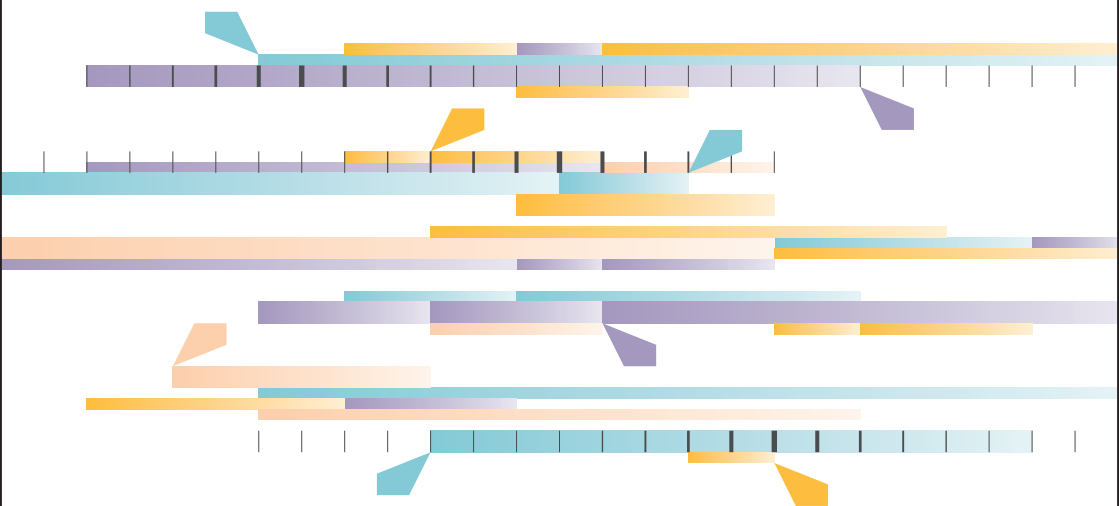




Seminar Event

April 25-26-27th, 2018

Harmony and Music Analysis Seminar



Actes



Table of contents

Page 01 **Forewords**

02 **Resume**

05 **Program**

PHOTOGRAPHY OF THE HarMA SEMINAR

09 **A Short Introduction**
to Schenkerian Theory and Analysis
NICOLAS MEEÛS

PHOTOGRAPHY OF THE HarMA SEMINAR

17 **Intervals, chords, cadences :**
the origins of tonal language
ANNE-EMMANUELLE CEULEMANS

PHOTOGRAPHY OF THE HarMA SEMINAR

27 **Comparative Analysis Session – 2018/04/27**
Aus Meinen Tränen Sprießen
from Robert Schuman's *Dichterliebe* op. 48/2
EDWIN CLAPUYT

31 **Music theory at RDAM**
THOMAS SOLAK

35 **Topic specific talk**
SUZANNE KONINGS

41 **Participants**

PHOTOGRAPHY OF THE HarMA SEMINAR

53 **Colophon**

Forewords

On behalf of the organizers and sponsors of this HarMA Seminar Event, it is a pleasure to express my sincere gratitude to all those who made this event a reality and to all of you who have come from over all these 40 countries.



With the support
of the Fédération
Wallonie-Bruxelles

With the support of the Fédération
Wallonie-Bruxelles de Belgique and
the Wallonie-Bruxelles International

Especially, I extend my sincere gratitude and profound thanks to my colleagues and friends Olivia Wahnon de Oliveira (Head Librarian), Nicolas Meeùs (Professor emeritus University Paris-Sorbonne), Edwin Clapuyt (Music Analysis Professor) and Gauthier Burny (graphic-designer) for their precious help and support in this huge “world premiere” project.

Resume



Salvatore
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Full-time Faculty in Music analysis and Music theory

International relations Coordinator

Founder and President of the HarMA Seminar Event

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The first session of the HarMA Seminar Event has been held at the Conservatoire royal de Bruxelles on April 25-26-27th, 2018. The Seminar hosted 88 participants from 38 different conservatories and 2 from across the Atlantic. 43 participants have been supported by Erasmus+ (STT mobility grant). It is indisputably, a “world premiere”.

With 12 presentations, 3 training sessions, a comparative analysis and spaces dedicated to discussions and networking, the **HarMA Seminar Event** seeks to be a European and international reflection and, also, an exchange-space of good practices on the organization, pedagogical practices, learning outcomes and methods of our music theory courses such as harmony writing and musical analysis, within Higher Music Education Institutions (HMEI's).

These courses, whether or not taught in a department such as Music theory or within an under-postgraduate level in advanced harmony writing, counterpoint and fugue or music theory, are often the object of pedagogical reflections that do not really seem concerned with providing a framework for this reflection by means of a cross-disciplinary study at a European and /or international level. That's why a first exchange place was a real need.

There is true willingness to digitize pedagogical data both at a student and international exchange programs such as Erasmus+ level, so HMEI's cannot deny the considerable impact of the different pedagogical practices which will be used to train them and which they will face early in their studies and curriculum. A certain pedagogical adaptability must thus lead students and educators, if not to question their methodology, to reopen their pedagogical perspective and to teach their students using other methodologies and terminology or, at least, share those with them.

The Seminar also seeks to reach its objectives not only in/through communicative aspects such as presentations, plenary sessions or professional trainings, but also in/through various non-negligible aspects listed here:

- Continue and implement the Europeanization strategy of the mobility projects;
- Promote and increase internationalization, attractiveness, equal access and modernization of Higher Music Education Institutions;
- Highlight the music theory courses within HMEI's;
- Develop, modernize and promote the writing of the curricula of the music theory departments concerned;

- Allow the guest conservatories to present the pedagogical organization of these subjects within their respective institutions and compare them to each other's (comparative session of pedagogical practices, conclusion of the debates, curriculum's presentations...);
- Foster the development of new strategic partnerships within our exchange programs;
- Organize multiple training sessions (3 for this session) specifically tailored to the participants' profiles;
- Base the formulated priorities on the development communications of the European union;
- Promote and improve cooperation with our partner countries;
- Aim to increase the prestige of the Higher Music Education Institutions in each participant's country;
- Disseminate the conclusions of the work done during the Seminar;
- Promote the city of Brussels's cultural diversity (museum visits, closing concert by the Conservatory's students, lunches and closing dinner in a typical Brussels setting);
- Work towards a pedagogical rapprochement and reflect with the ESAHR professors;
- Highlight the involvement of the students included the Erasmus+ students in the Seminar's organization.

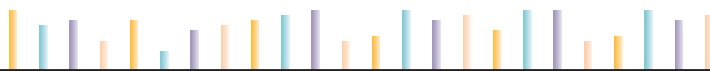
By filling a specific pedagogical form, all the participants have contributed towards a huge amount of data relating to the organization of music theory departments established within the Conservatories and *Hochschulen* participating in the Seminar. These datas detail each subjects taught in a specific institution: the course's description, the learning outcome. 250 pages of datas have been collated in a pedagogical *portofolio* shared with the participants. The bibliography collated in the forms is available in this publication.

A specific comparative analysis session has been organized and all the participants have prepared this session by analyzing the same work (R. Schumann, *Dichterliebe*, Op. 48, n° 2). All the analysis has been collated in a separate *portofolio*. The goal of this separate booklet is to provide a global overview¹ on the analysis methods and symbols writing in Europe and from across the Atlantic.

During the Seminar, we discovered many different methods, teaching practices and new courses approaches: music from Ghana, spectral music, interpretative analysis, aural skills and ear training, neo-Riemannian approach, Schenker analysis... Such various aspects have to be considered as much as the main subjects in the HEMI's. Music theory courses made unique these curriculum and we are convinced to integrate these subjects in the artistic cursus. Spontaneous workshops have been organized during the Seminar to present innovative methods and computer aided learning as *FormIllustrator* or *HarmonyLab* (RDAM)². Due to the specific topics discussed through only HMEI's music theory teachers, it had made HarMA a "world premiere" enthusiast exchange free space.

¹ See page 27.

² See page 31.



