

Conservatoire ROYAL
de Bruxelles

2ND EDITION

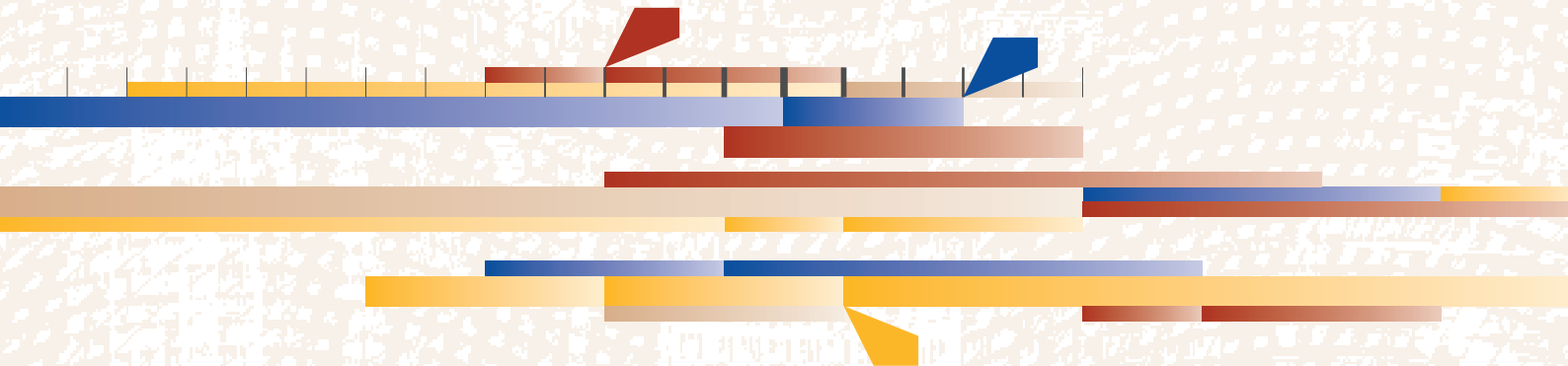
International Seminar Event

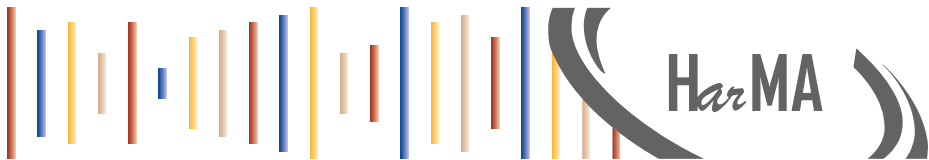
April 28–30, 2021

VIRTUAL
LIVE EDITION

Harmony and Music Analysis

Supported and hosted by
Liszt Ferenc Academy of Music in Budapest





2ND EDITION

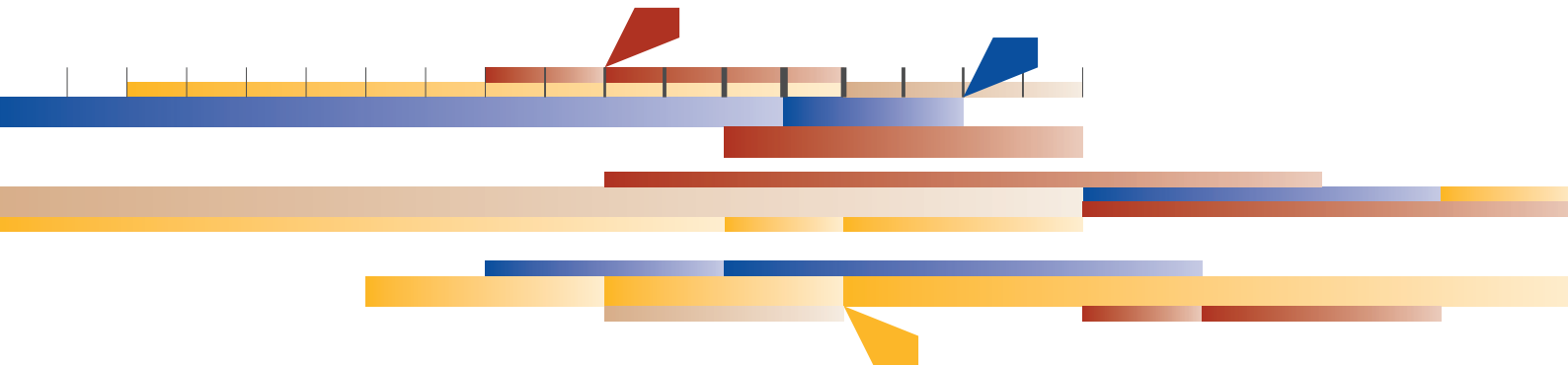
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Created and chaired by Salvatore Gioveni, the HarMA Seminar Event project's first edition and "world premiere" has been held at the Conservatoire royal de Bruxelles on April 25–27, 2018. The second edition takes place at the Liszt Ferenc Academy of Music in Budapest on April 28–30, 2021. The Seminar hosts more than 100 participants from different Higher Music Education Institutions around the world. Due to the COVID-crisis, the programme has been adapted with live sessions and new topics related to the digital teaching practices.

This Seminar will be organized around 16 topic-specific talks, 3 training sessions and 1 special interest-group related to the innovative teaching practices, new technologies, digitalization and European projects.

Following the success of the first edition, it has undoubtedly become an essential meeting for HMEI's music theory faculties. Always seeking perfection, the HarMA Seminar seeks to foster the international collaboration and to give a single-place meeting dedicated to these faculties.

Helping them to share their pedagogical experiences and learning methods, the second edition will focus on promoting and increasing the internationalization, attractiveness, equal access and modernization of the Music Theory courses in HMEI's.

By bringing together the faculties, the HarMA Seminar will continue to implement the Europeanization strategy of the mobility projects and highlight the music theory courses often neglected by the HMEI's. This allows to develop and modernize the curricula and especially the development of new strategic partnerships within our exchange programs.

Strengthened by its exclusive topics and the HarMA european e-survey, Salvatore Gioveni created the strategic partnerships project HarMA+, supported and co-financed by the KA 203 Erasmus+ Programme leaded by the Conservatoire royal de Bruxelles. Surrounded by HMEI's partners (Gdansk, Leipzig, Tallinn, Budapest and AEC), the project will develop several intellectual outputs in Music Theory released in a world premier digital platform: European bibliography, European repository courses, multilingual glossary and a European course management system.

The HarMA Seminar is supported by the Liszt Ferenc Academy of Music in Budapest, the Erasmus+ Program, the Belgian branch of the AEF-Europe, the Fédération Wallonie-Bruxelles de Belgique et de Wallonie-Bruxelles International (WBI), the Conservatoire royal de Bruxelles.



LISZT ACADEMY
FOUNDED 1875



Erasmus+





DAY 01

09:30
10:30

Salvatore

GIOVENI

BELGIUM

CONSERVATOIRE ROYAL DE BRUXELLES

Founder and president of the HarMA Seminar Event

Music Theory faculty

International relations coordinator

Salvatore Gioveni studied at the Conservatoire royal de Bruxelles, ARTS² and at the Koninklijk Conservatorium Brussel. He's graduated in Organ, Harmony, Musical Analysis, Counterpoint and Fugue. He published a *Précis d'harmonie tonale*, Delatour, Paris, 2017. His career as a concert musician has allowed him to perform in various international festivals of Baroque and organ music both as a soloist and as a *basso continuo* player. Since 2008, his teaching career has involved primarily the Conservatoire royal de Bruxelles as a full-time faculty in Music Theory and since 2015 he's also International relations coordinator.

