



**HarMA HUB**

# **Dissemination Event and HarMA Seminar Event**

4<sup>TH</sup> EDITON

14-16 April 2025

**Harmony and Music Analysis**

Hosted by the  
Conservatori Superior de Música "Joaquín Rodrigo" de València, Spain

Chaired by  
Conservatoire royal de Bruxelles, Belgium

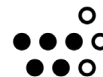




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Wallonie - Bruxelles  
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# Introduction to HarMA Seminar Event

Created and chaired by Salvatore Gioveni (Conservatoire royal de Bruxelles), the HarMA Seminar Event project held its first edition and “world premiere” at the Conservatoire royal de Bruxelles (Belgium) from April 25th to 27th, 2018. The second edition took place at the Liszt Ferenc Academy of Music in Budapest (Hungary) from April 28th to 30th, 2021. The third edition was hosted at the Stanisław Moniuszko Academy of Music in Gdańsk (Poland) from April 21st to 23rd, 2023.

This three-day seminar, held biennially, welcomes more than 80 participants from 35 different European higher music education institutions (HMEIs), offering an opportunity to immerse in diverse pedagogical cultures and draw inspiration from them. The 4th edition of HarMA, hosted by the Conservatori Superior de Música “Joaquín Rodrigo” de València, has registered more than 90 participants from 43 HMEIs. The 5th edition is scheduled for April 2027 and will take place in another remarkable city!

The project was born from a simple idea: to gather in one place, providing an opportunity to explore pedagogical

and teaching practices without judgment and without an agenda of standardization. It is essential to highlight the richness of our European diversity for both colleagues and students, organizing this event regularly in different cities within a safe and inclusive space.

Following the success of its first edition, HarMA has undoubtedly become an essential meeting point for music theory faculties at HMEIs since 2018. Always striving for excellence, the HarMA Seminar fosters international collaboration and serves as a unique networking platform for music theory faculties. Participants are encouraged to share their experiences by providing feedback, and we are immensely grateful for the valuable ideas and contributions that help us improve the organization of future HarMA events.

By facilitating the exchange of pedagogical experiences and learning methods, this fourth edition continues to emphasize international collaboration, inclusivity, attractiveness, and the modernization of music theory courses in HMEIs. The 2025 edition in Valencia features 24 topic-specific talks,

# Introduction to HarMA Seminar Event

the well-known comparative analysis session (Day 2), two training sessions, and two special interest groups. Topics include innovative teaching practices, e-learning methods, new and emerging technologies, and music analysis in ideological contexts, with original sessions such as *Music to My Ears*, *From Wolf to Pop*, and *Beyond Our Landscape*.

To ensure meaningful interactions, we deliberately limit the number of participants, allowing attendees to maximize networking opportunities during scheduled breaks. Several rooms are available for additional sessions on Days 2 and 3. The special HarMA dinner at the end of the second day provides a warm and friendly setting for participants to connect.

By bringing together music theory faculties, the HarMA Seminar continues to support European mobility projects and highlight the importance of music theory courses, which are sometimes overlooked by HMEIs. This initiative

also fosters curriculum development, particularly through new strategic partnerships within exchange programs. Strengthened by its exclusive topics and insights from the 2018 and 2020 HarMA evaluations, Salvatore Gioveni established the *HarMA+* strategic partnership project, co-financed by the KA203 Erasmus+ Programme and led by the Conservatoire royal de Bruxelles. Additionally, the *HarMA HUB* project (KA220) will be presented on the first day of this edition.

Since 2020, HarMA has introduced two key initiatives: a blended and intensive training week for students and faculty, known as *HarMA Week*, dedicated to music theory. Interestingly, not only students from music theory departments but also those from other disciplines have registered, demonstrating the broader appeal of this initiative. Given the success of *HarMA Week*, these activities are likely to be organized regularly in the future.

# Introduction to HarMA Seminar Event

Last but not least, HarMA 2025 is also one of the most significant dissemination events of the *HarMA HUB* project (KA220, Erasmus+ cooperation partnerships). We encourage participants to learn more about this European project by visiting its official website.

Sincere gratitude goes to the committee members, collaborators, students, IT team, and sponsors for their invaluable contributions to the success of this fourth edition. Special thanks to the EU Erasmus+ Programme, AEF-Europe, Wallonie-Bruxelles Enseignement (WBE), Wallonie-Bruxelles International (WBI), and the Conservatoire royal de Bruxelles for their support in making this project a reality.

Finally, we extend our heartfelt appreciation to the Conservatori Superior de Música "Joaquín Rodrigo" de València for their warm hospitality and meticulous organization of this event. Our thanks also go to their administrative team, the Department of Music Theory, the international relations team, and all stakeholders involved in making this edition a success.

## Team of the Conservatori Superior de Música "Joaquín Rodrigo" de València



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# Words for Stephan



Dear all,

It was with deep sorrow that we received the news of professor Stephan Schönlau's passing. As you know, he was meant to give a talk during our dear seminar in Valencia. The music community of Europe is devastated and we hope you accompany us in a moment of silence in his memory. For sure he will be missed by all of those who got to know him. Our gratitude fills our hearts to his enormous contribution to making our musical world a little bit better. May our tears turn smiles when we remember him.

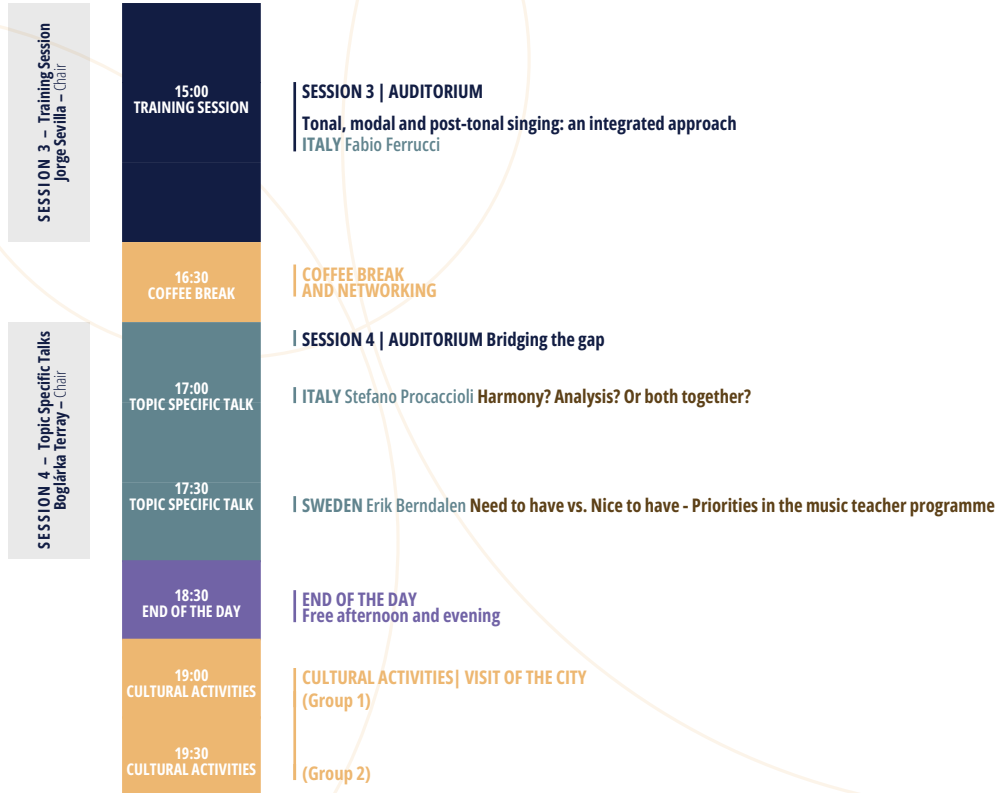
Rest In Peace Stephan Schönlau.

