



SALVATORE GIOVENI
RENATA SKUPIN

HarMA⁺

HarMA+ Project:
European Landscape of Teaching Practices
and Pedagogical Innovation in HMEI's — Harmony
and Music Analysis Fields

In 2018, on the initiative of Salvatore Gioveni, the first HarMA[®] — Harmony and Music Analysis International Seminar Event was held in Conservatoire royal de Bruxelles. This training conference, organized and financed under the Erasmus+ Program, concerned issues related to musical analysis and tonal harmony as music theory courses in higher music education institutions (HMEI), in terms of methodology, content, and teaching practices. The seminar was attended by 88 participants representing 38 institutions in Europe and several from outside Europe (USA, Canada), including deans of music theory faculties, and heads of music theory departments. During the seminar selected syllabuses from individual music academies or conservatories and specific teaching methods were presented. One of the training sessions had a form of analytical workshops devoted to the task performed previously by the participants of the seminar: the analysis of the second song from the *Dichterliebe* cycle (*Aus meinen Tränen sprießen*) by Robert Schumann, following the methodology of harmonic and formal-syntactic analysis practiced in a given institution.

The conclusions from the discussions that took place during the seminar gave rise to the idea of deepening the reflection on the issues related to music theory as a domain of study by working towards a pedagogical rapprochement through sharing knowledge and transferring pedagogical experiences. This prompted Sal-

vatore Gioveni to start working on the concept of a transnational project under Erasmus+ Key Action 2 (Cooperation for innovation and the exchange of good practices): Strategic Partnerships for higher education. The grant application has been selected in 2020 as a three-year project, implemented from September 1, 2020 to August 30, 2023 (Project Reference: 2020-1-BE01-KA203-074897).

This project responds to a lack of centralized sources and framework to deepen reflection through cross-disciplinary study at the European and international levels. 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, Music HMEI's have been facing the nonexistence of a European network for pedagogical staff in music theory so far. To improve the situation, the project will, among other things, develop 4 intellectual outputs (IO) led by the partners:

- European digital platform — IO 1;
- A European bibliography — IO 2;
- A repository of courses' descriptions — IO 3;
- A multilingual glossary of basic terms in music theory fields — IO 4.

The coordinator and the leader of the project is the Conservatoire royal de Bruxelles (IO 1), and the following partner institutions are involved:

- Akademia Muzyczna im. Stanisława Moniuszki, Gdańsk, Poland — IO 2;
- Liszt Ferenc Zeneművészeti Egyetem, Budapest, Hungary — IO 3;
- Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy” Leipzig, Germany — IO 4;
- Estonian Academy for Music and Theatre, Tallinn, Estonia;
- Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, Belgium (AEC).

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

- Collect, analyze, 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 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, modernize, 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.

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 — IO 4;
- Organize one training for staff and one intensive programme for students;
- Organize one dissemination conference and one final conference gathering at least 200 participants coming from HMEI's across Europe and beyond;
- Foster transfer of new methodologies and practices into music theory courses;
- Strengthen the internationalization 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 level by giving the HMEI's in Europe providing music theory courses online tools to help the music theory community 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 wide exploitation by the institutions organizing music theory courses.

Intellectual outputs

IO 1 — Digital Platform

In the very specific field of music theory at the higher education level, no integrated online source exists in Europe to support the update and development of music theory courses, exchange practices and look for new methods. Teachers are in need of this kind of support to foster peer-to-peer learning and have access

to a reliable and dynamic platform. On top of being a source of information, this will enable teachers from different countries but working toward the same learning outcomes to collaborate and co-create novel learning opportunities through this unique platform. The platform will have several objectives:

- Give access to the music theory teachers community to qualitative and inspiring learning resources;
- Be the repository of the other outputs;
- Serve as a platform to create and reinforce the links within the music theory teachers.

To this end, the platform will be organized in different sections:

- Courses resources: syllabi, exams, evaluation grid, courses methodology, pedagogical experiences, etc.;
- eLearning resources: eLearning content, included the intensive programme in Tallinn, tutorials about music theory fields contents;
- Forum among teachers;
- Webography: link to relevant web-based sources (musical analysis societies, specialized scientific journal, official websites, etc.);
- News: conferences, papers, events, PhD work, etc. linked to music theory.

