

February 17, 2024

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Work Address

Hochschule Luzern – Musik
Arsenalstrasse 28a
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Schönbühlstrasse 26
CH-6020 Emmenbrücke

PERSONAL INFORMATION

- Born June 6, 1986 in Northfield, Minnesota (USA)
- Citizen of the United States of America
- Married father of two children born 2021 and 2023

PRIMARY RESEARCH INTERESTS

- Compositional Theory, 1600–1850
- J. S. Bach and his Circle
- Music Theory & Aural Skills Pedagogy
- Thoroughbass and Improvisation

EMPLOYMENT

- | | |
|--------------|--|
| 2019–Present | Hochschule Lucerne, Music (Switzerland) <ul style="list-style-type: none">• Dozent for Music Theory (<i>Professor</i> beginning September 2024) |
| 2017–2019 | Hochschule für Musik, Freiburg (Freiburg, Germany; 4 Semesters) <ul style="list-style-type: none">• Lehrauftrag for Music Theory and Aural Skills (8 hours/week) |
| 2012–2017 | Teaching Assistant at Eastman School of Music (10 Semesters) |

EDUCATION

- | | |
|-----------|---|
| 2017–2020 | Hochschule für Musik Freiburg (Germany) <ul style="list-style-type: none">• PhD in Music Theory (<i>summa cum laude</i>)• Advisor: Prof. Dr. Felix Diergarten |
| 2012–2017 | Eastman School of Music (Rochester, New York) <ul style="list-style-type: none">• 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) <ul style="list-style-type: none">• BM Degree in Classical Composition (<i>summa cum laude</i>)• BM Degree in Film Scoring (<i>summa cum laude</i>) |

ARTICLES IN PEER-REVIEWED JOURNALS (14)

2024. "Johann Joseph Fux (1660?-1741) Kaiserrequiem (K 51–53; ca. 1719-20)." In *Book of Requiems*, ed. Markus Neuwirth. Forthcoming.
2024. "Matthäus Gugl's *Fundamentals of Thoroughbass*: Edition, Translation, and Commentary." *Theoria*. Forthcoming.
2021. "Eine Rekonstruktion von Johann Sebastian Bachs 'Fundamental-Regeln der Composition' Reflexionen über einige Neuentdeckungen." *Musik & Ästhetik* 25, Heft 100 (October): 36–53.
2021. Derek Remeš and Michael Maul. "Jakob Adlung's 'Anweisung zum Fantasiren' (c.1725–7): edition, translation, and commentary." *Early Music* 49/iii (August): 429–439. <https://doi.org/10.1093/em/caab054>
2020. Derek Remeš and Frederik Kranemann. "The *Fundamenta compositionis Jean Kuhmaus 1703*: Edition, Translation, and Commentary." *Zeitschrift der Gesellschaft für Musiktheorie*, 17/2. <https://doi.org/10.31751/1084>, <https://doi.org/10.31751/1086>
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. <https://doi.org/10.30535/mto.26.3.7>
2020. "Some (Dis)Assembly Required: Modularity in the Keyboard Improvisation Pedagogy of Jacob Adlung and Johann Vallade." *Music Theory Online* 26/1 (March). <https://doi.org/10.30535/mto.26.1.5>
2019. "Compositional Pedagogy Near J. S. Bach: Editions and Translation of Four Sources." *Zeitschrift der Gesellschaft für Musiktheorie* 16/2: 95–165. <https://doi.org/10.31751/997>, <https://doi.org/10.31751/1014>, <https://doi.org/10.31751/998>, <https://doi.org/10.31751/1012>, <https://doi.org/10.31751/1013>
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. <https://doi.org/10.31751/1015>
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. <https://doi.org/10.1017/S1478570619000149>
2018. Robin A. Leaver 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. <https://doi.org/10.22513/bach.48-49.2-1.0116>
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. <https://doi.org/10.22513/bach.49.2.0175>

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.