We noticed the widely difficulties to combine music theory and main subjects due to the increasing reject of the music theory courses by the instruments departments. Some experiences such “common interdisciplinary repertoire” has not been relevant. As well as an integrated music theory lessons in chamber of music courses was not really satisfactory. Sometimes, experiences failed because of budgetary restraint or because the music theory teachers have to be face to the decreasing level of music theory knowledge reported extensively in Europe. Some institutions reported to be face to the low music theory levels in music chamber lessons when they tried to integrate their lessons in the group. Some HMEI’s have rebuilt a Master of music theory based on Europeans learning outcomes standards after a long period of reflection.

A writing feedback has been sent to the participants to maintain and improve the quality of such Seminar. Therefore, through a post-event European e-survey, the most important conclusions of the Seminar seem to move toward on different concrete projects or proposals:

- Reorganize a next HarMA session every two years or three years with only HMEI’s participants in a different UE cities (or still Brussels);
- Create a multi-language terminology dictionary in Music theory;
- (Re) Define music theory terms: *harmony, music analysis, aural skills* ... and maybe contribute to create a European referential / definitions in music theory;
- Create a European music theory bibliography;
- Create of a Scandinavian / Nordic countries forum on music theory and aural skill’s problems;
- It is necessary to further define terms currently used within the HMEI’s in music theory departments (*harmony, music analysis, Tonsatz, aural skills, ear training, solfeggio...*);
- Create and promote training sessions according to the participants’ needs;
- Promote exchange spaces during the Seminar;
- Create different sessions focusing on practical issues in music theory courses;
- Demonstration of innovative practical activities such e-learning, software;
- Strength and developments of tools to verify the student’s feedback in music theory;
- Modernize the curricula in music theory;
- More presentations of pedagogical practices and didactic elements;
- Developments of contemporary music teaching methods and contents;
- Organize comparative sessions of music analysis methods in different countries with small group session;
- Develop the rule of our music theory courses in the general student’s curriculum;
- Create different classes with students and a professor-participant with a specific topic;
- HarMA could become an “inter-institutional network” in music theory, regularly organized, including European HMEI’s members in the committee.

Program of the HarMA Seminar

DAY 1 — 25 APRIL 2018

09:00 WELCOME COFFEE AND REGISTRATION

SESSION 01

09:30 WELCOME AND OPENING ADDRESS

- **Nicolas MEEÛS** — Chair
- **Frédéric DE ROOS** — Speaker 1
- **Salvatore GIOVENI** — Speaker 2

10:30 TOPIC SPECIFIC TALK

- **Roger GRAYBILL**
- **Matthias TRUNIGER**
- **Bert VAN HERK** — New England Conservatory, Boston

11:00 COFFEE BREAK AND NETWORKING

SESSION 02

11:30 TOPIC SPECIFIC TALK

- **Olivia WAHNON DE OLIVEIRA** — Chair
- **John KOSLOVSKY** — Conservatorium van Amsterdam

12:00 TOPIC SPECIFIC TALK

- **Miguel Gironés CERVERA** — Conservatorio Superior de Música, Valencia

12:30 TOPIC SPECIFIC TALK

- **Salvatore GIOVENI** — Conservatoire royal de Bruxelles

13:00 LUNCH BREAK ■ **Restaurant « Le Cercle des Voyageurs »** — 18, rue des Grands Carmes, 1000 Bruxelles

SESSION 03

14:30 TOPIC SPECIFIC TALK

- **Salvatore GIOVENI** — Chair
- **Antonio GRANDE** — Conservatorio di Musica "Giuseppe Verdi", Como

15:00 TOPIC SPECIFIC TALK

- **Anders TYKESSON** — Norwegian Academy of Music, Oslo

15:30 COFFEE BREAK AND NETWORKING

SESSION 04

16:00 TRAINING SESSION

- **Edwin CLAPUYT** — Chair
- **Claude LEDOUX** — ARTS² and CNSMD Paris — *Introduction to Contemporary music analysis*

DAY 2 – 26 APRIL 2018

09:00 WELCOME COFFEE AND NETWORKING

SESSION 01

09:30 TRAINING SESSION

- **Olivia WAHNON DE OLIVEIRA** – Chair
- **Nicolas MEEÛS** – Université Paris-Sorbonne – *Introduction to Schenkerian analysis*

11:30 TOPIC SPECIFIC TALK

- **Manuel DURÃO** and **Britta GIESECKE VON BERGH** – Hochschule für Musik und Theater
"Felix Mendelssohn Bartholdy" Leipzig (HMT)

12:00 LUNCH BREAK ■ **Restaurant « Le Cercle des Voyageurs »** – 18, rue des Grands Carmes, 1000 Bruxelles

SESSION 02

13:30 TOPIC SPECIFIC TALK

- **Olivia WAHNON DE OLIVEIRA** – Chair
- **Fabio DE SANCTIS DE BENEDICTIS** – Istituto Superiore di Studi Musicali "Pietro Mascagni", Livorno

14:00 TOPIC SPECIFIC TALK

- **René CHAMPIGNY** – Conservatoire de musique et d'art dramatique du Québec

14:30 TOPIC SPECIFIC TALK

- **Suzanne KONINGS** – Royal Conservatoire The Hague

15:00 COFFEE BREAK

SESSION 03

15:30 TOPIC SPECIFIC TALK

- **Nicolas MEEÛS** – Chair
- **Luminița DUȚICĂ** – National University of Arts "George Enescu", Iași

16:00 TOPIC SPECIFIC TALK

- **Thomas SOLAK** – The Royal Danish Academy of Music, Copenhagen

17:00 VISIT ■ **Library** of the Conservatoire royal de Bruxelles, **Peristyle, concert Hall**

20:00 HarMA DINNER ■ **Restaurant "Greenwich"** – 7, rue des Chartreux, 1000 Bruxelles

Program of the HarMA Seminar

DAY 3 – 27 APRIL 2018

09:30 WELCOME COFFEE AND NETWORKING

SESSION 01

10:00 TRAINING SESSION

■ **Nicolas MEEÛS** – Chair

■ **Anne-Emmanuelle CEULEMANS** – Université catholique de Louvain (Louvain-la-Neuve), IMEP, MIM

Intervals, chords, cadences : the origins of tonal language

12:00 VISIT ■ **Garde Robe de Manneken Pis** – Group 1

12:30 LUNCH BREAK ■ **Restaurant « Le Cercle des Voyageurs »** – 18, rue des Grands Carmes 1000 Bruxelles

SESSION 02

14:00 COMPARATIVE ANALYSIS SESSION

■ **Edwin CLAPUYT** – Chair

15:30 CLOSING COMMENTS

■ **Edwin CLAPUYT** – Moderator

16:45 VISIT ■ **Garde Robe de Manneken Pis** – Group 2

20:00 CLOSING CONCERT

■ **Auditorium Joseph Jongen** – Conservatoire royal de Bruxelles – 17, rue du Chêne, 1000 Bruxelles



A Short Introduction to Schenkerian Theory and Analysis



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Heinrich Schenker, recognized by many as one of the most important theorists of the 20th century, continues to arouse mistrust or misunderstanding among some music teachers and some musicians. This too often results from an inadequate or insufficient knowledge of his theories, by no means as complex as sometimes believed.

Schenker was born in 1868 in a Jewish family in Vyshnivchik (Wiśniowczyk), in Austrian Galicia (today Ukraine). He came to Vienna in 1884 to study law in the University, and also studied in the Conservatory of the Gesellschaft der Musikfreunde from 1887 to 1890. He followed classes of harmony and counterpoint (Anton Bruckner) and piano (Ernst Ludwig). During the last years of the 19th century, he made a short career as pianist, as music critic in several journals in Vienna, Berlin and Leipzig, and as composer. From 1901 onwards, he begins a life-long collaboration with the newly founded Universal Edition, which will publish most of his writings. He also gives private lessons, but his main task is the writing of his theories – until his death in 1935, a few months before the publication of his last work, *Der freie Satz* (*Free Composition*).

Schenker's theory is mainly a theory of the organic coherence of the masterpieces, a coherence that for him is linked to their being tonal. He considers that a tonal work is an elaboration of its tonic triad, which forms its "tonal space". Neighbor notes and passing notes in this space produce new chords and new spaces, the elaboration of which ultimately produces the "surface" of the work, at the level of its score. In the background, all compositions are

roughly the same. But their elaboration to the foreground, the surface, transforms them in masterworks that are both unique and utterly individual. It is this "organic" description of the musical works, growing from their tonic triad as a plant grows from its seeds, that makes his method of analysis unique. At first glance, the results of a Schenkerian analysis may not appear very different from those of any other type of analysis. It is the way in which this result is obtained that is different, and the way in which all the most superficial elements of the composition are related to its tonic triad.

