

Master Research Symposium 2024

Research Presentations by master's students from the departments
of Classical Music, Jazz, Early Music, Vocal Studies, Conducting,
New Audiences and Innovative Practice (NAIP) and Art of Sound

Royal
Conservatoire
The Hague

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Preface

Welcome to the 2024 edition of the Master Research Symposium, a showcase of the artistic research results of the graduating class of 2024. Master students from the departments of Classical Music, Jazz, Early Music, Vocal Studies, Conducting, New Audiences and Innovative Practice (NAIP), and Art of Sound will demonstrate the outcome of two years of dedicated work on their individual research projects in written and multimedia format. The Master Project of the Royal Conservatoire, of which artistic research is an important component, is an intensive course aimed at developing the artistic, entrepreneurship, and research skills of our students, enabling them to continue their development in the arts after their studies, be it in a Ph.D. program, or another capacity in the world of performance and beyond. As can be expected from a conservatoire with students from all over the globe, this symposium will contain a variety of fascinating research topics and presentations, reflecting the creativity and artistry of our students.

Artistic research can take many different approaches and forms, and the results, as can be read in this programme book, are as rich and diverse as our student body. As Head of Master Research, I follow students as they negotiate their way through the programme and derive satisfaction from observing the personal growth of each student as they gain confidence in their own skills and reflective abilities. The Master Research Symposium, as the culmination of nearly two years of hard work on their individual projects, provides our students with the valuable experience of presenting their results to a live and appreciative audience and, in exchange, receiving feedback from an international committee of experts.

In the past few years, I have witnessed the successful implementation of a school-wide research ethic that has profoundly impacted how we empower our students and equip them with the necessary tools to effectively navigate the often-formidable path to professional success as a performing artist. Reflective practice has become an educational goal and an ethos that enables students and staff to better communicate their musical message and, finally, become more compelling artists. Our focus on developing entrepreneurial skills in the Master Project and connecting with artistic practice and research provides an additional bridge to the multifaceted world of artistic performance today, enabling students to discover their artistic voice and place in society.

I want to extend my thanks to the entire Master Research Team, as well as to our dedicated Research Supervisors and Master Circle Leaders, and of course to the students themselves, for making this another successful year. In addition, I wish those students who will be leaving us at the end of this term artistic and personal success in whatever endeavor they embark upon next.

Kathryn Cok, PhD – Head of Master Research

Research grants awarded by De Zaaier Foundation

The De Zaaier Foundation is a small capital fund founded in 1985 by Mrs. Dieuwke Honig-Prager. The emancipation of the individual and the promotion of sustainable development are central to De Zaaier's philosophy. In addition to their developmental work, De Zaaier has reserved a percentage of their funds for the support of research in the arts, which in the past has largely been for Ph.D. research at Leiden University.

In the Autumn of 2020, the board of De Zaaier approached Kathryn Cok, Head of Master Research, to enquire if they could provide financial support for Master Research students here at the Royal Conservatoire, as they are particularly interested in the interaction between music and science. The wonderful result of the discussion that ensued is that seven of our then Master students, now alumni, received financial support for their research, based on a research proposal that they submitted as part of the Master course: Introduction to Research in the Arts. De Zaaier was impressed with the diversity of our student body and the originality of the research proposals submitted, and the students selected represent various departments of the Conservatoire.

The recipients of the 2022–2023 De Zaaier Research Grant are:

Emma Hedrick (Jazz Singing)
Vanessa Guinadi (Classical Singing)
Petra Cini (Composition)
Livia Malossi Bottignole (Composition)
Sanne Bakker (Classical Harp)
Josie McClure (Classical Saxophone)
Floris van Daalen (Classical Trombone)
Christian Beutel (Early Music Singing)
Chiara Paganini (Master The Musician Educator)
Brian Lyons (Early Music Oboe)

Research Abstracts

Classical Department

Gustavo Abela Cruz
Dario Antón
Anna Plamenova Atanasova
Sanne Bakker
Elisa Bartolomé Gómez
Juan Cancero Navarro
Gaizka Ciarrusta Insagurbe
Marie-Lou Debels
Antonio Dorado Salguero
Afonso Candeias Ferra Esteves
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Sergio Sánchez Perera
Yunke Shang
Mafalda Silva
Aaron Small
Petra Valtellina
Kalina Vladovska
Eline de Vries

Gustavo Abela Cruz

Main Subject

Classical Violin

Supervisor

Caroline Kang

Title of Research

Engaging the audience, a matter beyond music?

Research Question

How can a performer affect or manipulate the emotional engagement of an audience?

Summary of Research

Despite knowing that music and emotions have a lot to do with each other, sometimes it is hard to articulate which relationship they have. Since the emotional impact seems to be one of the biggest appeals for an audience, do we, the musicians (specifically the performers), pay and draw enough attention to it? After reviewing the relevant literature about the processing of emotions, I came across the philosophical approaches of emotions in and through music by Peter Kivy, Jerrold Levinson, and Stephen Davies, proposals that could serve as inspirations for an audience and for performers. Then, I decided to carry out a series of experimental sessions to test the impact of these three approaches, as well as the performer's role, and components that could also affect a performance, such as set-ups, musical manipulations, or what I have called 'extramusical' items or elements. In addition to my research question "How can a performer affect or manipulate the emotional engagement of an audience?", I sought to explore another inquiry. Is engaging more with the public nowadays strictly a musical matter?

Biography

At the age of 3, a young Gustavo Abela was astonished while watching "El Conciertazo", a Spanish TV show. Since then, he has studied to become a musician. Currently, he is studying at the Royal Conservatoire with Ilona Sie Dhian-Ho for the second year of the Master's degree in classical violin. His final Bachelor's research about Mozart's staccato was graded with honors in ESMUC (Barcelona), where he studied with Raquel Castro. Gustavo plays regularly with orchestras such as Residentie Orkest, Orquesta de Extremadura, or JONDE (Spanish Youth Orchestra). In addition, he played as an academist with the Mahler Chamber Orchestra.

Darío Antón

Main Subject

Classical Percussion

Supervisor

Emlyn Stam

Title of Research

Sarasate in the XXI century

Research Question

What systematic approach or process should be employed to guide the creation of a new performance featuring original compositions inspired by the musical works of Pablo Sarasate?

Summary of Research

As a musician from Navarra, I began this research process with the aim of constructing a performance inspired by the violinist Pablo Sarasate, one of the most important musicians from Navarra. The goal of this research is to recognize Sarasate's legacy, while bringing contemporary music closer to the people of Navarra. In this research, an experiment was carried out to determine how to transform Sarasate's repertoire to create a contemporary performance. I did this by analysing three types of adaptations. The first is an original transcription of the composer's music, the second a recomposition of one of his works and the third an improvisation based on Sarasate's motives and harmonies. At the same time, the folklore of Navarra and its impact on Sarasate's compositions is explored in depth. After this process, the ingredients for constructing a performance using all three approaches is explored. The idea is that throughout the performance, Sarasate's music will evolve from its original state into a new composition, all inspired by the unique essence of this virtuoso violinist and composer.

Biography

Dario was born in 2000 in Ablitas, Navarre, where at the age of 6, he initiated his contact with music and percussion. In 2018, he enrolled in the Conservatorio Superior de Música de Navarra. Currently, he is completing his master's degree in Classical Percussion at the Royal Conservatoire. Over the past years, he has participated in training courses, masterclasses, and music festivals at both national and international levels. This year, Dario is an academist in the Residentie Orkest in the Netherlands. Simultaneously, he has collaborated with professional orchestras such as Nederlands Philharmonisch Orkest, Residentie Orkest, Orchestra of the Eighteenth Century, Sound Wave Collective, HIIIT (Slagwerk Den Haag). In Spain, he has collaborated with Sinfonia Navarra, the Municipal Symphonic Band La Pamplonesa, and is a member of the Young orchestra of Pamplona.

Anna Plamenova Atanasova

Main Subject

Violin

Supervisor

Susan Williams

Title of Research

Attracting young Spanish audiences to classical music concerts

Research Question

How can I make a classical music concert that is attractive to young people in Spain?

Summary of Research

The audience is one of the most important things for an interpreter. Playing for other people is one of the reasons we perform music in concert halls and why many musicians choose this career path. The attendance of people to classical music concerts is important to the continued existence of live concerts and active orchestras and chamber ensembles. So how can live classical music still exist if there is no one in the near future who wants to attend concerts? Previous research on this topic shows that this issue has become a concern for many musicians today. This research addresses the concern about the aging of the audiences attending classical music concerts in Spain. It also investigates ways to attract the attention of a younger audience and to try to connect with them using tools that are relevant to this type of audience – for example the use of social networks. Young people were asked about what we, as musicians, can do to attract them and which changes could be made in order to make concerts attractive to a younger audience. The results were collected and analysed.