In 2018, he has been selected by the International Teaching Programme ASEM-DUO in the Tokyo College of Music. As IRC, he fostered the internationalization process of the Conservatory by growing the mobility's flows and creating international projects as HarMA Seminar Event and mobilities projects KA 107 Erasmus+ Program. He created the strategic partnerships project KA 203 HarMA+ supported by the Erasmus+ Programme. Principal organist of the great Schyven organs (1884) at the Royal Parish of Saint-Jacques-sur-Coudenberg. Until 2009, he remains an active liturgical organist in the Madeleine Church in Brussels and plays renaissance cornetto.



Boglárka

TERRAY

HUNGARY

FERENC LISZT ACADEMY OF MUSIC IN BUDAPEST

Associate professor of Ear Training and Music Theory

Date, place of birth: 08.11.1977, Baja

Studies: Liszt Ferenc Academy of Music

– Singing Music teacher, Conductor, Music Theory (Katalin Komlós), 1996–2001.

Liszt Ferenc Academy of Music, Doctoral School music theory programme (Zoltán Jeney, Katalin Komlós), 2002–2005.

Awarded DLA 2006 (dissertation: *Development and characteristics of the late Verdi style in Otello*) DAAD postdoctoral scholarship, Hochschule für Musik Würzburg (Zsolt Gárdonyi), 2008. Habilitation (The Madrigals of Cipriano de Rore), Liszt Ferenc Academy of Music, 2020.

Publications: Gárdonyi-Nordhoff, *Összhang és tonalitás*, Ed. Rózsavölgyi és Társa, 2012. *Harmony and tonality* (translation: Boglárka Terray) 2012.

Pitch Sets in the 20th Century Music (Music Academy Budapest 2018).



Margaux

SLADDEN

BELGIUM

CONSERVATOIRE ROYAL DE BRUXELLES*Music History and Interpretation Class faculty*

Margaux Sladden (Liège, 1987) studied musicology at the Université Libre de Bruxelles. She is currently working on a doctoral thesis to study the presence of philosophy in music discourse in France during the first half of the 20th century, focusing more particularly on the figure of Henri Bergson and the question of musical time. Her purpose is to identify the functions performed by the mobilization of philosophical content in the field of music and to see how the crossing of disciplines can lead to a new understanding of the musical work. More broadly, her research focuses on music criticism, hermeneutics and the history of music in the 20th century. She has published several articles and book chapters, among others,

at the Presses Universitaires de Rennes, for the *Revue belge de Musicologie*, and the *Revue musicale OICRM*. Margaux Sladden teaches at the Royal Conservatory of Brussels (History of Music, *auditions commentées*, graduation work) and in academies of music (History of Music and Analysis).



Olivia

WAHNON DE OLIVEIRA

BELGIUM

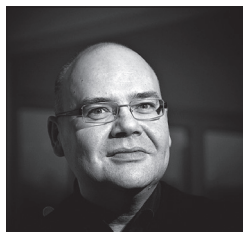
CONSERVATOIRE ROYAL DE BRUXELLES*Head librarian**Encyclopedia of Music faculty*

Olivia Wahnon de Oliveira has graduated from the University of Brussels (ULB) and has two master's degrees in Philosophy, and Musicology and History of Arts. She completed her education by obtaining a teaching license for secondary education as well as a *Cerificat d'aptitude à l'enseignement supérieur* (Capaes).

She began her career at the Educational Department of the Belgian Royal Opera then moved, for seven years, to a scientific activity as a researcher in Musicology at the Brussel's university. She then started teaching. She joined the prestigious library of the Conservatoire royal de Bruxelles, in 2008, as its head librarian. She also teaches the Music Encyclopedia and became a methodological coordinator for the "Tepap" (graduation work for students) as well.

As librarian of one of the world most renowned music libraries, she particularly cares about the valorization and the development of the collections. She regularly publishes scientific articles in the *Belgian Review of Musicology* as well as in other publications. She also participates in various international congresses and is regularly invited to present concerts or operas.

In 2014, along with Castejon Music Editions and the Department of Early Music of the Royal Conservatory, she launched a collection of scores titled *Unpublished pieces from the Royal Conservatory of Brussels* which offer musical manuscripts preserved in the library. As well as works by Anton Fils (2017), Charles-Joseph van Helmont (2016), Carl Philipp Emanuel Bach (2015), Henri-Jacques de Croes (2015) and François-Joseph Fétis (2014) that have been published in this first publication!



Edwin

CLAPUYT

BELGIUM

CONSERVATOIRE ROYAL DE BRUXELLES

Music Analysis faculty

Computer Aided Music professor

Edwin Clapuyt was born in 1965. His passion for music began when he was still young. He studied at the Music Academy of Etterbeek and at the Music Academy of Brussels. He entered the Conservatoire royal de Bruxelles in 1983, after his secondary school. He got various first prizes, among which the First Prize of Piano, emphasized by the Prize Galliot and the Prize Lemike-Frison, the First Prize of Fugue and the First Prize of Music History. After being appointed as a teacher in three music academies, Edwin Clapuyt was appointed as director of the Music Academy of Evere, in 1991. He fulfilled this function until 2004. Since 1992, his enthusiastic lectures at the Conservatoire

royal de Bruxelles have been leading a lot of students to learn the basic mechanisms of composition through the accurate analysis of well-known composers. The Prize Mathilde de la Hault, from the Commission of Patrimony of Conservatoire, awarded his teaching qualities and his zeal, in June 2002. From January 2004 to January 2008, Edwin Clapuyt was vice-director of the Conservatoire royal de Bruxelles. Meanwhile, since 2002, he has been giving the new course of computer-assisted music at the Conservatoire royal de Bruxelles. Aesthetically, he was influenced by counterpoint, repetitive music, postmodernism and new consonant music. His goal, in his compositions, is to establish emotion and communication with the public. His work is published by Alain Van Kerckhoven, Éditeur.
www.newconsonantmusic.com
www.clapuyt.be



DAY 02

12:00

Thomas

SOLAK

DANEMARK

ROYAL DANISH ACADEMY OF MUSIC, COPENHAGUE*Associate professor, Music Theory**Head of Educational Technology*

Thomas Solak teaches music theoretical subjects, including Music Theory, Form and Structure Analysis, Harmonic Analysis, Arrangement, Orchestration and Popular Music Theory and Arrangement. He is, furthermore, responsible for educational technology and has been a main force in the development of distance learning at the conservatory. He has been responsible for the development and implementation of a series of other new technologies as well. Thomas Solak received his education at Royal Danish Academy of Music from 1987 to 1993, with main subjects in piano and music theory, and with side subjects in popular

and improvisatory music. After a long period, where he taught in many different analytical systems, his interests have coalesced in the usage of IT as a teaching tool, and he has, since 1996, been working on IT in conjunction with teaching at the conservatory. He has been a part of a series of FOKU projects, such as the computer programs HarmonyLab (1998), RytmeRepetitør (2000), DKDM-Hørelæresuite (2006), FormIllustrator (2008), and also a font collection for music analysis, Amadeus (2000). He has taken part in many national and international forums for pedagogy and the development thereof. In 2019, he published the book *Functional Harmony—A Guide to Experience-based Analysis* (in Danish).

Thomas Solak began his musical career as a performing musician. He has been employed, on a project basis, as an orchestral director. Across his 15-year career, he has had extensive concert experience as a pianist, organist, and accompanist in Denmark, Sweden, Germany, Luxembourg and France. These experiences have given him a solid practical background for the later work he has undertaken in music theory. Thomas Solak has also been active both as a composer and as an arranger.