I will illustrate this with a short Schenkerian analysis of a piece which raises no problem, *Ich will meine Seele tauchen*, n. 5 from Schumann's *Dichterliebe* op. 48 (see the score at the end of this paper, p. 26). The song is in B minor: Schenker describes it as an elaboration of the B minor triad. The triad itself (fig. 1a) is but an abstraction, not yet really musical because it has no real duration. Its first elaboration consists in unfolding it in time, with a passing note in the treble producing a first melodic line, and an arpeggiation in the bass confirming the chord itself (fig. 1b). But the meeting of the passing note in the treble and the arpeggiation in the bass produces a new chord, the dominant (fig. 1c), which opens the path to all subsequent developments. Fig. 1c shows the characteristic graphic disposition of the "primal structure" (*Ursatz*) in Schenkerian analysis, with the primal melodic line (*Urlinie*) denoted by the figures $\rightarrow 3 \rightarrow 2 \rightarrow 1$ that indicates the position of these notes in the tonal scale, and the chords denoted by the usual roman numerals. The primal line and the bass arpeggiation are underlined by beams.

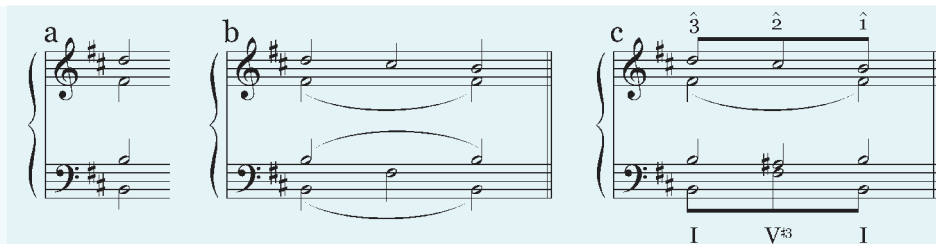


Fig. 1

In Schenker's conception, all tonal works are elaborations of their tonic triad, elaborations that transform this abstract point of departure into an utterly individual work, possibly a masterpiece, different from any other. Schenker had made this his motto: *Semper idem, sed non eodem modo*¹, "Always the same but not in the same manner", always an elaboration of the same point of departure, but producing a work that is never the same as any other. There are a few minimal conditions for this point of departure and its most important elaborations. The upper note should never be the tonic itself: it must be another note of the triad, either the third, or the fifth, or possibly the octave. The melodic line descending from this first note leads to the tonic itself, a melodic movement that confirms the tonality, that inscribes it in the duration of the work, and that points to its goal marked as the closure, as the conclusion of the work; this melodic line is a structural line, but it needs not be the main melody of the piece. The bass must always produce an arpeggiation by the fifth of the tonic, connecting with $\rightarrow 2$ in the primal line: this is a condition of tonality.

Let's continue for a while on this abstract construction of tonality, considering elaborations

that already individualize our piece, even although they remain extremely common and shared by many pieces. A first characteristic of Schumann's piece is that its primal structure is articulated in two parts by an 'interruption' (*Unterbrechung*). That is to say that the descent of the primal line is interrupted before reaching its goal, the tonic. The primal line stops on the second degree ($\rightarrow 2$) of the scale, the harmony stops on the dominant – in a configuration that we know as a half cadence – and the whole motion must start again. This very common first articulation of the primal structure will have consequences for the form of the piece which, as we will see, will consist of two parts of eight measures each, followed by a coda of six measures.

Another elaboration at a primary level is the preparation of the dominant of the primal structure. This preparation can be performed variously, but most commonly the dominant chord is preceded by another chord (usually IV or II) with the function of a subdominant². American theorists have suggested the term 'predominant' for this subdominant preparing the dominant. In our case, the function of predominant is assumed by II.

These very first elaborations can be illustrated in the form of fig. 2.

¹ The origin of this motto has been the subject of a discussion on *Smt-talk*, the discussion forum of the Society for Music Theory, in November 2012. This discussion can be found on Internet in the archives of *Smt-talk*, <http://lists.societymusictheory.org/pipermail/smt-talk-societymusictheory.org>

² Schenker describes two types of dominant preparation. The first one is an extension of the arpeggiation of the tonic chord itself, resulting in the harmonies I–III–V; it remains closest to the primal triad. The other tacitly corresponds to the three tonal functions of Hugo Riemann's functional theory, Tonic (T) – Subdominant (S) – Dominant (D). See „Fortsetzung der Urlinie-Betrachtungen“, *Das Meisterwerk in der Musik II*, p. 21–22.

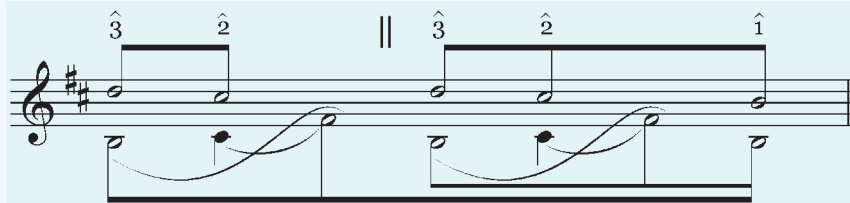


Fig. 2

This figure again makes use of Schenkerian conventions that must be shortly described. The graph shows only the outer voices: the inner voices are implied. The interruption itself is indicated by the sign || and by the interrupted beaming of the melody, apparently denoting that the interruption is mainly in the melodic line; the beaming of the bass indicates the dominant before the interruption as the main one, pointing to the final tonic, and leaving the harmonic movement in the second phrase to a secondary level³. One will also note the “swan slurs”, starting from the bass note representing the tonic (here B), passing under the predominant (C#) and above the dominant (F#): it indicates a kind of sinusoidal movement from the subdominant to the dominant⁴, a movement that reminds of Riemannian tonal functionality.

The elaborations to be examined now belong to the individuality of the piece: while fig. 2 represents a situation that could be found in many compositions, those to be described presently are less common and tend to be unique.

The work is divided in two sections of 8 measures each, followed by a coda of 6 measures.

Fig. 3 hereafter summarizes the two sections. They differ from each other only by the content of their last two measures, 7-8 and 15-16, which correspond to the two endings illustrated in fig. 2. The main difference is that the dominant chord (V) is reached on the first beat of mes. 8, while it occurs one beat earlier in mes. 15-16, on the last beat of mes. 15, leaving the whole of mes. 16 to the tonic chord (I). In each case, the distance of a fourth between the root of the predominant chord (II) and that of the dominant (V) is filled by an ascending line of passing notes; because one additional beat is available in mes. 7, the ascending line includes a chromatic passing note which is not found in mes. 15.

Mes. 3-4 (and 11-12) merely repeat mes. 1-2 (and 9-10): the initial tonic is preceded by two chords of preparation, II-V-I, repeated twice and which foreshadow mes. 7-8 and 15. From I in mes. 4 (and 12) to II in mes. 7 (and 15), the transition is elaborated by a full cycle of fifths, I-IV-VII-III-VI-II, supporting several ‘fluent’ melodic lines⁵, i.e. melodic lines proceeding mainly by steps, hidden in the main melody that seems to proceed by leaps. Of these, one of the most conspicuous ones is that which begins from F#4 (the 5th of the tonic triad) in

³ This description, and the graphing of fig. 2, results from a close examination of Schenker’s own usage. In the American translation of Schenker’s *Der freie Satz*, the beaming of interruptions often was tacitly redrawn, and Schenker’s own intentions in this respect somewhat obscured. A further discussion of this point would lead us too far.

⁴ Once again, a full discussion of this would lead us too far. This slur, dubbed by American Schenkerians the ‘swan slur’, is not an invention of Schenker. It had been used before by Alfred Lorenz, *Das Geheimnis der Form bei Richard Wagner*, vol. I, Berlin, 1924.