Biography

Anna was born in Bulgaria, where she took her first steps in music by playing the violin. When she emigrated to Spain, she continued her music studies in the Conservatory of Balearic Islands and finished her Bachelor in the Royal Conservatory of music of Madrid. Once finished, she moved to The Hague, The Netherlands, where in 2022 she started her Master of Music, violin at the Royal Conservatoire.

Sanne Bakker

Main Subject

Harp

Supervisor

Andrew Wright

Title of Research

Creating an audiovisual performance with the use of lights as a classical musician through interdisciplinary collaboration

Research Question

How can a classical musician create an audiovisual performance with the use of lights through interdisciplinary collaboration?

Summary of Research

This research started with the aim of creating a better theoretical understanding and breaking down the creation process regarding the making of performances with lights. Ultimately, it became a reflection on the performative practice of a classical musician and the interdisciplinary collaboration while making an audiovisual performance. In particular, the process of the visualization of music. Through literary research into interdisciplinarity, audiovisual performances (specifically with classical music), and by doing a musical and narrative analysis through a case study of Paul Hindemith's *Sonate für Harfe*, a theoretical framework is created for collaborative preparation with a visual artist and live experimentation. This research then shows the working process and the experiments that were conducted. It concludes with a reflection on the collaboration, the final product, and how playing the harp sonata in this audiovisual setting has affected the performance of the music.

Biography

Sanne Bakker is currently pursuing a Master's degree in harp at The Royal Conservatoire The Hague with Sylvain Blassel. She holds Bachelor's degrees in Music in Education and Classical Music Performance from the ArtEZ Conservatoire in Zwolle, where she studied with Manja Smits. For both degrees, Sanne graduated with distinction. She won prizes in various (inter) national competitions, as a soloist, and in chamber ensembles. Sanne is a diverse musician: from playing in orchestras, in several ensembles, and as a soloist, to producing and creating (musical theatre) performances. She is currently focusing on creative performance practices exploring interdisciplinary collaborations and improvisation.

Elisa Bartolomé Gómez

Main Subject

Classical Flute

Supervisors

Anne La Berge, Renee Jonker

Title of Research

Free Improvisation as a Developmental Tool: Searching For Technical Proficiency, Reconnection, and Creativity in Flute Practice

Research Question

How can I find new ways to improve my music skills, creativity and reconnect with my instrument through exploring free improvisation as a flute player?

Summary of Research

The pursuit of perfection and the pressure to continually progress often overshadow the intrinsic joy and freedom that initially drew musicians to their profession. After a negative experience within my studies, I wanted to rediscover the essence of music-making through the lens of a specific tool: free improvisation. The research is driven by an autoethnographic approach where I focus on a specific angle within the broader topic of free improvisation: exploring how incorporating this tool affects the different parts of flute playing by putting the focus on how it can make us connect with our instrument, be more aware of our playing, of our body and to expand our creativity and imagination. Adopting a qualitative methodology, this research includes an exhaustive literature review, a journal on my reflections in collaborative sessions with a professional on the field and a data analysis of the survey answers by both professionals and students connected with this tool. Through immersive sessions conducted by Anne La Berge, I was guided across the possibilities of this tool. These are captured in a field journal where I reflect on topics as body awareness, skill development, creativity and motivational shifts triggered by the improvisational process in my own experience. Additionally, the insights collected from the questionnaires bring different points of view in the matter, offering diverse experiences and valuable perspectives.

Biography

Elisa completed her bachelor education under the guidance of Francisco García Castro, co-soloist of the Symphonic Tenerife Orchestra, at the Superior Music Conservatoire of The Canary Islands, earning the highest grade in her final recital. She collaborated with different orchestras and ensembles including the Atlantic Symphonic Orchestra, CSMC Contemporary Music Ensemble, AEDE Ensemble, Jong Metropole Orchestra and Amsterdam Chamber Orchestra playing in renowned halls like Amsterdam Concertgebouw and Konzerthaus Berlin. She is currently pursuing her master's degree in classical flute at the Royal Conservatoire The Hague under the mentorship of Alena Walentin.

Juan Cancer Navarro

Main Subject

Classical Trombone

Supervisor

Johannes Boer

Title of Research

Half-valve: An approach to the sound of the duduk

Research Question

How can I make the trombone sound like a duduk?

Summary of Research

Some years ago I discovered that, if you press the valve on the trombone enough to place it somewhere in the middle of its path and you play through it, you achieve a sound with which you can create so many fascinating colours. This sound in a reverberant acoustic opens in a way that reminds of the sound of the duduk, an Armenian double reed instrument, similar to the human voice in the sweetness and the flexibility of its sound. This opens a whole world of possibilities for the trombone and the music you can do with it, from improvisation to versions of folk songs to New Music, it is a tool that can create a whole atmosphere in your performance. It also creates some challenges in the trombone playing, so almost every reference in the instrument changes, as well as the feeling while you play on it. Since it is a new technique, I wanted to explain as precisely as possible how it works, and how you can make music later with it, trying to imitate the duduk as closely as I could, but also working in the creation of a new piece for this technique by the side of Martijn Padding. In the presentation I will show the results of this research, the process of learning how to execute it and some possible uses for this new tool to be implemented on performances.

Biography

Juan Cancer Navarro (born in Laluenga, Spain, 03 May 1999) started playing trombone in the “Conservatorio de Música Miguel Fleita de Monzón” with Rafael Mahiques Pla. Later on, he was awarded his Bachelor from the Musikene (Conservatorio Superior de Música del País Vasco) with prof. Juan Manuel Real, Vicent Boix and Stefan Schulz. In 2022, he joined the trombone studio of The Hague with prof. Sebastiaan Kemner and Daniel Quiles Cascant, where he is developing and refining his playing and his musical ideas.

Gaizka Ciarrusta Insagurbe

Main Subject

Horn

Supervisor

Ellie Nimeroski

Title of Research

Understanding the Wagner tuba

Research Question

What should a horn player know before starting to play the Wagner tuba?

Summary of Research

Horn players have the duty to play the Wagner tuba when the repertoire demands it, but do they really know how to do it and how to adapt to the change of instrument? Mastering the Wagner tuba and feeling confident on stage can be a difficult task. Not having one's own instrument, nor subjects or teachers dedicated to the teaching of this instrument complicates its knowledge and preparation. Therefore, this research aims to facilitate and educate in this process, providing the most relevant information both intellectually and practically and offering a complete overview of it. Following an inductive methodology based on written sources, an exhaustive technical analysis and the experience of professional horn players, it tries to answer questions such as why Richard Wagner created this instrument, what role it plays in the orchestra and what demands its performance requires. For all this, if you are a horn player and have to play the Wagner tuba or have already played it but have had no previous education, the results of this research will guide you in the process and will make you obtain a higher level of interpretation and knowledge.

Biography

Gaizka Ciarrusta Insagurbe is a young horn player born in Vitoria, a small city located in the Basque Country, northern Spain. At the early age of eight he started his musical career as a horn player in the same city and after finishing his regular studies he moved to Pamplona, where he did his bachelor's degree. After graduating, he travelled to the city of The Hague, where he is currently studying for his Master's degree. His career has always been focused on group music, both orchestral and chamber, being the romanticism his favorite musical period.

Marie-Lou Debels

Main Subject

Classical Guitar

Supervisor

Andrew Wright

Title of Research

Authenticity In Transcribing: Six Dances in Bulgarian Rhythm by Béla Bartók

Research Question

How to transcribe Six Dances in Bulgarian Rhythm by Béla Bartók for classical violin and guitar being authentic to the idiomatic character of the instrumentation and to the musical style of the composer and the piece?

Summary of Research

This research explores the concept of authenticity in transcription. It is applied to Béla Bartók's Six Dances in Bulgarian Rhythm, movements one, two and five. By prioritising different aspects, the overall look of the transcription is shaped. Examples of these aspects are the sonic possibilities of the chosen or original instrumentation, the general style of the composer and the piece, one's own musical context, and the technical abilities of the players. All these aspects could be considered as a form of authenticity. The first chapter elaborates on the concept and discusses methods of transcription. The second chapter analyses the history of the classical guitar, including its transcriptions. The guitar's search for a place in the classical mainstream has encouraged guitarists throughout the centuries to write transcriptions. Throughout history, the concept of authenticity in these transcriptions has changed. The final chapter discusses the entire process of transcribing, from the intentions behind selecting the piece to the obstacles and dilemmas that arose during the process. It shows that the transcribing part is as important as the individual practice and rehearsals. They alternate and influence each other. The Six Dances in Bulgarian Rhythm were of great importance to Bartók. Today they are not as popular as his Six Romanian Folk Dances but given their historical context they deserve to be heard more in today's classical music scene. Finally, it becomes clear that the abstract musical idea of the composer should be kept clear from the beginning to the end of the transcription process.