The platform will make available the intellectual outputs through different research methods in order to give access to important pedagogical information within the HMEI's. e.g.: the bibliography (IO 2), will be updated through the website with an access, a research tool; as well as for the multi-language dictionary (IO 4) and the catalogue (IO 3). The target-public are therefore mainly the teachers of music theory courses in European higher music education institution providing music theory courses. After its testing phases, update and delivery it will be open to other institutions organizing music theory courses and to the wider community of students and professional musicians having an interest in its content.

The innovative ambition of the platform created and updated by the music theory actors is that it is the first attempt to create a reliable resources spot that will support the creation of a strong community on music theory issues.

IO 2 — Bibliography

On one hand, higher music education institutions throughout Europe have developed a set of resources and materials that serve as a basis to develop and update their music theory courses. On the other hand, it will be of high interest for the teachers of music theory courses to have access and share relevant material in order to strengthen the overall quality of their courses, widen their knowledge and ensure high-quality content and methodology for the students. We plan with this output to link both situations and create a dynamic online bibliography. Available on the online platform, this output will take the form of a European database of resources of music theory (papers, pedagogy, methodology, and theory), indexing all music theory topics and sub-topics. The innovative dimension of this tool is that it does not exist yet and its digital and dynamic format guarantees its availability to the whole community of music theory.

The references will contain a summary for each title and be organized into categories. An update is foreseen during the project implementation and beyond by the partners in the framework of the AEC network. To develop this output we plan to reach at least 150 institutions of higher-level education organizing music theory courses throughout Europe (same list as in IO 3).

As a partnership, we already discussed the grouping structure by material for this output:

- Music analysis,
- Ear training,
- Tonal harmony / new harmony,
- Instrumentation/orchestration,
- Composition,
- Counterpoint,
- Musical notation.

Being experienced in the edition of books, scores, papers and publication all being references for the music institutions at international level, the Polish partner will be in charge of coordinating this output in collaboration with partners, partners seeking for balance in the division of tasks. The following methodology will be developed in order to have a complete and accessible set of material, the partners having agreed on the following steps:

- Creation of a working group (1 or 2 dedicated individuals from each institution);

- Compilation of a list of institutions to be reached (minimum 150), the only condition being to be recognized as a higher level institution in their country and provide music theory courses (same list for IO 3);
- Distribution of the institutions between working group members based on an agreed method (e.g. geographic, network based, and institutional teaching system);
- Preparation of a bibliographic description template of an individual reference book/manual, including links with relevant theoretical courses and short content description, drafted by the Polish partner;
- Based on the draft, review and discussion with the partnership;
- Development of the on-line form: structure, categories, list of tags, and technical aspects;
- Elaboration of a set of rules for entering data into the form by individual institutions;
- Make the online form available and promote it through the network of higher music education institutions;
- Collecting and analyzing data;
- Verifying and elaborating data;
- Proofreading and editing the EU dynamic bibliography in terms of linguistic and substantive correctness;
- Technical editing of the EU dynamic bibliography;
- Editorial alterations and final corrections;
- Publication of the first EU dynamic bibliography on music theory courses on the online exchange platform (IO 1).

IO 3 — Repository courses in Music theory fields

Following the logic of developing an EU dynamic bibliography, we also realized the need for the teachers and students to go one step further. Indeed, based on IO 2, we plan to collect and analyze the content of the courses, including pedagogical and methodological aspects applied to a specific music theory course. The objective is to collect and exchange innovative practices in the field of music theory teaching. To develop this output we plan to reach at least 150 institutions of higher-level education organizing music theory courses throughout Europe (same list as in IO 2). Available on the online platform of the project (IO 1), it will take the form of a dynamic source of references and content for the music theory

teachers. Indeed we plan to develop an efficient search function associating categories and tags as well as analysis document of methodologies developed in the different institutions reached. When relevant, a particular attention will be paid to eLearning components used by colleagues and the way they can be transferred in other institutions to reinforce blended-learning pedagogy. It will include:

- a description of the course,
- the number of ECTS associated,
- the learning outcomes sought,
- the assessment methods used,
- a short description of the content and methodology applied,
- the eLearning component,
- the target-group (academic level of the students targeted) and organization (individual, small group, large class),
- if it is a mandatory or optional course,
- the contact of the teacher(s),
- a bibliography,
- music theory courses,
- ear training courses,
- analysis courses,
- additional courses: transposition and score reading, counterpoint, etc.,
- courses for instrumentalists,
- courses for music theory majors (full degree study programme).

