

# Dr. Derek K. Remeš

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## EMPLOYMENT

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- 2019–Present Hochschule Lucerne, Music (Switzerland)
- Dozent for Music Theory and Aural Skills (full-time)
- 2017–2019 Hochschule für Musik, Freiburg (Freiburg, Germany)
- Lehrauftrag for Music Theory and Aural Skills (8 hours/week)
- 2012–2017 Teaching Assistant at Eastman School of Music (10 Semesters)

## EDUCATION

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- 2017–2020 Hochschule für Musik Freiburg (Germany)
- PhD in Music Theory (*summa cum laude*)
- 2012–2017 Eastman School of Music (Rochester, New York)
- Complete coursework for Music Theory PhD (2015–2017)
  - Completed Concerts for DMA in Organ
  - MA in Music Theory Pedagogy (conferred 2017)
  - MM in Organ with Prof. David Higgs (conferred 2014)
- 2006–2010 Berklee College of Music (Boston, Massachusetts)
- BM Degree in Classical Composition (*summa cum laude*)
  - BM Degree in Film Scoring (*summa cum laude*)

## ARTICLES AND TRANSLATIONS

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2020. *Johann Christoph Kellner's* Grundriss des Generalbasses | Basics of Thoroughbass (1783): *Edition and Translation*. Self-published e-book available for purchase at [derekremes.com](http://derekremes.com).
2020. *Emanuel Aloy Förster's* Practische Beyspiele | Practical Examples (1818): *Edition and Translation*. Self-published e-book available for purchase at [derekremes.com](http://derekremes.com).
2020. "G. P. Telemann's Exercises in Singing, Keyboard-Playing, and Thoroughbass: A Modern Pedagogical Edition and Translation (Vol. 1) with Editorial Appendix (Vol. 2) and Audio Recordings." *Journal of Music Theory Pedagogy*. Resources Section (under review).
2020. "A Translation of Johann Kuhnau's Manuscript Treatise, 'Fundamentals of Composition' (1703)." *Zeitschrift der Gesellschaft für Musiktheorie*. (forthcoming)
2020. Derek Remeš. "A Modern Edition and Translation of Jacob Adlung's Manuscript Treatise, 'Anweisung zum Fantasieren' (Instruction in Improvisation) (c.1726–1727)." (in preparation).

2020. "Harmonizing Chorales Systematically: A Translation of G. H. Stölzel's *Kurzer und Gründlicher Unterricht (Brief and Thorough Instruction)*, ms. c.1719–49." *Music Theory Online* 26/3.
2020. "Some (Dis)Assembly Required: Modularity in the Keyboard Improvisation Pedagogy of Jacob Adlung and Johann Vallade." *Music Theory Online* 26/1 (March).
2020. "Exploring the Compositional Potential of Thoroughbass in Today's Classroom." In *Das Universalinstrument: "Angewandtes Klavierspiel" aus historischer und zeitgenössischer Perspektive / The Universal Instrument: Historical and Contemporary Perspectives on "Applied Piano"*, ed. Philipp Teriete and Derek Remeš, 179–215. Schriften der Hochschule für Musik Freiburg. Band 9. Hildesheim: Olms.
2020. "Rethinking Bach's Chorale Pedagogy." In *Rethinking Bach*, edited by Bettina Varwig. Oxford: Oxford University Press, (forthcoming).
2019. "Compositional Pedagogy Near J. S. Bach: Editions and Translation of Four Sources." *Zeitschrift der Gesellschaft für Musiktheorie* 16/2: 95–165.
2019. "New Sources and Old Methods: Reconstructing and Applying the Theoretical Paratext of Johann Sebastian Bach's Compositional Pedagogy." *Zeitschrift der Gesellschaft für Musiktheorie* 16/2: 51–94.
2019. "A Compendium of Voice-Leading Patterns from the 17th and 18th Centuries to Play, Sing, and Transpose at the Keyboard." *Journal of Music Theory Pedagogy*. Resources Section. Updates available at <[www.derekremes.com/teaching/historicalimprovisation](http://www.derekremes.com/teaching/historicalimprovisation)>.
2019. "Four Steps Towards Parnassus: Johann David Heinichen's Method of Keyboard Improvisation as a Model of Baroque Compositional Pedagogy." *Eighteenth-Century Music* 16/2: 133–154.
2019. "Partimento-Pädagogik der französischen Romantik: Henry Challans *380 Basses et chants donnés*." Kongressbeiträge GMTH-/GfPM-Kongresses "Populäre Musik und ihre Theorien." *GMTH Proceedings*. (forthcoming)
2018. Leaver, Robin A. and Derek Remeš. "J. S. Bach's Chorale-Based Pedagogy: Origins and Continuity." *BACH: Journal of the Riemenschneider Bach Institute* 48/2 and 49/1: 116–150.
2018. "Teaching Figured-Bass with Keyboard Chorales and C. P. E. Bach's *Neue Melodien zu einigen Liedern des Neuen Hamburgischen Gesangbuchs (1787)*." *BACH: Journal of the Riemenschneider Bach Institute* 49/2: 205–226.
2017. "Chorales in J. S. Bach's Pedagogy: A Method for Teaching Undergraduate Music Theory Inspired by a New Source." *Journal of Music Theory Pedagogy* 31: 65–92.
2017. "J. S. Bach's Chorales: Reconstructing Eighteenth-Century German Figured-Bass Pedagogy in Light of a New Source." *Theory and Practice* 42: 29–53.

