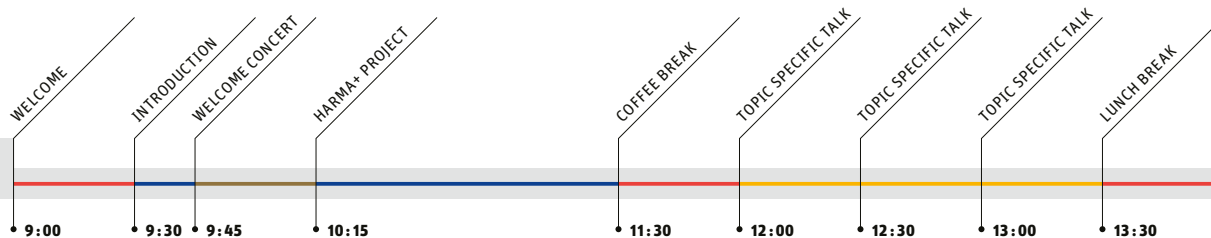


DAY 01  
APRIL 19



**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

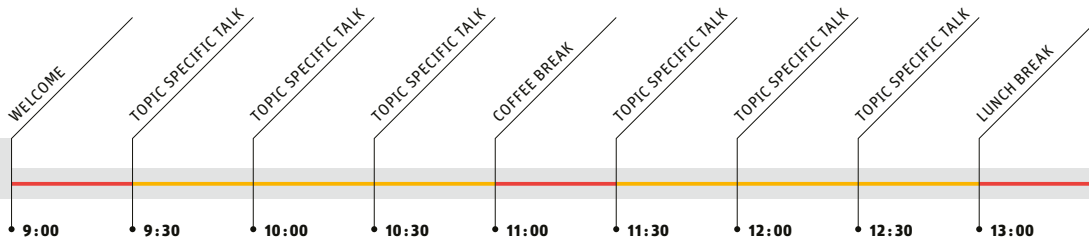
SESSION 03

Music Analysis in ideological contexts

SESSION 04

Kerri KOTTA – Chair

DAY 02  
APRIL 20



**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

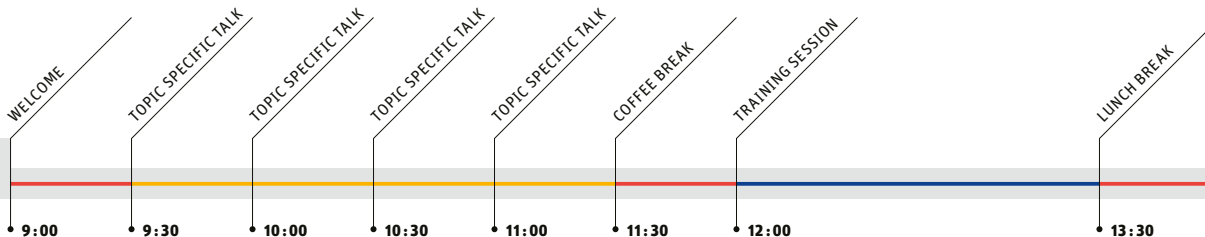
New teaching practices for Composition

SESSION 04

Olivia 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 17<sup>th</sup> 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