DAY 1 APRIL 28, 2021
09:00 WELCOME AND REGISTRATION FOR ALL PARTICIPANTS → Online from Grand Hall — Liszt Ferenc Academy of Music in Budapest

SESSION 01
Introduction to the HarMA Seminar Event → Online

09:30	OPENING ADDRESS	<p>Salvatore GIOVENI — Chair</p> <ul style="list-style-type: none"> Dr Andrea VIGH — Rector, Liszt Ferenc Academy of Music in Budapest Dr Milós MOHAY — Head of Theory Department, Liszt Ferenc Academy of Music in Budapest Salvatore GIOVENI — President of the HarMA Seminar, IRC, Conservatoire royal de Bruxelles
10:00	WELCOME CONCERT	<p>Ludwig VAN BEETHOVEN (1770-1827) — Piano Trio in E-flat major, Op. 1, No. 1</p> <p><i>Csenge Dósa, violin; Hagiwara Riku, cello; Yui Yamane, piano.</i></p>
10:30	NEW PROJECT HARMA+ (2020-23)	<p>Salvatore GIOVENI — President of the HarMA Seminar, IRC, Conservatoire royal de Bruxelles</p> <p><i>Presentation of the new HarMA+ strategic partnerships Erasmus+ project (KA 203).</i></p>
11:00	COFFEE BREAK AND NETWORKING →	@Home

SESSION 02
New curriculum projects → Online

11:45	TOPIC-SPECIFIC TALK	<p>Thomas SOLAK — Chair</p> <ul style="list-style-type: none"> Fabio FERRUCCI — Conservatorio di Musica “Arrigo Boito” di Parma <p><i>Old schools and new challenges: Towards a European Ear Training network. The “Sentiamoci a Parma” experience.</i></p>
12:15	TOPIC-SPECIFIC TALK	<p>Minna HOLKKOLA & Lotta ILOMÄKI — University of the Arts Helsinki</p> <p><i>Learning for future musicianship</i></p> <p><i>Aural Skills and Music Theory teachers’ experiences of the new curriculum at the Sibelius Academy, Finland.</i></p>
12:45	TOPIC-SPECIFIC TALK	<p>Evan FEIN — The Juilliard School, USA</p> <p><i>Inner Hearing: A New Sight Singing Approach.</i></p>
13:15	LUNCH BREAK	→ @Home

SESSION 03		<i>Issues occurred in Music Theory fields</i> → Online	
14:45	TOPIC-SPECIFIC TALK	<p>Margaux SLADDEN – Chair</p> <p>■ Antonio GRANDE – Conservatorio di Musica “Giuseppe Verdi”, Como <i>Layers of sense in music. Ideas for a complex approach to Analysis.</i></p> <p>■ Olguța Carmen LUPU – National University of Music Bucharest <i>Strategies for improving musical memory.</i></p> <p>■ Stefano PROCACCIOLI – Conservatorio statale di Musica “Jacopo Tomadini”, Udine <i>Classical Music Theory teaching and today’s changing cultural landscape: a challenge?</i></p>	
15:15	TOPIC-SPECIFIC TALK		
15:45	TOPIC-SPECIFIC TALK		
16:15	END OF DAY 1		

DAY 2 APRIL 29, 2021

09:00 WELCOME AND REGISTRATION FOR ALL PARTICIPANTS → Online from Grand Hall — Liszt Ferenc Academy of Music in Budapest

SESSION 01 → Online

09:30 TRAINING SESSION ■ **Olivia WAHNON DE OLIVEIRA** — Chair
■ **László Norbert NEMES** — Director of Kodály Institute
Singing-based Music Theory and Ear Training for conservatory students according to the Kodály concept.

11:00 COFFEE BREAK AND NETWORKING → @Home

PARALLEL SESSION 02 *Theoretical subjects* → Online

11:30 TOPIC-SPECIFIC TALK A-1 ■ **Nikola KOMATOVIĆ** — Independent researcher (Member of SDMT and GMTH)
A New Dawn for Franck? All the features of César Franck's harmonic language.

11:30 TOPIC-SPECIFIC TALK A-2 ■ **Aare TOOL** — Estonian Academy of Music and Theatre
Neo-Riemannian perspectives on late 19th- and early 20th-century music.

12:00 TOPIC-SPECIFIC TALK B-1 ■ **Máté BALOGH** — Franz Liszt Academy of Music, Budapest
Non-classical harmony processes in Schubert's C-major Quintet (D.956).

12:00 TOPIC-SPECIFIC TALK B-2 ■ **Iyad MOHAMMAD** — Yarmouk university, Irbid
Music Analysis as a description of eventing in time.

12:00 TOPIC-SPECIFIC TALK C-1 ■ **Thomas SOLAK** — Royal Danish Academy of Music, Copenhagen
Experience-based analysis – Functional harmony brought back to its origin.

13:00 LUNCH BREAK → @Home

SESSION 03		→ Online
14:30	TRAINING SESSION	<p>Olivia WAHNON DE OLIVEIRA – Chair</p> <p>■ László STACHÓ – Liszt Academy of Music, Budapest and University of Szeged, Béla Bartók Faculty of Arts <i>Feeling the musical structure in real time: Innovative methods in the Music Theory classroom.</i></p>
16:00	COFFEE BREAK AND NETWORKING	→ @Home
SESSION 04		Teaching practices → Sir Georg Solti Chamber Hall
16:30	TOPIC-SPECIFIC TALK	<p>Margaux SLADDEN – Chair</p> <p>■ Simonetta SARGENTI – Conservatorio Guido Cantelli di Novara <i>Teaching and practice analysis of electroacoustic music. Sound analysis, gesture and communication of emotions.</i></p>
17:30	END OF DAY 2	→ Free time

DAY 3 APRIL 30, 2021

09:00 SPECIAL INTEREST GROUPS → @Home

Participants are invited to share their experiences, methods and innovative teaching practices and projects during this period.

SESSION 01 → Online

09:30 TRAINING SESSION ■ **Thomas SOLAK** – Chair
■ **Alexander STANKOVSKI** – Anton Bruckner Privatuniversität, Linz
Avant-Garde and tradition: a contradiction?

11:00 COFFEE BREAK AND NETWORKING → @Home

SESSION 02 *Digitalization and Innovative teaching methods* → Online

11:30 TOPIC-SPECIFIC TALK ■ **Edwin CLAPUYT** – Chair
■ **Nataša CRNJANSKI** – Academy of Arts – University of Novi Sad
How to teach “teaching”? Challenges of Higher Music Educational System.

12:00 TOPIC-SPECIFIC TALK ■ **Hans AERTS & Konrad GEORGI** – Hochschule für Musik Freiburg
Historically Informed Music Theory and Digital Learning.

12:30 TOPIC-SPECIFIC TALK ■ **Fabio DE SANCTIS DE BENEDICTIS** – Istituto Superiore di Studi Musicali “Pietro Mascagni”, Livorno
OpenMusic as heuristic tool: the case of Fundamental of Composition course in ISSM “Pietro Mascagni” in Livorno.

13:00 LUNCH BREAK → @Home

SESSION 03 → Online

14:30 CLOSING COMMENTS **Salvatore GIOVENI** – Chair
Closing comments and debate about the second edition of HarMA.

THE END → Online

15:30 END OF THE HarMA SEMINAR ■ **ANNOUNCEMENT OF THE NEXT HarMA SEMINAR!**

OLD SCHOOLS AND NEW CHALLENGES : TOWARDS A EUROPEAN EAR TRAINING NETWORK, THE “SENTIAMOCI A PARMA” EXPERIENCE

Which could be the future evolution of Music Theory and Aural Skills teaching? Listening has been changing over time: what have we done in order to adapt our work to the “new” listeners? Should Ear Training be integrated with other subjects or not? Is it possible to find a balance between a holistic view and a specialist approach? Is the fragmentation of programs and methodologies all over Europe a **real** problem? Or could this variety become the real core of ear training renewal? Taking into account the “Sentiamoci a Parma” workshop and networking experience, we’ll try to trace an outlook of the current “state of art” and define a possible framework for the future development of Ear Training teaching.