⁵ On the matter of melodic fluency, see N. Meeùs, “Schenker’s *Fließender Gesang* and the Concept of Melodic Fluency”, *Orfeu* 2/1 (2017), p. 160-170. Online: periodicos.udesc.br/index.php/orfeu/article/view/10538

The image displays a musical score for a piano piece, featuring a complex melodic line with various chords and a detailed harmonic analysis below it. The score is written in G major (one sharp) and 3/4 time. The melodic line is characterized by a series of eighth and sixteenth notes, often beamed together, creating a flowing, intricate texture. The harmonic analysis below the score identifies the chords used at various points, labeled with Roman numerals (I, II, III, IV, V, VI, VII, II³, V^{#3}) and fingerings (1, 2, 3, 4, 5, 6, 7, 8). The analysis also includes a detailed view of the left hand's accompaniment, showing a steady eighth-note pattern. The score is divided into measures, with some measures containing multiple chords or complex figures. The overall style is that of a classical or romantic-era piano composition, emphasizing technical skill and harmonic richness.

Fig. 3

A Short Introduction to Schenkerian Theory and Analysis

an inner voice, is transferred one octave higher to G5, from mes. 5 to 5, and goes down from there in conjunct movement to D5 (the 3rd of the tonic triad). All fluent lines similarly fill the tonal space, passing from one note of the tonic triad to another.

A few words remain to be said about the coda, mes. 16-21, which again is made of fluent lines of passing notes, as shown in fig. 4.

These lines are articulated on the notes of the tonic triad, B minor: the upper voice from B to B through a stepwise descent counterbalanced by an octave transfer, the lower voice passing through all three notes, of the triad, B, D and F#, through slightly more complex ways. Here again, only the outer voices are shown, but the same analysis could easily be performed for the inner voices.



Fig. 4

It is time to conclude, trying an evaluation of this analysis. Compared to more traditional ones, the main difference consists in the attention devoted to the melodic lines, particularly to fluent ones, and to counterpoint in general. Oswald Jonas stresses this in his *Introduction to the English translation of Heinrich Schenker's Harmony*: "Heinrich Schenker has shown the correct relationship between the horizontal [counterpoint] and the vertical [harmony]. His theory is drawn from a profound understanding of the masterpieces of music."⁶

Another important aspect is the graphic representation of some aspects of the analysis. This has been the cause of misunderstanding: some believed that Schenkerian graphs *are* the analysis, even more that 'background' graphs, such as those in fig. 1c or 2, do represent the final aim of the analysis. It must be realized on the contrary that no graph should be read without reference to the score itself. Fig. 3 provides an example of this: the meaning of the staff on top of the example cannot be properly

understood unless in comparison with the score with which it is aligned. This upper staff could also be compared with fig. 2, which provides a more abstract view of the piece under consideration. The analysis resides in the comparison between these three notations.

This brings to the fore a third characteristic aspect of Schenkerian analysis, that it proceeds in successive levels: fig. 1 may be considered the 'background' of the analysis, it describes the 'primal structure' of the piece, its *Ursatz*⁷. Fig. 2 illustrates a first elaboration, the 'middle ground'. The upper staff of fig. 3 may be considered the 'foreground', leading to the score itself, the 'surface' of the work. All aspects of the work are seen as 'elaborations', developments of its primal structure through subsequent levels. This is an organicist conception, which views all aspects of the work as developing from a common seed, the *Ursatz*, to an utter individuality at the surface.

⁶ Heinrich Schenker, *Harmony*, transl. by E. Mann Borgese, ed. by Oswald Jonas, Chicago, The University of Chicago Press, 1954, p. ix

⁷ *Ursatz* is a rare word in German, but it is not a creation of Schenker. J. & W. Grimm's *Deutsches Wörterbuch* (www.worterbuchnetz.de/DWB?lemma=ursatz) mentions a usage of the word by Leibnitz, among others, in the meaning of *Grundsatz*, *Axiom*. This may have been the meaning that inspired Schenker.

The results of the analysis are not much different from those that could have been obtained by any other method. Rather, it is the way these results are obtained that is different. A Schenkerian analysis stresses the utter unity and the coherence of the work.

Schenker belongs to a tradition that believed in the internal coherence of the masterpieces of music⁸, a romantic conception of the work of art that is sometimes contested today⁹. This is a debate in which I will not enter here.

V.

Leise.
Ich will mei - ne See - le tau - chen in den

pp

ℳ.

Kelch der Li - lie hin - ein, die Li - lie soll klin - gend

hau - en ein Lied von der Lieb - sten mein. Das

⁸ See Marc Rigaudière, *La théorie musicale germanique du XIX^e siècle et l'idée de cohérence*, Paris, Société française de musicologie, 2009.

⁹ On this point, see Lydia Goehr, *The Imaginary Museum of Musical Works*, Oxford, Clarendon Press, 1992.

The image displays a musical score for Robert Schumann's song "Ich will meine Seele tauchen, Dichterliebe, op. 48." The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in German. The score is divided into four systems. The first system contains the first line of the vocal melody and the corresponding piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the piano accompaniment. The piano accompaniment features a prominent eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal melody is characterized by its melodic contour and the placement of the lyrics. The score concludes with a "ritard." marking.

Lied soll schau - ern und be - - beu wie der Kuss von ih - rem Mund, den

sie mir einst ge - ge - - ben in wun - der - bar süs - - ser

Stund!

ritard.

Robert Schumann, *Ich will meine Seele tauchen, Dichterliebe*, op. 48.

Leipzig, Breitkopf & Härtel, Clara Schumann ed.



Intervals, chords, cadences: the origins of tonal language



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Introduction

The aim of the present paper is to provide an overview on the historical origins of some basic features of tonal harmony¹. These features date back to times when the notion of 'chord' did not exist. Most scholars agree that the triad's earliest definition stems from 1612². Inversion is described at about the same time³. The late emergence of these concepts is a possible problem when dealing with pre-17th century repertoire. If medieval and renaissance music is not to be described or explained with chords, how should today's musicians look at it and listen to it? Obviously, there was some kind of vertical thinking before the 17th century. Polyphony is not an exclusively melodic

process. It involves harmonic considerations. This harmony, however, was conceived as a combination of intervals rather than chords.

For this reason, it is advisable to avoid the word 'chord' when talking about medieval and Renaissance polyphony. This methodological principle can be viewed as a kind of working hygiene. It helps today's musicians study polyphony with other concepts. It also highlights situations when the lack of the concept of chord turns out to be problematic. In avoiding to the word 'chord', the contrapuntal phenomena that are the clearest testimonies of an early chordal way of thinking are more easily noticed.

1 The classification of intervals and two-voice cadences

From 14th century on, cadences are built on the opposition between harmonic tension and harmonic rest, and imply goal-directed motion. This principle in turn leads to the authentic cadence of modern tonal harmony. Despite the absence of chordal theory in late medieval polyphony, it is not exaggerated to claim that there is a true continuity between the pre-baroque and modern tonal cadence.

The principle of goal-directed motion in the 14th century is built on the classification of intervals, which at that time are divided into three categories:

- perfect consonances — octaves and fifths;
- imperfect consonances — thirds and sixths;
- dissonances — seconds, sevenths, augmented and diminished intervals.

The classification of the fourth is problematic and will be examined hereafter.

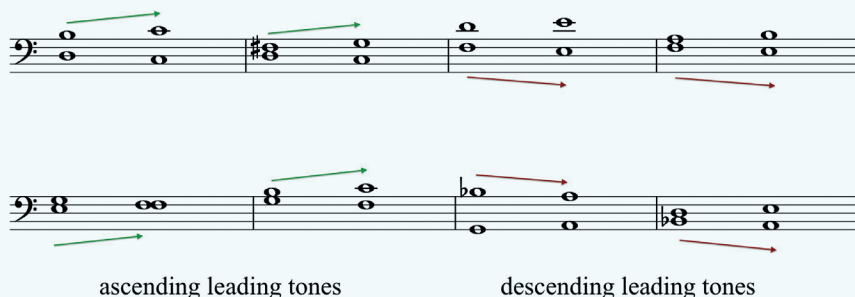
¹ On the same subject, see Don M. Randel, "Emerging Triadic Tonality in the Fifteenth Century", *The Musical Quarterly*, 57/1 (1971), p. 73-86.

² Johannes Lippius, *Synopsis musicae novae* (Strasbourg, P. Ledertz, 1612, sig. F4).

³ Thomas Campion, *A New Way of Making Fowre Parts in Counterpoint* (London, s.d., sig. C4v-C5r). See also the modern edition by Christopher R. Wilson, Aldershot, Ashgate, 2003, p. 52.