Biography

Marie-Lou Debels (1998^o) is a Belgian classical guitarist. She obtained her master's degree magna cum laude at the LUCA School of Arts in Leuven with the teachers Raphaella Smits and Joao Carlos Victor. Marie-Lou is a passionate chamber musician. With her violin-guitar duo RAAS, she explores the boundaries of the classical genre through improvisations, own arrangements, unknown repertoire and spoken word. She also performed twice as a soloist in Belgium and won the second prize in the Lions Club national competition in 2018.

Antonio Dorado Salguero

Main Subject

Cello

Supervisor

Anna Scott

Title of Research

Speech reaches music

Research Question

How could simultaneity be further explored within the interaction between poetry and music in interdisciplinary performances?

Summary of Research

Exploring the profound and close relation between music and speech, this research aims to develop a new approach to interdisciplinary performances concerning music and poetry. Blurring borders between these two arts is the main goal of this work, as is exploring innovative modes of interaction between them that may escape the "multidisciplinary" conception that has until now occupied many performances where poetry and music are presented alternately, and that may move towards more "interdisciplinary" performances, where music and poetry interact closely, inspiring and feeding each other in real-time, exploring the possibilities of simultaneity within a solo performance. This research might follow two different routes: personal artistic development, concerning all of the questions above practically and experimentally while keeping a record of the whole process; and experimental public sessions, where different settings of performances were tried out following a methodological way of tracking the audience's response. Thereby, the artistic outcomes of this research project include documentation of the above-described private and public experimentation sessions, as well as the development of a project called "Words of Music" where all the aspects explored and developed will crystallize in an interdisciplinary performance that will not only be a practical presentation of the results acquired by this research, but that will also be an actual professional integration activity.

Biography

Antonio Dorado Salguero is a cellist known for his passion for interdisciplinary arts and poetry. He had the privilege of studying under the tutelage of Israel Fausto Martinez at C.S.M Manuel Castillo in Spain and with Beatriz Blanco at the Voralbergerlandeskonservatorium in Austria. He later honed his craft with Lucia Swarts at the Royal Conservatoire. Antonio's artistry on the cello has graced the stages alongside various orchestras, including the "Sinfonia Rotterdam", "New European Ensemble", "Málaga Philharmonic Orquesta", "Nationaal Jeugdorkest" and "Camerata Galante."

Afonso Candeias Ferra Esteves

Main Subject

Violin

Supervisor

Emlyn Stam

Title of Research

The Demands of the Professional Orchestra Life: Strategies for Preparing Unfamiliar Repertoire before the First Rehearsal

Research Question

How to efficiently prepare unfamiliar orchestral repertoire when working in a professional orchestra?

Summary of Research

Playing in a professional orchestra is the dream of many young musicians, including myself. There's no other sound equal to the sound of an orchestra. The emotions that this music evokes are something unique. But like everything that's worthy, it requires a lot of work. One demanding aspect of this career is the amount of repertoire we have to prepare, in a short amount of time. Usually, orchestras change their programme every week, and even if we're young and the repertoire is still new to us, we have to keep up. This research explains how to do this, how to be efficient in our practice so we are prepared in every first rehearsal. I interviewed professional musicians, collected information on practicing methods, and tested the strategies I have gathered to see if they would help in preparing orchestra repertoire. I have discovered that equally important to practicing with our instrument, is the part we do without it. By getting to know the piece and planning what we have to practice, the results improve, and we reduce the amount of practice time needed. Of course, how we practice the notes is of major importance, and it's something I address in this research. I chose to present my work as an exposition because of the creative freedom that this format allows. Apart from having a lot of recordings from the testing process, I believe that is easier for the reader to understand the topic through media.

Biography

Afonso Candeias Ferra Esteves is a portuguese violinist born in 2000. He started his musical studies at the age of ten, but he only started learning the violin when he was fourteen years old, at his local music school. In 2015, he was admitted into Conservatório de Caldas da Rainha, where he concluded his high school and got his diploma. From 2018 to 2022, he did his bachelor in Escola Superior de Música de Lisboa, in the class of Ana Beatriz Manzanilla. He's currently finishing his master's degree at the Royal Conservatoire The Hague, as a student of Lisa Jacobs.

Alba Franco Trancón

Main Subject

Classical Harp

Supervisor

Patrick van Deurzen

Title of Research

Harp and electronics: A new way of understanding harp music

Research Question

How can I use electronic devises on the acoustic pedal harp, and how does this influence my compositional work?

Summary of Research

How can I use electronic devises on the acoustic pedal harp, and how does this influence my compositional work? This is the main question that I will study in my artistic research. The methodology I use is based on analyzing the status of existing extended harp techniques and the different electronic harps. I will contextualize the current role of the harp in the contemporary world. After studying different augmented instruments and how they are constructed, I will use them as a starting point to design an appropriate electronic to artistically develop my compositions. The last part of the research contains experiments I have carried out in collaboration with two sonologists from the Royal Conservatoire The Hague. In these experiments, you will find the creative process we have done, as well as the work to build the live processing electronics on the acoustic pedal harp. In addition to this research, I will showcase an original song that exemplifies the use of electronics developed during the study.

Biography

Alba Franco Trancón, Spanish harpist specialized in contemporary music. She collaborated with conductors like Pieter Jansen and Nacho de Paz in Spain and continued with Asko-Schöenberg and the Ensemble Academy of The Hague in the Netherlands. Last June, she won unanimous first prize at Paris' Collegium21 contemporary music competition. Passionate about new musical expressions, she commissions works for harp solo/ensemble from emerging composers. Through chamber music projects like Phem Pheas and Point75, she explores contemporary music, performative language, and live electronics with violin, flute, and harp. In her project Calva, she combines her self-composed pop-urban-style songs with harp and electronics.

Chan Ho Yan Grace

Main Subject

Classical Double Bass

Supervisor

Caroline Kang

Title of Research

Rachmaninoff's Cello Sonata on the Double Bass

Research Question

How do I transcribe the third movement of Rachmaninoff's cello sonata for the double bass?

Summary of Research

There is a trend for double bass players to seek out cello repertoire to play. As a bass player, in addition to the standard double bass repertoire which I love, I am passionate about creating my own versions of pieces originally written for other instruments. I want to have the experience and thrill of performing pieces from particular composers who did not happen to write for the double bass. This research shows my passion for Rachmaninoff's cello sonata third movement and the process of me figuring out how to play it on the bass. Before I started making this transcription for myself, I researched the validity of transcriptions, specifically where it pertains to the double bass repertoire around the beginning of the 20th century, for example arrangements Koussevitzky did for the double bass. For my research, I made my own version for double bass and piano, using my experience playing the cello. It gave me a lot of inspiration and allowed me to understand what to keep and what to change while doing the arrangement. I experimented with my pianist trying to play in different keys and octaves, for example. I also compared different versions by playing on the two instruments. This exposition details my journey exploring how I can transmit my own expressions and interpretation to the audience.

Biography

Chan Ho Yan Grace is a Hong Kong double bassist currently based in the Netherlands. She started playing the double bass at the age of 12. After obtaining her bachelor degree in Hong Kong, she is now studying in Royal Conservatoire of The Hague with Jean Paul Everts. She had experiences performing with the New European Ensemble and also participated in 2022 Asian Youth Orchestra, 2023 and 2024 Nationaal Jeugdorkest Winter Tour. Grace likes traveling around to explore the world and connecting with people through music.

Isabel Guantes Aller

Main Subject

Classical Violin

Supervisor

Ellie Nimeroski

Title of Research

Quarter tones: A technical approach for its practice on the violin

Research Question

What technical tools would help classical violinists to approach quarter-tone repertoire?

Summary of Research

Since the second decade of the 20th century, violin literature has had numerous works that explore new tuning systems, and the appearance of quarter tones in the repertoire is particularly recurrent. However, there is a pedagogical deficiency in relation to the study of this type of tuning. The primary objective of this work is to provide a compilation of exercises, adapted examples and auditive tools based on the analysis of Eastern musical theories and classical methods to facilitate the understanding and learning of quarter tones, both auditive and technically. This work aims to help classical violinists in their initiation to the new music microtonal languages, for the parameters of tuning to be solved efficiently and methodically in those excerpts in which their use is required. The way to proceed with the research can be divided into two parts: the first one, which we could classify as "theoretical", includes a historical review of micro-intervallic tuning, from Ancient Greece to the present day, through several bibliographical sources, as well as an analysis of some of the most extended methods or commonly known/accepted of violin technique, and the approach to the musical theories of the Middle East with the help of Amer Shanati. The second part, which we could define as "practical", includes the design of the different exercises, partly adapted from commonly used methods in classical violin pedagogy and partly bringing in the mechanisms of the Arabic scales. It also includes the design of different auditive tools and a few audiovisual examples through some excerpts from Garth Knox's "Microtonal Blues".

