



HarMA⁺

3RD EDITION

Final Dissemination and HarMA Seminar Events

April 19–21, 2023

Harmony and Music Analysis

Supported and hosted by
Stanisław Moniuszko Academy of Music in Gdańsk





Co-funded by the
Erasmus+ Programme
of the European Union

aMuz

Stanisław Moniuszko
Academy of Music
in Gdańsk



LISZT ACADEMY
FOUNDED 1875



**ESTONIAN ACADEMY
OF MUSIC AND THEATRE**



**Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen**



**FÉDÉRATION
WALLONIE-BRUXELLES**



Introduction to HarMA Seminar Event

Salvatore GIOVENI – Conservatoire royal de Bruxelles

Created and chaired by Salvatore Gioveni (Conservatoire royal de Bruxelles), the HarMA Seminar Event project's first edition and "world premiere" has been held at the Conservatoire royal de Bruxelles from the 25th to 27th of April 2018. The second edition took place at the Liszt Ferenc Academy of Music, in Budapest, on April 28th to 30th 2021. This three-day seminar hosts every two years more than 60 participants from 35 different European Higher music education institutions (HMEI), and allows to immerse in other pedagogical cultures, and be inspired by them.

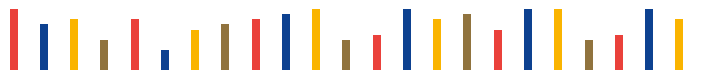
The project was born out of a simple idea to give us the opportunity to explore our pedagogical practices and traditions, without judgement and without a project of standardisation. It is essential that the richness of our European diversity has to be highlighted, both for our colleagues and for our students. Following the success of the first edition, it has undoubtedly become an essential meeting for HEMIs music theory faculties. Always striving for


perfection, the HarMA Seminar seeks to encourage international collaboration and to offer a unique meeting place dedicated to these Faculties. By helping them to share their pedagogical experiences and learning methods, the third edition will again focus on promoting and increasing international aspects, attractiveness, equal access and the modernisation of music theory courses in the HEMIs.

This third edition in Gdańsk will be organised around 16 topic-specific talks, 3 training sessions and 2 special interest groups related to the innovative teaching practices, e-learning methods, new and renewed devices and technologies, music analysis in ideological contexts, music theory for performance and performers, digitalisation and European projects. The 3 training sessions are the key activities in your participation in the seminar. We are deliberately limiting the number of participants so that you can take advantage of these three days to meet your colleagues and develop your networking

during the various breaks provided in the general organisation. Several rooms are at your disposal to organise extra sessions. The HarMA dinner, at the end of the second day, will permit each one to meet in a warm and friendly atmosphere.

By bringing together the music theory faculties, the HarMA Seminar will continue to implement the Europeanisation strategy of the mobility projects and highlight the Music Theory courses sometimes neglected by the HEMIs. This also authorises to develop and modernise our curricula, especially the development of new strategic partnerships within our exchange programs. The HarMA community aims to strengthen by its exclusive topics—and thanks to the 2018 HarMA results and impacts, Salvatore Gioveni created the strategic partnerships project HarMA+, supported and co-financed by the KA 203 Erasmus+ Programme led by the Conservatoire royal de Bruxelles (description on the next pages). Since 2020, two important and specific HarMA activities were created: a blended and





intensive training week for students and faculties, so-called “HarMA Week”, of course, in the fields of Music Theory. It was very interesting to find out that not only students belonging to music theory department but also other students have registered. In view of the considerable success of HarMA Week’s, these activities will probably be reorganised regularly.

And, last but not least, this HarMA 2023 is also the final dissemination event of the HarMA+ Project. We would certainly appreciate participants to be informed about this European Project by reading the project website. In the frame of this European project and in order to collect a large number of music theory data such as bibliographic items and courses details in your Institution, IT rooms are available during the Seminar. You’ll have the possibility to give us some data and to implement them directly to the website by using the dedicated forms. We are very grateful for providing us these data and being part of this European project! Your Institution will be able to benefit from higher visibility within the EU Higher Music Educations Institutions!

Sincere thanks were expressed to the committee’s members, to all the collaborators, students, IT team, and our sponsors: the EU Erasmus+ Programme , the AEF-Europe, the Wallonie-Bruxelles Enseignement (WBE), the Wallonie-Bruxelles International (WBI), the Conservatoire royal de Bruxelles and the Ville de Bruxelles, for helping us in this project.

We especially thank the Stanisław Moniuszko Academy of Music in Gdańsk for their warm welcome and the organisation of this event, their administrative team, the Department of Music Theory, the international relations team and all the stakeholders in this event:

Dr. Sylwia JANIĄK-KOBYLIŃSKA

Dean of the Faculty of Conducting,
Composition and Music Theory

Mgr Kamil CIEŚLIK

Vice-dean of the Faculty of Conducting,
Composition and Music Theory

Elżbieta FROŁOWICZ

Head of the Department of Music Theory

Katarzyna MATWIEJCZYK

Rector’s Office

Milena OSIECA

International Relations Office

Magdalena GRUSZCZYŃSKA

Bursar

Renata SKUPIN

Department of Music Theory

Agata KRAWCZYK

Department of Music Theory

Promotion Office

HARMA+

European landscape of teaching practices and pedagogical innovation in HEMIs, Harmony, and Music Analysis fields

KA 203 Erasmus+ Programme
Strategic Partnerships for higher education
Cooperation for innovation and the exchange of good practices.
ID Project: 20PS0002

This project created by Salvatore Gioveni (Conservatoire royal de Bruxelles) promotes cross-border collaboration in the field of music theory through sharing knowledge and transferring pedagogical innovation. It thus responds to a lack of centralised sources and framework to deepen reflection by means of cross-disciplinary study at European and international level. 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. However, Higher Music Education Institutions (HMEI) are facing the non-existence of a European network for pedagogical staff in Music Theory so far in order to share their pedagogical practices. To improve the situation, the project will, among other things, develop four intellectual outputs (IO) led by the following partners:

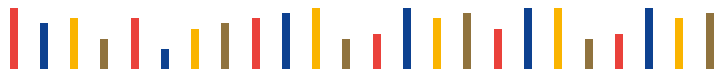
IO 1 – A European digital platform


IO 2 – A European bibliography

IO 3 – A repository of courses' descriptions

IO 4 – A multilingual glossary of basic terms

This project answers the need to **develop collaborative tools**, share knowledge and transfer **pedagogical 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, **HEMIs are facing the non-existence 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 HEMIs. We know that there are national music theory societies or congresses for theorists but the HarMA+ project offers a unique place for exchanging good practices and teaching methods. It will establish a unique platform landscape of this European diversity, as well as for non-musicologists or non-PhD theorists in HEMIs and small institutions. The project tries 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 project, targeting music theory departments' community (institutions, teachers, students and professionals) in HEMIs 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 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 intellectual outputs and activities to reach results following the project's objectives. We plan to particularly work on innovation in the area of music theory to:

- › Develop an online exchange platform on harmony and music analysis — **IO 1**
- › Develop a dynamic European bibliography — **IO 2**
- › Develop a catalogue of new methodologies and practices — **IO 3**
- › Develop a multi-language terminology dictionary in music theory courses — **IO 4**
- › Organise **one training for staff** and **one intensive programme** for students
- › Organise **one dissemination conference** and one final conference gathering at least 200 participants coming from HEMIs across Europe and beyond
- › Foster the 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
- › 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 HEMIs 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 — IO 1 to ensure their visibility and a wide exploitation by the institutions organising music theory courses.

We are particularly proud of our five project's partners and IT team without whom we would not be able to make true this European KA 203 project !





DAY 01
09:30
10:15

DAY 03
15:00

Salvatore

GIOVENI

BELGIUM

CONSERVATOIRE ROYAL DE BRUXELLES

Founder and president of

HarMA and HarMA+ Projects

Associate professor of Music Analysis and Harmony

Head of the Music Theory Department

International relations coordinator

Salvatore Gioveni is graduated in Organ, Counterpoint and Fugue. He has a teaching diploma in Organ, Solfeggio and Music Theory (Conservatoire royal de Bruxelles, Koninklijk Conservatorium Brussels, ARTS²).

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 in organ and harpsichord. Full-time faculty in Music Analysis, Writing Harmony, he is also International

relations coordinator and head of the Music Theory Department, and principal organ player in the Madeleine Church in Brussels, since 2001.

His years of pedagogical research have been rewarded with the publication of *Précis d'harmonie tonale*, Delatour, Paris, 2017. He taught master classes and gave lectures in Europe and in the Tokyo College of Music on behalf of an international teaching programme supported by both governments (sponsored by ARES). He is the founder and president of the first International seminar in music theory for HMEI: HarMA (Brussels, 2018; Budapest, 2021; and Gdańsk, 2023).

harma.eu.com

He is also founder of the Erasmus + Strategic Partnership project for higher education (KA203) Project HarMA+. harmaplus.eu

Since 2018, Salvatore learns renaissance cornetto in Marleen Leicher's class. He owns an important collection of historical documents of the Conservatoire royal de Bruxelles (and is still collecting). Traveling around the world, he likes cooking Asian receipts.



DAY 02
14:30

Renata

SKUPIN

POLAND

STANISŁAW MONIUSZKO ACADEMY OF MUSIC IN GDAŃSK

Former head of the Faculty of Conducting

Department of Music Theory

Composition and Music Theory (2012–2020)

Editor-in-chief of the peer-reviewed journal

Aspekty Muzyki

Renata Skupin is *DHab*, music theorist, associate professor at the Department of Music Theory of the Stanisław Moniuszko Academy of Music in Gdańsk, Poland. Graduated from the Faculty of Composition and Music Theory at the Academy of Music in Gdańsk, she completed her studies as a grant holder of the French Government at Sorbonne université, Paris (Faculté de musique et de musicologie, groupe de recherche: *Poétique musicale contemporaine*, 1998).



Agata

KRAWCZYK

POLAND

**STANISŁAW MONIUSZKO ACADEMY OF MUSIC
IN GDAŃSK**

Department of Music Theory

She was vice dean of the faculty of Conducting, Composition and Music Theory from 2010 to 2012, and dean from 2012 to 2020.

She gives lectures on Music Analysis, contemporary methods of music analysis, and History of music theory. Her research interests and recent publications focus on Giacinto Scelsi's œuvre, theoretical and analytical approaches to exoticism and orientalism in music, including the specificity of Polish orientalism. She edits and develops the *Musical Orientalia Catalog* : musicorientalia.org. Since 2011, she is the editor-in-chief of the musicology and music theory *Aspekty Muzyki* (aspektymuzyki.amuz.gda.pl).

