

What is the course title?

The course title is *Hidden Harmonies, Meaning, and Power in Women Composers' Works*.

Who is it intended for?

The course is intended for Bachelor's students from the second year onwards, Master's students, and PhD students. It will be open from the winter semester 2026 to students from mdw and UAB, and in the future potentially to other IN.TUNE universities.

What is the course about?

This joint online course invites students to explore works by women composers through music theory, analysis, listening, and discussion. Together, we ask how canons are formed, how theoretical language can include or exclude, and how harmony, tonal relations, and listening can open new perspectives on musical meaning.

Who developed it?

The course was developed by Michael Pinkas from mdw, Marko Aleksić from UAB, and Ivana Ilić from UAB. It was created within the framework of the IN.TUNE alliance.

What are its innovative features?

The innovation of the format can be seen in its combination of project-based learning, gender-sensitive music theory, and international discussion about the chosen topics. Assessment is conceived as an open-access online exposition, in which students present a musical example related to women composers.

What are the learning outcomes?

Students will learn to understand how music-theoretical knowledge, terminology, and canon formation can shape the visibility of women composers. They will also analyse selected works with attention to harmony, modulation, tonal relationships, form, musical meaning, and listening-based approaches.

How do you perceive its impact on students, and how will students benefit from taking it?

The course should support a more inclusive learning environment by reflecting on canon formation, gendered terminology, and the unequal visibility of women composers in higher music education.

How will this international collaboration influence your individual work?

This collaboration allows us to compare different institutional contexts, teaching experiences, and approaches to music theory. It also creates space for further discussion of gender-related topics within IN.TUNE universities.

What do you hope for?

We hope that students will discover new sources, repertoires, and analytical perspectives.

What are your expectations for the course and your future collaboration?

We expect the course to become a starting point for further collaboration between mdw, UAB, and other IN.TUNE universities.