<https://www.udk-berlin.de/universitaet/fakultaet-musik/aktuelles/nachruf-dr-stephan-schoenlau/>  
<https://www.udk-berlin.de/person/stephan-schoenlau/>

## DAY 1 APRIL 14<sup>TH</sup>

SESSION 1 – Introduction Salvatore Gioveni – Chair	8:30 WELCOME	<b>WELCOME COFFEE AND REGISTRATION</b> Main Building	
	9:30 INTRODUCTION	<b>SESSION 1   Introduction</b> See the programme on page 5	Head of the ISEACV – Fani Blanch Representative of the Town Hall – Manuel Tomás Head of Studies – Iluminada Pérez Troya Head of the International Department – Vicent Sanchis President and Founder of the HarMA Projects – Salvatore Gioveni
	10:00 WELCOME CONCERT	<b>Welcome Concert</b> See page 15 Ausias Parejo (guitar)	
	10:20 HARMA HUB	<b>Presentation of THE HarMA HUB Project</b> Detailed on page 16 General Presentation EU Bibliography HarMArchive HarMAanalysis Glossary Intensive Training Week for learners (Budapest) Q-A	
SESSION 2 – Topic Specific Talks Vicent Sanchis – Chair	11:30 COFFEE BREAK	<b>COFFEE BREAK AND NETWORKING</b>	
	12:00 TOPIC SPECIFIC TALK	<b>SESSION 2   AUDITORIUM Resonant Pathways: Sound and Form</b> <b>SPAIN</b> Marc Garcia-Vitoria <b>Expansive Orchestration as a Teaching Resource</b>	
	12:30 TOPIC SPECIFIC TALK	<b>POLAND</b> Marcin Strzelecki <b>Affordable Approaches to Timbral Analysis Using Today's Computer Technology</b>	
	13:00 TOPIC SPECIFIC TALK	<b>Latvia</b> Baiba Janslaviete <b>Musical Forms and Analysis Courses for Music High Schools and Academies: Developing Digital Learning Tools. Main challenges and solutions</b>	
	13:30	<b>LUNCH BREAK AND NETWORKING</b>	

## DAY 1 APRIL 14<sup>TH</sup>



## DAY 2 APRIL 15<sup>TH</sup>

<b>SESSION 1 – Parallel Sessions</b> Pere Vicalet – Chair	<b>8:00</b>	<b>SPECIAL INTEREST GROUPS</b> (2 rooms available on reservation)	<b>SESSION 1   Parallel Sessions</b> Agata Krawczyk – Chair	<b>SESSION 1   PARALLEL SESSIONS B</b> Rhetoric and Form	
	<b>9:00</b> REGISTRATION	<b>WELCOME COFFEE AND REGISTRATION</b> Main Building		<b>B1 HUNGARY</b> Barna Szabó Rhetoric and Music reloaded - what old scholars missed to recycle	
	<b>9:30</b> PARALLEL SESSIONS	<b>SESSION 1   PARALLEL SESSIONS A</b> Digital Tools, AI, and Technology Trends		<b>B2 CZECH REPUBLIC</b> Martin Čurda Integrating Musical Topics and Rhetorical Figures into the Analysis of Musical Form	
	<b>10:00</b> PARALLEL SESSIONS	<b>A1 FINLAND</b> Hannu Pohjannoro & Matti Ruippo Learning Environment for Hybrid Teaching in Music Analysis and Compositional Techniques		<b>B3 HUNGARY</b> Boglárka Terray Cipriano de Rore as representative of the “seconda pratica”	
	<b>10:30</b> PARALLEL SESSIONS	<b>A2 AUSTRIA</b> Johannes Hentschel Using MuseScore as an annotation tool		<b>B4 GERMANY</b> Franz Kaern-Biederstedt A new view on Sonata Theory	
<b>SESSION 2</b> Training Session Marc García Vitoria – Chair	<b>11:00</b> PARALLEL SESSIONS	<b>A3 DENMARK</b> Thomas Solak My journey through the innovative landscape of educational technology for music theory			
	<b>11:30</b> COFFEE BREAK	<b>A4 ITALY</b> Gilberto Bartoloni Studying the history of AI to better understand how the creative mind works	<b>COFFEE BREAK AND NETWORKING</b>		
	<b>12:00</b> TRAINING SESSION	<b>SESSION 2   AUDITORIUM</b> Comparative Analysis Session	<b>BELGIUM</b> John Koslovsky <b>UNITED KINGDOM</b> Alberto Martín Entrialgo		
	<b>13:30</b> LUNCH BREAK	<b>LUNCH BREAK AND NETWORKING</b>			

## DAY 2 APRIL 15<sup>TH</sup>

SESSION 3 – Topic Specific Talks Paloma Mustie – Chair	15:00 TOPIC SPECIFIC TALK	<b>SESSION 3   AUDITORIUM</b> Beyond our landscape  <b>ESTONIA - Hans-Gunter Lock</b> Analyzing traditional music of Southern Benin/Africa	SESSION 4   PARALLEL SESSIONS D   AUDITORIUM From Wolf to Pop  <b>D1 SLOVENIA David Veber</b> Harmonic Analysis of the Works of Composer Hugo Wolf  <b>D2 GERMNAY Krystoffer Dreps</b> Toward a PopMusicTheory? Thoughts on current discourses in PopMusicology and Music Theory
	15:30 COFFEE BREAK	<b>COFFEE BREAK AND NETWORKING</b>	
SESSION 4 – Topic Specific Talks Salvatore Gioveni – Chair	16:00 TOPIC SPECIFIC TALK	<b>SESSION 4   PARALLEL SESSIONS C   STUDY ROOM</b> Music to my Ears  <b>C1 POLAND Urszula Koza</b> Down the Rabbit Hole: Developing Aural Analysis Skills in Ear Training Courses	
	16:30 TOPIC SPECIFIC TALK	<b>C2 NORWAY Ram Reuven</b> Incorporating playable reductions into training	
	17:00 END OF THE DAY	<b>END OF DAY 2</b> Free afternoon and evening	
	18:30 BUS + BOAT TRIP	<b>BUS + BOAT TRIP TO THE RESTAURANT</b> Meeting at the Conservatoire (main entrance)	
	20:00 HARMA DINNER	<b>HARMA DINNER</b> <b>RESTAURANTE ARROCERÍA EL REK</b> <i>Meeting at 06:30pm at the Conservatoire for a short boat trip that will take us to the restaurant   Dinner only under mandatory reservation and payment</i>	