Biography

Isabel Guantes is a violinist, whose musical interests range from traditional Spanish music to the newest languages, taking part in the premieres of many works by young Spanish composers. She also has extensive orchestral experience and she is currently full member of the Nationaal Jeugdorkest. In 2022 she formed Phem Pheas, a harp and violin duo. She is currently studying for a Master's degree at the Royal Conservatoire in the specialisation of Ensemble Academy for New Music, thanks to which she has been able to collaborate with renowned ensembles such as the New European Ensemble or the Ensemble Klang.

Thanapot Lerttham

Main Subject

Classical Guitar

Supervisor

Patrick van Deurzen

Title of Research

Collaborative Explorations: Non-Guitarist Composers in Solo Guitar Composition

Research Question

How do non-guitarist composers technically and artistically approach composing for solo guitar?

Summary of Research

Contributions from both guitarist-composers and non-guitarist composers have expanded the solo guitar repertoire. While the former group has historically dominated the repertoire, from the 20th century onwards, the other group has also significantly contributed by using original ideas and creative methods. My research question is "How do non-guitarist composers technically and artistically approach composing for solo guitar". This research aims to investigate and compare non-guitarist composer's approaches to solo guitar composing from a technical and artistic perspective. The study will contribute to our understanding of how non-guitarist composers approach the artistic and technical difficulties of writing for the guitar. In the final part of the research, there is an experiment collaboration with a non-guitarist composer.

Biography

Thanapot Lerttham, a Thai classical guitarist, embarked on his musical journey at the age of nine, despite no musical background in his family. His passion led him to study at Mahidol University's College of Music under Dr. Paul Cesarczyk, where he graduated with first-class honors. In 2022, he participated in the prestigious Master Guitarra Alicante X series in Spain, collaborating with internationally acclaimed artists and earning the honor of Summa cum laude. He is currently furthering his studies at the Royal Conservatoire The Hague under the expert guidance of Zoran Dukic, pursuing excellence in classical guitar.

Saki Matsuoka

Main Subject

Classical Piano

Supervisor

Bastiaan van der Waals

Title of Research

Schumann's imagination in music and literature: His interpretation of the character of Mignon in his Lieder und Gesänge aus Wilhelm Meister op.98a

Research Question

What is Schumann's interpretation of Mignon's character and how did this impact his composition style in the Mignon songs from his Lieder und Gesänge aus Wilhelm Meister op.98a?

Summary of Research

This research investigates relations between Schumann's composition style in the Mignon songs from his Lieder und Gesänge aus Wilhelm Meister op.98a and his view on the feelings of Mignon, one of the characters in 'Wilhelm Meister's Apprenticeship' by Goethe. Three songs, Kennst du das Land?, Nur wer die Sehnsucht kennt and Heiss' mich nicht reden, heiss' mich schweigen are the focus of this research. Other composers like Beethoven, Schubert, and Wolf also composed songs based on these same poems. This research shows that there are important differences in the way these composers interpret the character and feelings of Mignon. One chapter is devoted to explaining Schumann's view of Mignon's personality by analysing his pieces in terms of the harmonic language and the melodic line with the texts. This research argues that Schumann emphasises Mignon's longing and her traumatised personality through his choice of minor tonalities, frequent use of suspensions and chromaticism, making voice and piano an equal partner. Subsequently, a comparison with the other composers will be set. A comparison between performances of these songs on a historical instrument and the modern piano is made as well; this experiment aims to look into how the choice of instrument can influence the conveyance of Mignon's feelings. This chapter includes an analysis of recordings featuring the same pieces performed on both instruments.

Biography

Saki Matsuoka (Tokyo, Japan) is pursuing a Master Specialisation Program, studying the classical piano under David Kuyken and the fortepiano under Petra Somlai and Bart van Oort at the Royal Conservatoire, The Hague. Her musical passion is so broad that she has been giving both solo recitals and chamber music concerts in Japan and the Netherlands, and has participated in various festivals and projects such as Peter de Grote Festival (Aurora Festival) and the DNOA production "Transformations" in 2024 as a part of orchestra. For her master's study, she is generously supported by a scholarship from Adriana Jacoba Fonds.

Josie McClure

Main Subject

Classical Saxophone

Supervisor

Emlyn Stam

Title of Research

Finding Home: An Exploration of New South African Art Music through Collaborative Practice and the Classical Saxophone

Research Question

How might the identity of South African art music be understood when explored through collaborative practice and works for saxophone?

Summary of Research

This research project explores South African Art Music through collaborative practice and the classical saxophone. It begins by investigating the discourse surrounding South African Art Music through testimony collected from various conversations with South African composers, musicians and academics such as Dr Kevin Volans, Dr Antoni Schonken, Professor Hendrik Hofmeyr, Matthijs van Dijk, Dr Cara Stacey and Arthur Feder. I began collecting the scores of South African saxophone compositions which led to the development of an online catalogue system to document these works -The South African Saxophone Catalogue. This catalogue forms the base - as well as the network - for how this research was developed. To further investigate the South African repertoire, I embarked on creative journeys with five South African composers through performer-composer collaboration. I decided to use this means of investigation as the relationship formed between myself and these composers shows a different level of engagement with this music, first-hand experience in the creation of this music as well as creating an open space for discourse. These collaborations were documented through reflections, audio and video recordings and are investigated in the form of case studies. The final artistic product was a concert featuring these new compositions in Cape Town, South Africa. Through this collective music-making, I discovered the variety in thought surrounding South African Art Music and paradoxically those who vigorously deny this term. I discovered the complexity both politically and socially that the term South African Art Music implies.

Biography

Josie McClure is a South African saxophonist who has a passion for the music of her country and collaborative practice. After completing her master's degree at Stellenbosch University, South Africa, she decided to pursue a second master's in The Hague. She has performed as a soloist with the Cape Philharmonic Orchestra, the Namibian National Symphony Orchestra as well as the Free State Symphony Orchestra. She also works with South African composers to create new repertoire for the saxophone as well as curating concerts promoting these works.

Jernej Misic

Main Subject

Classical Harp

Supervisor

Stefan Petrovic

Title of Research

Slovenian Harp Repertoire in the 20th Century: composers, influences, interpretative challenges, and possibilities

Research Question

When did the harp literature start in Slovenia? What were the major works for harp of the 20th century? What are the interpretive possibilities, influences, and parallels with European repertoire?

Summary of Research

As a Slovenian harpist studying at the Royal Conservatoire The Hague, I felt called upon to focus my research on Slovenian harp literature of the 20th century, hoping to create more awareness and interest for it. In this research I focused mainly on the works of three composers (Zvonimir Ciglič, Lucijan Marija Škerjanc and Alojz Srebotnjak). Harp playing in Slovenia does not have as long a tradition as other instruments do. The first work written for solo harp that I found dates back to 1954 – Concerto for Harp and Orchestra by Lucijan Marija Škerjanc. The next Slovenian composer who wrote music for harp was a student of Škerjanc, Zvonimir Ciglič. Here I focused on his Concertino for harp and string orchestra. While researching, I looked for parallels with European literature for the harp. In the case of the Concertino I found it in Debussy's Dances for Harp and String Orchestra. I studied both parts intensively and compared them. Alojz Srebotnjak is perhaps the most famous and represented Slovenian composer worldwide. His Harp Preludes are the most frequently performed work of a Slovenian author for the harp. In addition to literature and historical facts, during this research I was greatly helped by the suggestions that both composers gave to my mother, who also performed these works. I paid most attention to finding information about the works I presented. I also focused as well on recordings that I found. In addition, radio shows with artist interviews were very helpful.

Biography

Jernej was born in Slovenia in 2003. In 2019 he graduated in the class of prof. Patrizia Tassini in Udine, Italy. He is a Master's student with prof Sylvain Blassel. He attended master classes with several renowned harpists. During his studies, he participated and received several first and absolute prizes from international music competitions in Europe. He was a member of the NJO orchestra and is the recipient of the Keep an Eye award for 2022 and 2023. He is currently a member of the Gürzenich Orchestra in Cologne as an academist. He has performed concerts in Slovenia, Italy, France, and Austria.

Gianmarco Moneti

Main Subject

Classical Piano

Supervisor

Daniel Salbert

Title of Research

Musical Psycho Performance

Research Question

How can I integrate a social element in my classical music performance?

Summary of Research

Although I love attending traditional classical music concerts, I have long felt that they missed certain aspects that would make them more relatable to the inner world of the audience. In this research exposition, I argue that this missing aspect is a social element and I guide the reader through a possible application of social themes to a classical music concert. On a formal level, I use the techniques of psychodrama – a form of group therapy – as a tool from which I borrow some fundamental concepts, along with the conception of characters, to understand how social themes can be addressed in a context in which multiple people connect to the same object. In this case, the object of common interest is the representation on stage. On a substantial level, I draw upon material I collected in my interviews with Clara Scarafia to study a social theme she has been directly involved with: suicide. The two levels are brought together in my pilot session, where I experiment through a sample of the complete performance I am designing and an audience questionnaire how psychodrama and the interview interact and influence one another. The goal is to show that the classical repertoire, with its complex emotional kaleidoscope and non-verbal language, can easily bear a social theme and enhance the collective reflection of relevant themes in our times.

