

Preface

The Ninth International Conference of the Dutch-Flemish Society for Music Theory (Vereniging voor Muziektheorie) was held at the Prince Claus Conservatory, Groningen, on February 23-24, 2007. Around the theme *Improvisation. Analytical, Theoretical, and Critical Approaches*, conference organizer Jochem Valkenburg, local officer Ruurd Salverda, and their colleagues in the 2007 conference committee composed a very diverse program comprising 32 lectures or lecture-recitals. Presenters from 10 different countries offered conceptual, pedagogical, and analytical approaches to jazz, world music, and Western European music ranging from the fifteenth-century *alta capella* to Mozart and contemporary experimental music in the United Kingdom.

The current issue of the Dutch Journal of Music Theory presents the selected proceedings of this conference. It is not the first time that papers presented at a conference of the Dutch-Flemish Society find their way into the Dutch Journal, but never before did Society and Journal officially collaborate to compile a selection of papers from a conference in an issue of the Journal. Officers of the Dutch-Flemish Society for Music Theory and members of the editorial board joined to make a selection not only of the best papers presented at the conference, but also one that reflects the great diversity of the conference program. As a coordinating editor, it is my pleasure to thank all those who have acted as co-editors of this issue: Barbara Titus, Clemens Kemme, Suzanne Konings, and Michiel Schuijjer from the editorial board of the Dutch Journal of Music Theory, and Jochem Valkenburg and Pieter Bergé as guest editors from the Dutch-Flemish Society for Music Theory.

Our selection appropriately opens with Bruno Nettl's keynote lecture *On the Concept of Improvisation in the World's Musics*. This is followed by two contributions by Brian Hulse and Matthew Lovett that approach improvisation from a philosophical or critical point of view. The next two papers deal with non-Western traditions of art music. Wim van der Meer discusses the concept of change in Hindustani ragas, and Yoram Arnon investigates the treatment of pauses in Turkish *taksim*. The papers by Marcel Cobussen, Paul Steinbeck, and Zachary Wallmark all deal with (group) improvisation in post-1950 jazz. Cobussen discusses issues of interaction in group improvisation, Steinbeck analyzes the music of the Art Ensemble of Chicago, and Wallmark focuses on the music of Andrew Hill. The collection is concluded by four papers that, in very different ways, touch upon the pedagogy of improvisation: Scott Spiegelberg and Karst de Jong and Thomas Noll discuss current-day improvisation pedagogy, while Markus Schwenkreis and Shane Levesque investigate the pedagogy and practice of keyboard improvisation in eighteenth- and nineteenth-century European art music.

A paper by Vincent Benitez on *Olivier Messiaen as Improviser* could not be included in this issue due to reasons that are beyond the control of the author or the editors. It will be printed in the next issue of the Dutch Journal of Music Theory.

Steven Vande Moortele
coordinating editor of this issue