## DAY 3 APRIL 16<sup>TH</sup>

SESSION 1 – Parallel Sessions Maté Balogh – Chair	8:00	<b>SPECIAL INTEREST GROUPS</b> (2 rooms available on reservation)
	9:30 WELCOME	<b>WELCOME COFFEE AND NETWORKING</b> Main Building
	10:00 TOPIC SPECIFIC TALKS	<b>SESSION 1   AUDITORIUM</b> <b>Analysis Theories</b>   <b>SERBIA</b> Nikola Komatović <b>Octatonicism: A Scale, a System, or a Supersystem?</b>
	10:30 TOPIC SPECIFIC TALKS	<b>SPAIN</b> Miguel Gironés Cervera & Iluminada Pérez Troya <b>Harmonic innovation and symbolic representation: A Neo-Riemannian analysis of the Love Duet in Tristan und Isolde</b>
	11:00 TOPIC SPECIFIC TALKS	<b>SPAIN</b> Josep MARGARIT Dalmau <b>What if motives were not the explanation?</b>
11:30 COFFEE BREAK	<b>COFFEE BREAK AND NETWORKING</b>	
SESSION 2 – Training Session Kerri Kotta – Chair	12:00 TRAINING SESSION	<b>SESSION 2   AUDITORIUM</b> <b>Not Just Melodies and Chords: Unusual Exercises to Complement and Extend Traditional Ear Training Methods</b>   <b>POLAND</b> Piotr Jędrzejczyk
	13:30 LUNCH BREAK	<b>LUNCH BREAK AND NETWORKING</b>
Salvatore Gioveni – Chair	15:00 CLOSING SESSION	<b>CLOSING COMMENTS (Chair: Salvatore Gioveni)</b> <b>ANNOUNCEMENT OF THE NEXT HarMA Seminar</b>
	15:30 END OF THE DAY	<b>END OF DAY 3</b> <b>Free afternoon and evening</b>

# Welcome Concert (Day 1, opening address)

## Ausiàs Parejo, guitar



### Programme

Roberto Gerhard - Fantasia. 1957

Joaquín Rodrigo - Sonata Giocosa. 1959

Born in 2006 into a family of musicians, Ausiàs Parejo began playing guitar at the age of 4 under the guidance of his father, guitarist Rubén Parejo. He pursued his degree at the Conservatori Superior de Música "Joaquín Rodrigo" de València.

At just 19 years old, he has won 39 First Prizes in national and international competitions, performing with a virtuosity and sensitivity that leaves no one indifferent.

He has been invited to prestigious guitar festivals in Italy, Croatia, the United States, Japan, Portugal, Mexico, France, the Czech Republic, and Spain.

In 2018, he recorded his first CD, "Con tanta tenerezza" accompanied by Rubén Parejo and in collaboration with important jazz figures such as Ximo Tébar and Víctor Mendoza. In 2023, he recorded his first solo album, "Spanish and Latin American Music for Guitar" for Naxos.

Ausiàs has performed concerts as a soloist with the Valencia Orchestra, the Malaga Philharmonic Orchestra, the Orquesta Classica Città d'Alessandria, the GVA Youth Orchestra, and soloists with the NHK Symphony Orchestra of Tokyo, under the baton of Cristóbal Soler, Vicent Pelechano, Pablo Rus, and Pablo Marqués, among others.

Composers E. Morales-Caso, J. Erena, and E. Sanz-Burguete have dedicated works to him.

Maestros such as Tomás Gilabert and Joaquín Clerch have influenced his training. He has also received master classes from D. Russell, P. Mateo, R. Gallén, M. Tamayo, Pepe Romero, and D. Azabačić, among others.

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# The HarMA HUB Project



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## Music Theory Tools and Activities for HMEI's in Europe

KA 220 Erasmus+ Programme

### Cooperation partnerships in higher education

Partnerships for cooperation and exchanges of practices

**ID Project : 2023-1-BE01-KA220-HED-000155070**

HarMA HUB is a three-year cooperation partnership project created by Salvatore Gioveni (Conservatoire royal de Bruxelles) and funded by the European Union. HarMA HUB is led by **Conservatoire royal de Bruxelles**. The project, targeting **teachers, students and researchers in music theory**, will build up on the outcomes developed within the first edition (**HarMA+, 2020-2023**) by gathering music theory resources in an online open platform, fostering research and pedagogical innovation, and striving for a certain level of harmonisation of the academic offer at European level.

Overall, the main objective of HarMA HUB is to bring together the community of music theory within Higher Music Education institutions at the European level, with the purpose of modernising practices and giving access to the latest knowledge and innovations in this specific field. In the long term, the project will allow a common reflection on

the place of music theory as part of the training of future musicians.

The following set of targeted activities will be implemented:

- 1 – **Development of an online platform with resources, such as a music analysis repository, an EU bibliography and a multilingual terms glossary, which will serve as reference tools for teachers and students;**
- 2 – **Implementation of two intensive training programmes: one for teachers and one for students, in order to share pedagogical practices and foster innovation;**
- 3 – **Development of a peer-reviewed journal in music theory, in order to support research on music theory topics;**
- 4 – **Implementation of two dissemination events targeting Higher Music Education institutions in Europe, and a final Conference framed as an international meeting for music theory faculties (see **HarMA International Seminar**).**

This project answers the need to **develop collaborative tools**, share knowledge and transfer **pedagogical**



# The HarMA HUB Project

**innovation** in the very specific field of **music theory in higher music education institutions** throughout Europe by working towards a **pedagogical rapprochement**. These courses are often the object of pedagogical reflections but there's a lack of a centralised source and framework to support this reflection by means of cross-disciplinary study at European and international level. A certain pedagogical adaptability must lead teachers to reopen their pedagogical perspective and to teach their students using other methodologies or at least share them. The project intends to tackle the question of the **transfer of practices and methodologies** between higher music education institutions (HMEI), in particular for music theory courses. Indeed, there is a significant wealth of educational practices from one country to another in this sector, especially in terms of harmonic musical notation and analysis.

Nevertheless, in order to share their methodologies and their own practices through a comparative platform, **HMEI are facing the nonexistence of a European network** for pedagogical staff in theoretical subjects such as harmony,

musical analysis, ear training, solfeggio, specific to the realities and practices of HMEI's. It will establish a unique platform landscape of this European diversity, as well for non-musicologists or non PhD theorists in HMEI's and small institutions. The project try therefore to reach this community in order to increase transfer knowledge.

These HMEI, however, have **an increased need to develop their internationalisation** and therefore develop a network between teachers to look for other sources and practices and update their own courses content or develop new music theory subjects in their institution.

**The HARMA HUB project, targeting music theory departments' community (institutions, teachers, students and professionals) in HMEI's will pursue the following objectives:**

- Collect, analyse, share, compare and transfer the pedagogical practices of the music theory courses among HMEI in Europe
- Create a meeting and exchange room for teachers

# The HarMA HUB Project

of these disciplines in order to encourage the confrontation of practices and the development of joint tools

- Create a reference platform for music theory lessons
- Maintain and develop the place of music theory courses in the curricula of the various higher education institutions concerned
- Maintain, develop, modernise, update and promote music theory courses and their curricula
- Develop a network of teachers of theory courses in musical fields
- Foster and strengthen the links between higher education institutions, research and professional musicians in the field of music theory in Europe
- Foster and strengthen the internationalisation of higher music education institutions

Our partnership is aiming to develop, within this project, several music theory tools and activities to reach results following the project's objectives. We plan to particularly work on innovation in the area of music theory to:

- Development of an online platform with resources, such as a music analysis repository, an EU bibliography and a multilingual terms glossary, which will serve as reference tools for teachers and students
- Implementation of two intensive training programmes: one for teachers and one for students, in order to share pedagogical practices and foster innovation
- Development of a peer-reviewed journal in music theory, in order to support research on music theory topics
- Develop a multi language glossary related to basic music theory terms
- Implementation of two dissemination events targeting Higher Music Education institutions in Europe, and a music theory Conference framed as an international meeting for music theory faculties (see **HarMA International Seminar**).
- Foster transfer of new methodologies and practices into music theory courses
- Strengthen the internationalisation of each participating institutions
- Develop a network between teachers to look for other sources and practices

# The HarMA HUB Project

- Update their own courses content or develop new music theory subjects in their institution

The project intends to have a wide impact mainly at national and European – International level by giving the HMEI's in Europe providing music theory courses online tools to help the music theory community (students and staff) to find resources, new methodologies and courses content to reinforce the skills of the teaching staff and the students.