ARTICLES IN PEER-REVIEWED ESSAY COLLECTIONS (6)

2024. Derek Remeš, Victor Duy Phan, and Mark Gotham. "Clausulae-Pairs in Multiple-Bass Chorales." In *The Oxford Handbook of Musical Variation and Thematic Techniques*. Edited by Jeffrey A. Swinkin. Oxford: Oxford University Press. Forthcoming.
2023. "Wieso bezeichnete Johann Sebastian Bach den Generalbass als 'fundamental' in der Komposition? Die Generalbasslehre als Kompositionslehre." In *Alte Musik für heute: Geschichte und Perspektiven der historischen Aufführungspraxis*, edited by Richard Lorber. zamus: Zentrum für alte Musik Köln. Kassel: Bärenreiter.
2022. Introduction to *F. W. Marpurg's* Abhandlung von der Fuge. *Between Chopin and Tellefsen. European Music Treatises: Universality and National Identity*. Warsaw: Fryderyk Chopin Institute. <<https://doi.org/10.56693/mt.2022.01.03>>
2021. "Bach's Chorale Pedagogy." In *Rethinking Bach*, edited by Bettina Varwig, 271–288. Oxford: Oxford University Press.
2021. "Partimento-Pädagogik der französischen Romantik: Henry Challans *380 Basses et chants donnés*." In *GMTH Proceedings 2017: Populäre Musik und ihre Theorien. Begegnungen – Perspektivwechsel – Transfers. 17. Jahreskongress der Gesellschaft für Musiktheorie und 27. Arbeitstagung der Gesellschaft für Populärmusikforschung Graz 2017*, ed. Christian Utz, 85–106. GMTH Proceedings 2017. <https://doi.org/10.31751/p.43>
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.

PEER-REVIEWED TRANSLATIONS (2)

2024. Derek Remeš, trans. *Carl Philipp Emanuel Bach. Versuch über die wahre Art das Clavier zu spielen. Part II. The Complete Works*. Los Altos, CA: The Packard Humanities Institute. Forthcoming.
2022. Derek Remeš, ed. and Jane Hines, trans. *F. W. Marpurg's* Abhandlung von der Fuge. *Between Chopin and Tellefsen. European Music Treatises: Universality and National Identity*. Warsaw: Fryderyk Chopin Institute. <https://doi.org/10.56693/mt.2022.01.03>

PUBLICATIONS, NOT PEER-REVIEWED (5)

2021. *W. A. Mozart's 24 Thoroughbass Exercises for his Pupil, Thomas Attood: A Pedagogical Edition*. Self-published e-book available for free at derekremes.com.
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.
2020. *Emanuel Aloy Förster's Practische Beyspiele | Practical Examples (1818): Edition and Translation*. Self-published e-book available for purchase at derekremes.com.
2020. "G. P. Telemann's Exercises in Singing, Keyboard-Playing, and Thoroughbass: A Pedagogical Edition and Translation." *Journal of Music Theory Pedagogy*. Resources Section.
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.

DISSERTATION (1)

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. <<https://derekremes.com/publications/>>

BOOKS (3)

2024. *Baroque Fugue in the Partitura Tradition: Composition and Analysis*. Forthcoming.
2021. *The Art of Preluding: Deconstructing and Reconstructing the Preludes in J. S. Bach's Well-Tempered Clavier I & II*. Colfax, NC: The Leupold Foundation.
- Reviewed by Francis Knights in *Harpsichord & fortepiano* 27.2 (Spring, 2023): 36.
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

Reviewed by Siavash Sabetrohani in *Bach Notes* 34 (Spring, 2021): 7–8.

ESSAY COLLECTIONS (1)

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.