Agata Krawczyk is a graduate of the Stanisław Moniuszko Academy of Music in Gdańsk, Poland. She holds a master of arts degree both in Music Theory and Composition and has also completed post-diploma non-degree studies in the field of Film Music, Computer Music and Audiovisual Work at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. Since 2007, she has been employed as a lecturer in the Stanisław Moniuszko Academy of Music, having taught various music theory classes, including, among others, Harmony, Instrumentation and Music Analysis, with a main focus on Ear training and Solfeggio. Since 2016, she has been a jury member of the Intercollegiate Polish

competition of musical hearing skills (Gdańsk). From 2010 to 2019, she worked as a copyist and music editor: first for the publishing house of the Stanisław Moniuszko Academy of Music, and subsequently as part of the editing team of *Thesaurus Musicae Gedanensis* – a four-volume collection funded by a grant from the Ministry of Science and higher education. She also conducts research in the field of 20th and 21st century music, taking part in musicology conferences and having authored by now several research papers published in various journals and conference proceedings.



DAY 03
12:00

Piotr

JĘDRZEJCZYK

POLAND

**STANISŁAW MONIUSZKO ACADEMY OF MUSIC
IN GDAŃSK**

*Member of the Faculty of Conducting,
Composition and Music Theory Departments*

Piotr Jędrzejczyk (1993). Based in Gdańsk, Poland, he is a composer and a conductor; lecturer at the Academy of Music in Gdańsk and doctoral student in the composition class of Professor Anna Zawadzka-Gotosz at the Academy of Music in Cracow. He graduated with honors from the Academy of Music in Gdańsk, where he studied two specializations: Composition (Professor Krzysztof Olczak, from 2012 to 2017) and Conducting (Professor Elżbieta Wiesztordt-Sulecińska, 2013 to 2019). From 2015 to 2017 he has been the artistic director and conductor of the Gdynia Symphony Orchestra. For many years he has been also

working as an editor and copyist with music publishers: PWM Edition, the publishing house of the Academy of Music in Gdańsk and Experimental Workshop (Gdańsk). He is a laureate of Composition competitions. He won the first prize at one of the national competition for composers for a piece for accordion solo or for accordion and chamber ensemble (Poznań, 2014). For his artistic activity, he received number of awards and scholarships: awards of the Ministry of Culture and National Heritage (2014, 2015), scholarship from the Ministry of Science and higher education (2014), Scholarships from the Marshal of the Pomeranian Voivodeship (2015, 2016, 2018), City of Gdańsk Culture Prize for Young Artists (2015), and others.



Margaux

SLADDEN

BELGIUM

CONSERVATOIRE ROYAL DE BRUXELLES

History of music faculty

Margaux Sladden is professor of Music History at the Conservatoire royal de Bruxelles and member of the Laboratoire de Musicologie (LaM) of the Université Libre de Bruxelles.

Under the supervision of Valérie Dufour and Antonino Mazzu, she is preparing a doctoral thesis on the presence of philosophy in the discourse on music during the first half of the 20th century in France, with a particular focus on the figure of Henri Bergson.

Her master's thesis, devoted to the critic and aesthetician Boris de Schloezer, was awarded a prize in the annual competition of the Royal Academy of Belgium in 2014. Several articles



Olivia

WAHNON DE OLIVEIRA

BELGIUM

CONSERVATOIRE ROYAL DE BRUXELLES

Head Librarian and Encyclopaedia Faculty

Olivia Wahnon de Oliveira has graduated from the Université libre de Bruxelles (ULB) and has two master's degrees in Philosophy and Musicology (History of Arts). She completed her education by obtaining the *agrégation* and the Capaes (*Certificat d'aptitude pédagogique approprié à l'enseignement supérieur*).

She began her career at the Educational Department of the Brussels Royal Opera then moved to a scientific activity at the Brussel's University as a researcher in musicology for seven years. She then started teaching.

She carried out research in regards to music publishing and music merchants in Liège in the

18th century. After that, she started working at the Royal Belgian Library where she worked on archives of Franz André, famous conductor at the INR (Belgian radio back in the day).

As of the year 2000, she also started teaching: first as professor at the university-level school Paul-Henri Spaak, she also is a lecturer at the university-level school Léonard de Vinci and a professor at the Superior Institute of Art History and assistant professor at the ULB.

In 2008, she makes a career move when she enters the Royal Conservatory of Brussels as head librarian of the prestigious library of this institution. She is also teaching there and teaches the Music Encyclopedia class. She is also methodological coordinator for students' master thesis.

As librarian in one of the most renowned libraries in the world, Olivia Wahnon de Oliveira cares very much about the promotion of in-house collections through collaboration with concert programmes or exhibits, takes part into radio shows, writes online publications, is published in specialized press or is invited to speak at symposiums or congresses.

She put a lot of effort into developing collections of the Conservatory library and managed to

(in *Revue belge de Musicologie, Revue musicale OICRM*, Presses universitaires de Rennes, Vrin) reflects her research in the field of music criticism and aesthetics.

She is also in charge of the programming of the commented concert cycle *Échos: Musique et Pensée* at La Vénérie (Brussels).

take over the musical library CeBeDeM (Belgian centre of musical documentation), in 2015 when this institution closed, insuring the conservation of a collection of 350 meters of music scores of Belgian composers from the 20th century.

Olivia Wahnnon de Oliveira regularly publishes articles in the *Revue belge de musicologie* such as:

Du Recueil général des opéra bouffons (Liège, 1771-85) ou de l'histoire d'une contrefaçon de plus en plus avouée (vol. LI, 1997, pp. 101-135);
Albert Zimmer (1874-1940): dévoilement d'une correspondance, révélation d'une intense vie musicale (vol. LVI, 2002, pp. 53-98);
Échanges épistolaires autour de la production de Wozzeck d'Alban Berg au Théâtre royal de la Monnaie en 1932 (vol. LVIII, 2004, pp. 251-286);
Gevaert et l'édition de la musique ancienne (vol. LXV, 2011, pp.71-95);
La collection Rossini de la Bibliothèque du Conservatoire royal de Bruxelles augmentée de deux documents autographes, (vol. LXVII, 2013, pp. 283-290);
Le Conservatoire royal de Bruxelles pendant la Seconde Guerre mondiale (vol. LXIX, 2015, pp. 283-304);
De l'intérêt de Fétis pour les instruments Sax à la création de la classe de saxophone (1867) au Conservatoire royal de Bruxelles (LXX, 2016, pp. 191-209).

She also publishes articles in other scientific journals or symposium deeds and produces other publications such as facsimile of a piece by Jean-Jacques Robson, *Piesce de clavecin, op. 1* (Liège, B. Andrez, 1749), CEDESOM-ULB, 2003 or another book on the work of *Franz André (1893-1975), radio conductor. Correspondence and archives*, Brussels, Belgian Royal Library, 2003.

As librarian, she launched in 2014, along with Castejon Music Editions and the Department of Early Music of the Royal Conservatory, 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 recently been published for the first time.

Olivia Wahnnon de Oliveira is also regularly invited to present concerts or operas at BOZAR and at the Opera House La Monnaie.



Edwin

CLAPUYT

BELGIUM

CONSERVATOIRE ROYAL DE BRUXELLES

Professor of Music Analysis and

Computer assisted Music

Full-time faculty

Edwin Clapuyt was born in 1965. His passion for music began when he was still young.

He studied at the Music Academy of Etterbeek — Jean Absil and at the Académie des Arts de la ville de Bruxelles (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.

In 1991, after being appointed as a teacher in three music academies, Edwin Clapuyt was appointed as Director of the Music Academy of Evere. 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. In June 2002, the price Mathilde de la Hault, from the Commission of Patrimony of Conservatoire, awarded his teaching qualities and his zeal.

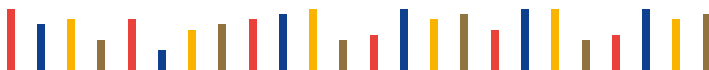
From January 2004 to January 2008, Edwin Clapuyt was vice director of the Conservatoire royal de Bruxelles. Meanwhile, since 2002, he has been giving the new course of computer-assisted music at the Conservatoire royal de Bruxelles.

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 works are published by Alain Van Kerckhoven, Éditeur (newconsonantmusic.com).

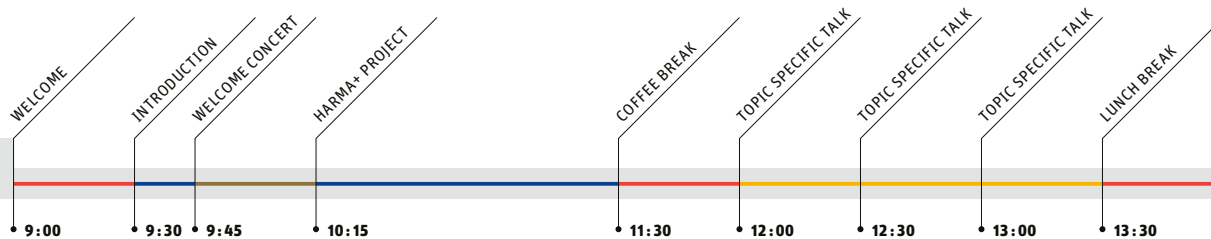
Edwin Clapuyt is a member of the Brussels HarMA+ team.

HarMA+ Transnational Project Meeting for Partners

The 6th (and last) transnational meeting will take place in Gdańsk next **April 18, 2023**, and will precede the final conference to disseminate the results. This meeting of partners will close the project: the working sessions will therefore be devoted to the closing of intellectual outputs, to dissemination activities and to the evaluation of the project's objectives and results as well as the collaboration with partners. An update on the continuation of collaborations between partners in the framework of future projects or programs will also be on the agenda. The obligations relating to the drafting of the final report of the project will be discussed and the tasks of the parties in the matter recalled, including the transmission of supporting documents.



DAY 01
APRIL 19



Welcome and registration for all the Participants

All sessions take place in the Concert Hall over the three days

Coffee break and networking

Sadova Restaurant

Ul. Łąkowa 60

Introduction to the HarMA Seminar Event by host institution and by the president

Prof. Dhab. Ryszard MINKIEWICZ – rector, Akademia Muzyczna im. Stanisława Moniuszki in Gdańsk

Elżbieta FROŁOWICZ – head of Department of Music Theory, Akademia Muzyczna im. Stanisława Moniuszki in Gdańsk

Salvatore GIOVENI – president of the HarMA Seminar, Conservatoire royal de Bruxelles

Welcome concert and award ceremony of the competition for composition students for the sound logo of HarMA seminar

Adam DZIEŻYK – Sound logo of HarMA Seminar

Karol SZYMANOWSKI – *Masks*, Op. 34: No. 1. Scheherezade

Leopold GODOWSKI – *Java Suite*. Part II: *The Bromo Volcano and The Sand Sea at Daybreak*

Stefan KISIELEWSKI – *Danse vive*

Mikołaj SIKAŁA – Piano

Presentation of the strategic partnerships project HarMA+ (KA 203, 2020 – 2023)

Salvatore GIOVENI – International Relations Coordinator

1. General presentation of the project HarMA+ (KA 203) and the intellectual outputs (IO)
2. IO 2: European Bibliography
3. IO 3: Course Repository
4. Intensive Training Week for Staff in Leipzig
5. IO 4: Multilingual Glossary
6. Intensive Programme Week for Students in Tallinn
7. Questions-Answers Session

Ears “on air” – Optimizing activities, devices and Apps for an efficient and effective online Ear Training lesson

Fabio FERRUCCI – Conservatorio di Musica “Arrigo Boito” di Parma

Moodle as an E-Music Theory platform in New Bulgarian University

Pavlina VELICHKOVA – New Bulgarian University, Sofia

Online theoretical quizzes for students

An effective method to learn

Mihaela-Georgiana BALAN

Emanuela Izabela VIERIU

“George Enescu” National University of Arts in Iași

Introduction

SESSION 01

Salvatore GIOVENI – Chair

E-Learning, New and renewed devices

SESSION 02

Edwin CLAPUYT – Chair

TRAINING SESSION

15:00

COFFEE BREAK

16:30

TOPIC SPECIFIC TALK

17:00

TOPIC SPECIFIC TALK

17:30

CULTURAL ACTIVITY

18:00

Coffee break and networking

**How Music Theory can feed music practice:
Innovative pedagogical practices**

László STACHÓ – Liszt Ferenc Academy of Music in Budapest

From description to explanation.