Biography

Gianmarco Moneti holds a Bachelor's and Master's degree in Classical Piano and Chamber Music, graduating with highest honors from the Conservatory of Turin (Italy). Additionally, he received the title of Master from the Accademia di Pinerolo with the highest marks with Enrico Pace. Gianmarco has received numerous scholarships and attended masterclasses with renowned pianists. He founded the Echi Festival in Arezzo, commissioning works from emerging composers and creating script for new performances.

Beatriz Montes Martín

Main Subject

Cello

Supervisor

Joram van Ketel

Title of Research

Fractal geometry in cello suites of J. S. Bach

Research Question

Can awareness change the performer perception of the musical structure?

Summary of Research

The relationship between music and mathematics is profound, as both disciplines share underlying principles. Musical harmony, rhythm, and structure often involve mathematical patterns and ratios. From the precise intervals in a melody to the rhythmic divisions in a composition, mathematics plays a fundamental role in shaping the beauty and coherence of musical expressions. Numerous studies have explored this connection, investigating it across different time eras – from the Pythagoreans in ancient Greece to contemporary composers – musical styles and composers. However, when it comes to the real world of the musicians, making music, how does this connection affect our playing? Does it have any influence on our playing or in the way we understand a certain musical piece? Does being aware of a mathematical structure or element hidden in a piece would make any difference in our performance?

Biography

The Spanish cellist Beatriz Montes Martín comes originally from a musical family of Madrid, where she was born in April 1998. She started playing cello at the age of 5 and studied in the conservatory in Madrid with Álvaro Huertas. In 2018 she moved to The Netherlands where she studied for her Bachelor with Timora Rosler at the HKU Utrechts Conservatorium. Nowadays she is finishing her Master studies at The Royal Conservatoire The Hague where she studies with Lucia Swarts.

Inge Mulder

Main Subject

Classical Saxophone

Supervisor

Andrew Wright

Title of Research

Effective collaborative strategies between instrumental music and theatre in family performances

Research Question

What are the most effective collaborative strategies to seamlessly integrate instrumental music and theatre in family performances?

Summary of Research

The aim of this research is to elaborate on the most effective collaborative strategies for seamlessly integrating instrumental music and theatre into family performances. To create context and background, this research addresses the anticipated role and dynamic evolution of instrumental music in theatre. The theoretical framework consists out of the 'issue of narrativity' (Meelberg, 2008c) which focusses on frame of reference influence, according to Robert Zatorre (2005). Combined with insight from the models 'het Kompas' (Bremekamp et al., 2010), 'the five dysfunctions of a team' (Lencioni, 2002) and the 'forming–storming–norming–performing model of group development' (Tuckman, 1965). Mapping the established frameworks for instrumental music and theatre, the organizations methods from Oorkaan & Het Houten Huis reveals diverse methods and strategies. Throughout these theories the complex reality of collaborations within the characteristics of family performances (i.e. a linear progression with a cyclical feel) was systematically described and analyzed, resulting in a new conceptual model/framework. The model was tested by conducting semi-structured interviews combined with field research. Findings were that the sharper the definition of the target group, the clearer the cooperation and the more distinctive the product. This outcome becomes a realistic goal when the direction and associated process is clear. Furthermore, the framework can be used as a tool for those wishing to enter the field of interdisciplinary collaboration between theatre and music, with a focus on family performances.

Biography

Inge Mulder (24) is a classical saxophonist who can be characterized as eager, driven, dedicated, diverse and enthusiastic. As performing artist Inge captivates her audiences with a dynamic performance and diverse sounds. Apart from solo performances she also plays within various orchestras and chamber music ensembles. Inge initiates and drives various (multidisciplinary) projects. As a teacher and conductor she stands for high quality musical education. Last but not least, Inge has also developed a persistent academic curiosity within the world of music.

Ana Muñoz Koniarska

Main Subject

Horn

Supervisor

Anna Scott

Title of Research

La Trompa De La Salsa: The Role Of The French Horn In Afro-Cuban Music

Research Question

In what ways has the French horn been incorporated into Afro-Cuban music, and what challenges do horn players new to this genre face, both technically and culturally?

Summary of Research

Discovering Afro-Cuban music as a classical musician was an outstanding moment in my career. Realizing how unusual it is for French Horns to be involved in this style inspired me to start this research and further develop my skills. Even though it is usual to find trombones and trumpets in Afro-Cuban music ensembles, it is challenging to find examples with French Horn players. Currently, the most successful horn player in this genre is Sarah Willis, who fell in love with Cuban rhythms and decided to share them by creating innovative albums. The methodology of this research includes a literature review of existing works related to Afro-Cuban music, interviews with experienced players in this field, and practical demonstrations in video form. The theoretical framework provides a brief review of Afro-Cuban music from its origins until today, paying special attention to the practically non-existent presence of French Horn players in this field. The practical framework collects data on the challenges that a classical French Horn player may encounter when playing this music and offers possible solutions. As a result of this study, I now have a better understanding of this style and why the horn is not usually included in it. Also, having the experience of playing Afro-Cuban music as a classical musician has clarified the differences and difficulties of approaching this music but more so how it can nourish my musical practice with new skills.

Biography

Ana Muñoz completed her bachelor's studies in 2022 at the Conservatory of the Canary Islands. She currently studies a master's degree in French Horn at The Royal Conservatoire The Hague under the guidance of Martin van de Merwe, Mees Vos, Jonathan Wegloop, and Herman Jeurissen. During her time in The Netherlands, she combines her studies with participating in different youth orchestras such as NJO and Jong Metropole among others.

Rodo Nijhoff

Main Subject

Viola

Supervisor

Ellie Nimeroski

Title of Research

Combining Knowledge and Performance

Research Question

How can I give a good musical performance-lecture?

Summary of Research

In my research I am searching tools on how to give a musical performance and at the same time transfer knowledge to the audience. I do this research in three steps. First I discuss books and papers on how to interact with audiences, new and existing, old and young, as a musical performer. Second, I observe several examples of musicians interacting with audiences transferring knowledge. Thirdly I examine my own performance with a combination of observing myself and reflections from the audience. In the discussion I combine the three steps in my findings and will discuss ways on how to improve my own performance.

Biography

Rodo Nijhoff is a Dutch viola player from Amsterdam. Having studied musicology and Earth science, he is broadly interested. In the past years he has been focusing on performing on the viola as a soloist, in chamber music and in orchestras. Discovering new pieces and old repertoire, his interests are endless. Following his viola Bachelor degree in Utrecht with Richard Wolfe and Annemarie Konijnenburg, he is now finishing his Master's degree with Ásdis Valdimarsdóttir.

Adrián Obispo Romero

Main Subject

Classical Cello

Supervisor

Ellie Nimeroski

Title of Research

Mastering The Left Hand: A Comprehensive Investigation Into Cello Technique

Research Question

How do different pedagogical approaches and personal experiences influence the mastery and application of left-hand technique in cello performance?

Summary of Research

During my last years of cello practice, the consequences of deficiencies in my left-hand technique have affected my artistic development. When different teachers suggested more focus on this aspect, I realized how important it is in the playing. This research aims to explore the shades and methodologies surrounding left-hand technique in classical cello performance. The methodology of this research combines literature review, observational analysis of professional performances, interviews with students and professionals of cello, as well as practical application. The research includes a diverse range of aspects within left-hand technique, such as hand positioning, finger placement, shifting, vibrato, intonation, and pedagogical approaches. By analyzing established cello method books, scholarly articles, and performances by virtuosos, this study aims to synthesize existing knowledge while also considering innovative perspectives. Moreover, the research methodology involves direct engagement with teachers, professional cellists, and students. This approach facilitates the collection of qualitative data, offering insights into personal experiences, varied teaching methodologies, and practical challenges encountered during the mastery of left-hand techniques. Additionally, the research involves a practical component where the findings are applied through hands-on practice. This experiential learning aids in consolidating theoretical knowledge, enabling a deeper understanding of the technical intricacies and practical implications of different techniques. The chosen format of presentation will be a public exposition of the results of the research.

Biography

Adrián was born in Madrid, began playing cello in 2002. In 2017, he accessed the Centro Superior Katarina Gurska to complete his Bachelor. In 2022 he participated with "Orquesta Sinfónica de Madrid" in Auditorio Nacional and Teatro Real. Adrián has received masterclasses from great musicians such as Philippe Muller, Pablo Ferrández, Kian Soltani, Harro Ruijsenaars, Arnau Tomás, Abel Tomás, Jonathan Brown, and Vera Martínez. He is currently completing his Master in classical cello at the Royal Conservatoire The Hague.

Miguel Pissarra Correia Pinto Varela

Main Subject

Classical Percussion

Supervisor

Johannes Boer

Title of Research

1000stappen - Developing an Idea

Research Question

What can the development of a multidisciplinary cooperative project tell us about creativity and co-creation?