The two-voice Ars nova cadence basically consists of a progression from an imperfect consonance to a perfect consonance in conjunct motion, sometimes called ‘directed progression’⁴. In theory, the two consonances

should be connected with a leading tone, either ascending or descending. Descending leading tones are sometimes referred to as ‘upper leading tones’.



Example 1: Directed progressions with ascending and descending leading tones

All directed progressions do not give rise to a full cadence. In compositional practice, some of them pass through and do not generate any rhythmic slowdown. Yet the 14th century cadence can be defined as a strongly

articulated directed progression. A ballata by the Italian composer Francesco Landini, *La bionda treçça*, may serve to illustrate cadential turns in context.

⁴ This name was coined by Sarah Fuller in “Tendencies and Resolutions: The Directed Progression in ‘Ars Nova’ Music”, *Journal of Music Theory*, 36/2 (1992), p. 229-258.

La bionda treçça

A

8

1. 5. La bion - da tre - çça, del fin' or co - lo - re
4. E so gli ef - fet - ti del mie ma - ma - ggio ri,

6 → 8 3 → 5

B

8

M'a le - ga-to la men t'al me - ço'l co - re. 2. Si -
Che lle pa-ro-le e bel - lo ve - de a - mo re. 3. Che

6 → 8

16

mi-l'èl vi - so a chuell' om - bra fa - ce, O - ve ri - don - le per - le e
co-me pur ne - ve al sol mi sfa - ce E non si cu - ra, per - ch'io

6 → 8

24

va - ghi fio - ri.
mi sco - lo ri.

3 → 5 6 → 8 3 → 5

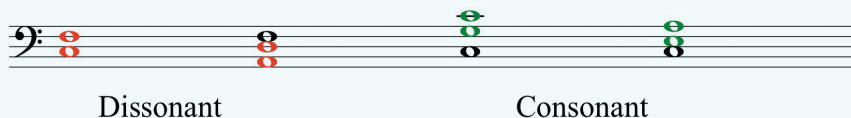
Example 2: Francesco Landini, *La bionda treçça*⁵

⁵ The transcription is based on Leo Schrade's edition in *The Works of Francesco Landini, L'Oiseau-Lyre*, Monaco, 1958, p. 18. The musical structure follows the poetic organization of the ballata, which corresponds with the schema ABBA. The final cadence is in measures 13-14..

2 The status of fourth

In early medieval music theory, the fourth is described as a perfect consonance in the same way as the fifth. In the course of time, however, the fourth status becomes uncertain. In compositional practice, from the 14th century onwards, it is treated as a dissonance when it is calculated above the lowest sounding pitch.

It remains consonant when it occurs between high voices with an underlying bass. In other words, the fourth is always dissonant in a two-voice composition. It can be consonant in three-voice or four-voice counterpoint, but not against the bass.



Example 3: Dissonant and consonant fourths

The ambiguous status of the fourth still applies in triadic tonality. In a triad in root position, a fourth may arise between the upper voices. This chord is consonant. In a

six-four chord, on the contrary, the fourth is heard against the lowest sounding note and the chord becomes unstable. A six-four chord calls for resolution.

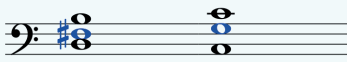
3 Three-voice cadences

To build a three-voice and a four-voice cadences, two rules should be followed :

- the cadence is built on a directed progression : the first sonority is an imperfect consonance; the second sonority is a perfect consonance;
- parallel perfect intervals should be avoided.

From a historical viewpoint, the 6-8 progression with ascending leading tone plays a critical role in the development of the modern

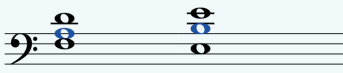
tonal cadence and will serve to exemplify the evolution from the two-voice to the three-voice polyphonic cadence. A moment's reflection shows that there are only two possibilities for harmonizing the major sixth. The first one is to add a major third above the lowest voice, opening on a fifth. This progression is the double leading tone cadence that is typical for the Ars nova. It combines two directed progressions and is most satisfactory because the imperfect third and sixth generate a strong tension toward the perfect fifth and octave.



Example 4 : Double leading tone cadences

A variant of this cadence, which avoids the double leading tone, occurs when there

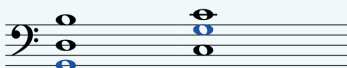
is a descending or upper leading tone in the lowest voice.



Example 5 : Three-voice cadence with a descending leading tone

Another way to add a third voice to a 6-8 progression is to start a fifth below the initial sixth. In this case, the added voice cannot give rise to a combination of two directed progressions. When the imperfect consonance moves

to the perfect consonance, the third voice often jumps an octave upwards. The consecutive fifths are not seen as a problem, as they are not parallel. This cadence is called Burgundian cadence or Octave leap cadence.



Example 6 : Octave leap cadence

Gilles Binchois' rondeau *Adieu m'amour* illustrates various kinds of three-voice cadences.

Adieu m'amour

A

A-dieu m'a mour et ma mais-tres - se, A -

Contratenor

Ténor

2LT 8L

B

dieu mon sou - ve - rain de - sir, A-dieu cel le a qui je veul ser -

8L ULT

13

vir, A - dieu mon con-fort et lies - se.

2LT 8L

2LT Double leading tone cadence

8L Octave leap cadence

ULT Upper leading tone cadence (cadence with a descending leading tone)

Example 7: Gilles Binchois, *Adieu m'amour*⁶

⁶ The transcription follows Wolfgang Rehm's edition: *Die Chansons von Gilles Binchois (1400–1460)*, Mainz, B. Schott's Söhne, 1957, no. 3).

The poetic and musical organization of the rondeau corresponds with the schema ABaAaBaAB.

The final cadence is in measures 9-10.

4 Four-voice cadences

The possibilities of writing a cadence for four voices are even more limited than for three voices. The 6-8 progression that underlies examples 4 and 6 can be harmonized with F-sharp or G, but not with both at once. For this reason, one of the pitches in the first sonority should be doubled. This eliminates F-sharp, which would create parallel perfect intervals. Therefore, the only solution is to

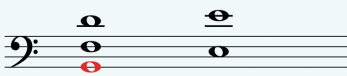
choose G below the tenor and to double it between D and B. The first sonority is made up of imperfect consonances, and the cadence closes on perfect consonances. This progression undoubtedly comes close to the V-I cadence familiar from later centuries. It is widely used from the 15th century on, when four-voice polyphony supplants three-voice polyphony.



Example 8 : Four-voice cadence with an ascending leading tone

In four-voice counterpoint, cadences with descending leading tones are problematic. Whereas there is no problem in adding a third voice above the tenor of such a cadence (see example 5), it is not possible to add a descend-

ing fifth (or ascending fourth) beneath the tenor. In example 9, B forms a diminished fifth with F in the tenor. Changing B into B flat would cause a melodic augmented fourth when the bass resolves on E.



Example 9 : Problematic bass in four-voice cadences with a descending leading tone

For this reason, cadences with descending leading tones are always challenging in four-voice counterpoint, and there are no standard solutions. Example 10 shows various possibilities taken from Josquin des Prez' Kyrie section of the *Missa Malheur me bat*. Kyrie I ends on a 3-1 progression on E in the lowest voices, followed by a short melodic coda in the

alto. Kyrie II shows a 6-8 progression on E in the lowest voices, followed by a coda in the inner voices. Kyrie III ends on a more classical 6-8 cadence between the upper voice and the tenor. The resolution on E coincides with a silence in the bass and is followed by a coda in three voices.

Kyrie I

(-lei) - son.
 -lei - son.
 (-lei) - son.
 (-lei) - son.

Kyrie II

-lei - son.
 e - lei - son.
 (-lei) - son.
 (-lei) - son.

Kyrie III

(-lei) - son.
 son, e - lei - son.
 (-e) e - lei - son.
 (-e) e - lei - son, e - lei - son.

Example 10: Josquin des Prez, *Missa Malheur me bat*, final cadence of each Kyrie section⁷

⁷ The transcription follows Barton Hudson's edition (*Josquin des Prez, Masses based on secular polyphonic songs*, 3, Utrecht, Vereniging voor Nederlandse muziekgeschiedenis, 1994).