Beyond the partnership, this tool is of high interest for higher music institutions in Europe as it will give the teachers the opportunity to update the content of their course, to look for new teaching methodology of a given subject and, if needed, to have sufficient material to create subjects/courses that are needed but do not exist yet in their institution. Students willing to study abroad will have access to this database in order to know the contents of some music theory courses.

IO 4 — Multilingual glossary of basic terms in music theory

So far, there has been no special dictionary of musical terms related to higher-level music theory education. Given the fact that even the understanding of the discipline in itself is different from country to country the lacking of an

appropriate dictionary actually is not at all surprising. "Music theory" for example in Anglo-Saxon countries means a scientific approach strongly related to university musicology. In German-speaking countries the teaching practice is typically more related to "Tonsatz", i.e. practical skills of stylistically determined musical writing, in the francophone tradition it is divided into highly practical "écriture" on the one hand and "analyse" on the other hand. In some countries, e.g. in Poland, there is a distinction between the theory of music in a narrow, primary normative sense, i.e. as a study of the physical foundations of music, and in a broad sense, which cannot be classified within systematic and historical musicology. Such is the broad disciplinary scope of music theory as a major in the Polish higher music education system i.e. in music academies.

This is why the main focus of the output is not so much on generally used musical terms (for which there already exists a variety of dictionaries), but more specifically on the didactical practice of music theory courses. For this output, we will take into consideration the 4 more languages common and used in classical music: German, French, Italian, and English.

The work will deal with the following aspects:

- Commonly used translations of music-theoretical terms with an "international meaning" as well as multi-language definitions of terms that are specifically related to national traditions and different "schools" of teaching
- Translation of "re-discovered" terms from historic music-theoretical treatises (as long as they are relevant for today's pedagogical use within a historically informed approach towards the subject);
- Discussing the richness of meaning of these terms by confronting them with their translation;
- Online publication of the dictionary with digital access and filters, printed edition if possible.

Publication result in EU website: <https://ec.europa.eu/programmes/erasmus-plus/projects/eplus-project-details/#project/2020-1-BE01-KA203-074897>

AEC Website: <https://aec-music.eu/project/harma-2020-2023-erasmus-strategic-partnership/>

COORDINATOR AND MANAGER OF THE PROJECT



Conservatoire royal de Bruxelles
 Rue de la Régence 30 — 1000 Bruxelles
 erasmusconservatoire.be
 erasmus@conservatoire.be
 harmaplus.eu

Manager of the project and team leader:
 Salvatore Gioveni
 Head of the Music Theory Department
 International relations coordinator

Team members:
 Edwin Clapuyt
 Olivia Wahnnon de Oliveira
 Margaux Sladden

PARTNERS



Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku
 Łąkowa 1–2 — 80-743 Gdańsk — Poland — amuz.gda.pl

Team leader:
 Renata Skupin
 Member of the Music Theory Department
 Editor-in-chief of the journal "Aspekty Muzyki"
 Former Head of the Faculty of Conducting, Composition and Music Theory (2012–2020)

Team members:
 Piotr Jędrzejczyk
 Agata Krawczyk
 Marta Walkusz



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

AEC — Association Européenne des Conservatoires,
Académies de Musique et Musikhochschulen
Avenue des Celtes 20 — 1040 Bruxelles — Belgium — aec-music.eu

Person in charge:
Alfonso Guerra
Membership and Finance Coordinator at the AEC



LISZT ACADEMY

Liszt Ferenc Zeneművészeti Egyetem
Liszt Ferenc Ter 8 — 1061 Budapest — Hungary — lizztacademy.hu

Team leader:
Boglárka Terray
Member of the Music Theory Department

Team member:
Máté Balogh

HOCHSCHULE
FÜR MUSIK UND THEATER
»FELIX MENDELSSOHN
BARTHOLDY«
LEIPZIG



Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig
Grassistrasse 8 — 04107 Leipzig — Germany — hmt-leipzig.de

Team leader:
Gesine Schröder
Faculty member

Team members:
Robert-Christoph Bauer
Britta Giesecke von Bergh



ESTONIAN ACADEMY
OF MUSIC AND THEATRE

Eesti Muusika- ja Teatriakadeemia
Tatari 13 — 10116 Tallinn — Estonia — eamt.ee

Team leader:
Kerri Kotta
Faculty member

Team member:
Kai Kiiv