Summary of Research

The percussion family of instruments is an ever evolving one, that knows no boundaries. This makes it so that new instruments are constantly being created and developed by fellow percussionists all around the world. This privilege is also what makes percussionists so creative, having to constantly adapt to their environment, and learn new techniques for the infinite amount of instruments there are. Following this creativity and freedom to try out ideas, I created my own show in 2023, "1000stappen" working together with a composer and a dancer. In the first chapter, this research approaches the importance of cultivating creativity in percussionists, analyzing my own adventures in my artistic life, and how they eventually led up to what is my biggest creation up to date. For the second chapter, it dissected the development of the original idea of my show, and how it turned into something as concrete as a performance on stage, touching on creation, production and organizational aspects, as well as what problems were faced during the process. For the third and final chapter, it analyzes how the performance developed after its premiere, and how the show eventually evolved in the future, comparing the newer versions to the original ones.

Biography

Miguel Varela was born in Setúbal (Portugal) in 2000, and started his journey in music at just 5 years old, enrolling in percussion at the age of 7. His love for Chamber Music is what drove him to pursue his studies in percussion, leading him to at the Royal Conservatoire The Hague. Miguel is the winner of the latest edition of the Grote Kamermuziek Prijs, with his percussion trio Xtro, and the Yamaha Europe Scholarship in 2023. With Xtro, he performed multiple times around Italy, the Netherlands and Portugal, collaborating often with new composers, renowned choreographers and other musicians.

Michele Rampino

Main Subject

Classical Guitar

Supervisors

Anna Scott, Cristiano Viviani

Title of Research

BURST! Developing consistency between improvisation and composition based on a new personal language

Research Question

How can I compose a repertoire for a specific ensemble developing a new personal language which includes the use of a stylistically coherent improvisation?

Summary of Research

This Master research revolves around how I can compose repertoire for a specific ensemble, developing a new and personal language of composition that involves collective improvisation. My goal is to include, in each composition, written sections and improvised sections, exploring the contrast between the two. I think of improvisation as the only means able to guarantee absolute musical spontaneity, placing the musicians in a condition of absolute immersion in the flow of events. With composition, on the other hand, it is much easier to exercise greater control on the music and to achieve very high degrees of precision. The chosen ensemble consists of trombone, guitar, percussion, and piano, with each instrument selected based on its ability to contribute to the desired musical language which delves into the exploration of different musical characteristics such as homorhythm, polyrhythm, power and large sound masses as well as musical contrast and surprise. I began by undergoing a process of exploring the ensemble which led to discovering and experimenting with interesting techniques and ways of communicating between instruments. This allowed me to gather compositional ideas that I used as building blocks for the pieces of the repertoire. Owing to time constraints, I chose to focus my research mainly on the first piece of the repertoire, Tephra, showing audio and video recordings of the ensemble's rehearsals, delving into the different phases of the experimentation of the language as well as different methods to approach collective guided improvisation.

Biography

Michele Rampino is a guitarist, composer, and improviser, who is currently attending the guitar master's program at the Royal Conservatoire The Hague. In addition to performing classical guitar repertoire, he is actively curating his own contemporary music projects, including the Tarar duo and the BURST ensemble. He has won several competitions, including the International Guitar Competition in Antwerp 2023 and the "Premio Nazionale delle Arti 2020". He studied composition and has written numerous pieces for solo instruments and chamber ensembles.

Juan Rodes

Main Subject

Piano

Supervisors

Stefan Petrovic, Susan Williams

Title of Research

The effect of Mental Practice and Body Awareness on the daily practice of music students

Research Question

To what extent can the implementation of mental practice and body awareness exercises in a musician's daily study routine be beneficial?

Summary of Research

This research investigated the effect of mental practice tools and body awareness exercises, when correctly integrated in a practice routine. This type of practice is heavily used in sports but is yet to be completely discovered by musicians. This research proposed a one-month routine which implements tools like Imagery, Visualization, External focus, and Body awareness exercises amongst others, and investigated the effect it had on Imagery abilities, motor and cognitive learning, performance anxiety and enjoyment. Eight conservatoire students from different countries and instruments followed this routine for one month practicing unfamiliar pieces. The data was collected using a mixed methodology composed of personal questionnaires, logbooks and the Bett's Questionnaire upon Mental Imagery, a tool that helped keep track of the mental abilities of the participants before, during and after the intervention. The use of different imagery and visualization exercises reflected a twofold improvement in scores according to the Bett's QMI criteria in the vast majority of participants, even though none of the participants mentioned feeling improvements in their mental abilities in the post-intervention questionnaire. Logbooks showed fewer levels of mental and physical anxiety after performing body awareness exercises and the personal questionnaires reflected a slight improvement in practice and performance enjoyment and motivation thanks to the goal setting strategies of the routine. The findings suggest that the use of mental practice and body awareness exercises should be used more in the musician's daily life.

Biography

Juan Rodes is a Spanish classical pianist born in 1999. He was in touch with music since he was 4, but finally decided to learn piano at the age of 7, having studied in Alicante and Madrid with teachers such as Daniel Curichagua and Nino Kereselidze. His repertoire with Orchestra includes works as Tchaikovsky's Concerto No. 1, whose first movement he performed at the age of 17 in Alicante, or Rachmaninov's Concerto No. 3, whose interpretation in the End of Grade recital earned him the qualification of "Honorable Mention". Both concertos will be performed soon in Hungary and Croatia with Maestro Gerardo Estrada.

Raquel Roldán i Montserrat

Main Subject

Viola

Supervisor

Caroline Kang

Title of Research

Folking around: A new approach to Ralph Vaughan Williams' Suite for Viola and Small Orchestra

Research Question

How can we use the English Folk Music from the end of the eighteenth century and the beginning of the nineteenth century as a tool to interpret Ralph Vaughan Williams' Suite for Viola and Small Orchestra?

Summary of Research

As a classically-trained violist I did not have much knowledge about folk music, but when I encountered Ralph Vaughan Williams' Suite for Viola and Small Orchestra I became very interested in understanding the English folk-music that inspired the piece. To enrich my interpretation of this specific work, I analyzed and explored tunes compiled by the composer, incorporated the four main characteristics of English folk music listed by his contemporary Cecil Sharp, and integrated these aspects in my own artistic practice, resulting in a list of tools which serve as a guide to interpret of the piece.

Biography

Raquel Roldán i Montserrat (Tarragona, 2000) started playing the viola at age seven. She is an active member in Joven Orquesta Nacional de España (JONDE), Jong Metropole or Nationaal Jeugdorkesten Nederland (NJO), and a reserve member in the Gustav Mahler Jugendorchester (GMJO). She has been awarded the scholarship JONDE - Ferrer Salat for 2024 and won the Beca Talaiòtica 2023. She has also won the Young Talent position in the Delta Chamber Music Festival 2024.

Phoebe Rousochatzaki

Main Subject

Violin

Supervisor

Anna Scott

Title of Research

A journey of colour-music correspondence through the ages

Research Question

How can an investigation of the relationship between music and colours a) maximize audience engagement in a (chamber music) performance and b) enhance (classical music) performance by shedding light in non-conventional areas regarding preparation and awareness?

Summary of Research

Originating from antiquity, the idea of associating colour with music has been researched extensively in recent decades. The terms for this phenomenon include crossmodal correspondences and synaesthesia (or chromaesthesia), both of which refer to associations our brain makes from stimuli that it perceives through different senses. Correspondence between sound and music, and light and colour, has been a scholarly topic for years—mostly from a scientific point of view. This thesis aims to investigate different views on the subject, focusing on its artistic/aesthetic rather than neurobiological components. Music-colour correspondence was born from the need of philosophers to make sense of both music and the world. Linguistics has proven ambiguous when used to explain or make sense out of music, hence colour has been a very powerful replacement. It is possible to draw parallels between sound and light because of their similar ontological nature (vibration). The goal of this thesis is to prove that such an association can enhance a classical music performance for the audience (as related to engagement) and for the performer (as related to analysis, artistic input). As a case study, Olivier Messiaen's Theme and Variations is analysed in this rather unconventional colour-coded way.

Biography

Phoebe Rousochatzaki, a dedicated violinist, embarked on her musical journey at the age of 6. Excelling at the Athens Conservatory, she earned top honors and a unanimous first prize in 2019. Currently pursuing her Master's degree at the Royal Conservatoire, under the guidance of Joseph Puglia, Janet Krause and Walter Reiter, she is a member of the Luxembourg Philharmonic Academy. Phoebe has already been awarded numerous prizes at national and international competitions. She also holds a master's degree in Theoretical Physics.

Sergio Sánchez Perera

Main Subject

Viola

Supervisor

Susan Williams

Title of Research

The place we are in: Linking Engagement with Environment to Artistic identity

Research Question

How does the integration of personal experiences, environmental dynamics, and concepts like space and place influence musicians' artistic development and creativity?