## DISSERTATION

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2020. "Thoroughbass, Chorale, and Fugue: Teaching the Craft of Composition in J. S. Bach's Circle." PhD Dissertation. Hochschule für Musik Freiburg (Germany). 2 vols.

## BOOKS

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Remeš, Derek, ed. and trans. 2019. *Realizing Thoroughbass Chorales in the Circle of J. S. Bach*. 2 vols. Colfax, NC: Wayne Leupold Editions.

Volume 1: *Sources by J. S. Bach, C. P. E. Bach, and D. Kellner, with a Tutor by D. Remeš* (147 pages)

- Pedagogical Materials related to Thoroughbass from J. S. Bach and his Circle
- Modern edition of the chorales in C. P. E. Bach's *New Melodies* (1787)
- First English translation of D. Kellner's *True Instruction in Thoroughbass* (1732)

Volume 2: *The Sibley Chorale Book* (134 pages)

- Modern edition of the anonymous Sibley Chorale Book (c.1735), which contains thoroughbass chorales likely originating from J. S. Bach's circle of pupils

## EDITED ESSAY COLLECTIONS

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2020. Philipp Teriete and Derek Remeš, eds. *Das Universalinstrument: »Angewandtes Klavierspiel« aus historischer und zeitgenössischer Perspektive / The Universal Instrument: Historical and Contemporary Perspectives on "Applied Piano."* Schriften der Hochschule für Musik Freiburg, Band 9. Hildesheim: Olms.

## SERVICE

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2019–Present Co-Editor-in-Chief for the journal *Music Theory and Analysis*

2020–Present Beisitzer (Committee Member) of the *Gesellschaft für Musiktheorie*

2019 Program Committee for *Pedagogy into Practice: Teaching Music Theory in the Twenty-First Century*. University of California, Santa Barbara, California

## REVIEWS / CONFERENCE REPORTS

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2018. *Kontrapunkt II: Die Musik des Barock* by Johannes Menke. *Music Theory and Analysis* 5/2 (October): 236–245.

2019. "Anweisung zum Fantasieren: Symposium zur Praxis und Theorie der Improvisation im 17. und 18. Jahrhundert. March 19–21, 2018, Schola Cantorum, Basel, Switzerland." *Eighteenth-Century Music* 16/1: 89–91.

## INVITED LECTURES)

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Lecturer in Eighteenth-Century Keyboard Improvisation (including recital)

- 2019, Smarano Organ Academy (Smarano, Italy)

“Rethinking Bach’s Chorale Pedagogy”

- 2019, Bach Network Dialogue Meeting (Cambridge, United Kingdom)

“Teaching Harmony in the 18th Century—Teaching 18th-Century Harmony Today”

- 2019, Shanghai Conservatory of Music (Shanghai, China)

## REFEREED PRESENTATIONS

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“Realizing Figured-Bass Chorales in the Circle of J. S. Bach” (cancelled due to pandemic)

- 2020, American Guild of Organists Convention (Atlanta, Georgia)

“Das didaktische Potenzial des Tablets im Musiktheorie- und Gehörbildungsunterricht: Drei Anwendungsbeispiele”

- 2020, GMTH Arbeitsgemeinschaft Musiktheorie und Neue Medien (Basel, Switzerland)

“Generalbass, Choralharmonisierung und Fuge: Eine Rekonstruktion von Bachs Kompositionslehre durch historische Quellen”

- 2019, Music Hochschule Lucerne (Switzerland)

“Choralharmonisierung in Bachs Schülerkreis und ihre Anwendung in der heutigen Praxis”

- 2019, Gesellschaft für Musiktheorie (Zürich, Switzerland)

“Modulare Satzmodelle und Notation in der Orgel Improvisations-Pädagogik Jacob Adlungs (c. 1726–1727) und Johann Vallades (1755/57)”

- 2019, Gesellschaft für Musiktheorie (Zürich, Switzerland)

“Four Steps Towards Parnassus: Johann David Heinichen’s Method of Keyboard Improvisation as a Model of Baroque Compositional Pedagogy”

- 2019, Society for Music Theory (Columbus, Ohio)

“Improvised Chorale Harmonization in the Circle of J. S. Bach: Historical Models for Today’s Classroom.”