Epistemological foundations for the teaching of Analysis in Higher education

Josep MARGARIT – Escola Superior de Música de Catalunya (ESMUC)

Musical analysis in a critical perspective

Antonio GRANDE – Conservatorio di Musica “Giuseppe Verdi” di Como

**Presentation of the forty-nine bells carillon of
the St. Catherine’s church and a carillon concert**

Gdańsk Museum of Science – The Tower of St. Catherine’s Church

Monika KAŻMIERCZAK – The city carillonist

Free of charge for the registered participants

Group 1

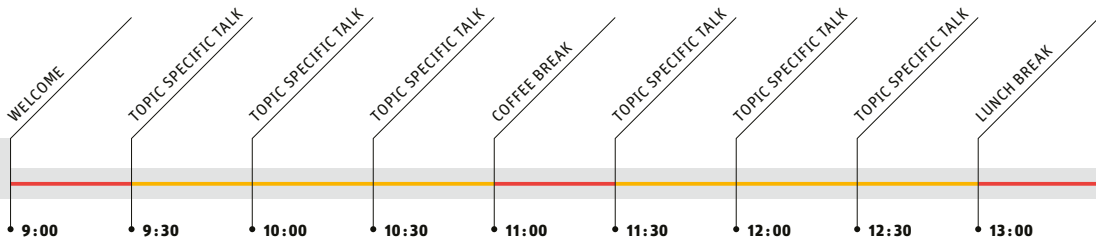
Training session – All participants

SESSION 03

Music Analysis in ideological contexts

SESSION 04

Kerri KOTTA – Chair



Welcome and registration
SPECIAL INTEREST GROUPS
For participants who want meet and work together, classrooms are available at the registration desk
Room S-2 (Building B) – Room 501 (Building B)

Coffee break and networking

Sadova Restaurant
Ul. Łąkowa 60

Strengthening Music Theory in the environment of performance – the Story about a master's programme
Anders TYKESSON – The Norwegian Academy of Music (NMH), Oslo

We'll Play It First: Teaching Harmony and Analysis to orchestral instrumentalists through Schemata-Based Improvisation
Ville Olavi KOMPPA – Sibelius Academy, University of the Arts, Helsinki

Incorporating performance talk in music theory classroom: a case example of an analysis & performance course for bachelor instrumental students at the University of the Arts – Sibelius Academy
Cecilia OINAS – Sibelius Academy, University of the Arts, Helsinki

Presentation of a New Textbook of Harmony
Ante KNEŠAUREK – University of Zagreb – Academy of Music

One-piece Aural Analysis Worksheet (AJD) as an effective tool in Ear Training classes
Urszula KOZA – The Karol Lipiński Academy of Music in Wrocław

Györfly's Theory on the Viennese classical Harmony
Máté BALOGH – Liszt Ferenc Academy of Music in Budapest

Music Theory for performance and performers
SESSION 01 Máté BALOGH – Chair

Teaching methods
SESSION 02 Salvatore GIOVENI – Chair

TRAINING SESSION

14:30

COFFEE BREAK

16:00

TOPIC SPECIFIC TALK

16:30

TOPIC SPECIFIC TALK

17:00

CULTURAL ACTIVITY

17:30

HARMA DINNER

20:00

Coffee break and networking

COMPARATIVE ANALYSIS SESSION

The Mazurka Project #2: Re-reading Chopin and Szymanowski for Didactics

Renata SKUPIN – Stanisław Moniuszko Academy of Music in Gdańsk

Music Analysis as reverse engineering for Composition

Technical and aesthetical reflection about tradition, innovation and technology

Alberto CARRETERO – Conservatorio Superior de Música "Manuel Castillo", Sevilla

Innovative teaching practices in music Composition: IMCC – An European KA2 Project

Pedro Vicente CASELLES MULET – Conservatori Superior de Música "Joaquín Rodrigo" de Valencia

Presentation of the forty-nine bells carillon of the St. Catherine's church and a carillon concert

Gdańsk Museum of Science – The Tower of St. Catherine's Church

Monika KAŻMIERCZAK – The city carillonist

Free of charge for the registered participants

Group 2

NETWORKING DINNER

Sadova Restaurant

Ul. Łąkowa 60

Free of charge for

the registered participants

Training Session – All participants

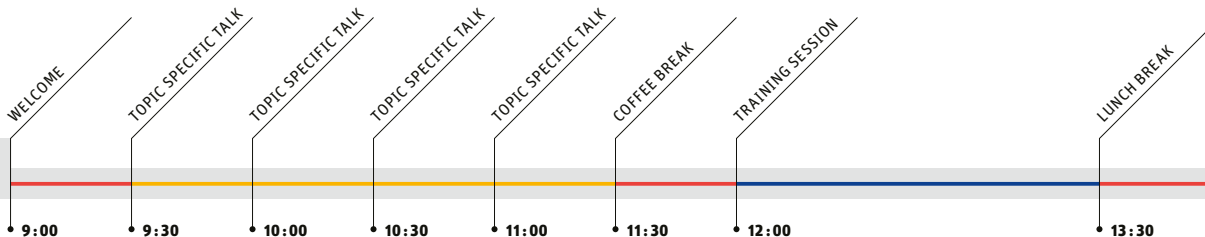
SESSION 03

New teaching practices for Composition

SESSION 04 Olívia WAHNON DE OLIVEIRA – Chair

DAY 03

APRIL 21



Welcome and Registration

SPECIAL INTEREST GROUPS

Participants who want meet and work together, classrooms are available at the registration desk
Room S-2 (Building B) – Room 501 (Building B)

Coffee break and networking

Networking lunch

Sadova Restaurant

Ul. Łąkowa 60

A course of musical form from the perspective of different terminological traditions

Baiba JAUNSLAVIETE – Jāzeps Vītols Latvian Academy of Music, Riga

Music Theory studies as tools to facilitate the access to the expressive worlds of the past: Really only theory?

Stefano PROCACCIOLI – Conservatorio di musica “Jacopo Tomadini” in Udine

The didactic potential of Neo-Riemannian toolkit

Ilona IWĄNSKA – The Krzysztof Penderecki Academy of Music in Krakow

**Early 17th century music in Theory courses: text and signification in Johann Hermann Schein's
Die mit Tränen säen and Da Jakob vollendet hatte from Israelsbrunnlein (1623)**

Aare TOOL – Eesti Muusika- ja Teatriakadeemia, Tallinn

FACULTY OF CONDUCTING, COMPOSITION AND MUSIC THEORY

STANISŁAW MONIUSZKO ACADEMY OF MUSIC IN GDAŃSK

Extended Tonality. Secondary dominants and other chords used in tonicisation

Elżbieta FROŁOWICZ

Using of Extended Tonality means in Harmonic Construction played on the piano

Beata KOTŁOWSKA

**Timbre Ear Training. Methods for developing of auditory abilities for
orchestral and opera conducting students**

Piotr JEŃDRZEJCZYK

Issues occurred in Music Theory courses

SESSION 01

Margaux SLADDEN – Chair

Training session – All participants

SESSION 02

CLOSING SESSION

15:00

CULTURAL ACTIVITY

15:30

FINAL CONCERT

20:00

CULTURAL ACTIVITY

10:00

SATURDAY

APRIL 22

Closing comments

Closing comments and announcement of the Next HArMA 2025

Salvatore GIOVENI – Conservatoire royal de Bruxelles

Presentation of the forty-nine bells carillon of the St. Catherine's church and a carillon concert

Gdańsk Museum of Science – The Tower of St. Catherine's Church.

Monika KAŻMIERCZAK – The city carillonist

Free of charge for the registered participants

Group 3

Concert Hall of Stanisław Moniuszko Academy of Music

Karol KURPIŃSKI – *Cavatina* for trumpet and orchestra

Andrzej PANUFNIK – *Bassoon Concerto*

Tadeusz BAIRD – *4 Love Sonnets* for baritone and orchestra

Piotr KASIŁOWSKI – *Interludes* for strings and harp

Ignacy KAPICA – Trumpet

Mirosław PACHOWICZ – Bassoon

Krzysztof BOBRZECKI – Baritone

Symphony Orchestra of the Academy of Music in Gdańsk

Sylvia JANIĄK-KOBYLIŃSKA – Conductor

The Museum of Amber in Gdańsk

(The Grand Mill, a branch of the Museum of Gdańsk)

ul. Wielkie Młyny 16

Closing comments

CLOSING SESSION

Salvatore GIOVENI – Chair

EARS “ON AIR” – OPTIMIZING ACTIVITIES, DEVICES AND APPS FOR AN EFFICIENT AND EFFECTIVE ONLINE EAR TRAINING LESSON

If online teaching was a pressing need during the beginning of coronavirus emergency, in the last years both institutions and professors started considering it as an opportunity. Nevertheless, as a teacher you cannot just turn on your webcam and act in front of it in the same way as if you were in your classroom, since different media involve radically different strategies, a special time organization and the need of adapting the exposure of topics to the new means of communication. A correct planning of activities, together with an advanced use of digital platforms and connected devices can provide the best cost/benefit ratio for an online Ear training lesson. Strength of the Music Theory fields: a few words about the Postgraduate Specialization Course in Ear training in Parma, the only one existing in Italy and one of the few in Europe.



DAY 01
12:00

Fabio

FERRUCCI

ITALY

CONSERVATORIO DI MUSICA “ARRIGO BOITO”

*Head of theoretical, historical and musicological subjects Department
Music theory, rhythm and Ear training referent professor, Students’ counselor*

Fabio Ferrucci works at Conservatorio “Arrigo Boito” in Parma (Italy) as referent Ear Training professor, Students’ counselor and head of Theoretical, historical and musicological Department. He was awarded 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 and is the author of the book *L’Arte della memoria di Giordano Bruno* about

Renaissance mnemonics, explaining the actual functioning of memory techniques shown in *De umbris idearum*. He created, and organises every year, the international Ear Training workshop and forum “Sentiamoci a Parma”, leading to the birth of the widest European network of Ear Training teachers. In October 2017, he held an Ear Training masterclass at the prestigious Gnessin Russian Academy of Music in Moscow and since 2015, carries out an intense training and teaching activity in many European institutions. In 2019 and 2020, he won the national “Leonardo da Vinci” prize, each year 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 developing relevant international research projects. He created and organises the Postgraduate Ear Training specialisation Course at Conservatorio Arrigo Boito, the only one existing in Italy.