DAY 01

11:45

Fabio

FERRUCCI

ITALY

**CONSERVATORIO DI MUSICA ARRIGO BOITO,
PARMA**

Didactic supervisor and Students' counsellor

*Head of theoretical, historical and musicological
subjects Department Ear Training faculty*

Fabio Ferrucci works at Conservatorio Arrigo Boito in Parma (Italy) as referent Ear Training professor, Didactic supervisor, students' counselor and head of theoretical, historical and musicological departments. He was awarded in Piano, Choral music and Choir conducting, Didactics, Electroacoustic music composition, Acoustics and Piano tuning conservatory diplomas. He postgraduated *cum laude* in Philosophy at Alma Mater—Bologna University. He is the author of *L'Arte della*

memoria di Giordano Bruno, a book about Renaissance mnemonics. Strongly committed in ear training renewal, he carries out an intense training and teaching activity in many European institutions. He created – and organizes every year – “Sentiamoci a Parma”, international ear training workshop and forum. In April 2019, he won the Leonardo da Vinci prize, obtaining one of the two scholarships made available by Italian Education and University Minister (MIUR) to music and fine arts, higher education institutions' professors for the development of excellence international research projects.

LEARNING, ASSESSMENT, FUTURE MUSICIANSHIP, AURAL SKILLS AND MUSIC THEORY

TEACHERS' EXPERIENCES OF THE NEW CURRICULUM AT THE SIBELIUS ACADEMY, FINLAND

The Sibelius Academy (University of the Arts Helsinki) launched a new curriculum in 2018. The aim was to improve the clarity and coherence of the curriculum, so that each study unit would have a clear function in service of the students' growth into music professionals. In this presentation, we discuss teachers' experiences of implementing the new curriculum in 'structural awareness', a unit that involves aural skills, music analysis and harmony for bachelor students. Central themes of the presentation are formative assessment, peer learning, and working in authentic musical contexts.



DAY 01

12:15

Minna

HOLKKOLA

FINLAND

**UNIVERSITY OF THE ARTS,
HELSINKI – SIBELIUS ACADEMY**

Head of Composition and Music Theory Department

Minna Holkkola, a graduate of Sibelius Academy, is currently head of Department of Composition and Music Theory in Sibelius Academy, University of Arts, in Helsinki. She has worked in Sibelius Academy in various positions since 2000. She has a wide teaching experience in the fields of aural skills, music theory, and academic writing, as well as vocal coaching. Her research interests include contemporary music, voice, opera, and music theater.

Outside the world of the academy, Holkkola takes a keen interest in anything to do with voice and music, the state of the world, and various sports including badminton, yoga, athletics and outdoors swimming, also in winter.



DAY 01

12:15

Lotta

ILOMÄKI

FINLAND

**UNIVERSITY OF THE ARTS,
HELSINKI – SIBELIUS ACADEMY***Lecturer, Faculty of Composition and Music Theory*

Lotta Ilomäki works as a senior lecturer in Aural Skills and Music pedagogy in the Sibelius Academy (University of the Arts Helsinki, Finland). She has obtained a doctorate degree of music in Music Theory and a diploma in Piano performance at the Sibelius Academy. She studied at the Kodály Institute in Hungary. She has also taught at the Helsinki University, in music schools for young people, and worked as a visiting teacher in the Estonian Academy of Music and Theatre. She has conducted international workshops and guest lectures in England, Norway and the United States.

The research interests of Lotta Ilomäki include the learning conceptions behind aural skills education, instrumentalists' specific needs for musicianship and music theory studies, action research and teacher education. In the recent curriculum reform at the Sibelius Academy, she coordinated the stud modules of Aural and Structural Awareness for performing students, as well the pedagogy of Aural and Structural Awareness of music. She also participates in teacher collaboration and pedagogical development projects.



DAY 01

12:45

Evan

FEIN

UNITED STATES OF AMERICA

FACULTY, THE JUILLIARD SCHOOL

Instructor of Ear Training and Composition

Evening and Pre-College Divisions

INNER HEARING: A NEW SIGHT SINGING APPROACH

In this presentation, Dr Fein will introduce his new sight singing method book *Inner Hearing* published in 2020 by Theodore Presser, and discuss how it relates to the diverse pedagogical needs of American conservatory students, and in particular its connection to the teaching traditions of The Juilliard School.

American composer Evan Fein was born in Cleveland, Ohio and currently resides in New York city, where he serves on the faculty of The Juilliard School Pre-College and Evening Divisions. His music has been performed by organizations including Musica Sacra, Opéra de Poche, The Albany Symphony, Marble City Opera, Five Boroughs Music Festival, and The New York Choreographic Institute. He was awarded a Palmer Dixon Prize for Outstanding Composition, he is the recipient of honors from the ASCAP Foundation, Boston Metro Opera, and the American Scandinavian

Society, and additionally serves as Trustee for Artistic Initiatives for the Oratorio Society of New York, as well as Composer-in-Residence for Opéra de Poche. Fein holds a doctorate of Musical Arts and a master of Music from The Juilliard School and a Bachelor of Music from the Cleveland Institute of Music. In addition, he pursued auxiliary studies at the Freie Universität Berlin (FUBiS) and at l'École normale de musique de Paris (EAMA).

LAYERS OF SENSE IN MUSIC IDEAS FOR A COMPLEX APPROACH TO ANALYSIS



DAY 01

14:45

Antonio

GRANDE

ITALY

CONSERVATORIO "GIUSEPPE VERDI", COMO*Theory of Harmony and Analysis professor*

Antonio Grande studied Composition with Franco Donatoni and Musical Analysis with Marco De Natale. Since 2012, he has been a member of the scientific committee of GATM (*Group for music analysis and theory*) and copyeditor of the journal *Rivista di Analisi e Teoria Musicale*. Currently, he is head editor of the *Ratm*.

He has published *Il moto e la quiete. Dinamica delle strutture musicali in età tonale*, a broad theoretical investigation into the way in which musical thought has been organized in the Tonal Age from a temporal perspective

(Ed. Aracne, Rome, 2011), and *Lezioni sulla Forma Sonata. Teoria e Analisi* (Universitalia, Roma, 2015), as well as papers about analytical subjects on journals as *Analisi* (Ricordi), *Spectrum* (Curci), *Ratm* (Lim), *Quaderni dell'Istituto Liszt*, (*De Musica*–UniMI).

He is currently working on the transition from the traditional syntax to the new forms of tonal organization between 19th- and early 20th-century music.

Nowadays, he teaches Music Analysis at the Conservatory of Music Giuseppe Verdi in Como (Italy) and postgraduate courses at the University of Calabria (Italy).

The talk aims to consider a musical work as a complex phenomenon that shows a plurality of layers of coherence according to different analytical perspectives. In terms of method, it is possible to draw interesting cues from the philosopher of science W. Wimsatt who, starting from different forms of decomposition of a system (one for each analytical view), considers descriptively *simple* versus *complex* cases and their mutual interactions. Then, I suggest some analytical paths in terms of complexity, grasping in the piece the conflict among different logics (tonal organizations, dynamic curve, narrative forms, embodiment, etc.). This increases its dramatic quality and outlines variable states of emotional tension. It is also argued that this approach may be similar to that of performers. Analytical insights are taken from Beethoven, Chopin, Liszt, Brahms.



