Music Analysis*, which are informed by his study of Scriabin's manuscripts and compositional notebooks at the Glinka Museum archives in Moscow. He has also presented on the mashups of DJ Earworm at regional, national, and international conferences with related publications in *Music Theory Spectrum* and the *Journal of the Society for American Music*.

### **Asja Zakhareva**

E-P-IC topical analysis pilot course: failed hopes, measured successes, and lessons learned internationally

After about 45 years since its 'official' inception, topic theory still remains on trend. Described by W. Caplin as "a powerful tool for the analysis of musical expression within tonal repertoires," topic theory continues to inspire new publications and maintains international musicological interest. However, alongside its strengths, it has been accumulating criticism: the overemphasis on taxonomical 'pure labelling,' the absence or vagueness of topical definitions, and discrepancies in views between different scholars, all of which raise doubts about its potential. These issues become even more pronounced when considering the integration of topic theory into Higher Music Education curricula. Indeed, what are the meaningful didactic goals of introducing topic theory to students? If such goals exist, how can vague topical concepts be represented with enough clarity? After all, how should learning outcomes be assessed? This presentation shares still-fresh data-driven reflections on these pedagogical challenges. It discusses a pilot course on topical analysis conducted in autumn 2024 for 12 conservatory students as a master's research project. Positioning topic theory not as an end-goal but a component within an expression-centered analytical framework (EPIC), the course was experimental from start to finish. It explored ways to conceptualize topics by means of music-parametric identities, aimed for analysis-related goals beyond labeling, and exploited a set of assessment criteria that at the end highlighted a few unexpected trends. Besides reflecting on course design and students' feedback, the presentation aims to consider main lessons learned and possible enhancements in the broader context of international topic theory pedagogy expertise.

Asja Zakhareva comes from Saint-Petersburg (Russia) where she got two State St. Petersburg University degrees, including a Master in Music Critics and Curation. During the 6-year period of living in the Netherland, Asja accomplished the Music theory Bachelor's as well as Master's in Teaching Music theory degrees (Conservatorium Maastricht). Alongside the study, Asja gained experience in teaching ear training skills and music analysis to conservatory students and initiated a series of projects for music lovers in collaboration with de Bibliotheek Eindhoven, Van Abbemuseum, and Muziekgebouw in Eindhoven.

### **Bijan Zelli**

A pedagogical regime at the court of Córdoba

This study examines a pedagogical regime at the court of Córdoba that standardized vocal technique and performance by coupling speculative music theory with the pragmatic demands of courtly entertainment. The reform is linked to a ninth-century transfer from Baghdad to al-Andalus - figuratively a *musical hijra* - and has attracted extensive studies. Arriving in Córdoba ca. 822 CE, Ḥasan 'Alī ibn Nāfi' (Ziryāb) is credited with creating a court-centered training apparatus - often described as the first *conservatory* of al-Andalus - organized around his household and the palace. The program prepared musicians for court service and, at times, coerced or enslaved performances. In a region dominated by monophonic, a cappella liturgical chant, the Baghdad-derived practice he advanced - secular, instrumentally accompanied, and highly individualized art music - produced a pronounced cultural rupture. Pedagogically, the initiative reconfigured a relationship long theorized within quadrivial learning between *'ilm* (science) and *'amal* (practice). Whereas church institutions cultivated subsidized choirs for worship without competitors, Ziryāb fused theoretical instruction with rigorous practical formation oriented toward courtly taste, etiquette, and protocols of repertory transmission. Effects attributed to his circle include: (1) consolidation of the 'ūd's prestige and, via Romance intermediaries, its transformation into the European lute; (2) canonization of the *nūba* as a multi-movement suite, inviting cautious comparison to later European cyclic forms; and (3) diffusion of *ṭarab*-inflected performance ideals, often linked to the cultures of the *troubadours*, *trouvères*, and *Meistersinger*. Ziryāb's legacy persisted for at least a century before merging into the broader Andalusian art-music tradition.

Bijan Zelli (born in Tehran, Iran) is an independent researcher based in San Diego, California. He studied electrical engineering in Iran and music education in Sweden, and earned a PhD in musicology in Germany. He has presented and published widely; many of his papers are available at [bijanzelli.com](http://bijanzelli.com). His current research examines ancient music theory and its historical development, with a book in preparation.