MOODLE AS AN E-MUSIC THEORY PLATFORM IN NEW BULGARIAN UNIVERSITY

New Bulgarian University (the first private one in Bulgaria) has always been in a leading position, using modern teaching and technological practices. In 2003, Moodle has been set as a main e-learning platform in it. Since, for more than eighteen years, the Music Department has been organising “Music Theory competition – Theory of Music Elements” for students from higher music institutions, including students from different towns, it has been decided by the author, nine years ago, to combine live and online editions using the platform as an alternative in order to overcome different physical locations of the participants. Next step is the internationalisation of the process. Because of the pandemic, permanent online tests, homework, exams and connection teacher/students in Music Theory – with Moodle as a main tool – were developed. Now this practice continues as a part of digitalisation in our teaching



DAY 01
12:30

Pavlina VELICHKOVA

BULGARIA
NEW BULGARIAN UNIVERSITY, SOFIA

*Music Theory and Music Management Lecturer,
Music Department*

Pavlina Velichkova, PhD teacher, conductor, agent, music manager and producer, talent manager, was born in Sofia, Bulgaria. She graduated from high music school, appointed as “Talent of the 21st century” at a national level, later in 1990, she graduated from the National Music Academy (Sofia) with a master’s degree in Conducting at Theoretical Department. She continued her education with a Bachelor degree in law and a master’s degree in Music Pedagogy. In 2013, she became PhD in Musical Art with dissertation *Integration of young performers in professional environment – New practices.*

Her intensive career includes different positions in the music field; meanwhile, she’s been teaching for more than twenty-five years Music Management and Producing, Theory of Music at Music Department, New Bulgarian University, Sofia.

Her expertise is highly accepted by institutions, independent companies and non-profit organisations at national and international level. She has been invited as lecturer and moderator at International Music forums and conferences in Bratislava, Belgrade, Thessaloniki, Munich, Vienna, London, Sidney, Milan, Prague, Paris, Sofia, focused on music theory, management and talent management.

ONLINE THEORETICAL QUIZZES FOR STUDENTS – AN EFFECTIVE METHOD TO LEARN

We are a small team of young academic professors, working at “George Enescu” National University of Arts in Iași, in the eastern region of Romania: lecturer PhD, Mihaela Balan (who teaches Musicology, Musical Forms and Analysis, Music History), Assist. Prof. PhD Paul Pintilie (who teaches Classical Composition, Harmony and Music Arrangements) and Assist. Prof. PhD Izabela Vieriu (who teaches Classical Composition, Counterpoint and Film Music Composition). We are creating an online platform with available materials and specific quizzes for each learning unit, approaching three theoretical courses that we teach (Musical Forms and Analysis, Harmony and Counterpoint). At this very moment, we have set the main objectives, gathered all the materials, selected the methods and teaching practices, in order to obtain good results, following efficiency and professionalism, on a longer perspective. Even though the website is not ready yet, we intend to create individual accounts for each student and to observe how often they log in, which tests they choose to take and their results, in order to have a more realistic understanding about their level of knowledge, what problems they face and how to help them overcome their issues during class courses and seminars. At the same time, we seek for the contents to be updated, because we want to make our seminars more interactive, challenging, effective and want to create a broader perspective on these three fields, by emphasising the connections between form, structure, harmony, counterpoint and musical writing on a deeper level of the musical discourse.



DAY 01
13:00

Mihaela-Georgiana

BALAN

ROMANIA

**“GEORGE ENESCU” NATIONAL UNIVERSITY
OF ARTS IN IAȘI**

Lecturer PhD and musicologist

Mihaela-Georgiana Balan (1987) is lecturer PhD at the National University of Arts “George Enescu” Iași, having a didactic and musicological activity based on research, involvement in artistic projects, guidance and support for students. As a graduate and doctor in musicology within this institution, she has dedicated herself since the years of musical training to events organised in the academic field, scientific communication symposia, specialised competitions and artistic events. As a researcher, she has written musicological studies for various publications in Romanian and English, the last eight years being



DAY 01
13:00

Emanuela Izabela

VIERIU

ROMANIA

**“GEORGE ENESCU” NATIONAL UNIVERSITY OF
ARTS IN IAȘI**

Assistant professor of Conterpoint and Composition

Emanuela Izabela Vieriu is assistant professor at the “George Enescu” National University of Arts in Iași. The didactic activity refers to holding seminars in the disciplines of Counterpoint (Palestrinian and Bachian), Composition practice and Film Music. I completed my bachelor, master and doctoral studies at the same university, having a double degree in Classical Composition, as well as in Orchestra Conducting. I continued with a master degree in the field of composition and later I proceeded with doctoral studies. The research I carried out in the field of film composition is being materialised in the doctoral thesis

under the title *Film music. Codes, conventions and stylistic interferences*, and it was held in October 2021 in Iași, receiving the qualification *Summa cum laude*.

These years of study were motivated not only by intense work, passion and curiosity, but also by the desire to improve, both from a compositional and conducting perspective, through constant participation in master classes, festivals, conferences and workshops, Erasmus exchanges and mobility, both active and passive, domestically and internationally. Moreover, I was able to moderate and organise Composition workshops, for music enthusiasts in the broadest sense of the word, as well as for conservatory students.

visible in international databases, many articles on music criticism, chronicles, reviews, reports for music journals and specialised websites in this field. She is the author of the volume of scientific research and musical analysis entitled *Language, Structure, Musical Semantics in the Piano Sonatas of Russian Composers from the first half of the 20th Century*, published by Editura Muzicală (Musical Publishing House), Bucharest, 2022.

HOW MUSIC THEORY CAN FEED MUSIC PRACTICE: INNOVATIVE PEDAGOGICAL PRACTICES

An essential aim of the pedagogy of music theory and analysis is to feed both performance and music practice with the aim of enhancing expressiveness and strengthening in the student the ability of secure and comfortable orientation in the musical process/structure. In my 2021 online HarMA training session, I extensively argued for the fact that performance expressiveness builds on a specific set of attentional skills to feel the musical process/structure in real time, and that both the theorisation and the practical handling of such attentional skills ought to be a key task of music theory and analysis classes. In my 2023 hands-on session, I would like to introduce and try out with participants recently developed pedagogical methods aiming at enhancing such skills that can also be implemented into the instrumental/vocal practice routine.



DAY 01
15:00

László

STACHÓ

HUNGARY

LISZT ACADEMY OF MUSIC, BUDAPEST

*Lecturer and Research Fellow
Doctoral School*

László Stachó, Musicologist, psychologist, and pianist, works as lecturer and research Fellow at the Liszt Academy of Music (Budapest), and is currently Visiting professor at the Jerusalem Academy of Music and Dance. He worked at the Department of Music Theory of the University of Szeged for 15 years, and has been regular Guest Professor at the Conservatorio Santa Cecilia (Rome) and the Centro Superior Katarina Gurska (Madrid). So far, his academic activity has involved the teaching of chamber music, music theory and analysis, and the history of 20th century performing practice, as well as

recently introduced subjects in Hungary, such as the psychology of musical performance and *Practice Methodology*, his own attentional training for performers. Stachó's research in musicology focuses on Bartók analysis, early 20th century performing practice (especially that of the Hungarian Liszt school), in music psychology on emotional communication in performance, and in music pedagogy on the enhancement of attentional skills and strategies in performance. Over the past decade, he has been involved in a country-wide planning of music education curricula in his native Hungary, including the 2012 National Core Curriculum and various conservatoire curricula. As a pianist and chamber musician, he has performed in several European countries and the US. Dr Stachó conducts Practice Methodology workshops and chamber music coaching sessions at international masterclasses organised at prestigious conservatoires in various countries including the UK, Germany, the Netherlands, France, Switzerland, Italy, Slovenia, Romania, Turkey, Israel, and the US. He was Visiting Fellow twice at the Faculty of Music of the Cambridge University (in 2014 and 2017).

FROM DESCRIPTION TO EXPLANATION. EPISTEMOLOGICAL FOUNDATIONS FOR THE TEACHING OF ANALYSIS IN HIGHER EDUCATION

From an epistemological point of view, we can consider two different levels of knowledge and approach to a specific phenomenon or situation. The first level corresponds to the action of describing this phenomenon, based on the identification and labelling of the elements that may appear to compose it. Thus, a theoretical corpus of names and terms is built that feeds a possible analytical action in which in each new situation it is sought to re-know the elements described. On a second level, an explanation is sought for the presence of the previously described elements. The theory is not limited to being a catalogue of names but defines concepts. Then, it is the analytical action that precisely allows the construction of these concepts from the discovery of deeper relationships that are the cause of those elements initially described.



DAY 01
17:00

Josep **MARGARIT**

SPAIN

ESCUELA SUPERIOR DE MÚSICA DE CATALUNYA

Professor of Music Analysis

Josep Margarit has a bachelor in Music. He studied Flute, Piano, Violin, and also Composition.

He has been teaching at the Escola Superior de Música de Catalunya (ESMUC) since 2002-2003. There, he teaches the subjects of Analysis and Composition Applied to Teaching. He was head of Studies from 2008 to 2017.

He is a founding member of the Associació de Teoria i Anàlisi Musical (ATAM).

He has participated in the following conferences:

Seminar of Harmony and Musical Analysis (HarMA), Bruxelles, April 2018;

Música Analítica 2019,
Porto International Symposium on the Analysis
and Theory of Music, Porto, março, 2019.

Congress on Music Analysis,
Seville, November 2019

EuroMac X, Moscow, September 2021

MUSICAL ANALYSIS IN A CRITICAL PERSPECTIVE

The recent emergence of the theme of artistic musical research requires a rethinking of the scientific status of Music Analysis. Indeed, the performative action produces a form of knowledge that must be investigated with specific instruments. The musical work is not a product to be brought back to life by the performer, but something continuously renewed, and whose meaning is not immanent to the structure, but an emergent and relational attribute involving the performer's personal area. A nonsecondary role must be assigned to the imaginative and metaphorical planes, which are often considered pre-linguistic and pre-scientific details, as well as to performative parameters that must not be subordinated to structural ones. A more active and responsible relationship towards the score is therefore required on the understanding that "performers are continually engaged in a process of 'analysis', only of a kind different from that employed in published analyses" (Rink 2002, 36).