Results of the project will be available for free in a digital format, and integrated into the digital platform to ensure their visibility and a wide exploitation by the institutions organising music theory courses.

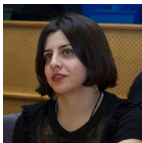
**We are particularly proud of our 5 project's partners and IT Team without whom we would not be able to make true this European KA2023 project!**

**HarMA HUB Information Flyer**  
**HarMA HUB Information**

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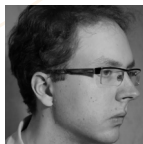
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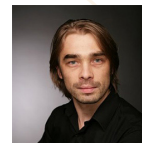
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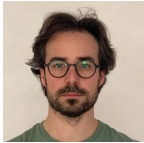
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The background is a solid light orange color. It features several large, thin, light-colored circles that overlap each other, creating a pattern of lens shapes. The word "ABSTRACTS" is centered in the middle of the page in a bold, dark blue, sans-serif font.

# **ABSTRACTS**







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### Marc Garcia-Vitoria

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# Expansive orchestration as a teaching resource

During the second half of the 20th century, some composers reconciled with concertante forms. The causes for this revival vary, from the breaking down of barriers to the past, to the exaggerated rise of virtuosity among performers specializing in new music.

However, the renewed practice of this solo/tutti relationship is influenced by technical and aesthetic innovations that had developed and become dominant. As a

result, techniques for linking the soloist and orchestra are innovative and rooted in new ideas, such as timbre.

The concept of expansion helps us interpret one such relationship, found in works where the entire orchestral part is derived from the soloist. Through analyzing these works and synthesising their learning in exercises, advanced orchestration students learn new techniques, which are useful both for orchestration and composition.



## POLAND

**Marcin Strzelecki**

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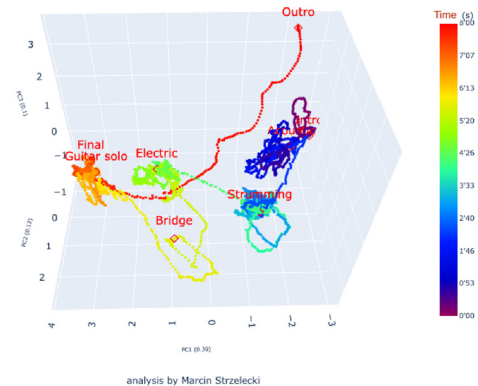
# Mapping the Musical Landscape: Affordable Approaches to Timbral Analysis Using Today's Computer Technology

In the realm of artistic music over the past century, the focus has gradually shifted from traditional musical elements (e.g. melody, harmony, rhythm) to newly emancipated ones like timbre, texture, including the timbral treatment of harmony. This paper highlights the affordability and accessibility of spatial representation of musical timbre made possible by today's computational techniques. This offers musicians insights into

Below: An example of timbral analysis, using the concept of multidimensional scaling, and the timbral trajectory. Available online from my own server: <http://nosimnie.pl/trajektorie> (logging with any data, no users' information gathering or cookies involved).

the sonic characteristics of music, enhancing their understanding of this aspect. Spatial models of timbre allow these qualities to be visualized simply, revealing hidden patterns. This makes sophisticated analyses more accessible, enabling musicians and researchers to effectively implement these techniques. This presentation elucidates the potential of timbral analysis in music theory, practice, and education.

## Trajectory within the Timbral Space Led Zeppelin "Stairways to Heaven"





**LATVIA**

**Baiba Jaunslaviete**

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**Associate Professor**

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## Musical forms and analysis courses for music high schools and academies: Developing digital learning tools. Main challenges and solutions.

This presentation is dedicated to two digital learning tools for musical form/music analysis courses, developed by the author.

1. musical forms course for music high schools;
2. music analysis courses for performers at the Jāzeps Vītols Latvian Academy of Music.

The musical form/analysis course requires learning a lot of new terminology. The presentation will provide examples of how a digital learning tool can help in this regard through

1. various types of creative tasks, using interactivity,
2. emphasizing parallels with other arts (especially literature).



ITALY

**Fabio Ferrucci**

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**Head of the Music Theory Department**

**Ear Training Professor**

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# Tonal, modal and post-tonal singing: an integrated approach

ABSTRACT

According to Italian tradition, students deal with sight singing mainly using tonal material throughout their entire academic career.

Apart from Early music, Jazz and Pop/Rock curricula, modal scales are approached very late, often in a very theoretical perspective not allowing to appreciate their different colors, and seldom students have the chance of singing modal repertoire.

On the other hand, post-tonal singing is hardly ever practiced, all too often providing students with no reading strategies.

“Reversing” the historical perspective, we will work with a practical and integrated didactic approach which entails modal singing and comparative listening through spectral editing audio tools as soon as tonal awareness is consolidated, thus improving intonation, and resulting in a powerful and flexible tool for post-tonal singing.



## ITALY

**Stefano Procaccioli***Conservatorio "Jacopo Tomadini", Udine***Professor of Theory of Harmony  
and Music Analysis**

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## Harmony? Analysis? Or both together?

Music Analysis and Harmony – especially in the practice of writing – are often seen as opposites. However, is it not meaningless today to teach Harmony and Music Analysis together from the very beginning? The operational conditions encountered in daily work, particularly due to the limited time available to both teachers and students, have naturally led to a more ‘hands-on’ approach that, while not dismissing traditional teaching

methods, has nonetheless shifted towards a more ‘holistic’ treatment of the subjects. The writing practice typical of the study of Harmony may be analytically oriented from the very beginning and then carried out in a precise, but also quite flexible, way. In this talk, this general approach will be illustrated with practical examples, starting from the early stages of the study.

What is the best way to manage the problems created by the passage of time? Should we study only Harmony? Or should we study Analysis? Harmony first, then Analysis? Or the other way around? But how can Harmony

be taught today without Analysis? And how can Analysis be taught without knowledge of Harmony, in the context of the history of music and its relation to our contemporary experience? In the didactic scenario of our

institutions, Music Analysis and Harmony – especially in the practice of writing – are often seen as opposites. But is it perhaps not meaningless to teach Harmony and Music Analysis together from the very beginning? The operational conditions encountered in daily work have always posed challenges, particularly due to the limited time available to both teachers and students. A more ‘hands-on’ approach, while still incorporating traditional teaching methods, has nonetheless shifted towards a more ‘holistic’ treatment of the subjects, using the power of writing activity, both guided by and oriented towards Analysis – right from the beginning. In this talk, this general approach will be illustrated with practical examples, starting from the early stages of the study.

In the two previous HarMA symposia, I had the fortunate opportunity to present some aspects of the challenges I routinely encounter in my teaching, particularly those related to the perception and interpretation of musical structures from both a technical and hermeneutic/expressive perspective (I do not teach musicologists, but future performers and/or teachers). The harmonic structures and the morphological features of musical figures (HarMA 2021), along with the ‘manipulation’ of form (HarMA 2023), can underlie key aspects of the expressive narrative of compositions. If not properly perceived, this can undermine the understanding of music, particularly those that are more “delicate”, complex, sophisticated, and unconventional.

DAY 1  
17:30

CHAIR:  
BOGLÁRKA TERRAY



**SWEDEN**

**Erik Berndalen**

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## “Need to have vs. Nice to have” – working with priorities in the music teacher programme at Malmö Academy of Music

This talk will focus on the challenges of providing music teacher students with the relevant tools they need in order to be confident role models, well-versed in their musical craft, for a young generation growing up in a musical environment vastly different to any we’ve previously seen.