DAY 01

15:15

STRATEGIES FOR IMPROVING MUSICAL MEMORY

Olguța Carmen

LUPU

ROMANIA

NATIONAL UNIVERSITY OF MUSIC BUCHAREST

Professor of Music Theory

Dean of the Faculty of Composition,

Musicology and Music Pedagogy

Musical memory plays a crucial role in the construction and development of thinking with sounds. For good memory, one of the most important abilities is *grouping*. But this capacity is limited to a number of units, and different researchers have revealed the existence of certain boundaries ranging from 4 to 7. Only that a unit could mean a single sound, cell, pattern, sentence, section, etc. The condition – to perceive the constituent elements as a logical whole. This presentation will propose different strategies to help students evolve from *primary grouping* – which means comparing and analyzing successive sounds – to *learned grouping* – which involves intricate and distant relationships. These suggestions are based on the idea of a common pattern, which facilitates the process of analysis and recognition of internal logic.

Olguța Lupu studied piano, then graduated in Composition with Tiberiu Olah. She is a member of the Union of Romanian Composers and Musicologists, and doctor in Musicology. Her favorite topic is the music of the 20th century, with a focus on Romanian composers. Her papers were included in different national and international conferences and symposia, she participated in radio broadcasts and published over 40 studies. She wrote books in the field of musicology and music theory and coordinated, as an editor, several volumes

dedicated to prominent figures of Romanian music (Paul Constantinescu, Constantin Silvestri, Tiberiu Olah, Ștefan Niculescu, Anatol Vieru, Aurel Stroe, Pascal Bentoiu, Liviu Glodeanu, Corneliu Dan Georgescu, Dan Dediu, etc.). In 2016 and 2018, she was distinguished with the prize of the Union of Romanian Composers and Musicologists, and of *Muzica* review, respectively. Presently, she teaches Music Theory, Score Reading, and is the dean of the Faculty of Composition, Musicology and Music Education at the National University of Music Bucharest.



DAY 01

15:45

INNOVATED TEACHING PRACTICES ISSUES OCCURRED IN MUSIC THEORY FIELDS

Music lives in ourselves as an aesthetic narration based on our sensations/emotions. It is therefore comprehensible that the sensations generated by an “old” composition today are not exactly the same as the original ones, but what happens if these differences go beyond a certain threshold? What happens to the original aesthetic narration? Is it possible to conserve at least a part of it? If we want to preserve the musical works as we do with the figurative arts ones, can we ignore this problem and continue to rely on the dynamics that has produced in the history of music the continuous substitution of the genres and of the styles? In other words, is it possible to create a real museum of music? In which relationship may the music theory studies stand in relationship with this problem?

Stefano

PROCACCIOLI

ITALY

CONSERVATORIO STATALE DI MUSICA

“JACOPO TOMADINI”, UDINE

Professor of Music Analysis and Harmony

Stefano Procaccioli is an Italian composer, he initially studied Composition (Daniele Zanettovich) and Organ (Tarcisio Todero) at the Conservatorio Statale di Musica Jacopo Tomadini, in Udine. He then studied composition with Giacomo Manzoni at the Scuola di Musica di Fiesole. His honors include first prizes in national and international competitions. His music has been performed throughout Europe and elsewhere in festivals as the Warsaw Autumn festival the International Biennale of Contemporary Music in Helsinki... He has been broadcast

by the radio of England (BBC), Finland, France, Italy (RAI3), Poland, etc. He has written articles on music for publications including *Analisi* and *Spectrum* (journals of the Società Italiana di Analisi Musicale) and *Contemporary Music Review* (Taylor & Francis). He is also active in promoting an active relationship between the public and contemporary music: as a co-founder of the Taukayensemble and the festival *Risuonanze—incontri di nuove musiche*, he promoted the world and the Italian premiere of more than 350 compositions. From 1989 to 2017, he has taught as a professor of Musical Analysis and Harmony at the Conservatorio di Musica Giuseppe Tartini, in Trieste. In the same conservatorio, after being a member of the Academic Council, he has been deputy director and member of the management board. Currently he is professor of Harmony and Music Analysis at the Conservatorio di Musica Jacopo Tomadini di Udine.

**SINGING-BASED MUSIC THEORY
AND EAR TRAINING
FOR CONSERVATORY STUDENTS
ACCORDING TO THE KODÁLY CONCEPT**

This session will give participants the opportunity to gain an insight into singing-based musical training developed at the Liszt Academy as inspired by Kodály's conceptual ideas about the training for professional musicians and defined by the following four points:

(1) Well-trained musical hearing; (2) well-trained intelligence; (3) a well-trained hand and; (4) a well-trained heart. The workshop will aim towards showing various ways how students can be inspired to actively participate in the learning process through performance and active listening, that eventually leads them to the understanding reception of the musical repertory placed into the focus of the music lesson. Repertory studied will include Liszt's Dante sonata from the second volume of his *Années de pèlerinage*.



DAY 02

09:30

László Norbert

NEMES

HUNGARY

KODÁLY INSTITUTE

Director of Kodály Institute

László Norbert Nemes –doctor *habilitus*–, is currently professor at the Liszt Ferenc Academy of Music in Budapest and director of the International Kodály Institute of the Liszt Academy. His main areas of expertise are the theory and the practice of the Kodály Concept, Musicianship Training according to the Kodály Concept, Choral Conducting and Choral Music education. His most recent publications include a chapter on choral music education according to the Kodály concept in the *Oxford Handbook of Choral Pedagogy* published by Oxford University Press in 2017. Besides teaching, he maintains an active career as

a choral conductor. Since September 2014, he has been artistic director of the New Liszt Ferenc Chamber Choir, the artist-in-residence choral ensemble of the Liszt Academy. In 2018, he founded the National Youth Choir of Hungary. For twelve years he worked as the associate conductor of the Hungarian Radio Children's Choir. László Nemes has conducted, taught, held workshops, master classes and seminars all across Europe, in Australia, Brazil, Canada, the People's Republic of China, Indonesia, Japan, the Korean Republic, Malaysia, The Philippines, Republic of China/Taiwan, Singapore and the United States of America several times. He is guest professor at the Central Conservatory of Music in Beijing, China. In recognition of his artistic activities he received the Bartók-Pásztory Award in 2005. In March 2017, he was decorated with the Golden Cross of the Hungarian Cross of Merit. He is vice-president of the International Kodály Society, patron of music education at National Youth Choir of Scotland, and honorary member of the British Kodály Academy.

ALL THE FEATURES OF CÉSAR FRANCK'S HARMONIC LANGUAGE

This training session will introduce the attendants to all the aspects of César Franck's (1822–1890) harmonic language and their manifestations across various genres of his work.

Through various genres and phases of his oeuvre, this creator used a very heterogeneous fundus of late-romantic harmonic means, which represent an ideal cross-section of different aims of his epoch, thus clarifying more closely the subsequent fate of tonality.

We believe that an interactive approach to this topic will result in arousing interest in Franck's harmonic language and his oeuvre in general, same as we hope that his work will become more prominent within academic programs – which is not the case at present.



DAY 02

11:30

Nikola KOMATOVIĆ

SERBIA

INDEPENDENT (MEMBER OF SDMT AND GMTH)*Researcher*

Nikola Komatović concluded his PhD at the University of Music and Performing Arts in Vienna under the mentorship of doctor of philosophy Gesine Schröder and the co-mentorship of doctor of philosophy Annegret Huber, in 2018. His thesis focused on the harmonic language of César Franck.

Previously, he finished the Music Theory Bachelor and master studies at the University of Arts–Faculty of Music, in Belgrade (in 2011 and 2012).