DAY 01
17:30

Antonio

GRANDE

ITALY

**CONSERVATORY OF MUSIC "GIUSEPPE VERDI",
COMO**

Professor of Music Theory and Analysis

Antonio Grande is a professor at the Conservatorio di musica Giuseppe Verdi (Como, Italy) and director of the Italian journal of music analysis and theory *Rivista di analisi e teoria musicale* (RATM). Among his works: *Una rete di ascolti. Viaggio nell'universo musicale neo-riemanniano* (Aracne, 2020), a wide-ranging study on Neo-Riemannian theory and its analytical implications; and *Il moto e la quiete* (Aracne, 2011), a study on dynamic and temporal aspects in music of the classical period. His latest publications include

Temporal Perspectives in Scriabin's Late Music in the recent volume *Demystifying Scriabin*, Vassilis Kallis & Kenneth Smith (Boydell & Brewer, UK, 2022).

He has taken part as a speaker in numerous international conferences, such as EuroMac 2021 (Moscow), Análisis e Interpretación (Barcelona, 2020), Música Analítica (Porto 2019), HarMA Seminar Event (2018 and 2020).

STRENGTHENING MUSIC THEORY IN THE ENVIRONMENT OF PERFORMANCE THE STORY ABOUT A MASTER'S PROGRAMME

When we planned the new master's programme in Music Theory at the Norwegian Academy of Music, which started in 2020, there were several pedagogical and ideological ideas to take under consideration. The role of music theory in music performance and practice became central, and the programme would focus on music theory from two perspectives: practical skills and musical reflection. It was clear that music theory in the Western context, regardless of genre, cannot ignore its deep art musical roots. But it was also important to include other genres.

In my presentation, I will present the programme and its subject content, and give an example of performance-oriented music theory – practical analysis work with chamber ensembles.



DAY 02

09:30

Anders TYKESSON

NORWAY

**THE NORWEGIAN ACADEMY OF MUSIC (NMH),
OSLO**

Professor PhD of Music Theory

Programme leader of master in Music Theory

Anders Tykesson studied at the Royal College of Music, Stockholm, in Church Music and Music Theory.

PhD in Musical performance and interpretation at the University of Gothenburg. Dissertation: *Music as Action. Analysis, Musical Interpretation and Performance*. With a Study of Anders Eliasson's *Quartetto d'Archi* (written in Swedish with a comprehensive English summary).

Positions as a senior lecturer in Music Theory at the Academy of Music and Drama, University of Gothenburg, and the Royal College of Music, Stockholm. Since 2014, he is professor of Music Theory at the Norwegian Academy of Music, Oslo. Currently Programme leader of the Master's and Continuing studies programmes in Music Theories

WE'LL PLAY IT FIRST: TEACHING HARMONY AND ANALYSIS TO ORCHESTRAL INSTRUMENTALISTS THROUGH SCHEMATA-BASED IMPROVISATION

For some time already, a growing interest in partimento and improvisation has influenced the way harmony and counterpoint are taught, mainly on keyboard, in both Europe and North America. In this paper, I present how I apply these, especially the scale-degree schemata, while teaching harmony and analysis to undergraduate orchestral-instrument students using our own string and wind instruments. We begin with fundamental linear progressions, learn diminution systematically in small-group improvisation and composition exercises, and use thus acquired structural awareness to analyse chamber and orchestral repertoire. I lay a special emphasis on the experiential knowledge of musical structures already possessed by my students, and how theory is learned in the Lewinian manner of Kolb's experiential learning theory.



DAY 02
10:00

Ville Olavi

KOMPPA

FINLAND

UNIARTS HELSINKI SIBELIUS ACADEMY

Lecturer of Music Theory

Ville Komppa works as a lecturer at Uniarts Helsinki Sibelius Academy teaching music theory and history. His research focus currently lies on the use of improvisation and ensemble playing in teaching harmony, voice leading, and music analysis. The interaction of music, culture and social life is important to Komppa both in personal and professional life, whether it be in the arts, teaching, audience projects, or questions of equality, wellbeing or sustainability. Komppa composes, arranges, performs as a clarinetist, hosts the *Tunne orkesterisi* (Know Your Orchestra) lecture series at Helsinki Music Centre, writes, speaks and broadcasts.

**INCORPORATING PERFORMANCE TALK
IN MUSIC THEORY CLASSROOM:
A CASE EXAMPLE OF AN ANALYSIS &
PERFORMANCE COURSE FOR BACHELOR
INSTRUMENTAL STUDENTS AT THE
UNIVERSITY OF THE
ARTS SIBELIUS ACADEMY**



DAY 02
10:30

Cecilia
OINAS

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

Full-time Music Theory lecturer

Cecilia Oinas is a Finnish-Hungarian music theory lecturer (assistant professor), music scholar and classically trained pianist from the University of the Arts Helsinki Sibelius Academy. Her research focuses on music analysis, performance, various modes of communication, and performativity in chamber music. During 2018 she worked as a post doc/senior scientist at the University of Music and Performing Arts Graz. She has also been a visiting scholar at the Orpheus Institute in Ghent and at the CUNY Graduate Center in New York.

I will discuss about my special online course “Analysis and performance: ways of interaction” that was held twice in 2020 at the University of the Arts Helsinki Sibelius Academy. The course consisted of ten (10) assignments and each of them centered around one larger topic, such as phrase-level analysis, transitions in music, text-and-music relationships, or corporeality.

As each examined musical work raised slightly different questions, the students were encouraged to find their own ways how to verbalize and extend their thought process. After presenting my syllabus, I will discuss the feedback I received from my students along with some more general questions about incorporating analysis and performance issues in music theory classroom.

Cecilia has published peer-reviewed articles in *Music & Practice*, *SMT-V*, and *Music Performance Research* and actively given presentations and lecture recitals in various seminars, colloquiums, and conferences throughout Europe and US. She has been teaching various music analysis and theory classes at university level for several years, including fundamentals of music theory (harmonic analysis, four-part writing), more advanced tonal and post-tonal music analysis courses, as well as special courses that combine analysis and performance approaches, which is very close to her heart. She is also an active pianist, specialized in chamber music and collaborating with classical singers.

PRESENTATION OF A NEW TEXTBOOK OF HARMONY

The aim of my new textbook of Harmony is to offer the reader a view of the causal-consecutive harmonic thinking that composers have shaped over five centuries of harmony development. This is not a textbook that deals only with the features of musical-historical styles, as well as musicological or theoretical problems concerning the evolution of tonality and four-part chord setting, but it is based on compositional procedures applied over several centuries. Furthermore, teaching harmony at the level of harmonic formulas has become so popular because it does not require too much mental engagement or compositional talent. Unfortunately, it has nothing to do with good musical taste, living artistic breath, or with a foothold in music literature. Quite contrary to such a concept, this book will offer the attentive reader visions of harmonic progressions from different angles of compositional tradition and practices.



DAY 02
11:30

Ante KNEŠAUREK

CROATIA
ACADEMY OF MUSIC, UNIVERSITY OF ZAGREB
**DEPARTMENT FOR COMPOSITION AND
MUSIC THEORY**

Full-time professor

Ante Knešaurek (Zagreb, 1978) is an Organist and composer. He works as full professor at the Composition and Music Theory Department of the Music Academy in Zagreb. He graduated from the Music Academy in Zagreb: organ (Mario Penzar) and composition (Marko Ruždjak). After receiving his master's degree in Zagreb, he continued postgraduate studies in organ interpretation and improvisation at the Hochschule in Detmold and Graz. His organ teachers also include Daniel Roth, Ludger Lohmann, Almut Rößler, Michael Gaillit, and Anđelko Klobučar,

with whom he studied organ improvisation. He has received many awards, including the Rector's Award of the University of Zagreb (1998), the DarkoLukić Award (2005), and the Special Award for polyphonic improvisation won at the International Improvisation Competition at the Hochschule für Musik und Theater Felix Mendelssohn Bartholdy in Leipzig (1999). His recent achievements include the first integral performance of J. S. Bach's organ works (together with Pavao Mašić), which won him the most prestigious Croatian award given to musicians, Milka Trnina Award (2012), as well as The City of Zagreb Award (2013). These two organists continue their artistic collaboration in 2013 with integral performances of organ works by Dieterich Buxtehude and César Franck. In 2015, he has received Boris Papandopulo Award for the composition *The Moon*. In 2020, he was awarded by the Croatian Academy of Science and Arts Award for "Piano and Orchestra Concerto". He is an author of a new textbook of Harmony.

ONE-PIECE AURAL ANALYSIS WORKSHEET (AJD) AS AN EFFECTIVE TOOL IN EAR TRAINING CLASSES

One-piece aural analysis worksheet (*Arkusz Jednego Dzieła*, [AJD]) is one of the tools used on a daily basis during Ear Training courses at the Wrocław Academy of Music. It allows the students to both fully use and further develop their musical skills, acquired beforehand during intensive 12-year music education. Contrary to a popular school practice, an AJD uses a fully organised piece of music, not an extract, thus creating a challenge. It consists of multiple questions regarding interval, chord and scale identification, simple (or not) harmonic, melodic and rhythmic analysis, short dictations and more; all of this included directly into the score in order to develop musicality and deep understanding of the piece. The aim of this talk is to discuss key features of such a worksheet, divided into different layers and categories, with examples.



DAY 02
12:00

Urszula

KOZA

POLAND

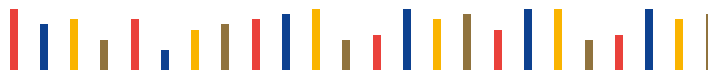
**THE KAROL LIPIŃSKI ACADEMY OF MUSIC
IN WROCŁAW**

Ear Training and Harmony teacher at the Faculty of Composition, Conducting, Music Theory and Music Therapy as well as at the Instrumental Faculty

Urszula Koza was born in 1993 in Wrocław, Poland. Young Polish composer and Music Theory teacher, in 2018 graduated *cum laude* from The Karol Lipiński Academy of Music in Wrocław, Poland (master of arts in Composition studies). Since her graduation she has been working for her *alma mater* specialising in Ear Training and Harmony, as a member of a team involved in application of new teaching methods and new approaches to Ear Training didactics on a daily basis. This includes e-learning (Moodle), one-piece aural analysis

worksheet, the *myEar* Ear Training Competition and many more. She works with the students of the Faculty of Composition, Conducting, Theory of Music and Music Therapy as well as with these of the Instrumental Faculty. She also teaches Ear Training, Harmony, Composition and History of Music in two secondary music schools of the Lower Silesia region.

As a participant of the ERASMUS+ programme, she has studied in Italy: at the “Francesco Venezze” Conservatory of Music in Rovigo, Veneto (2015/2016, with Prof. N. Evangelisti, Prof. A. Costantini and Prof. M. Biscarini), and at the “Santa Cecilia” Conservatory of Music in Rome (2016, with Prof. Fr. Telli). Her compositions have been performed in Poland, Italy, France and Great Britain during festivals and concerts of contemporary music.





DAY 02
12:30

GYÖRFFY'S THEORY ON THE VIENNESE CLASSICAL HARMONY

HARMONY TEACHING ACCORDING TO THE KODÁLYIAN CONCEPT

In his theory István Győrfy, Hungarian music theorist and pedagogue, focuses on the practical methods of teaching classical Viennese harmony. Via his ideas, Balogh's lecture tries to show why Kodály's concept of the relative *Sol-fa* is a useful and insightful tool for teaching classical harmony in any level. The lecture gives a rapid overview on the Viennese classical harmony as a whole, highlighted its systematic clarity, which could be helpful accompaniment for the development of inner hearing. The main questions of Balogh's lecture are: Why Harmony? Why Classical? Why functional? Why four-voices? Why solmization?