Summary of Research

As musicians, we work in a variety of different spaces, some of which are unfamiliar and with their own dynamics. But in order to be as productive as possible, we have internalized the notion that, particularly as performers, we must keep our personal and professional lives apart. In my personal case, after moving to the Netherlands to begin my master's program and finding myself without a place to live, I became aware of how much this circumstance affected my playing. Despite the initial negative impact of the situation, I was able to see potential for an artistic endeavor, leading me to embark on the creation of an interdisciplinary piece titled "The space we are in" – a composition for amplified viola, tape, and video – in an attempt to materialize the feelings and thoughts surrounding my personal situation. In this study, I documented each stage of the artistic development process, alongside an analysis exploring the philosophical and psychological connotations of the concept of space, and how it differs with the notion of place. Additionally, I delved into intriguing concepts such as Kathleen Coessens' artistic web of practice and examined various artistic works where the interaction with space plays a significant role. While working on this project, I discovered a specific interaction with my environment that not only helped me adjust to my new living situation but also –and this is something that I hope to share with the readers of this research– increased my sensitivity and helped me comprehend my artistic vision.

Biography

Sergio Sánchez Perera is a violist born in Córdoba, Spain. Following his undergraduate studies in classical music at RCSM "Victoria Eugenia" in Granada, he pursued advanced training with maestro Antonello Farulli at the Scuola di Musica di Fiesole in Florence, Italy. Currently, he is in the final stages of his Master's degree program at the Royal Conservatoire of the Hague, mentored by Professor Asdis Valdimarsdóttir.

Yunke Shang

Main Subject

Classical Piano

Supervisor

Bastiaan van der Waals

Title of Research

Efficient memorization strategies for piano repertoire and reflections on the tradition of performing without a score

Research Question

Which memorization strategies are relevant for 19th and 20th century piano repertoire? Which strategies work best for me in memorizing Brahms' Variations opus 9? What are the potential downsides of memorized piano performances, and what are the alternatives?

Summary of Research

This research focuses on practice strategies aimed at enhancing memorization of complex piano repertoire and discusses the "to play with or without issue" in piano performance. In Chapter I, I explore various strategies for efficient practice and effective memorization in piano performance. Drawing from personal experiences and insights from sources like Noa Kageyama's "Bulletproof Musician" website. I also delve into different types of memorization, including serial chaining and content addressable access etc. In Chapter II I delivered some practical experiment with various memorization strategies in two piano solo work which are in different style. I found that in slow music, Fast-Slow practice worked well; in fast music, Slow-fast and create structural cue is most efficient method etc. Chapter III is a reflection on the tradition of memorized piano performance. It first summarizes its historical roots and contemporary relevance. Finally, the question is raised to what extent memorization is essential in piano performance; the impact of memorization on performance anxiety is discussed and suggestions for alternative approaches to musical expression are put forward.

Biography

Yunke Shang, with over 20 years of piano playing experience and currently pursuing a master's degree at the Royal Conservatoire The Hague. Throughout his career as a pianist, he has grappled with anxiety in memorization of music, a struggle shared by many of his peers. In an effort to address this issue, he decided to step out of his comfort zone, collect various methods, and compile them into an article.

Mafalda Silva

Main Subject

Classical Oboe

Supervisor

Wouter Verschuren

Title of Research

Piri's Soundscape: Investigating the Oboe's Evolution through Western and Korean Techniques with Isang Yun

Research Question

How do the extended techniques from Western music and the influences from Korean music, both used in "Piri" by Isang Yun, influence the oboe?

Summary of Research

This research proposes investigating the impact of extended Western and Korean music on the oboe, using Isang Yun's "Piri" as a focal point. The central question revolves around understanding how this musical fusion enriches both the instrument and its repertoire in the 21st century. The methodology involves a literature review on extended oboe techniques, a musical analysis of "Piri" focusing on specific extended techniques and cultural influences, and insights from Heinz Holliger's interview about Isang Yun and "Piri" at an event organized by the International Isang Yun Society e.V. Additionally, the study investigates potential physical changes to the oboe in the 21st century. This comprehensive approach aims to offer a detailed understanding of the interplay between extended techniques, cross-cultural influences, and the ever-evolving essence of the oboe, contributing significantly to the enrichment of the instrument's musical discourse.

Biography

Mafalda Silva was born in Portugal (2001) and started her musical studies in 2008, where she studied percussion and oboe at the Academia de Música de Costa Cabral. She completed her high school music education in 2019 and her Bachelor's degree in Music in 2022. Mafalda is currently in the 2nd year of her Master's Degree in Classical Music at the Royal Conservatoire The Hague with Professor Jeroen Soors. She has performed in important halls in Portugal, including Casa da Música, collaborating with different conductors and participating in renowned orchestras, including the Orquestra Académica da Filarmónica Portuguesa (2018) and the European Students Orchestra (2019).

Aaron Small

Main Subject

Tenor Trombone

Supervisor

Joram van Ketel

Title of Research

The 21st Century Trombonist

Research Question

How can a trombonist balance the tenor and alto trombone, and how can they use each one to teach the other?

Summary of Research

Today's orchestral auditions and positions nearly universally require trombonists to play more than one trombone at a high level. Nearly every principal trombone audition in Europe requires the trombonist to play alto trombone. However, there is not much material out there relating to maintaining or improving skills on a "secondary" instrument while still making good progress on the "primary" instrument. I hope that my study will help provide a new source of information on skill transference from instrument to instrument, as well as give an idea of how one can approach the differences between instruments. For instance, many people find it more difficult to play the lower tenor trombone after the alto trombone- why is this? Many people also feel that it is easier to play in the upper range on the alto trombone than on the tenor when your body physically does very similar things on each instrument. I hope that the exercises and other resources that I provide will help to come to conclusions on how to overcome these problems, as they have helped me.

Biography

Aaron Small is an American trombonist based in The Hague. In recent years, he has performed on the alto, tenor, and bass trombones in many different styles and settings. In 2021, Aaron was one of three finalists at the International Trombone Association Alto Trombone Competition. He is currently in the orchestra master specialization at the Royal Conservatoire, which sees him performing with the Residentie Orkest. Aaron graduated Cum Laude with his Bachelor's from Lynn Conservatory in Boca Raton, Florida, where he studied with Dan Satterwhite. Aaron is currently studying for his Master's with Sebastiaan Kemner and Daniel Quiles Cascant.

Petra Valtellina

Main Subject

Classical Flute

Supervisor

Bastiaan van der Waals

Title of Research

Collabographies: Tracing shared processes between performer and composer

Research Question

How can a performer engage in a collaboration with a composer to co-create a piece for flute(s)?

Summary of Research

This research aims to address the question of how performer-composer collaborations can effectively generate a jointly composed flute piece. By examining two collaborative processes undertaken over the past year with different composers, this research seeks to identify factors that facilitated successful collaborations and those that posed challenges. Through comparative analysis, the goal is to identify strategies and approaches that could inform and improve future collaborations of this nature. This study ponders the contrast in the background of the two composers involved and the different experiments in role balance. As the performer, I serve as the common thread between these collaborations; variations in the outcomes result from interpersonal dynamics and the composers' differing levels of familiarity with the flute. The methodology employed aligns with the principles of Action Research, with iterative cycles of feedback, reflection, and adjustments during the collaborations, prioritising the process over the final product. Outcomes of this investigation include that complementary skills, clear expectations, transparent and unfiltered communication, external deadlines, defined final goals, and narrower guidelines might enhance collaborative engagement, improving satisfaction and musical products. Following the introduction, which addresses the motivations underlying this study, Chapters 1 and 2 will contextualise the topic of collaboration through a literature review and present the chosen methodology. Chapter 3 will delve into a comprehensive overview of the two collaborations, while Chapter 4 will propose a comparative analysis of these processes and report the limitations of this study.

Biography

Petra Valtellina obtained cum laude her bachelor's degree at Conservatorio di Musica Luigi Cherubini in Florence. She is currently pursuing her master's in Classical Flute at The Hague Royal Conservatoire, where she is specialising in contemporary music as a member of the Ensemble Academy. She played, among others, with AskoSchönberg Ensemble, New European Ensemble, Filarmonici Friulani Youth Orchestra, Accademia Cherubini Orchestra, and Toscana Classica Youth Orchestra.

Kalina Vladovska

Main Subject

Classical Percussion

Supervisor

Anna Scott

Title of Research

“Inseparable”: Music and Dance in a Cross-Disciplinary Practice

Research Question

What is the creative process behind a multidisciplinary performance including cross-disciplinary practices, with an additional focus on audience engagement and social impact?