The title alludes to the care that needs to be taken in choosing and continually evaluating “content” pertaining to the various fields

of music theory (such as harmony, voice leading, analysis and arranging) with regard to the limited time allotted to the subject within the curriculum. The speaker will give methodological and practical examples of how music theory is taught during the first two years of study at Malmö Academy of Music and some questions regarding the current musical landscape in Sweden and its implications for the future of music teaching will be raised.

DAY 2  
9:30



## FINLAND

### Hannu Pohjannoro

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CHAIR:  
PERE VICALET



## FINLAND

### Matti Ruippo

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# Learning Environment for Hybrid Teaching in Music Analysis and Compositional Techniques

The proposal presents an illustrative system for hybrid teaching that we have developed at our school designed for the needs of teaching music analysis and compositional techniques. The environment integrates a special transparent board, three additional cameras, a computer, two extra monitors, the teacher's digital piano, lavalier microphone, audio mixer and speaker system. With this system the following issues of music online teaching can be faced:

- two-way screen sharing
  - scores (even large ones) & other documents
- two-way camera sharing
  - transparentboard
  - pianokeyboard
- two-way high-quality sound sharing
  - audiofiles
  - live: speech & digital piano

The presentation will address both the teacher's and students' experiences. Additionally, it will include a discussion on the benefits and drawbacks of the system.





## HUNGARY

**Barna Szabó***Liszt Ferenc Academy of Music, Budapest***Composer, Adjunct Professor of****Music Theory and Analysis**

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# Rhetoric and Music reloaded - What old scholars missed to recycle

In the musical treatises of the Baroque period, we have been handed down the musical correspondences of several hundred rhetorical figures from various authors. Most of these analogies are quite accidental and should be evaluated mostly within the limits of the musical style of the period in a narrower sense. After presenting some less apt and several good examples, we propose the musical application of several rhetorical figures that escaped the attention of Baroque authors for various reasons; most likely for the lack of possible

analogies within the given style: the idioms that existed at the time did not provide the authors with ideas for drawing suitable parallels. Looking back from the present, however, we find a number of general musical structures, both in Baroque and later, or even in contemporary music, that can be easily associated with rhetorical-musical figures. These new analogies, although apparently archaic in their means, can provide useful terms for musical phraseology.



## AUSTRIA

**Johannes Hentschel**

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Postdoctoral Researcher & Lecturer for  
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## Using MuseScore as an annotation tool

Thanks to its reputation as the most mature Free and Open-Source graphical score editing software, MuseScore ([musescore.org](https://musescore.org)) is widely popular among music laymen and professionals alike. Whereas its utility for composition assignments in music universities—such as arrangement or style composition—is obvious, its annotation capabilities are less known. In this presentation, I will (1) touch upon the role of analytical annotations for music theory in general, (2) discuss reasons and methods to digitally encode them, (3) introduce a well-proven methodology for score analysis in MuseScore, and (4) explore its applicability in the theory classroom.

This talk is centred around best practices that were developed over the course of a corpus project focussing on the diachronic development of tonal harmony in European composition since the *17th* century (Hentschel, 2024). The analytical syntax developed in this project allows one

to encode harmonic analyses in a machine-readable way (Hentschel, Neuwirth & Rohrmeier, 2021). The Python package `ms3` (Hentschel & Rohrmeier, 2023) may be used to validate the syntax, to verify harmony labels against the annotated score segments, and to extract them for further evaluation in a spreadsheet. Moreover, `ms3` may colour the notes in a MuseScore file according to whether or not they form part of a given harmony, thus offering interesting potential for music theory pedagogy.

Another avenue for learning opportunities lies in the annotation workflow employed in the corpus project for analytical verification (Hentschel, Moss et al., 2021). A set of analytical annotations is deemed verified once the annotator and a reviewer have reached consensus on it. This process may involve multiple rounds of suggestions and counter-suggestions, each accompanied with the relevant music-theoretical arguments. Making students review and

deliberate each other's analyses can play an important role in leaving behind a conception of analysis as 'convergent thinking' (finding a singly correct answer) in favour of viewing it as the worthwhile activity of engaging with a piece in great depth, incorporating a large number of alternative perspectives that each have their own merits.

Finally, such activities incorporate the relevant digital tools and concomitant competencies as a means toward a music-related goal, rather than as an end in itself, and offer first-hand insights into the professional activities of digitally-leaning music theorists.

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## CZECH REPUBLIC

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## Integrating Musical Topics and Rhetorical Figures into the Analysis of Musical Form

Music analysis is often regarded as a ‘technical’ discipline which is concerned primarily with the ‘structure’ (harmonic/formal/motivic) of music. Issues of subjective expression and meaning tend to be disregarded, presumably because they are seen as lying outside the disciplinary scope of music theory and analysis. Eighteenth-century teaching on affects and rhetorical figures is almost as alien to modern music theory as sixteenth-century alchemy is to modern chemistry. Correspondingly, issues of meaning are often left to semioticians and philosophers.

Arguably, this view of music theory and analysis may already be outdated. Much has been done in the recent decades to bridge the disciplinary boundaries. There are many scholars nowadays who try to

combine rigorous analytical insight with a humanistic approach to music. However, these innovations do not find their way easily into classrooms.

In my own teaching practice (which involves teaching music theory and analysis at an academy of performing arts), I have been trying to find an integrative model of music analysis, which still requires the students to learn the principles of musical syntax (harmony, counterpoint, phrase structure, form), but which goes beyond the technical aspects of music and gives the students the tools to describe the expressive aspects of music, which speak more directly to their practical musical experience. To achieve this goal, I have been drawing on two main sources: topic theory and musical-rhetorical figures.

Topic theory has uncovered an extensive thesaurus of characteristic musical topoi (hunt, military, pastoral, storm, learned style, singing style, sensitive style etc.), which appear widely in the instrumental (as well as vocal) music of the eighteenth century (and beyond). This thesaurus should be consulted by any musician or listener who aspires for stylistic competence appropriate to the repertoire at hand. Given the association of topics with different social contexts and cultural practices, topics are highly capable of linking seemingly abstract instrumental music with a rich network of cultural associations (hunting music, for example, is associated with masculinity, chivalry, adventure, the outdoors, and the like).

Musical-rhetorical figures belong a somewhat obscure chapter of seventeenth- and eighteenth-century music theory. With their Latin and Greek names, competing classifications, conflicting definitions and roots in classical rhetoric (once commonly taught at schools, but now

largely forgotten), they often seem nebulous and hardly fit for purpose. However, when used judiciously, they can illuminate important rhetorical aspects of music, which often features rhetorical questions (*interrogatio*), exclamations (*exclamatio*), interruptions (*abruptio*), hesitations (*dubitatio*), expressive chromaticism (*pathopoeia*), ascending/descending/circular motion (*anabasis/catabasis/circulatio*), sighs (*suspiratio*) and other rhetorical features which amplify music's expressive power.

The aim of my presentation is to show how these approaches can be integrated into the conventional framework of a Caplinian formal analysis and applied to eighteenth-century instrumental music. I will explore how musical topics and rhetorical figures are used to differentiate individual parts of common formal designs (such as sonata form or rondo), which thus become transformed from abstract schemata into expressive or even dramatic trajectories.



## DENMARK

**Thomas Solak**

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## My journey through the innovative landscape of educational technology for music theory

In this talk I look back at 30 years of development in educational technology – or has it become a regress?