Máté

BALOGH

HUNGARY

LISZT FERENC ACADEMY OF MUSIC IN BUDAPEST

Associate Professor, Music Theory Department and Associate Professor, Kodály Institute

Máté Balogh was born in 1990, in Győr, Hungary.

He received his doctoral DLA degree at the "Frantz Liszt" Academy and is currently an associate professor in the Music Theory Department and in the International Kodály Institute. Until September 2018, he had been the editor-in-chief of the Universal Music Publishing Editio Musica Budapest, mainly working with György Kurtág's works.

His pieces have been performed all over Europe and in Turkey, China, Taiwan, Japan and the United States. He is the composer of Zsófia Szilágyi's film entitled *One Day*, which was awarded the FIPRESCI-Prize in Cannes, 2018.

His pieces are published by Universal Edition, Wien, Editio Musica, Budapest, and Impronta Edition, Mannheim.

THE MAZURKA PROJECT #2: RE-READING CHOPIN AND SZYMANOWSKI FOR DIDACTICS

This analysis session is planned to be comparative in two dimensions, both relating to the analysed objects and the analysing subjects. We will invite the participants to answer survey questions applied to F. Chopin's Mazurka op. 30 n° 2 (mandatory), and K. Szymanowski's Mazurka op. 50 n° 1 (optional), and concerning the most relevant characteristics of a given piece, including its structural and syntactical/formal features, folklore inspiration, harmonic means, etc. Participants will be asked to specify the analytical methods applied, manuals/teaching materials used, the target group of students, etc. This will allow the comparative "analysis of the analyses" in terms of substantial and methodological preferences in different HMEIs. Its results will be summarized in order to share and compare the teaching experiences and reflections.



DAY 02
14:30

Renata

SKUPIN

POLAND

**STANISŁAW MONIUSZKO ACADEMY OF MUSIC
IN GDAŃSK**

*Associate professor at the Department of Music Theory
Editor, member of the Board of the
Polish Society for Music Analysis*

Renata Skupin is *DHAB*, music theorist, associate professor at the Music Theory Department of the Stanisław Moniuszko Academy of Music in Gdańsk, Poland. Graduated from the Faculty of Composition and Music Theory at the Academy of Music in Gdańsk, she completed her studies as a grant holder of the French Government at Sorbonne université, Paris (Faculté de musique et de musicologie, groupe de recherche: *Poétique musicale contemporaine*, 1998).

She was vice dean of the faculty of Conducting, Composition and Music Theory from 2010 to 2012, and dean from 2012 to 2020. She gives lectures on Music Analysis, contemporary methods of music analysis, and History of music theory. Her research interests and recent publications focus on Giacinto Scelsi's oeuvre, theoretical and analytical approaches to exoticism and orientalism in music, including the specificity of Polish orientalism. She edits and develops the *Musical Orientalia Catalog* : musicorientalia.org. Since 2011, she is the editor-in-chief of the musicological journal *Aspekty Muzyki* (aspektymuzyki.amuz.gda.pl).

**MUSIC ANALYSIS AS REVERSE
ENGINEERING FOR COMPOSITION
TECHNICAL AND AESTHETICAL
REFLECTION ABOUT TRADITION,
INNOVATION AND TECHNOLOGY**



DAY 02

16:30

Alberto

CARRETERO

SPAIN

CONSERVATORIO SUPERIOR DE MÚSICA

“MANUEL CASTILLO”, SEVILLA

Composer and Professor of Composition, Researcher

Even if the approach of analysis in the academic and artistic environment is constantly changing, it always plays a crucial role in the teaching-learning process. The analysis or interpretation of a musical text, with a deep knowledge of its structures, functions and intentions, becomes an indispensable tool for composition. We can actually speak about a kind of reverse engineering, considering that traditional and innovative analytical methods can lead to creativity and development of compositional techniques, often supported by music technology. A holistic understanding of the different analytical criteria in new music allows the composers to find their personal language and to invent projects where analytical and constructive knowledge can flow between different arts and disciplines.

Alberto Carretero (Seville, 1985) graduated with honours in Composition at the Higher Music Conservatory of Seville, then he got the PhD award with his doctoral thesis titled *The process of Music Composition by means of bio-inspired techniques of Artificial Intelligence*. He also studied Musicology, Computer Science Engineering and Journalism. He won many international prizes and his music was performed at the Carnegie Hall (New York), Centre Pompidou (Paris), Darmstadt Ferienkurse, Sibelius Academy, Auditorio Nacional de Música, Museo Reina Sofía (Madrid), Auditorium San Fedele (Milan), Fonderie Kugler

(Geneve), Espacio Turina, Teatro Maestranza (Sevilla), etc. He worked with the Ensemble Intercontemporain, Musikfabrik, Klangforum, Ensemble Recherche, Helsinki Chamber Choir, Phace, PluralEnsemble, Cosmos21, Sax-ensemble OCAZ-Enigma, Real Orquesta Sinfónica de Sevilla, SWR Orchester Stuttgart, Neopercusión, Ocnos, Taller Sonoro, Zahir Ensemble, etc. In the field of new technologies, he composed mixed and electroacoustic music for In-Sonora (Madrid), Phonos (Barcelona), IRCAM (Paris) and SWR ExperimentalStudio (Freiburg).

DAY 02
17:00

INNOVATIVE TEACHING PRACTICES IN MUSIC COMPOSITION: IMCC – A EUROPEAN KA2 PROJECT

Conclusions from the IMCC European KA2 project will be presented. The project aimed to develop innovative teaching practices using new technologies in the field of music composition. The project aimed to achieve digital, internationalisation and strengthen the music theory fields through different European institutions. The presentation will highlight the key findings and successes of the project, as well as all the challenges faced and how they were addressed. Additionally, it will provide practical examples of the innovative teaching practices developed and implemented during the project. The presentation will conclude discussing the impact of the project, as evidenced by the high-quality artistic creations produced by the students, and their improved leadership skills and maintenance of international networks.

Pedro Vicente

CASELLES MULET

SPAIN

CONSERVATORI SUPERIOR DE MÚSICA “JOAQUÍN RODRIGO” DE VALENCIA

Professor of Sonology

Music Technology Department

Pere Vicalet is a composer, conductor, and digital artist who is a professor of Musical Technology at the Conservatory of Music Joaquin Rodrigo in Valencia. He specializes in real-time sensor-based electroacoustic creation, combining multiple arts from sound to visual. He has researched various music education-related software and the synergy between multidisciplinary arts through live processing, both in the field of conducting and composition.

He made his debut as a director at the Palau de Les Arts Reina-Sofía in Valencia, where he premiered the electronic opera *La Mare dels Peixos*. He won the Levante-EMV and Bankia Young Talent Award and was named chief Conductor of the Joven Banda de la Federación de Sociedades Musicales de la Comunidad Valenciana, in 2017. Despite his relative youth, he has conducted over 40 world premieres, and as a composer, his work has been premiered and commissioned on multiple stages. They commissioned him a work for more than 5000 musicians to be played for getting the World Guinness Record to the lecture with more students involved.

Recently, he premiered *Peak in Tanz* with the Spanish Radio-Television Orchestra, a work for solo percussion, solo digital DJ, and orchestra with electronics. He is a pioneer in the field of music, video, and technology in today's multidisciplinary times.

A COURSE OF MUSICAL FORM FROM THE PERSPECTIVE OF DIFFERENT TERMINOLOGICAL TRADITIONS

In recent years, I have been teaching a course of musical form at the Jāzeps Vītols Latvian Academy of Music.

When comparing Latvian and English teaching tools, significant differences in terminology can be observed, therefore, it is sometimes impossible to analyse the same compositions using similar (parallel) terms in Latvian and English.

Typologies of musical forms are also created differently. To some extent, it comes from certain historical traditions.

To understand the significance of the terminological differences, I have selected a few forms which will be examined in more detail in my presentation.

The relevant question is: should the teacher choose one tradition for his course of musical form and take it as a basis, or is it still possible to combine the most interesting ideas from different traditions?



DAY 03

09:30

Baiba

JAUNSLAVIETE

LATVIA

**JĀZEPS VĪTOLS LATVIAN ACADEMY OF MUSIC
IN RIGA**

Head of Musicology Department, Associate professor

Baiba Jaunslaviete (1964) received her doctorate of Liberal Arts in 1993. She is a researcher (since 1992), a lecturer (since 1994), and an associate professor (since 2014) at the Jāzeps Vītols Latvian Academy of Music. Her research covers the aspects of Latvian music as well as its stylistic context. She has given presentations at many international musicological conferences and has published books and research articles in Latvian, Lithuanian, German, Polish, Russian, Slovenian, and Croatian scientific journals. Author of the monograph *Maija Einfelde, Her Life and Music* (Riga, Latvian Music Information Centre, 2019).



DAY 03
10:00

Stefano

PROCACCIOLI

ITALY

CONSERVATORIO DI MUSICA “JACOPO TOMADINI” IN UDINE

Professor of Harmony Theory and Music Analysis

MUSIC THEORY STUDIES AS TOOLS TO FACILITATE THE ACCESS TO THE EXPRESSIVE WORLDS OF THE PAST: REALLY ONLY THEORY?

How does the perception of the form stands in relationship with the effects determined by the passing of time? How does the form deals with the expressiveness of a composition? In which relationship may the music theory studies stand in relationship with the problem of the access to some expressive worlds of music when intended for the formation of future performers/interpreters and (or) teachers? Which strategies can be used to face these problems?

Stefano Procaccioli is an Italian composer, he initially studied composition (D. Zanettovich) and organ (T. Todero) at the Conservatorio “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. 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

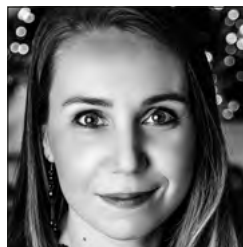
the establishment of a positive relationship between the public and contemporary music: as a co-founder of the *Taukayensemble* and the festival *Risuonanze*–incontri di nuove musiche, he promoted the world and the Italian premiere of more than 350 compositions by authors as Jorge Antunes, Gilberto Bosco, Aldo Clementi, Azio Corghi, Giacomo Manzoni, Ennio Morricone, Francesco Pennisi, Alessandro Solbiati, Ivan Vandor, etc. From 1989 to 2017 he has taught as a professor of Musical Analysis and Harmony at the Conservatorio di musica “Guiseppe Tartini” in Trieste. In the same conservatory, after being 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 “Jacopo Tomadini” in Udine.



THE DIDACTIC POTENTIAL OF NEO-RIEMANNIAN TOOLKIT

The Neo-Riemannian theories, which has developed in recent decades into a completely separate research paradigm, has opened up new possibilities for describing the Late Romantic harmonic phenomena.