Komatović researches historical theories (in the first line, historical theories of tonality and harmony in France), development of methodology in Eastern Europe (the former Soviet Union and former Yugoslavia), China, popular music, and certain aspects of modern and postmodern music (heritage of Ancient Greek and Byzantine music).

Currently, he prepares his postdoctoral thesis about the origin and typology of the octatonic scale.

NEO-RIEMANNIAN PERSPECTIVES ON LATE 19TH- AND EARLY 20TH- CENTURY MUSIC

Neo-Riemannian Theory (or *Transformational Theory*) is a term for various analytical practices that emerged between 1980 and 1990. In Neo-Riemannian Analysis, the modes of limited transposition (including the octatonic and hexatonic scales) are used as a model in order to demonstrate certain properties of major/minor triads and seventh chords (voice-leading efficiency or parsimonious voice-leading). In my presentation, some of the possibilities of applying the transformational methods in harmony classes will be demonstrated. Arguably, the transformational concepts associated with the octatonic and hexatonic scales are crucial in understanding the intimate link between the late 19th- and the early 20th-century harmonic practices (Béla Bartók).



DAY 02

11:30

Aare TOOL

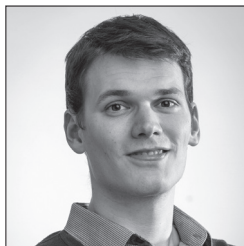
ESTONIA

ESTONIAN ACADEMY OF MUSIC AND THEATRE

Lecturer of Music Theory

Aare Tool is a lecturer of Music Theory and a researcher at the Estonian Academy of Music and Theatre. In 2011, he defended his master's degree and, in 2016, his PhD thesis in Musicology at the EAMT, with a main focus on music theory and analysis. His research interests include Estonian music in the first half of the 20th century and transformational methods of harmonic analysis (*neo-Riemannian*). In his PhD thesis, he analyzed a number of works by the Estonian composer Eduard Oja (1905–1950) in the context of the wider compositional trends of the period, with a

special emphasis on the modes of limited transposition. The works of Oja have enabled him to demonstrate the special voice-leading properties of these modes, as well as the methods of “tonal signification” associated with them. In 2017, he has also published on Jean Sibelius: *Jean Sibelius and the Modes of Limited Transposition in Jean Sibelius's Legacy—Research on his 150th Anniversary*, Daniel Grimley, Tim Howell, Veijo Murtomäki, Timo Virtanen (Ed.), Cambridge Scholars Publishing. Courses he teaches at the EAMT include Harmony (elementary, intermediate, and advanced levels), formal analysis (*Sonata and Concerto Forms in the Music of the Nineteenth and Early Twentieth Centuries and History of Estonian Music*). He is also active as a music critic, and in the past five years has published more than 100 articles in the Estonian central cultural weekly *Sirp* and the music journal *Muusika*. Since 2017, he is a member of the Estonian Young Academy of Sciences (Eesti Noorte Teaduste Akadeemia).



DAY 02

12:00

NON-CLASSICAL HARMONY PROCESSES IN SCHUBERT'S C-MAJOR QUINTET (D.956)

My presentation is intended to be entitled
*Non-Classical Harmony Processes in
Schubert's C-Major Quintet (D.956)*, in which

I would make a draft analysis of the

1. extraordinary chord changes;

2. non-typical modulations of the piece.

Both categories represent usual habits of
Schubert's late chamber style. However,

I would show some unique examples as
well, to demonstrate how unorthodox

Schubert was, as far as the classical

Viennese listening reflex is concerned

(which gesture finally can be named as the
born of the romantic musical reflex).

To be clearer, I would show some phrases
from Mozart's *C-Major Quintet K.515*, which
can be regarded as an antecedent of the

Schubert-piece. My method would be
mainly lecture-like (examples are shown
at the piano, with copied score material).

Máté

BALOGH

HUNGARY

FERENC LISZT ACADEMY OF MUSIC IN BUDAPEST

Assistant-professor of Music Theory

F. Liszt Academy and at the Kodály Institute

Máté Balogh was born in 1990. He is a
Hungarian composer and a lecturer at the
Music Theory Department of the Liszt Academy
and at the International Kodály Institute.

He finished his studies in Composition at the
Liszt Academy under mentorship of Zoltán
Jeney. In 2013, he spent a semester in Trieste,
Italy, and studied composition with Fabio
Nieder. Then, for one year, he worked under
the mentorship of Péter Eötvös. He received
his DLA degree at the Liszt Academy.

Until September 2018, he has been
chief editor of the universal music
publishing *Editio Musica Budapest*,
mainly working on György Kurtág's works.

His pieces have been performed all over
Europe, in Turkey, China, Taiwan, Japan
and the United States. He won several
international composer competitions, as he
was awarded with the Junior Prima Prize and
the Artisjus Prize. He is the composer of Zsófia
Szilágyi's film *One Day* which was awarded
the FIPRESCI Prize, in 2018, at the Cannes
film festival. Currently, he is working on his
monodrama based on Matsuo Bashō's texts,
and planned to be premiered in Tokyo in July.

MUSIC ANALYSIS AS A DESCRIPTION OF EVENTING IN TIME

In this analysis of Béla Bartók's *Improvisation #3* from op. 20, a formal syntactic analysis of the piece is juxtaposed to a **descriptive and dynamic phenomenological** analysis of its temporal unfolding or eventing of the music, which allows us to understand the network of interwoven, parallel and intersecting eventings in the overall dynamic of their syntactic, forward/delaying and cyclic motions. The analysis reveals a **ternarity**, two simultaneous **intersecting** eventings (descending/ascending), and a multidimensional set of irregular **cyclicities** of recurring thematic, intonational and motivic relations and references. The analysis yields a phenomenological description of the gestalt work in time as a singular, organic, undissectible and dynamic whole, which is its *being as becoming*.



DAY 02

12:00

Iyad

MOHAMMAD

JORDAN

YARMOUK UNIVERSITY, IRBID

*Assistant professor of Music Analysis, Counterpoint,
Harmony and Composition*

Iyad Mohammad is a Jordanian composer and an assistant professor of Music Analysis, Counterpoint, Harmony and Composition at the Faculty of Fine Arts, Yarmouk University, Jordan. He received his bachelor (with honors) and master's degree in Composition at the Belarusian State Academy of Music in Minsk. He received his PhD in arts from the same institution, specializing in Contemporary Composition with a thesis on aesthetical and philosophical aspects of the oeuvre of Helmut Lachenmann.

Mohammad's compositions feature works for chamber ensembles, among them *For Strings* – Silent prayers for viola, cello and piano –; *Tahlila*; *Two Lullabies for Ensemble*; and a *Trio sonata canon*, cello and piano. His works were performed by Ensemble united berlin in the festivals *Tracing Migrations* and *Märzmusik*. His research focuses on contemporary European composition with papers on Stravinsky, Krenek, Shostakovich and Lachenmann. He also participated in translating E. Szönyi's book *The Implementation of the Kodály Principles* into Arabic.

EXPERIENCE-BASED ANALYSIS — FUNCTIONAL HARMONY BROUGHT BACK TO ITS ORIGIN

With a starting point in the various analysis suggestions presented at the first HarMA seminar in 2018, this talk will cover my recent work trying to bring the function analysis back where it is most effective and distinctive. The function analysis has taken many different forms, and unfortunately in many European / Scandinavian institutions, it has been diluted by a kind of degree analysis, which just uses the formal names of Riemann's terminology, but leaves out the core ideas of three exclusively co-existing harmonic functions. Through my recently published book (in Danish), I have worked with the simplicity of the original ideas and an auditive approach from an experience-based perspective. The ambition of translating the work into English introduces significant terminological problems that will be discussed in the final part of the talk.