5 The evolution of the third

In the Josquin Kyrie, all three sections end on a sonority that consists not only of an octave and a fifth, but also includes a third. In modern words, all three sections end on a minor chord. This is an important step towards triadic harmony, and it is an evolution that is commonly observed in polyphony composed during the first half of the 16th century. Whereas theorists at that time still divide the consonances into perfect and imperfect, in practice, the third is used more and more often

as a perfect consonance, especially in the final sonority of cadences.

In the second half of the 16th century, polyphonic works increasingly display successions of triads, mostly in root position, and clearly foreshadow chordal theory of the next century. Lasso's famous chanson *La nuit froide et sombre* nicely demonstrates this phenomenon. While the harmonic successions are not yet functional in the tonal sense, they are certainly triadic.



Example 11: Roland de Lassus, *La nuit froide et sombre*, initial measures⁸

Conclusion

The development of triadic harmony and the evolution of the cadence are complex phenomena that the foregoing examples illustrate succinctly. They do not suffice to explain the origins of tonal language, but they constitute *a priori* conditions to its development. Most fundamental is the emergence, in the 14th century, of the cadence as a functionally conceived progression, driving from harmonic tension to

harmonic rest. At a later stage, the evolution of counterpoint into triadic composition, quite noticeable in the 16th century, paves the way to chordal theory as formalized in the early 17th century. The combination of the functional cadence and chords seen as invertible entities plays a critical role in tonal harmony.

⁸ The transcription follows Adrian le Roy and Robert Ballard's edition *Les Meslanges d'Orlande de Lassus*, Paris, 1576.



Comparative Analysis Session - 2018/04/27

Aus Meinen Tränen Sprießen

from Robert Schuman's *Dichterliebe* op. 48 / 2



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Note: this is not a scientific or musicological paper, but a collation of data and statistics concerning the documents that HarMA seminar received about this lied.

1 Goals of this comparative analysis

This project was not a contest, neither a challenge. The purposes were to:

- have an overview of different analyses of the same piece from various countries, analysts and institutions;
- compare the methods, tools and points of interest in the field of musical analysis;
- share experiences and practices.

2 Contextualization

When Heinrich Heine (1797-1856) was twenty-five years old he published, in 1823, his *Lyrisches Intermezzo* which was made of 65 poems. Schumann put 21 of them to music, of which 16 were brought together in his cycle of *Dichterliebe*.

Apart from a few of his youth works, Robert Schumann's (1810-1856) production in the lied field began in 1840. The objection of Clara Wieck's father to her marriage with Schumann was made void by a judgment of the Vienna Court of Appeal.

Schumann's lieder express the harshness of what he went through, but also his hope for better days. It's in this very year 1840 that Schumann composed the cycle of *Dichterliebe*.

3 Statistics

38 analyses were sent to HarMA, from 14 countries:

- Canada (1)
- Croatia (1)
- Denmark (2)
- Finland (1)
- Germany (2)
- Hungary (1)
- Italy (5)
- Latvia (3)
- Netherlands (1)
- Poland (2)
- Romania (8)
- Spain (5)
- Sweden (2)
- The USA (3)

4 Harmonic analyzes

Systems used (sometime with basso continuo notation added):

- Riemann: 13
- Riemann + roman numerals: 4
- Roman numerals: 23
- Schenker: 4
- Without: 2

II. Ans meinen Tränen sprießen

Part A

phrase a (4 bars: 2+2)

emphatic neighbor-tone
figure ("Seufzer")

descending scalar
figure ("Tränen")

iambic seconds and
thirds ("Nachtgall")

A: I (vi) IV I V7 I

① alternative hearing, continuing from previous song [f#: i6 i VI III]

A 4+4 bars

Nicht schnell

1 - Motif A - - - 3 Motif B - - -

Counterpart

L - Motif C - - -

Function: A: T Tp $\frac{I}{5}$ S T D7 T

Roman: A: I vi IV I V7 I

5 Formal analyses

We found 34 formal analyses in 38 documents.

List of proposed forms:

- A - A - B - A song form
- A (a / av1) + B (b / av2) Bistrophic
- A (a + a') / B (b + av)
- A (a, av) B (b, av1)
- A (a, b) / B / A'
- A (ant.: cons.) / B / A'
- A / A / B / A
- A / A / B / A' (3)
- a / a / b / a1
- A / A / B / A1
- A / A / B / Av
- A / A / B / C
- a / a / b = a var / A'
- a / a' / a1 / a2
- A / A' / B / A'' (2)
- a / a1 / b / a2
- a / b / a
- A / B / A' (3)
- A + B Bistrophic
- Binary form with small recapitulation A / Av
- Binary reprise form a / a1 / b / a2
- Bipartite with small recapitulation:
A - a1 - statement (mes. 1-4),
a2 - repetition (m.5-8); B - b1 - begins as a transposed a1, but continues differently (mes.9-12); a3 - varied restatement of the first phrase (mes.13-17)"
- Forme binaire récurrente sectionnelle, ABA'
- Lied in short ternary form, with repetition of the first phrase
- Reprise bar form A / A / B / A'
- Rounded binary form [A (4+4) / B / A1]
- Rounded binary form A (a + a') / B (b, av)
- Simple binary form with recapitulation A / A / B / A'
- This lied has the structure of a classical A|BA. It can be understood either way as a Rounded binary or Small ternary.

6 Bar 4. Ambiguity?

We found 29 annotations of bar 4 in 38 documents.

- D7-T (7 analysts)
- Bar 3: D-T & nothing in bar 4 (2 analysts)
- V-I (2 analysts)
- V+7-I (1 analyst)
- V7- (I)* - open/half cadence, closed by the piano only (1 analyst)
- V7-I (8 analysts)
- V7-I (HC Voc - PAC Pno) (3 analysts)
- V7-I (HC) or Alt. V. V7-I (PAC) (1 analyst)
- V7-I (Pseudo HC -> PAC) (1 analyst)
- V7-I / D-T (HC Voc - PAC Pno) (1 analyst)
- V7-I / Half cadence or Perfect cadence? (1 analyst)
- V7-I / HC -> PAC (1 analyst)

7 Let X=X

In the three days of HarMA Seminar, we talked about ambiguity, singularity, methods, material, degrees, form, context, emic, etic, different ways to compose music, and thus different ways to analyze a piece and to talk about it.

What we do in our daily work as musical analysts is a kind of 'reverse engineering', but sometimes we forget our primary aims: let's discover what's hidden behind the tones, what we may hear in this piece that we've never heard before. Then we will touch, perhaps, the true essence of music.

Music theory at RDM



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The Royal Danish Academy of Music carries a long tradition of music theory. In its 152 years of existence a large number of remarkable personalities have worked, developed, taught and published as a part of the everyday life at the Academy.

As the Academy has been governmentally funded in the second half of its history, it has also been subject of different political agenda during the years, and therefore part of harmonization of educational offers with respect to all of Denmark. Thus, in 2004 we lost the right to educate students in music theory as main pedagogical subject and thereby had to give up the curriculum. This meant a decade with lack of new candidates in the field, but fortunately music theory survived as second main subject and in several implementations as minor subject in the around 20 curricula we have.

There is a tradition for sharing teachers with the composition department of the academy, as many music theorists also works as composers and because historically there has been a consistency between elements in both curricula. In contrary, we do not share faculty with our ear training department which is separate and specialized, but there is a wonderful collaboration between the two areas. Under the music theory umbrella we consider the areas of form and structure analysis, orchestration and jazz theory as well as music history, while the core that everyone will meet in some shaping during a bachelor program would be the disciplines surrounding 'Satzlehre' as they are commonly known in central Europe. Those disciplines have for many years constituted the 'magic triangle' as our requirements for the students productive and reflective work:

Harmonic analysis



Harmony

Counterpoint

The 'credo' here is that working alternating with each of these poles will make them illuminate each other and carry the desired learning. A couple of examples:

Music teachers programme which focuses on a broad approach to basic music education would aim at work with four-part choir

arrangement as harmony discipline, practical/usable canon writing as counterpoint and harmonic analysis of music from, for instance the lied genre.

While church musician curriculum music theory is considered a second main subject, there are more demands for a variety of specific

style studies. The harmony disciplines are romantic chorale and renaissance chorale in the style of Hans Leo Hassler. Counterpoint is represented by studying writing technique of a

complete fugue in Bach style (*Wohltemperierte Klavier* type, 3 part, 2 pages), and harmonic analysis would be with the mentioned styles of music as objects.