Reviewed by Reinhard Schäfertöns in *ZGMTH* 18/2 (2021). <https://doi.org/10.31751/1138>

SERVICE

2019–Present Editor of the journal *Music Theory and Analysis*

2020–Present Jury Member, *Fokus Maturaarbeit* (Canton Lucerne, Switzerland)

2022 Board Member for *Improvisation in Historical Styles* conference

2020–2022 Vorstandsmitglied (Committee Member) of the *Gesellschaft für Musiktheorie*

2020–2022 Editor of the journal *GMTH-Proceedings*

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

REVIEWS & CONFERENCE REPORTS (2)

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, MASTERCLASSES & INTERVIEWS (12)

2023 Interview for the journal *Vox humana* (forthcoming)

2022 Lecture for the University of Indiana Historical Performance Department (USA)

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- 2022 Interview for the Learn Partimento Podcast ([Link](#))
- 2022 Two-Day Workshop on Historically Informed Analysis of Baroque Music (University of Music and Performing Arts Graz, Austria)
- 2022 “Telemanns *Singe-, Spiel- und General-Baß-Übungen*: Satztechnik und Gehörbildung im heutigen Unterricht.” *Telemann Project* (Johannes Gutenberg-Universität Mainz, Germany)
- 2021 History of Music Theory Seminar on Compositional Pedagogy in J. S. Bach’s Circle (Hochschule für Musik Freiburg, Germany)
- 2021 Interview for Songbird Academy’s Podcast ([Link](#))
- 2021 Two Video Series on Historical Keyboard Improvisation and Analysis for [Tonebase](#)
- 2020 Livestream Lecture on Historical Keyboard Improvisation and Analysis for [Tonebase](#) ([Link](#))
- 2019 Lecturer in Eighteenth-Century Keyboard Improvisation (including recital; [Link](#)), *Smarano Organ Academy* (Smarano, Italy)
- 2019 Invited Paper titled “Rethinking Bach’s Chorale Pedagogy,” *Bach Network Dialogue Meeting* (Cambridge, United Kingdom)
- 2019 “Teaching Harmony in the 18th Century—Teaching 18th-Century Harmony Today,” Symposium at the *Shanghai Conservatory of Music* (Shanghai, China)

REFEREED PRESENTATIONS (25)

“Fuge nach Maß? Eine Korpusstudie von 160 Orgelversetten.”

- 2023, Gesellschaft für Musiktheorie (Freiburg, Germany)

“*The Art of Preluding: Deconstructing and Reconstructing the Preludes in J. S. Bach’s Well-Tempered Clavier I & II.*” Book presentation.

- 2022, Gesellschaft für Musiktheorie (Salzburg, Austria)

“Eine Rekonstruktion von Johann Sebastian Bachs »Fundamental-Regeln der Composition« Reflexionen über einige Neuentdeckungen.”

- 2021, Gesellschaft für Musiktheorie (Basel, Switzerland)

“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”

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- 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: 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 Challan'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

2020	Dissertation Award from 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 <i>Pedagogy into Practice</i> 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 <i>Performer's Certificate</i> for “outstanding performing ability” on the organ

COURSES (SELECTION)

Course	Institution	Type	Weekly Hours
Music Theory and Aural Skills (Remedial)		Lecture	4
Music Theory and Aural Skills I		Lecture	4
Music Theory and Aural Skills II		Lecture	4
Music Theory and Aural Skills III		Lecture	4
Music Theory and Aural Skills IV		Lecture	4
Style Composition (5th Semester) <ul style="list-style-type: none"> • Palestrina • Buxtehude • Telemann • J. S. Bach • Mozart • Haydn • Beethoven • Schumann • Schubert • Debussy • Ravel • Poulenc • Messiaen • Schönberg • Webern • Shostakovich • Cage • Reich 	Lucerne University of Applied Sciences and Arts Bachelor, Music	Individual	0.5
Composition I		Seminar	1.5
Style Composition (see above)		Individual	0.5
Applied Music Theory		Individual	0.5 or 1
19th-Century Form Analysis		Seminar	1.5
Thoroughbass and Partimento		Individual	0.5

OTHER PROFESSIONAL EXPERIENCE

- 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

- Schweizerische Musikforsch. Gesellschaft
- Gesellschaft für Musiktheorie
- Society for Music Theory (USA)

LANGUAGES

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