The most important achievements of this approach includes describing chord progressions in terms of operations, paying special attention to the smooth voice leading and appreciating the spatial aspect. The latter manifests itself in a form of a “tonal geometry”, that is various types of diagrams that can be used for purposes such as visual representation of the trajectory of a harmonic progression in the tonal space; estimating the distance between triads; revealing interesting regularities or structural patterns. The above-mentioned attributes seem to be fairly useful for didactic purposes. I will try to demonstrate this potential in my talk.



DAY 03

10:30

Ilona

IWAŃSKA

POLAND

**THE KRZYSZTOF PENDERECKI ACADEMY OF
MUSIC IN KRAKOW**

*Assistant professor at the Chair of Theory
and Analysis of Musical Work*

Ilona Iwańska graduated in 2009 with honours from the Academy of Music in Krakow, where she studied Music Theory, spending one semester at Royal Birmingham Conservatoire in the United Kingdom (2008). She also pursued Comparative studies at the Faculty of Polish Studies, Jagiellonian University. Her research interests include music of the time of modernism, tonal and harmonic issues (also from the Neo-Riemannian perspective) as well as the Word- Tone relationship. Iwańska has taken part in several Polish and international

musicological conferences. She published the book *Tonalność—ekspresja—semantyka. Studia nad pieśnią czasu modernizmu* (2020) and over twenty articles, essays, interviews and concert programme notes in Polish and in English. Since 2009, she has been working at the Chair of Theory and Analysis of Musical Work at the Krzysztof Penderecki Academy of Music in Krakow (currently as an assistant professor) and has been teaching several courses: Classical and Modern Harmony, Ear Training, Music Analysis, Music Literature, Research Methodology and Graduate Seminars. Since 2009, she has been the editorial board member of *Teoria Muzyki. Studia. Interpretacje. Dokumentacje* journal. Her doctoral dissertation was rewarded by Polish Composers' Union (2018).

EARLY 17TH-CENTURY MUSIC IN THEORY COURSES: TEXT AND SIGNIFICATION IN JOHANN HERMANN SCHEIN'S *DIE MIT TRÄNEN SÄEN* AND *DA JAKOB VOLLENDET HATTE* FROM *ISRAELSBRÜNNLEIN* (1623)

The relationship between text and musical signification emerged as one of the key compositional problems in 16th century music, especially in the genre of Italian madrigals. This often resulted in various chromatic phenomena within the theoretical framework of *musica ficta*, which, however, often tend to be overlooked in the courses dedicated to 16th century counterpoint. Drawing on the example of Johann Hermann Schein's (1586–1630) *Die mit Tränen säen* and *Da Jakob vollendet hatte*, n^{os} 3 and 10 from the collection of sacred madrigals in the "Italian manner" titled as *Israelsbrunnlein* or *Fontana d'Israel* (1623), I will demonstrate some of the main points of discussion concerning late 16th and early 17th century music: mensural notation, the changing nature of the concept of dissonance, and chromaticism motivated by the Biblical text in these madrigals.



DAY 03

11:00

Aare

TOOL

ESTONIA

ESTONIAN ACADEMY OF MUSIC AND THEATRE

IN TALLINN

Music Theory lecturer

Aare Tool is a music theory lecturer and a researcher at the Estonian Academy of Music and Theatre. In 2011, he defended his master of arts and in 2016, his PhD thesis in Musicology at the Estonian Academy of Music and Theatre (EAMT), with a main focus on music theory and analysis. His research interests include Estonian music in the first half of the twentieth century and transformational (Neo-Riemannian) methods of harmonic analysis. In his PhD thesis he analyzed a number of works by the Estonian composer Eduard Oja (1905–1950), with a special emphasis on the modes of limited transposition. Oja's

music has enabled him to demonstrate the special voice-leading properties of these modes, as well as the methods of 'tonal signification' associated with them. He has also published on Jean Sibelius (*Jean Sibelius's Legacy: Research on his 150th Anniversary* [Cambridge Scholars Publishing] in *Jean Sibelius and the Modes of Limited Transposition* [Aare Tool, 2017]). Courses he teaches at the EAMT include Harmony (elementary, intermediate and advanced levels), 16th-century counterpoint, Formal analysis sonata and concerto forms in the music of the nineteenth and early twentieth centuries), and the History of Estonian music.

EXTENDED TONALITY. SECONDARY DOMINANTS AND OTHER CHORDS USED IN TONICIZATION

In the introductory part of my speech, I will present the basic information related to the implementation of the course of tonal harmony at the Academy of Music in Gdańsk. The main part will include an audiovisual presentation – previously recorded fragments of classes conducted with first-year students (specialties: Composition and Music Theory). During these classes, a part of Antoni Poszowski's textbook *Harmony of the major-minor tonal system* will be presented (corresponding to / related to the topic), and also some original methods of conducting classes in the area of tonal harmony (individual and group work, activating methods, analysis of fragments of compositions, implementation of examples on the piano). The ways of marking harmonic functions and the methods of implementing the discussed topic are very different in Europe. Being aware of this, in the final part of my speech I will try to explain the terms and concepts used. The next presentation by Beata Kottowska, master of arts, who will present the same issues during practical classes, will be also helpful in this respect.



DAY 03
12:00

Elżbieta

FROŁOWICZ

POLAND

**STANISŁAW MONIUSZKO ACADEMY OF MUSIC
IN GDAŃSK**

Head of the Departement of Music Theory

Elżbieta Frołowicz is professor, music theorist and pedagogue. Graduated from Faculty of Composition and Music Theory of the Academy of Music in Gdańsk (graduated with honours). Since 1986 she has been working there as a professor and has been teaching subjects connected with music theory and music pedagogy.

Her interests and research achievements are concentrated around works of contemporary Polish composers and music pedagogy. She participates in numerous symposia and conferences of national and international level.

She is the author of three books *Active student in the music world. Propositions for teachers, Consonance and dissonance of early childhood music education and Music activity and child developmental changes. A study in the field of early school music education* and also over 60 research publications. She is a member of the Société Internationale d'histoire comparée du théâtre, de l'opéra et du ballet (SIHCTOB), the Polish Society of Music Analysis and Gdańsk Scientific Society. Since 2020, she is the head of the Music Theory Department at the Stanisław Moniuszko Academy of Music in Gdańsk.

USING OF EXTENDED TONALITY MEANS IN HARMONIC CONSTRUCTION PLAYED ON THE PIANO

The main goal of the classes is to enable the student to apply in practice – playing the piano – specific means of functional harmony, the theoretical basis of which students are familiarised with during the lecture on tonal harmony and through their own harmonic analyses and tests (in writing). Out of many interesting harmonic issues, the issue of tonality extension was chosen. The phenomenon of extraneous chords in a given key, understood not as a modulation, but a momentary change of key, includes not only the secondary dominant, but also other chords used in various forms.

The different types of exercises (among others, soprano harmonization and basso continuo realisation) serve to develop the technique of the ability to select and use these means, educating the ability to recognise sound structures in a given piece of music. The work uses textbooks for harmony (Poszowski Antoni, *Harmonia systemu tonalnego dur-moll*, Gdańsk 2001; Sikorski Kazimierz, *Harmonia. Zbiór zadań i przykładów*, Kraków, 1984), as well as selected sheet music materials.



DAY 03
12:00

Beata

KOTŁOWSKA

POLAND

**STANISŁAW MONIUSZKO ACADEMY OF MUSIC
IN GDAŃSK**

Member of Department of Music Theory

Beata Kotłowska is a graduate from the Faculty of Philology and History of the University of Gdańsk (Polish philology) and the Faculty of Composition and Theory of Music at the Stanisław Moniuszko in Gdańsk. For twenty years she has been working at this university as a music theorist, teaching at all faculties. She actively participates in the organisational work of the university, serving for two terms as vice-dean for Student Affairs at the Faculty of Conducting, Composition and Theory of Music, senator, organizing the last editions of the international session research “Organs and organ music” (2012, 2015). She also participates

in the editorial work of the faculty publications and the peer-reviewed journal *Aspekty Muzyki*. Her scientific interests are the relationship between music and literature, opera and organ music, her passion is everyday work with students.



DAY 03
12:00

TIMBRE EAR TRAINING. METHODS FOR DEVELOPING OF AUDITORY ABILITIES FOR ORCHESTRAL AND OPERA CONDUCTING STUDENTS

Piotr

JĘDRZEJCZYK

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**STANISŁAW MONIUSZKO ACADEMY OF MUSIC
IN GDAŃSK**

*Member of the Faculty of Conducting,
Composition and Music Theory*

Piotr Jędrzejczyk (1993). Based in Gdańsk, Poland, he is a composer and a conductor; lecturer at the Academy of Music in Gdańsk and doctoral student in the composition class of Professor Anna Zawadzka-Gótosz at the Academy of Music in Cracow. He graduated with honors from the Academy of Music in Gdańsk, where he studied two specializations: Composition (Professor Krzysztof Olczak, from 2012 to 2017) and Conducting (Professor Elżbieta Wiesztordt-Sulecińska, 2013 to 2019). From 2015 to 2017 he has been the artistic director and conductor

of the Gdynia Symphony Orchestra. For many years he has been also working as an editor and copyist with music publishers: PWM Edition, the publishing house of the Academy of Music in Gdańsk and Experimental Workshop (Gdańsk). He is a laureate of Composition competitions. He won the first prize at one of the national competition for composers for a piece for accordion solo or for accordion and chamber ensemble (Poznań, 2014). For his artistic activity, he received number of awards and scholarships: awards of the Ministry of Culture and National Heritage (2014, 2015), scholarship from the Ministry of Science and higher education (2014), Scholarships from the Marshal of the Pomeranian Voivodeship (2015, 2016, 2018), City of Gdańsk Culture Prize for Young Artists (2015), and others.

This presentation will be part of the entire training session of the Department of Music Theory in Gdańsk and will introduce the attendants to the main aspects of Timbre Ear Training, a course designed for master's students of orchestral and opera conducting at the Stanisław Moniuszko Academy of Music in Gdańsk.

The session will aim towards showing didactic methods used during the classes and selected ways to improve conductors' higher auditory competencies, such as: (1) the ability to differentiate timbre and selective hearing, (2) expanding the field of auditory perception, (3) the length and capacity of musical memory, (4) auditory reflex and (5) harmonic hearing based on timbre impression.

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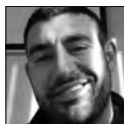
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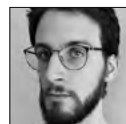
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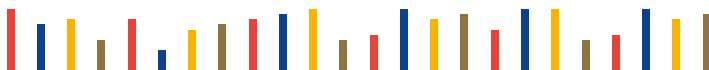
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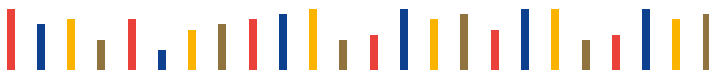


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Ari
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DAY 03 – FINAL CONCERT
20:00

Krzysztof

BOBRZECKI

Krzysztof Bobrzecki is baritone. He graduated from the Białystok University of Technology (Management and Marketing Institute). Due to his desire to develop his vocal skills, he studied under the guidance of Professor Ryszard Minkiewicz at the Stanisław Moniuszko Academy of Music in Gdańsk, from which he graduated in 2008.