The simple chorale

The basic behind those different implementations could still be boiled down to a pilot study of what we designate 'simple chorale' and a general choice of functional understanding of harmonic progressions as analytic tool. These are recognized as basic studies by all students and might in this context need a slightly closer presentation: The simple chorale is a pedagogical construction based on note-to-note harmonization of a melody with the purpose of learning how to produce basic harmonic patterns with a simple vocal-based voice leading. It is possible to work with stylistic models for such a construction, for instance in the melodies by the composer H.O.C. Zinck, but basically the discipline focuses on writing technique rather than style. Actually, the simple chorale might have been the strongest survivor of changing times, musical and pedagogical points of view, educational agenda and financial cutbacks

at RDM we can remember. Thus, for more than a decade, it was the subject of computer aided learning in music theory, as we used a special developed application, *HarmonyLab*, to let the students qualify their preparation for classes in simple chorale. For different technical reasons this software doesn't work anymore, but recently there has been a new interest for redeveloping this tool as a result of new cuttings and a need to support the student's homework technologically.

The function analysis we use derives from Rameau, Riemann and all the subsequent ancestors of this way of thinking, but it comes in a special Scandinavian version where a handful of our former Danish colleagues has developed the system further – both in its possibilities and in its use of symbols. The following example shows a (more advanced) simple chorale with a function analysis of the harmonic progress:

Educational environment

The typical setup is still based on relatively small classes (4 to 12 students, depending on subject). Historically teachers working hours have, apart from preparation time, consisted exclusively of confrontation hours, which has forced the teaching situation to include correction/reviewing of written (music based) assignments. This has affected, and to a certain extend, formed the typical teaching method, which takes it start in the students' work. The advantages are that we can give immediate response to the learning object, which in this case is what the student prepared in his mind and on paper before the class. Second the students are following each other's process, and witnesses their different products

as inspiration and contribution to diversity. The learning is then believed to progress in an iterative process continuing with the subsequent assignment.

The classes take place in special equipped theory classrooms with tables, grand piano, Hi-Fi and a Mac computer connected to a central server system where everyone – teachers as well as students – have a personal account. This system is also connected with a projector and the interactive board of the classroom. For the student's preparation, a lab of Mac computers connected to the central system is available with notation software and a variety of special software.

Example of a course in music theory

The most common course in music theory would be the one for orchestral instrumentalists, singers, pianists, accordionists, guitarists and tonmeisters. The basic curriculum is shared by all of these groups, but it is, of course, possible to vary the content according to the concrete composition of classes formed by six students. The course will be settled over the first four semesters of the undergraduate program and cover 42 weeks with 60 minutes for each class with the subjects of the 'magic triangle'. After the first semester, there will be a written examination on-site in simple chorale of the type and length shown above. This has to be passed and counts as a part of the final completion of the course. In the following three semesters, the skills achieved during the chorale work of the first semester are enhanced and extended in arranging for choir as well as instruments. As secondary subject basic instrumentation is also covered. Counterpoint will be introduced and can have many shapes ranging from Palestrina style or Fux species over Bach inventions to dodecaphony. The final examination works as a portfolio delivery of 5 pieces of music including both counterpoint and arrangement. Dependant on

the attendance of the student there might also be an on-site written examination in either counterpoint or arrangement.

Concurrent with this progress there will be a course in formal analysis/communication. Over the first semester all students on their first year will have a general introduction to form principles and dynamics. This will be in two large groups and the course is formed as lectures of 60 minutes over 11 weeks. On the remaining 3 semesters two theory classes (of six students as described above) will form one class and take the discussion to a more specific and detailed level, where also the students ability to talk about music and communication of musical content and meaning will be in focus. This course will conclude with an oral examination – either with known repertoire as subject or with extemporal works and preparing time before the examination.

It should be mentioned that music history is taught as lectures parallel to the described two courses over the same four semesters and that it is considered an equal contributor to the basic knowledge and skills in the theoretical field.

Music theory master

Returning to the historical angle that started this glimpse into our field, we have, during a new accreditation procedure, now managed to build a future curriculum in music theory as a specialization within the composition master program. This is in continuation of the fact mentioned earlier, that many composers have a special interest and insight in music theory and that a part of the recruitment therefore came from the composition department back before 2004. Unfortunately, it leaves other groups as for instance organist, pianist and external applicants as musicologists, outside of opportunities, but we consider the new curriculum as a milestone though, as it has brought the main subject back to our faculty at least as a beginning of a new era.

We have hardly gained any experience with the new specialization, but a short description of the content will be given here. The teaching will take place on all four semesters of the masters program and will be formed as individual lessons of approximately 70 minutes in 50 weeks. There are three main areas we want to cover – another magic triangle, if I may:

- Practical, compositional and analytic skills
- Teaching skills
- Artistic / pedagogic development

The compositional skills will be developed with different subjects and through the study of different composers, styles and genres. The work has to cover both traditional / classical composers as contemporary, and includes both homophony and counterpoint. Along with the written work, there is a focus on the ability to analyze music with respect to both details and structure.

Teaching skills are developed when the above elements become subjects of a reflection on how to communicate them to pupils or students on different levels. The tools are study of methodology, knowledge of common and specialized literature in the pedagogical field and not least teaching practice, which will be trained as both observation from the student as well as teaching of own classes arranged with for instance music schools over a longer period of time.

Artistic and pedagogic development and dissemination in general is an important concept these years and it is our ambition to include this angle in the preparation of the student's ability to deal with a future labor market, which also demands an academic approach.

It is our hope that this new beginning will fill out the space of the long-term missing link and contribute to the food chain of music theory as it is practiced all over Denmark.

Topic specific talk

by Suzanne Konings



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In the Royal Conservatoire in The Hague there has always been a lively discussion between teachers of music theory, heads of departments and the managing board about a fundamental question: What are the goals and the place of the music theory subjects in the study program of a music student?

This discussion, and experiences such as visiting music education systems in other countries, have led to the start of a curriculum change in 2012 for the music theory subjects in the Bachelor program of all music departments. Focusing on the three departments of classical music, jazz and early music, the development of the new music theory curriculum has been based on

- an aural approach,
- learning by doing and
- developing knowledge based on skills.

The curriculum change aimed at making the theory subject in itself more practical, as well as trying to find a way to make them more relevant by realizing new connections to the instrumental and vocal performance classes. This process needed a change both in content of the program and in the methodological approach. Connected to the content of each subject, intensive study weeks and master programs for teachers were (and are still) being organized, supported by a teacher's development program. The change in the organization of the subjects or the different pedagogical and methodological approaches did, however, not in itself make a new or better connection to other parts of the study program.

What does it mean when we speak of finding a connection between the instrumental and vocal performance lessons and the theory subjects? In the past we have tried different options to realize this within the existing curriculum.

Could we maybe study the same repertoire in all classes? The same repertoire students are playing in instrumental and vocal performance lessons can't always be dealt with at the same time in the music theory classes, because of the complexity of the repertoire, the usually lower theoretical skill level of the students, and the way the theory group lessons are organized. Students with different levels and playing different instruments attend these classes together.

During the last few years we were experimenting with scheduling existing chamber music ensembles, for example student's string quartets, as a group for their music theory lessons. The students did always bring their instrument to the theory class and played the repertoire that was being analyzed. The students were very motivated to attend these classes, but it seemed that the tempo of handling theoretical aspects of the repertoire was somewhat slower than in other lessons. Organization-wise it turned out to be very difficult to schedule all students in this way. On a smaller scale we do, however, organize music theory classes for chamber music ensembles, jazz combo's and early music ensembles, studying the repertoire that they will perform.

Another connection seemed necessary to create more unity and relevance within the program. Approaching music theory from the three main ideas: an aural approach, learning by doing and developing knowledge based on skills could also lead to finding new ways to discuss the content, the relevance and the cohesion between music theory and performance subjects with heads of department and

instrumental and vocal teachers. The topic of these interdisciplinary conversations would then not so much be the specific subjects themselves, but the underlying principles of musical skill development.

A model for the connection between performing and understanding music in professional music education and music practice can be presented in the following way.