DAY 02
12:00

Thomas

SOLAK

DANEMARK

**ROYAL DANISH ACADEMY OF MUSIC,
COPENHAGUE**

*Associate professor, Music Theory
Head of Educational Technology*

Thomas Solak teaches music theoretical subjects, including Music Theory, Form and Structure Analysis, Harmonic Analysis, Arrangement, Orchestration and Popular Music Theory and Arrangement. He is, furthermore, responsible for educational technology and has been a main force in the development of distance learning at the conservatory. He has been responsible for the development and implementation of a series of other new technologies as well. Thomas Solak received his education at

Royal Danish Academy of Music from 1987 to 1993, with main subjects in piano and music theory, and with side subjects in popular and improvisatory music. After a long period, where he taught in many different analytical systems, his interests have coalesced in the usage of IT as a teaching tool, and he has, since 1996, been working on IT in conjunction with teaching at the conservatory. He has been a part of a series of FOKU projects, such as the computer programs HarmonyLab (1998), RytmeRepetitør (2000), DKDM-Hørelæresuite (2006), FormIllustrator (2008), and also a font collection for music analysis, Amadeus (2000). He has taken part in many national and international forums for pedagogy and the development thereof. In 2019, he published the book *Functional Harmony—A Guide to Experience-based Analysis* (in Danish). Thomas Solak began his musical career as a performing musician. He has been employed, on a project basis, as an orchestral director. Across his 15-year career, he has had extensive concert experience as a pianist, organist, and accompanist in Denmark, Sweden, Germany, Luxembourg and France. These experiences have given him a solid practical background for the later work he has undertaken in music theory. Thomas Solak has also been active both as a composer and as an arranger.

FEELING THE MUSICAL STRUCTURE IN REAL TIME: INNOVATIVE METHODS IN THE MUSIC THEORY CLASSROOM

An essential aim of music theory pedagogy is the enhancement of performance-related skills resulting in heightened expressivity through a mostly implicit analysis of musical structure by the performance student. Performance expressivity builds on a specific set of attentional skills to feel musical structure in real time, including (a) the metrical process which unfolds in real time, eliciting well-definable feelings of various temporal lengths and expectations related to length correspondences of larger units; (b) the grouping structure which unfolds over time, evoking thematic, rhythmic and length correspondences and expectations; and (c) the tonal process felt through moment-to-moment tonal expectations over the course of performance. In this training session, I intend to try out with participants novel methods in the music theory classroom to enhance the ability to feel the musical structure in real time which have recently been put to the test – with exceptional success – within the frames of an EU-funded educational project.



DAY 02

14:30

László

STACHÓ

HUNGARY

KODÁLY INSTITUTE

*Research fellow, Department of Teacher Training
Liszt Academy*

László Stachó is a musicologist, a psychologist, and a pianist working as a research fellow and a senior lecturer at the Franz Liszt Academy of Music, in Budapest, at the Faculty of Music of the University of Szeged in Hungary, and as a regular guest lecturer at the Conservatorio de Musica Santa Cecilia, in Rome. His academic activity involves the teaching of Chamber Music, Music Analysis and 20th century performing practice History, as well as recently introduced subjects in Hungary, such as the Psychology of Musical Performance and Practice Methodology.

Stachó's research in musicology focuses on Bartók analysis, early twentieth century performing practice (especially the Hungarian Liszt school), in music psychology on emotional communication in music performance, and in music pedagogy on enhancement of attentional skills in music performance. Over the past few years, he has been involved in a countrywide planning of music education curricula in his native Hungary, including the National core curriculum and conservatoire curricula. As a pianist and chamber musician, he has performed in several European countries and the US, and conducts Practice Methodology workshops and chamber music coaching sessions at international masterclasses at prestigious conservatoires in several countries including Great Britain, Germany, Italy, Slovenia, Romania, Turkey, Israel, and the US. He was a visiting fellow at the Faculty of Music of the University of Cambridge (in 2014 and 2017).



DAY 02

16:30

TEACHING AND PRACTICE ANALYSIS OF 20TH- AND 21ST-CENTURY MUSIC

The paper is a summary of my recent experience in analysis courses at the Conservatorio Guido Cantelli focused on Analysis of 20th- and 21st-century's music and electroacoustic music, and was addressed to intermediate students and advanced students. The repertoire was divided into music with and without a score.

The main questions are which elements can be identified and recognized within this music only by listening? Is it possible to distinguish the main sound events and the composition's techniques? What types of discourses are relevant in these works?

The analyzed works have been chosen within a period starting from 1950 to the present day.

Simonetta

SARGENTI

ITALY

CONSERVATORIO GUIDO CANTELLI, NOVARA

*Coordinator of the Department of Composition,
History of Music and Didactic Professor of Analysis,
History of Music and Electroacoustic Music Analysis*

Simonetta Sargenti was born in Milano. Graduated in Violin, Composition and Electronic Music, she's active as a performer, a composer and a teacher. As a composer, she's interested in application of technologies and interactive tools to music composition. She has performed works of 20th and 21st centuries, as a performer. She is a Music Analysis and History of music teacher and she's active as a researcher in Music Theory and Music Analysis. Partner of GATM (*Gruppo Analisi e Teoria Musicale*),

she obtained a master's degree in Analysis and in Music Theory, in which she's now teaching Analysis of electroacoustic music. She held masterclasses in Music Analysis in different institutions (Universidade Católica Portuguesa, Porto, Kaunas University of Technology, Lithuania, Conservatorio Superior de Música de Málaga). Actually, she's teaching at the Conservatorio Guido Cantelli di Novara, Italy, and she coordinates the Department of Composition, Music History, and Didactics.

AVANT-GARDE AND TRADITION: A CONTRADICTION?

According to my background as a composer, I would like to draw attention towards aural analysis of contemporary music. Unfortunately, music of our time does not play a great role, either in music theory or in music education, which is in my eyes a shortcoming of both. I want to show that in spite of the quest for new ways of structuring, of sound production, and of conceiving the relationship between perception and expressivity in the music after 1945, there are strong links to the past, even if these links are not always apparent on the surface. I will try to grasp these links with a group of (preferably advanced) students by attentive listening to Helmut Lachenmann's *Dal niente*, a piece for solo clarinet from 1970, which is a typical example of his avant-garde concept of *musique concrète instrumentale*, but at the same time displays substantial characteristics of the musical tradition of the 18th and 19th centuries.



DAY 03

09:30

Alexander

STANKOVSKI

AUSTRIA

ANTON BRUCKNER PRIVATUNIVERSITÄT, LINZ

Music Theory faculty

Alexander Stankovski was born 1968 in Munich. He studied composition at the Vienna Music Academy with Francis Burt, and in Frankfurt with Hans Zender. In addition, he attended courses with Karlheinz Füssl, Ulrich Siegele, Karlheinz Stockhausen, Brian Ferneyhough, Franco Donatoni and Gérard Grisey.

He has received commissions from renowned institutions, ensembles and soloists such as Landestheater Salzburg, Klangforum Wien, Alte Oper Frankfurt, the Austrian Broadcasting Corporation, the

Vienna Konzerthausgesellschaft, Christian Muthspiel, Ernesto Molinari and Till Fellner.

His works have been performed at international festivals such as Wien Modern, Wiener Festwochen, Schwetzingen Festspiele, Frankfurt Feste, Musikbiennale Berlin, Schönberg Festival Duisburg, Moscow Autumn Festival or Musica Nova Sofia.

From 1996 to 2004 Stankovski taught as an assistant in the Composition class of Michael Jarrell at the University of Music in Vienna. From 1998 to 2018, he was a senior lecturer at the University of Music and Performing Arts in Graz. Since September 2018, he is a professor of Music Theory at the Anton Bruckner Private University in Linz.