Starting from zero in 1996 completely new thinking was crucial, and my work as a teacher was ever since then accompanied by a technological track, where I tried to utilize computer power to improve learning: What should technology be used for in music theory teaching and why? Perhaps this question is just as relevant

In this presentation I look back at 30 years of development in educational technology – or has it become a regress?

From a today's perspective, we at RDAM started back in 1996 from a zero point, where technology in the context of education was equivalent to an advanced typewriter. In the area of music education, of course, completely new thinking had to be done,

to ask today, where a lot has moved online, but – in my opinion – not much innovative educational technology has moved with.

The presentation is intended as a contribution to the debate that shapes our future, where we hopefully will take back the ownership of technology through our own requirements specifications. The necessity of this is clearly reinforced by the fact, that AI is also knocking on the classroom door.

and my work as a teacher has ever since been accompanied by a technological track, where I have tried to utilize computer power to improve learning.

What should technology be used for in music theory teaching and why? We had to ask ourselves that question back in the last century, and it is perhaps just as relevant to ask today.

The presentation will show examples from various software projects that I have helped develop along the way (note: I have shown some of it at previous HarMAs during spontaneous interest groups – some of the participants might have seen them before). There will also be examples of how one can structurally work with preparation time in the development.

Over the last 15 years, a lot of technology has moved online, but in my opinion, not much innovative educational technology has moved with it. Perhaps we have forgotten

what can be done with a dedicated computer, and we feel content with what the various overarching platforms offer us as a kind of standard?

The presentation is intended as a kick-start to a hopefully fruitful debate, where we future wise take back the ownership of technology through our own requirements specifications. The necessity of this is clearly reinforced by the fact that AI is also knocking on the classroom door.

**HUNGARY****Boglárka Terray***Associate Professor (Music Theory Department)***Liszt Academy Budapest**

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## Cipriano de Rore as representative of the “seconda pratica”

In this lecture, we will examine the features of Cipriano de Rore’s oeuvre that led Giulio Cesare Monteverdi to refer to him in 1607 as the oldest representative of the seconda pratica commenting on his brother’s letter in Claudio’s 5th book of madrigals. We will focus on Rore’s pieces written after 1548.

We will review the relationship between the commonly used ton set of the period (hendecatony, 11° system) and Rore’s ton set, the peculiarities of dissonance treatment, and the relationship between text and music.



**ITALY****Gilberto Bartoloni***Saint Louis College of Music, Rome***Professor of Composition**

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# Studying the history of AI to better understand how the creative mind works

The field of artificial intelligence has been vastly developed in recent times, making AI one of the most discussed technologies nowadays. Surprisingly, a lot of successful experiments are older than we can expect, especially those related to the generation of music and language. Diving into the history of

these scientific efforts can help us to develop a deeper awareness of the current situation, to better understand the (possible) risks of computers producing art and, above all, to offer insight into the centuries-long journey towards the comprehension of how human creativity works.

## Summary of the presentation

- Introduction
- Modern AI: why we are not going to speak about it now
  - Information pollution
  - Application of models vs. specific studies
- AI and music: a field older than it seems
  - '600 - Arca Musarithmica
  - '700 - Musikalisches Würfelspiel
  - Markov Chains
- Generative grammars and Schenkerian Analysis
- Recursion
  - MIn computer science
  - In forma harmony
- What is an algorithm
  - Algorithm for counterpoint

- 1977- Kemal Ebcioglu: expert systems extracting rules from analysis
  - rules are not enough
  - a tool to understand Bach chorale style
- 1981 - David Cope: toward deep learning
  - extracting rules automatically
  - the idea of recombinaity and “compose vs. re-compose”
  - what makes music worth?
- The perception of AI
  - “Turing tests” and studies about biases

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# A new view on Sonata Theory



## GERMANY

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One part of sonata theory deals with the relationship between the various thematic ideas within the exposition. Among other things, the monothematic relationship between the main and secondary theme in many of Joseph Haydn's sonatas is distinguished from the contrasting, dialectically opposed thematic dualism in Ludwig van Beethoven, which expresses different philosophical interpretations of the sonata principle. So far, little attention

has been paid to an approach that can be seen in some of Mozart's works: superficially different themes turn out to be reformulations of the same abstract idea, whereby an underground relationship between individually different themes becomes effective and is responsible for formal unity in thematic diversity. The talk would like to discuss some examples of this technique.



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**UNITED KINGDOM**  
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## Comparative Analysis Session, Isaac Albéniz, Prelude (Evocación), from Iberia, book 1

### COMPARATIVE ANALYSIS SESSION

The goal of this session is to discuss various methodological and didactic approaches to music analysis through the lens of the Isaac Albéniz's piano piece "Evocación" from 1905. Saturated with impressionistic elements, the piece bears clear traces of classical form, phrase structure, and schemata; not only that, but it is also strongly evocative of Spanish folk music through its incorporation of elements from the fandanguillo and the jota.

In preparation for the session, participants will submit their own analysis of the piece in advance. They are free to use any methodology and terminology they see fit to approach the music, especially as used in various pedagogical settings. In the end, we seek to foster friendly debate and collegial discussion among the HarMA participants by comparing analytical and didactic insights into the music.



## ESTONIA

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# Analyzing traditional music of Southern Benin/Africa

African traditional music is known for its rhythmical complexity. Determining and transcribing the rhythmical patterns for certain genres of the traditional music of the Grand Popo region has been achieved via collecting multichannel audiovisual field recordings and various workshops with Beninese musicians and Estonian adults

African traditional music is known for its complexity in rhythm, which will be shown based on the example of South Beninese music in the cultural region of the Ewe-Adja people. The Estonian composer Andrus Kallastu and the author have conducted expeditions to the Grand Popo region while collecting multichannel audiovisual field recordings of different rhythmical genres. The goal was to determine the rhythmical patterns of all instruments as a models of certain genres (Agbadja, Azandro, Káká, Blékété and others), transcribing them in Western music notation.

and children. Various problems occurred: fast tempo, differentiating drums by listening, solo drum dominance, irrational rhythms. While the Western conception of rhythmical meter didn't succeed, describing this music as modal rhythmical polypulse texture avoids problematic Western-biased terms.

A typical music ensemble of this region contains a bell (Gangokoé) playing an unchanged pattern, which serves to coordinate all other instruments, singers and dancers. A lower voiced larger solo drum performs varying rhythmical modules with a certain amount of freedom in order and repetition. Two higher voiced drums (Cléon and Kpessin) are playing complementary patterns, and depending from the genre rattles (Ôssorgue) and hand clapping might join.

Despite multichannel, source separating ambisonic microphone and video recording it turned out that listening, analyzing and transcribing is still challenging and time-consuming. We have been faced with various problems: the music is often very fast, the auditory differentiation of several drum timbres is not easy and partially impossible, the dominance of the more freely varying solo drum makes it difficult to listen to the other drums. Sometimes the beginning of a pattern is not recognizable and remain ambiguous, determining the synchronization with the bell pattern is not easy, and rhythmical structures impossible to transcribe with the given durational ratios of Western music notation might occur. For to solve these problems, additionally to the work with field recordings various workshops were carried out: There has been the instruction of Western adults and children in Estonia by a Beninese musician, the formation of an Estonian Traditional Beninese Music Ensemble by

composers and Djembe enthusiasts for trying out the determined rhythmical models. Also re-recording of individual instrumental parts after the field recordings has been undertaken, and the work on MIDI simulations of the rhythmic models has been carried out for verification and correction by musicians in Benin itself.