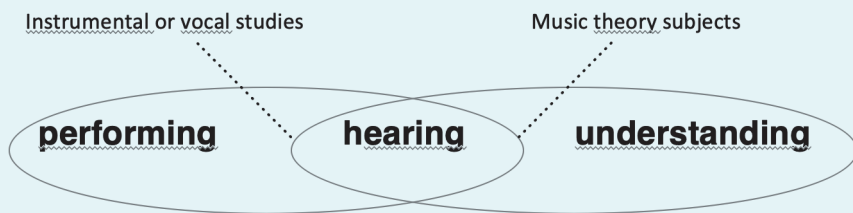


Figure 1

Between the instrumental and vocal performance studies and the theoretical program lies the shared concept and activity of hearing music. Music analysis was traditionally seen, at

least in the music theory program of the Royal Conservatoire, as being the bridge between music theory and performance practice.

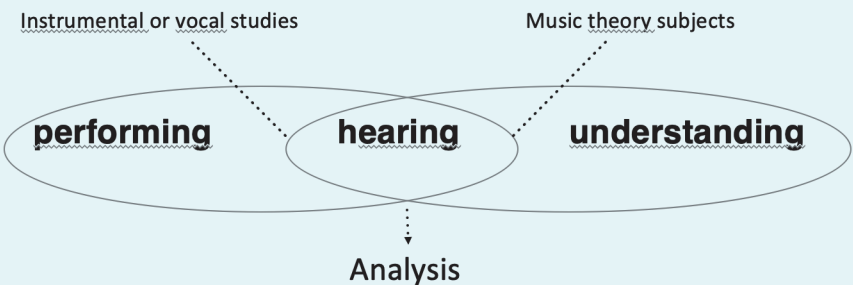


Figure 2

Music analysis may indeed have a relation to performance practice from the point of view of the music theory teacher (although this has been a long and interesting discussion in the field of music theory itself) but for students this was often not so clear. The reasons for this we may also find in the fact that their theoretical skills necessary to analyse the music they

play in a relevant way, are usually not equally developed in comparison to their much more advanced performance skills.

We now think that a more direct connection can and should be realised through the training of the ears. If the goal is to learn to hear music with understanding, then aural skills are fundamental to all theory classes.

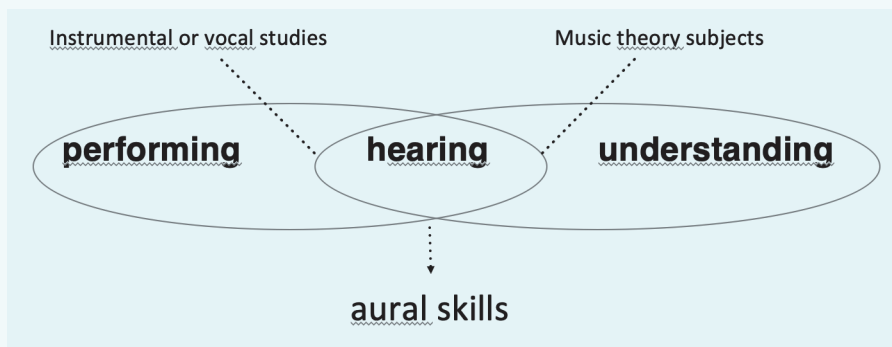


Figure 3

This idea has already been translated in the names of the music theory subjects, which are now called for example *Aural Skills & Analysis* and *Aural Skills & Improvisation*. Aural skills are being transferred to analytical understanding of the repertoire. Singing and playing, using existing repertoire as well as improvisation, are considered to be very important forms of music making to develop aural skills and actively learn to understand musical structures.

The new approach does not mean that the music theory classes have become performance classes. Aural skills are being trained and developed so that they can be used in practice and performance situations, and can create access to the repertoire in various, also cognitive and intellectual ways.

A short example may show in how an aural approach to learning to hear and understand the harmony in a composition from the Romantic period could be performed in an *Aural Skills & Analysis* class. The tools of relative solmization and Curwen hand signs are being used to perform (sing and play) and understand the harmonies and modulations in this fragment of Johannes Brahms' *Schicksalslied*. The vocal part of the score is notated in so-called 'stick-notation', showing rhythm and relative solmization names, concentrating on functional relations first before pitch information.

Figure 4 shows the musical score for Brahms' *Schicksalslied*, measures 41-52. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It is in 4/4 time. The lyrics are in German. The score shows the vocal lines with notes and lyrics, and a piano accompaniment line at the bottom.

Measures 41-52:

Soprano (S): s r' m' d' l l l=m m m

Alto (A): r s s f f f m=t, t, d

Tenor (T): t t d' d' d' r' di'=si si l

Bass (B): s s d l f r l=m m l,

Measures 53-54:

Soprano (S): f' m' m' l' s' f' m' r' d' d' t

Alto (A): l s f l l l

Tenor (T): r' t d' d' f f f

Bass (B): r m f l d' f r r

Figure 4: Brahms, *Schicksalslied* mm. 41-52: *Glänzende Götterlüfte rühren euch leicht*

Teaching steps (more activities are possible!)

- students sing the bass line from hand signs and from the score in stick notation (starting pitch G = sol)
- the teacher sings the soprano line and students sing back the melody with solfa names
- students sing the alto part, reading from the stick notation score
- students add the tenor part and sing the four voices together
- the group focuses on the tuning of the chords and the experience of the modulations (*la = mi*, etc.)
- they listen for consonances and dissonances in the harmony
- they name the chords and cadences
- they sing the parts on absolute note names
- students play (or sing and play) the score on instruments
- the fragment can be transposed: they play the fragment in different keys
- students write down the score from memory
- they listen to a recording and recognize and understand the musical structure

The diagram consists of two systems of musical notation, each with four staves. The first system shows a sequence of notes with labels below them: m, f=d', d', d', t, d=s, l, s, si, l=m', f, m', m', m, f=d', f, d'. Arrows indicate relationships between notes across staves. The second system shows a more complex sequence: f, m', r, d', t, l, l, s, s, d', l, f, f, f, m, s, l, r, r, d', d, t, m, m, r, f, l, r, r, s, d, d'. Arrows indicate relationships between notes across staves.

Through these activities students can experience and understand a part of a composition by active music making.

The following diagram shows the different cognitive connections they will have to make: transferring notation into sound, understanding sound by giving names to the sounds (note names or musical concepts such as types of cadences), performing from memory or from

notation, transferring note names and sounds to staff notation, using different forms of note names (functional-relative and pitch-absolute note names) and more. All connections in the model should be addressed as much as possible in varied and creative ways. The starting point for creating the activities will be the repertoire.

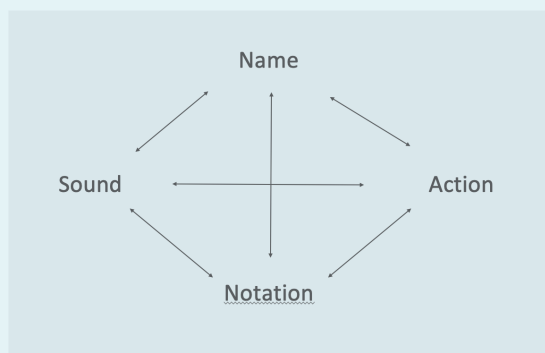


Figure 5: Model for the development of musical literacy within the musical learning process¹.

Creating a balance in the music theory lesson (or in any music lesson) between the different activities of approaching sound, notation, performance and understanding in relation to each other may contribute to the effectiveness, connection and relevance of these subjects in the music curriculum as a whole.

The new music theory curriculum in The Hague has been in practice now for 5 years and, of course, there are still many things to improve. One of these things is that students experience big differences in approaches between teachers teaching the same subject. This may be caused by the fact that the curriculum is not so much 'syllabus based'. And the much

more practical approach will be dependent on the didactical skills and musical personality of the individual teachers. Through regular meetings with the team of teachers, where we show and discuss the content of our lessons, we are working towards a more unified understanding of the goals and ways of working within the new curriculum. When our students are in turn able to transfer the aural approach, experienced through learning by doing, leading to knowledge based on skills to their pupils, we may hope to contribute to a bigger goal of music education on all levels: musical literacy and understanding by independent and skilled musicians and music listeners.

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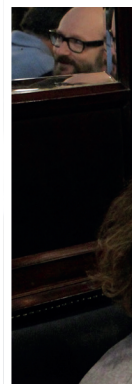
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