HOW TO TEACH “TEACHING”?

CHALLENGES OF HIGHER MUSIC EDUCATIONAL SYSTEM

The growth of media influence, as well as technical development on everyday life is obvious. For higher education institutions it is very hard to keep up with this technical progress, so study curricula are quickly becoming outdated. One of the basic tasks of education today should be to predict the future of children who have started school this year, and who are likely to start working in 2035, if not earlier. The existing gap between the outdated study curricula (including literature, methods, teacher competencies, equipment...) and the uncertain future is being bridged by the increasing emergence of online courses (MOOCs). Music education is not an exception. “How we should teach *teaching music*” nowadays is a burning issue. In this presentation some experiences with teaching practices and digitalization projects related to music theory and pedagogy will be shared as an example of how the above-mentioned challenges might be overcome.



DAY 03

11:30

Nataša

CRNJANSKI

SERBIA

ACADEMY OF ARTS – UNIVERSITY OF NOVI SAD

Professor of Music Analysis, Music Semiotics and Methodology of teaching theoretical subjects

Nataša Crnjanski was born in 1978.

She's PhD in Music Theory from the Academy of Arts, University of Novi Sad, Serbia. During her studies, she has won a Special Award for her results from the University of Novi Sad, as well as a scholarship from the Norwegian government. She finished her postgraduate (2008) and doctoral studies (2014) in Music Theory with music semiotics as her main field of research. Beside articles, which have been published in edited books and journals, she is the author of three books: *Music Semiotics through D-S-C-H* (2010), *Prokofiev*

and Musical Gesture (2014) and *The Glossary of Music Semiotics* (2019). Since 2016, she has served as a chief editor of the scientific journal *Zbornik radova Akademije umetnosti* (Collection of papers of Academy of Arts). She works as an assistant professor at the Department for Composition and theoretical subjects, and teaches several courses: Music Analysis, Methodology of teaching musical subjects, and Music Semiotics. She is a member of the International Musicological Society (IMS), International Association for Semiotic Studies (IASS) and Serbian Society for Music Theory (SDMT). Nataša Crnjanski also has extensive experience as a choral assistant, manager and singer.

HISTORICALLY INFORMED MUSIC THEORY AND DIGITAL LEARNING

For the mandatory courses in Music Theory and Ear Training in the bachelor of music program, we recently, in our university, developed several teaching and learning materials, including the flashcard set *Kartimento* and various interactive contents on the e-learning platform *Glarean*. These materials will be demonstrated. Moreover, we will focus on the methodical choice of introducing the organizing principles of tonal music in these courses through historical contextualization, in line with findings and experiences of Historically Informed Music Theory (e.g., *basso continuo* as fundament of practical music and composition). This stance opposes a didactic approach that takes the axioms of 19th and 20th-century harmonic theories for granted. Consequently, contrapuntal concepts are put in the center, whereas for instance the inversion principle is introduced at a relatively late stage.



DAY 03

12:00

Hans AERTS

GERMANY

HOCHSCHULE FÜR MUSIK FREIBURG

Head of the Music Theory Department

Hans Aerts is professor of Music Theory and Ear Training at the Freiburg University of Music where he has been head of the Music Theory Department since 2012. He studied Musicology at the Catholic University of Leuven in Belgium and at the Technische Universität of Berlin, as well as Music Theory and Ear Training at the Berlin University of Arts. From 2000 to 2010, he has taught Music Theory and Ear Training in Berlin. In Freiburg, he has been a lecturer for music theory at the music university from 2010 to 2017, and at the Albert Ludwig University from 2013 to 2017. He is primarily working

on music theory in the long 18th century, and on the development of teaching/learning materials. Since 2019, he has been a member of the editorial team of *Zeitschrift der Gesellschaft für Musiktheorie (ZGMTH)*.



DAY 03

12:00

Konrad

GEORGI

GERMANY

HOCHSCHULE FÜR MUSIK FREIBURG*Professor of Music Theory and Ear Training*

Konrad Georgi studied music, jazz and popular music at the Hochschule für Musik und Darstellende Kunst Frankfurt, Germany, as well as Music Theory and Ear Training at the university Johannes Gutenberg Universität, in Mainz, Germany. After teaching Music Theory at the Peter Cornelius Konservatorium in Mainz for a long time, he managed the Jazz Music degree program at the HfM Mainz University, temporarily. From 2007 to 2016, he taught Music Theory and Ear Training at the same institute. Since 2016, Konrad Georgi has been an Ear Training professor at the Hochschule für Musik, Freiburg, Germany.

**OPEN MUSIC AS HEURISTIC TOOL:
THE CASE OF FUNDAMENTAL
OF COMPOSITION COURSE
IN ISSM “PIETRO MASCAGNI”
IN LEGHORN, ITALY**

Italian legislation contemplates composition for instrumentalists as analysis tool. In this relation the use of algorithmic composition software OpenMusic and a library of mine devoted to 20th-composition techniques will be illustrated, inside the Fundamental of Composition course for bachelor last year students. So will be described: The studied composition techniques and OM patches; the obtained results and statistics; some realized compositions. Students, unburdened of composition material developing, have been mostly able to concentrate on composition processes, reaching many results, about which are noteworthy: more confidence with technology, acquisition of new thought forms, awareness of a solid and structured thinking in contemporary music repertoire. All that to facilitate their approach to Contemporary Music performance.



DAY 03

12:30

Fabio

DE SANCTIS DE BENEDICTIS

ITALY

ISTITUTO SUPERIORE DI STUDI MUSICALI

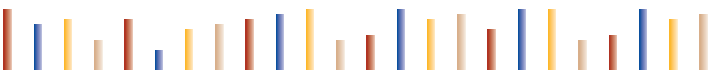
“PIETRO MASCAGNI”, LIVORNO

*Professor of Music Analysis and of Fundamentals
of Composition*

*Professor of Live Electronics and Elements
of Compositions for Didactics*

Fabio De Sanctis De Benedictis agreed in Violin, Choral music and Conducting, Composition. He specialized with Giacomo Manzoni. Winner in various national and international composition competitions, his scores are published or recorded on CDs edited by Fonè, SAM and Ars Publica. His works have been performed in Europe and South America.

He has published music theory papers on *Sonus, Aulos, Tibiae, Tetraktys, Civiltà Musicale, Musica Domani*, Pisa Maths Faculty, *Analitica, Musicology Papers*, XX, XXI and XXII CIM Proceedings (AIMI, Italy), *Gli Spazi della Musica* (ISSM P. Mascagni), Proceedings of the Fifth International Csound Conference (divulgazione audiotestuale). A paper on him is present in third Ircam volume of the series *OM Composer's Book*. He took part as a lecturer to meetings and seminars for *Analitica, Domus Galileiana, EuroMac 2011, AIMI, Ircam Forum workshop, HarMA 2018, Música Analítica 2019, ICSC 2019...* He has been professor in various Italian Conservatories and in Pisa University. At the moment, he is an ordinary professor in Istituto Superior di Studi Musicali Pietro Mascagni (ISSM, Livorno, Italy). He is the author of a software library for PWGL and OpenMusic, denominated *FDSDB_XXth_CT*, dedicated to 19th-century composition techniques, and is a member of the GATM Scientific Committee.



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Jurgen
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*Head of the Composition Departement
and Composition faculty*

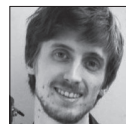
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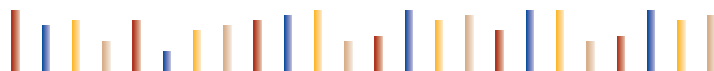
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