It came out that this particular music is incompatible with the Western conception of rhythmical meter with its stress on the first beat and all voices coordinating hierarchy. Instead, the approach to understand this music as a modal rhythmical polypulse texture tries to avoid other more problematic Western-biased music theory terms. Studying this particular traditional music has shown a way of rhythmical-compositional thinking different from Western music, which can inspire the own compositional realm or train Western musicians with this unfamiliar type of rhythmical polyphony.

**POLAND****Urszula Koza**

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**Ear Training and Harmony teacher at the Faculty of Composition, Conducting, Music Theory and Music Therapy**  
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# Down the Rabbit Hole: Developing Aural Analysis Skills in Ear Training Courses

## DOWN THE RABBIT HOLE: DEVELOPING AURAL ANALYSIS SKILLS IN EAR TRAINING COURSES

Ear Training is undoubtedly one of the cornerstone courses in musical education. However, it is often met with apprehension by students entering higher education.

At the academic level, most students are adept at recognizing isolated musical structures such as intervals, chords, and rhythmic patterns. Nevertheless, applying these elements within the broader context of a musical work – or even a brief excerpt – presents a far greater challenge.

This gap underscores the need to reframe Ear Training as a tool for aural analysis on both micro- and macro-level. Such an approach allows to easily combine practice and theory, fostering deeper musical understanding, enhanced aural skills, and greater musical curiosity. Additionally, it encourages students to engage with musical works from multiple analytical perspectives.

The aim of this talk is to discuss the key principles of this pedagogical approach, examining its strengths, limitations, and

practical applications in the classroom. By incorporating examples from a variety of musical excerpts, the talk will demonstrate how this approach can enrich the Ear Training experience and better align it with the realities of musical practice.

Every two years, Ear Training enthusiasts gather in Wrocław to participate in the *mYear* Competition, organised as a part of *mYear* Festival of Musical Imagination. Didactically speaking, the main purpose of the event is to propose new, unconventional ways of thinking about aural skills, memory and creativity; to prove wrong those who think that music theory is boring. Students from all over Poland, both teenagers and adults, come to Wrocław to test themselves – and to have a lot of fun.

Despite its humble beginnings as a secondary music school contest, *mYear* Ear Training Competition has evolved into a three-day Festival of Musical Imagination, consisting of Ear Training Competition (2 categories, 3 stages each), didactic lectures as well as the musically themed urban game. It is organised every two years in cooperation with the leading municipal culture institutions. Participants of the *mYear* Festival have the opportunity to look at the Ear Training from a different perspective. The tasks, which are also to be presented in this talk, are unconventional and unpredictable, including one-piece aural analysis worksheets, auditory paths, use of new technologies (e.g. MAX MSP), live concerts and audiovisual projections (even in 3D). The perfect pitch is not vital to win; it is all about creative thinking and musicality.





## SLOVENIA

## David Veber

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# Harmonic Analysis of the Works of Composer Hugo Wolf

The Slovenian-born composer Hugo Wolf, a representative of late Romanticism, is celebrated for his distinctive contributions to vocal music. Among his most significant works are his art songs (Lieder) and compositions for mixed choir, which stand out for their innovative harmonic language. The latter, in particular, demand alternative analytical approaches, as they often diverge from traditional harmonic conventions. Wolf's

style frequently breaks with tonal principles, incorporating unexpected resolutions, extensive chromaticism, and imaginative uses of altered chords—all while preserving a profound sensitivity to the human voice.

A notable illustration of these traits can be found in his composition for mixed choir, titled Resignation, which features an intriguing modulation to G-flat major.

## Harmonic and Modulatory Features in Resignation

12

10

wan - der-müd', singt. ü - bers Meer sein A - bend - lied zu Got - tes Lob im  
 wan - der-müd', singt. ü - bers Meer sein A - bend - lied zu Got - tes Lob im  
 wan - der - müd', - singt ü - bers Meer sein A - bend - lied zu Got - tes Lob im  
 wan - der-müd', - singt ü - bers Meer sein A - bend - lied zu Got - tes Lob im

In the eighth measure, the first beat introduces a subdominant seventh chord resolving into a subdominant in a quartal sixth chord position. On the third beat, Wolf employs a German augmented sixth chord on the tonic, which diverges from expectations by avoiding a resolution to the tonic. Instead, the harmonic progression moves to the dominant of G-flat major through chromatic movements in the alto, tenor, and bass lines, with the bass displaying a rhythmic anticipation. Vertically, parallel seventh chords enhance the harmonic texture. The target chord, the dominant of D-flat major, resolves to G-flat major, thereby establishing a new tonal center.

This passage demonstrates Wolf's mastery of tonal ambiguity and his ability to build harmonic tension, serving as both a modulatory bridge and a dramatic device for tension and release. Upon reaching the new tonal center, a retrospective view reveals a sequence of tonal shifts: from F major to A major to G-flat major. Interpreting G-flat major enharmonically as F-sharp major, the tonal centers descend by minor thirds. This symmetrical division of the octave into minor thirds is a characteristic feature of late Romantic harmony.

## Conclusion

Hugo Wolf's vocal compositions offer a treasure trove of intricate harmonic innovations that warrant detailed examination. These qualities make his music an ideal subject for presentation at the Harma 2025 Conference in Valencia. Unlike his contemporary Richard Strauss, who is

known for grand forms, Wolf's originality and beauty lie in his short vocal works, which deserve greater recognition. Highlighting their harmonic sophistication provides valuable insights into the depth of late Romantic music.



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# Rhetoric and Music reloaded - what old scholars missed to recycle

## ABSTRACT

Higher musical education at music academies often features a notable separation between performance practice and music theory, limiting performers' ability to effectively integrate theoretical analysis into their daily routines. At the Norwegian Academy of Music in Oslo, a new method has been piloted to bridge this gap by incorporating playable reductions into training. This method will be illustrated through a review of a biannual, collaborative interdisciplinary project involving graduate students in music theory and undergraduate chamber ensembles. The talk will examine the preparation phase for the music theory students, the collaborative efforts between the ensembles and music theory students, and the resulting development of interpretative and performative perspectives.



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## Toward a PopMusicTheory? Thoughts on current discourses in PopMusicology and Music Theory

What is the relationship between music theory and pop music in Europe? This lecture looks at the pop musicological discourses on a German-speaking and international level and explores the question of why there might be a necessity for something like a specific music theory of pop, that is as distinct from so-called art music as it is from so-called jazz theory. Terminologies,

repertoires or hierarchies in compositional processes, for example, would then be put to the test. This is followed by the question of what role music theory could or even should play in (academic and general) pop music education in order to contribute essential insights from a central field of activity, music analysis, to discourses conducted elsewhere.



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## Octatonicism: A Scale, a System, or a Supersystem?

KEYWORDS: OCTATONICISM, SCALE, SYSTEM, MUSIC LANGUAGE

The spirited debates surrounding octatonicism, with their diverse perspectives, which took place from the mid-20th century to the early 21st century, have somewhat subsided over the past two decades.

Nevertheless, many disagreements regarding octatonicism remain unresolved. Key points of contention among theorists like Pieter C. van der Toorn, Richard Taruskin, and Dmitri Tymoczko revolved around the extent to which octatonicism “penetrates” the fabric of musical language. While van der Toorn argued for its potential structural significance, the latter two emphasized its coloristic nature. A rare historiographical text by Michele Boulay traces the development of this issue over a

century, adopting a relatively neutral tone and offering a detailed account of these debates.

We briefly engaged with this topic in several conference presentations and published papers toward the end of the last decade. However, due to the disruption of academic activity caused by the COVID-19 pandemic, these efforts—intended to revive the discussion—were set aside until this year.