Among his musical achievements, the following recordings should be mentioned: *Litania Ostrobramska* by St. Moniuszko, *Navidad Nuestra* by A. Ramirez, or, rediscovered after many years in obscurity, *Danziger Passion* by G. Ph. Telemann. In 2016 his recital *Shakespeare Songs* was released on CD, and in 2019 he appeared as Maciej in the recording of the opera *The Haunted Manor* of Stanisław Moniuszko. In 2020, two CDs were released with the world premiere recording of all songs of Juliusz Wertheim, performed by Krzysztof Bobrzecki and the pianist Anna Mikolon.

The broad repertoire of the singer, encompassing works from the Baroque period to 21st century music, comprises several hundreds of songs (including dozens of cycles by, among others, F. Schubert, R. Schumann, M. Ravel, C. Debussy, J. Ibert, A. Dvořák, E.W. Korngold, G. Finzi, T. Baird and W. Kilar). Cantata and oratorio music have also played an important part in the artistic work of Krzysztof Bobrzecki.

The singer's opera repertoire includes, among others, the parts of Don Giovanni (*Don Giovanni* by Mozart), Marcin and Serwacy (*Verbum nobile* by Moniuszko), Leonard (*The Comedy of The Dumb Wife* by Z. Kassern), Guglielmo (*Le Villy* by Puccini), Dr. Falke (*Die Fledermaus* by J. Strauss), Marquis and Barone (*La Traviata* by Verdi). From 2008 to 2013, Bobrzecki was being invited to participate in the cycle of concert performances of some operas in Bremen, where he was applauded for the parts of Samuel in *Un ballo in maschera* (Verdi), Fra Melitone and Un Chirurgo in *La forza del destino* (Verdi), Crespel and Schlémil in *Les Contes d'Hoffmann* (Offenbach) and Schaunard in *La Bohème* (Puccini). Krzysztof Bobrzecki is often offered parts in contemporary operas, including the world premiere of *Jan z Kolna* (Mistrz Maszopski) by Jan Michał Wieczorek, the staging of *The Man Who Mistook His Wife For A Hat* by Michael Nyman (Doctor P.), and the world premiere of *Poiesis* by Przemysław Zych (professor).

Since 2008, Krzysztof Bobrzecki has worked as a research fellow and lecturer at the Stanisław Moniuszko Academy of Music in Gdańsk, where he teaches singing classes. In 2015 he obtained a doctoral degree in vocalism. Since 2020 he has been the dean of the Faculty of Vocalism and Acting.



DAY 03 – FINAL CONCERT

20:00

Sylwia

JANIAK-KOBYLIŃSKA

Sylwia Janiak-Kobylińska is a symphony and opera conductor, holder of a PhD in musical arts, dean of the Faculty of Conducting, Composition and Music Theory of the Stanisław Moniuszko Academy of Music in Gdańsk, the president of the Foundation for Support of Young Artists SAJ and the founder of the Orchestra of the Baltic Youth Philharmonic in Gdańsk, a member of the Artistic Board of the Elbląg Chamber Orchestra. Since 2021 has been the Artistic Director of the Beautiful Music Festival in the Warmia region and a jury member of the Witold Lutosławski Competition for Young Conductors and of the competition *Pro Bono Poloniae*. Since 2020 she has been a jury member of the Gdańsk Competition for Poetry. She has regularly conducted orchestral workshops: *Polish Raising Music Stars* for talented young musicians within the Euro

Chamber Music Festival in Gdańsk, and *Cracow Youth Philharmonic* during the Philharmonic Music Summer Festival in Cracow. She has co-organized many artistic, educational and cultural projects, such as the Gdańsk performance of the operetta *The Csárdás Princess*.

Sylwia Janiak-Kobylińska collaborates with many symphony and chamber orchestras. From 2013 to 2015, she was employed as a conductor at the Baltic Opera in Gdańsk. Since 2020 she has been in charge of the Symphony Orchestra of the Academy of Music in Gdańsk, following years of her collaboration with various ensembles of the Academy on symphonic concerts, opera and operetta performances, that go back to 2012. She is also an associate professor of conducting at the same Academy.

Among her achievements there are several CD recordings and numerous awards. The latter include awards in two categories in II International Music Competition *Muzyczne Orły*: for a premiere performance and for a CD release of *inUnity. Contemporary Music from Gdańsk 3* (2022), as well as the Pomeranian Artistic Prize (2013), the Mayor of Gdańsk Culture Prize for Young Artists (2012), the scholarship of the Minister of Culture and National Heritage *Młoda Polska* (2016), the Prime Minister scholarships (2005-2007), the 2nd degree Award of the Director of Centre of Artistic Education (2014), the 2nd and 3rd degree awards of the Rector of the Academy of Music in Gdańsk (2022, 2020, 2016) and three different awards, in the 9th Grzegorz Fitelberg International Competition for Conductors, including the Antoni Wit Award.



DAY 03 – FINAL CONCERT

20:00

Ignacy

KAPICA

Ignacy Kapica, twelve years old, has been passionate about music in all its manifestations from an early age. At the age of three, he built a double bass from blocks and gave concerts for the whole family. He regularly annoyed his neighbors by playing abstract one-hour piano recitals, he sang a lot and was very sensitive. At the age of six, after analyzing several instruments, he decided to start playing the trumpet at a music school in Gdańsk. The very first sounds he made from it were of extraordinary quality. Playing the trumpet makes him very happy and most of all, he likes those moments when he attracts the attention of listeners at concerts.

He's not a big fan of spending hours practicing an instrument, he prefers to play concerts. Just like every boy, he likes to spend time with electronic devices. He also has a sports talent, and trains football regularly as an attacking midfielder. The trainer sometimes calls him "the brain of the team".

Ignacy has participated in over a dozen competitions, including international ones, where he was noticed and distinguished. In 2022, he won the Grand Prix at the 7th International Trumpet Competition *Little Trumpeter in Trąbki Wielkie*.

Ignacy plays in instrumental bands and has been playing in the school big band for two years. He doesn't know yet whether he will be a trumpeter or a football player.



DAY 03 – FINAL CONCERT

20:00

Miroslaw

PACHOWICZ

Miroslaw Pachowicz graduated from Stanisław Moniuszko Academy of Music in Gdańsk with a degree in bassoon (2008) and in Music Theory (2011). As a bassoonist, he also studied at Erasmushogeschool – Koninklijk Conservatorium in Brussels. In 2018 he earned a PhD in Musical Arts from the Stanisław Moniuszko Academy of Music in Gdańsk.

From 2007 to 2022 he was employed at the Polish Baltic Philharmonic as *first bassoon* player. With the orchestra, he took part in several concert tours (Minsk, Kyiv, China, Russia, Germany, Sweden and the USA) and has performed under the direction of some renowned conductors (including Maksim Vengerov, Sir Neville Marriner, Michael Zilm, Jacek Kasprzyk). He has also collaborated with other

orchestras: Elbląg Chamber Orchestra, Gorzów Philharmonic, the orchestra of Baltic Opera, the Beethoven Academy Orchestra and the Polish Chamber Philharmonic Orchestra Sopot.

At the moment, his professional activities are focused around solo and chamber performances. He has taken part in numerous concerts, including chamber performances with piano, organ or harpsichord, as well as performances with an orchestra; that is, solo parts in bassoon concertos of Mozart, Vivaldi and Jolivet. In 2019, along with the orchestra of Polish Baltic Philharmonic under the direction of Jan Miłosz Zarzycki, after almost 20 years, they brought back to the Gdańsk stage the bassoon concerto of Andrzej Panufnik.

In 2013, Miroslaw Pachowicz, with Marta Różańska (oboe) and Andrzej Wojciechowski (clarinet), founded Gdańsk Reed Trio. The trio has performed both in Poland and internationally, among their most significant achievements counting the 3rd Prize in Malta Music International Competition 2014, and the 1st Prize and Special Prize for a performance

of a post-1960 composition in 25. Young Musician International Competition “Citta di Barletta”. Pachowicz also performs regularly as a part of a duo, both with violinist Łukasz Perucki and accordionist Elżbieta Rosińska.

For many years Miroslaw Pachowicz has been working as a teacher at Stanisław Moniuszko Academy of Music, teaching bassoon, chamber ensembles and other related classes. Since September 2021, he has been holding the position vice-dean of the Faculty of Instrumental Studies.



DAY 03 – FINAL CONCERT

20:00

Mikotałaj

SIKAŁA

Mikotałaj Sikała is a pianist and a teacher at the Stanisław Moniuszko Academy of Music in Gdańsk. He has graduated from the same institution, having completed his studies under the direction of Kordian Góra and Elżbieta Pasierowska-Kołodziej. In 2022 he earned a PhD in Musical Arts, and he is presently employed as an assistant in Piano Department. As a soloist and chamber musician, he performed in numerous concert halls in Poland (such as Lutosławski Concert Studio of Polish Radio in Warsaw, The Birthplace of Fryderyk Chopin in Żelazowa Wola, The Fryderyk Chopin Museum in Warsaw, Polish Baltic Philharmonic) and abroad (Spain, Italy, Germany, Romania, Czech Republic, Bulgaria). His chamber music projects include among others a piano duet with Adam Piórkowski and a duo with the cellist Maciej Kutakowski.

He received numerous awards, some of which are: 1st Prize in the “Two Piano Duo” category and 1st Prize in “Piano Four-Hands” category in Suzana Szörenyi International Duo Competition in Bucharest (2016), 2nd Prize in Orbetello Piano Competition (2018), 2nd Prize *ex aequo* and Young Artist Special Prize in 24th Mauro Paolo Monopoli International Piano Competition in Barletta, Italy (2021), 2nd Prize and a Special Prize for the best Polish contestant in the 2nd Józef Władysław Krogulski International Piano Competition in Tarnów (2022), 3rd Prize in International Verona Piano Competition (2019), 3rd Prize in the 6th Euregio Piano Award International Piano Competition in Geilenkirchen, Germany (2018), 2nd Prize in the Yamaha Scholarship Competition in Łódź, Poland (2017), 3rd Prize in the 48th National

Chopin Competition in Gdańsk, Poland (2017), organized by The Chopin Institute, 2nd Prize in the “Two Piano Duo” category and 2nd Prize in “Piano Four-Hands” category in XXV Roma International Piano Competition (2015), 1st Prize in the “Chamber Music” category in International Juliusz Zarębski Music Competition in Warsaw (2015), 1st Prize and two Special Prizes in Polish-German Piano Competition “Hiller” in Goerlitz (2011), Laureate of the “Stage of Youth” of the 49th Polish Piano Festival in Słupsk (2015), Vlastimil Lejsek Award for the best performance of Czech contemporary piece in the XX International Schubert Piano Duo Competition in Jeseník, Czech Republic (2017).

The 3rd HarMA Seminar



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