- 2019, Interest Group Meeting, Society for Music Theory (Columbus, Ohio)

“Wissenstransfer in Musiktheorie und Gehörbildung”

- 2019, Zwischen Elfenbeinturm und Employability: Wissenstransfer als Herausforderung Musikbezogener Forschung. Freiburger Forschungs- und Lehrzentrum Musik (Hochschule für Musik Freiburg, Germany)

“Generalbass, Choralharmonisierung und Fuge. Eine Rekonstruktion von Bachs Kompositionslehre durch historische Quellen”

- 2018, Gesellschaft für Musiktheorie (Bremen, Germany)

“Klavierspiel im ‘Theorie’-Unterricht. Methoden und Materialien für Nebenfach-Klavier Studierende”

- 2018, Studientag Nebenfach Klavier: Chancen und Perspektiven (Hochschule für Musik Freiburg, Germany)

“J. S. Bachs Kompositionslehre. Neue Quellen und deren Anwendung in der heutigen Musiktheorie-Pädagogik”

- 2018, Studientag Musikforschung (Hochschule für Musik Freiburg, Germany)

“Mediengestütztes Lernen mit Fenarolis Partimenti”

- 2018, GMTH Arbeitsgemeinschaft Musiktheorie und Neue Medien (Hochschule für Musik Freiburg, Germany)

“J. S. Bach’s Chorales: Reconstructing Eighteenth-Century German Figured-Bass Pedagogy in Light of a New Source”

- 2017, Society for Music Theory (Arlington, Virginia)
- 2017, European Music Analysis Conference (Strasbourg, France)
- 2017, Music Theory Society of New York State (Geneva, New York)

“Partimento-Pädagogik der französischen Romantik: Henri Challans *380 Basses et chants donnés*”

- 2017, Gesellschaft für Musiktheorie (Graz, Austria)

“Reconsidering J. S. Bach’s Figured-Bass Pedagogy in Light of a New Source”

- 2017, The American Musicological Society (Rochester, New York)

“Musical Rhetoric in Sweelinck’s *Chromatic Fantasia*”

- 2017, Society for Seventeenth-Century Music (Providence, Rhode Island)
- 2016, Music Theory Society of New York State (New York City, New York)

“From Exercise to Composition: Henri Challans’s French Romantic Figured-Bass Pedagogy”

- 2017, Doctor of Musical Arts Lecture Recital (Eastman School of Music, Rochester, New York)

“Chorales in J. S. Bach’s Pedagogy: A Method for Teaching Undergraduate Music Theory Inspired by a New Source”

- 2017, Pedagogy into Practice: Teaching Music Theory in the Twenty-First Century (Cleveland, Tennessee)

“J. S. Bach’s Organ Chorale Accompaniment: Reconstructing 18th-Century German Practices in Light of a New Source”

- 2016, Eastman Rochester Organ Initiative (Rochester, New York)

## SCHOLARSHIPS AND AWARDS

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- 2020 Promotionspreis der Gesellschaft zur Förderung der Hochschule für Musik Freiburg e.V. (Dissertation Award from the Booster Society of the Hochschule für Musik Freiburg, Germany)
- 2018 SMT-40 Dissertation Fellowship Award
- 2017–19 German PhD Scholarship Recipient (Landesgraduiertenförderung)
- 2017 Patricia Carpenter Emerging Scholar Award (Best Student Paper at MTSNYS)
- 2017 Best Student Paper Award at *Pedagogy into Practice* conference at Lee University
- 2017 Theodore Presser Foundation Award to fund research trip to Germany
- 2017 Granted membership into Pi Kappa Lambda (National Music Honor Society)
- 2016 German Academic Exchange Service (DAAD) for German studies in Freiburg
- 2015 Eastman's *Performer's Certificate* for “outstanding performing ability” on the organ

## OTHER PROFESSIONAL EXPERIENCE

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- 2014–2015 Collaborator for *The Complete Musician* by Steven Laitz (4th ed.) (New York, Oxford University Press, 2015)
- Writer of end-of-chapter summary questions, glossary, and annotated voice-leading summary
  - Performer and Editor of audio examples involving organ
- 2010–2017 Choir Director and Organist for various churches in the USA

## SOCIETY MEMBERSHIPS

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- Schweizerische Musikforschende Gesellschaft
- Gesellschaft für Musiktheorie

## LANGUAGES

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- English (native)
- German (fluent)
- French (reading)

## ADDITIONAL RELEVANT SKILLS

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- Sibelius Notation Software
- Screen-Flow Software
- Illustrator and Photoshop
- Audio Editing