This paper aims to reignite and deepen the dialogue. It seeks to provide certain answers by examining whether octatonicism is merely an “exotic” scale, a full-fledged music linguistic system, or perhaps even a supersystem that transcends the boundaries of musical language.

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10:30



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# Harmonic innovation and symbolic representation: A Neo-Riemannian analysis of the Love Duet in *Tristan und Isolde*

This seminar proposes an interdisciplinary exploration of the Love Duet from Richard Wagner's *Tristan und Isolde*, addressing the theoretical and practical implications of its harmonic language through the lens of Neo-Riemannian analysis. This approach not only elucidates the chromatic progressions and their expressive impact but also prompts reflection on fundamental issues in Music Theory, such as the expansion of traditional tonal boundaries and the relationship between analytical technique and musical perception.

## Objectives:

1. To analyze how harmonic transformations proposed by Neo-Riemannian theory offer new insights into Wagner's harmonic language.
2. To discuss theoretical issues arising from musical analysis, including the tension between tonal indeterminacy and function, as well as symbolism in harmonic progressions.

3. To evaluate the effectiveness of modern analytical tools in reinterpreting historical repertoires and enhancing the understanding of their expressive meanings.

### Structure:

1. Introduction to the Love Duet from Tristan und Isolde
  - Historical and musical contextualization of the duet.
  - Description of the harmonic challenges posed by the work.
2. Theoretical framework: Neo-Riemannian Theory
  - Basic concepts.
  - Relevance for analyzing non-functional harmonic progressions.
3. Applied analysis of the Love Duet
  - Identification of key harmonic transformations among triads (L, P, R), tetrads, or their combinations in representative moments.
  - Relationship between the half-diminished seventh chord and the dominant seventh chord.
4. Issues in Music Theory
  - Harmonic innovation and the limits of the traditional tonal system: how should functional categories be redefined?
  - Symbolic representation and musical perception: what does harmonic analysis reveal about the listener's experience?

- The impact of modern theories on the study of historical repertoires: what are the limitations and opportunities?

### Discussion and conclusions

- Synthesis of the analysis: contributions of Neo-Riemannian approaches to the study of Wagner.
- Implications for future research in music theory.

### Expected outcomes:

- To deepen the understanding of Wagner's harmonic language through contemporary analytical tools.
- To create a space for reflection on the connections between musical technique, symbolism, and perception.
- To stimulate interest in the application of modern theories to the analysis of historical repertoires.



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# What if motives were not the explanation? How structural analysis, based on Schenkerian theory, allows us to give an explanation to motivic construction.

How structural analysis, based on Schenkerian theory, allows us to give an explanation to motivic construction.

The description of the musical surface typically involves not only identifying the chords present but also recognizing the main melodic and/or thematic elements through the concept of the motif. Identifying motifs implies considering, either implicitly or consciously, their supposed role in organizing and structuring the work. According to Schoenberg, motifs provide the logic and *coherence* of a composition. In contrast, Schenker attributes these properties of logic and coherence to the fundamental structure and its elaborations, with the most superficial of these constituting the motifs themselves. Thus, while Schoenberg sees motifs as explaining

the piece, Schenker views them as the result of an internal constructive process that, in his view, actually explains the piece.

This proposal aims to demonstrate through some analytical examples how motifs are the outcome of more internal construction processes and how this allows for a shift in the explanatory paradigm, suggesting that motifs are, in fact, what need to be explained.

This approach is part of the analysis course in the Bachelor Degree program and serves to guide students in changing their way of observing and understanding music.





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# Not Just Melodies and Chords: Unusual Exercises to Complement and Extend Traditional Ear Training Methods

Ear training classes often focus on solfège and single- or multi-voice melodic dictations. This can lead to monotony, with students primarily working on the same basic musical hearing abilities. The aim of my training session is to present a series of simple yet unusual exercises designed to develop various auditory and peri-auditory skills (e.g. musical memory, expanding the field of auditory perception, selective

hearing, timbral hearing, auditory reflex). These exercises can be incorporated into ear training classes at different levels and serve as a complement and extension to traditional teaching methods. The session will consist of two parts: (1) a practical component, where participants will have the opportunity to actively engage in the exercises, and (2) an explanation of the assumptions of the presented methods.



Benin, Grand Popo, Gahonou village  
Ensemble Zevitukui and the author



Benin, Grand Popo, Gbeffa Sekanmey village  
Kaléta performance ensemble





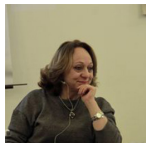
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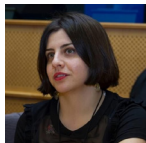
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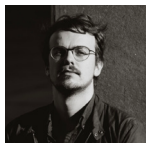
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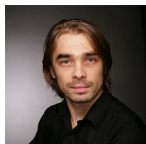
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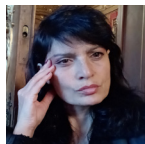
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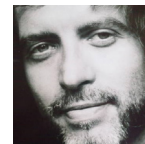
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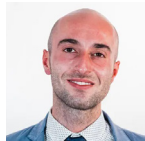


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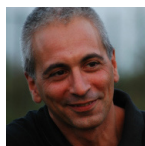


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[WWW.MUSICA.FONDAZIONEMILANO.EU](http://WWW.MUSICA.FONDAZIONEMILANO.EU)



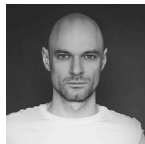
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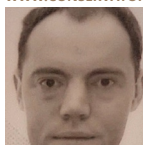
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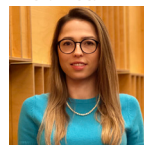
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### **ENTRIALGO**

*Teacher of Academic Music and  
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**PRACTICAL INFORMATION**





## **How to Reach the Conservatori Superior de Música "Joaquín Rodrigo" from Valencia Airport**

**Only Metro** (<https://www.metrovalencia.es>): Take Line 3 (red) or Line 5 (deep green) from the airport to Xàtiva station. Walk a little bit until Alacant station, switch to Line 10 (light green) and get off at Quatre Carreres station. The conservatory is right there.

**Metro + Bus** ([emtvalencia.es](http://emtvalencia.es)): Take Line 3 (red) or Line 5 (deep green) from the airport to Xàtiva station. From there, you can take bus 35 to Ciutat de la Justícia.

**Taxi:** Taxis are available at the airport. The journey to the conservatory takes about 20-30 minutes, depending on traffic, and costs about 30€.

## **Transportation**

In general, public transportation in Valencia by bus is quite efficient. Taxis aren't very expensive, especially if you share the trip with one or more colleagues. Of course, both are susceptible to rush hours (8h-9h and 17-19h).

## **Lunches**

All the lunches will take place in the Conservatory. Depending on the weather, we will eat indoors or outdoors. Please inform us about intolerances, allergies or any food restriction you might have.

## **HarMA Dinner (15.04, second day)**

The venue for the dinner (Tuesday 15th April) is Arroceria El Rek. The price for this is 30€ and it must be paid at the time of your registration for the dinner. A meeting at the Conservatoire for a short boat trip that will take us to the restaurant ! The registration for the meeting is mandatory, a short form will be sent on due time.

## **Cultural activities**

### *Day 1 – 14/04*

Visit to Valencia city center: We will meet in the City Hall of Valencia at 6PM. It will last about 2 hours and finish in Torres dels Serrans.

### *Day 2 – 15/04*

Sunset in Albufera: We will meet in the Conservatory at the end of the last activity to take a bus from there. The bus will take us back to the conservatoire after dinner.

HarMA HÜB