Summary of Research

The following research observes the artistic creative process of a cross-disciplinary theatrical dance and percussion performance, called “Inseparable”. It discusses and analyzes the process and methods behind the creation of the piece; the pros and cons of dance-percussion collaboration, and of working as a team of performer-creators; the involvement of a director; the creation of the final performance with a technical crew (light & sound); and the emergence of a mutual artistic language. The cast includes Zaneta Keşik and Matija Franjes - two dancers (doubling as choreographers), and João Brito and Kalina Vladovska - two percussionists (doubling as composers), creating the narrative, dramaturgy, choreography and (some of the) music on their own. The director, Reneé Spierings, was invited to be an external coach. Teus van der Stelt and Maurits Thiel - light and sound artists - took care of the final presentation. The four performances took place during and thanks to Muziekzomer Gelderland 2023 and were produced by Jarick Bruinsma. Furthermore, in the research I discuss the social impact of the project's themes – technology addiction and human communication - and I examine a number of reactions and feedback from audience members.

Biography

Kalina (1999; Bulgaria) followed her Bachelor study in the Prins Claus Conservatorium and Master study at the The Royal Conservatoire. Throughout her study years she has won a number of awards, the most recent ones - Artist in Residence Muziekzomer Gelderland 2023, first prize of Princes Christina Competition 2019. Her musical path has led her to a number of performances as a soloist of orchestras, such as NJO, JON, Sofia Philharmonic and others. Alongside solo performances, Kalina is an aspiring young creator and in 2024 is collaborating on original projects with the MAAT quartet and dancers from Poetic Disasters Club. The percussionist is member of the ensemble The Percussion Pool, regular guest at HIIIT and performs in orchestras, such as NedPhO, Radio Phil, NNO, NBE, Nederlands Kamerkoor and AFAS Circus Theatre.

Eline de Vries

Main Subject

Classical Violin

Supervisor

Joram van Ketel

Title of Research

Harmony in Health: Investigating the Influence of Nutrition on Focus During Practice.

Research Question

How can musicians use nutrition as a tool to improve their focus during practicing?

Summary of Research

Music students practice a lot of hours during the day and always look for ways to improve their practice sessions: how to be even more efficient and what is the best way to stay focused? These improvements are generally sought in for example trying new practice methods. However, a lot of our practice sessions take place when our energy is low or when we are not really in the mood for practicing. This makes having an efficient practice session hard. In this research I try to find out how we can make sure that we actually have the energy to focus by fueling our body in the right way. Nutrition can have a significant effect on our wellbeing, which will be further explained in this research. The research exists of two parts: a literature research and an intervention. The literature part explains the theory behind the ways nutrition influences our whole wellbeing as well as information about different kinds of nutrition and how they influence us. Accordingly, an intervention was conducted in which a part of the literature research was tested. For a period of ten days, participants filled in surveys about their focus during a practice session, which was either with or without eating a specific snack beforehand. Outcomes of both the literature and practical research help us understand how to prepare our body for an efficient practice session.

Biography

Eline de Vries obtained her Bachelor's degree in Groningen where she studied with Veselina Manikova. She is currently pursuing her Master's degree at the Royal Conservatoire The Hague, in the class of Ilona Sie Dhian Ho. As a chamber musician Eline performed all over the Netherlands with fixed ensembles as well as being invited as a guest to play at festivals like the Aurora Festival. In 2019 and 2021 she took part in the Schleswig Holstein Festival Orchestra. As a soloist she performed with the Noord Nederlands Orkest and the Hanze Symphony Orchestra.

Jazz Department

Pablo Cruz Placer
Daniela Noemi Fanelli
Emma Hedrick
Alex Petre
Jaime Pineda Soler
Federico Termini
Selene Zuppardo

Pablo Cruz Placer

Main Subject

Jazz Saxophone

Supervisor

Tony Overwater

Title of Research

Empirical Observations on the Use of Extended Harmonic Tensions in the Search for a Personal Music Vocabulary

Research Question

How can I include the use of extended harmonic tensions into my music vocabulary in a coherent way?

Summary of Research

This study delves into the incorporation of extended harmonic tensions in the context of cultivating a distinctive music vocabulary. With a combination of empirical analysis and subjective qualitative assessments, encompassing dissonance, voicings, timbre, harmonic spectrum and scale formation, the research articulates the integration of these tensions into my personal style as both a composer and improviser. While this exploration does not focus on horizontal harmonic development, it will highlight the new possibilities these tensions bring to certain chord progressions in specific musical fragments. Some of the key findings include a fresh perspective on the vertical expansion of harmonies and the breaking of a one-octave framework for scale formation. This work also emphasizes the importance of empirical exploration in unlocking innovative harmonic potentials.

Biography

Pablo Cruz Placer is a young musician, saxophonist and composer. Born and raised in Havana, a fertile ground for music where influences from different cultures converge, he has developed his career mainly as a jazz musician. He graduated from the University of the Arts (ISA) in a classical music bachelor programme for saxophone. At the same time, he has been notably active in the Cuban jazz scene, where he has supplemented his own style with the diversity of Afro-Cuban and Latin-American music. After many years playing as a sideman, he is currently looking forward to starting his own project.

Daniela Noemi Fanelli

Main Subject

Jazz Vocals

Supervisor

Loes Rusch

Title of Research

Jazz/Pop Singing at the Crossroads of Movement and Musical elements

Research Question

How can focusing on the connection between body movements and the key musical elements of rhythm, lyrics/mood, pitch and dynamics positively affect the expressiveness and vocal freedom of jazz / pop vocalists?

Summary of Research

When considering the attributes of captivating performances, jazz and pop singers often tend to underutilize their bodies on stage. This observation prompted a deeper examination of the interplay between body awareness, singing, and movements, resulting in the question “How can focusing on the connection between body movements and the key musical elements of rhythm, lyrics/mood, pitch and dynamics positively affect the expressiveness and vocal freedom of jazz / pop vocalists?” The research aims to address this question through a series of investigative stages. Firstly, the analysis of my 2023 end-of-year performance revealed a clear correlation between gestures, expressiveness and the four musical elements mentioned. Further research supported this finding and led to the development of movement-focused singing exercises, whereby vocalists sing while consciously engaging their bodies in alignment with each key musical element individually. This methodology underwent testing with six vocalists, yielding valuable empirical data. The data shows that this set of exercises can be a helpful, holistic tool in increasing expressiveness, enhancing awareness and improving embodiment while singing, as I have also experienced for myself. By sharing this research, I hope to encourage all musicians to deepen their connection with themselves, their instrument, and the audience through movement and body awareness.

Biography

Daniela Noemi Fanelli (1995) is a versatile Italian-Argentinian vocalist, singing teacher and songwriter. She studied with private teachers for fifteen years, including jazz, opera (2019-2020) and musical theater, and began teaching singing in 2017. Having lived in nine different countries and with over twenty-three years of experience singing on stage, Daniela feels most at home while performing. Currently, she is finishing her Masters in Vocal Jazz at the Royal Conservatoire The Hague, Netherlands with Yvonne Smeets.

Emma Hedrick

Main Subject

Jazz Vocals

Supervisor

Emlyn Stam

Title of Research

Collected Creativities: The Use of Multi-Disciplinary Exercises to Explore the Jazz Compositional Process

Research Question

How can creativity exercises from the disciplines of writing, choreography, and visual art be used to explore the jazz compositional process?

Summary of Research

When starting a composition, waiting for the fabled “inspiration to hit” can be unreliable at best and frustrating at worst. To investigate this issue, I look at how experts in other art disciplines approach the practice of creativity, specifically when beginning a new project, which, in composition, equates to starting a new piece. This paper explores how encounters with six creativity exercises originating from the disciplines of writing, choreography, and visual art can result in new possible approaches to jazz composition. The approaches explored include a Daily Method from author Julia Cameron, an Animal Method from poet Ted Hughes, a Haiku Method from authors Linda Anderson and Derek Neale, an Improvisational Method from choreographer Twyla Tharp, a Habit Method from choreographer Jonathan Burrows, and a Modeling Method from visual artist Austin Kleon. Throughout my research, I tested these six methods in my compositional practice and recorded the musical outcomes. I then shared three methods with musical colleagues to try before collecting their thoughts. In each method, I will recount my writing process using the method, my journal entries, and my overall thoughts. In the animal, haiku, and improvisation methods, I will also compare this to the experience of my colleagues. Each section will conclude with a musical work created from the method and my own evaluation of the resulting composition. The research demonstrates viable conceptual strategies for approaching jazz composition derived from other art disciplines and suggests that creative practice can be both accessible and sustainable over the long term.

Biography

Emma Hedrick is a seven-time Downbeat award-winning vocalist, composer, and arranger. The Indianapolis native received her Bachelor of Music in Vocal Jazz Performance, Magna Cum Laude, and Presser Scholar, from the Frost School of Music. Her composition “24 Stops” recently won Honorable Mention at the JEN Young Composer’s showcase. Additionally, she was a featured vocalist in the Jong Metropole 2023 summer tour. Emma aspires to deliver the story of each song she writes and strives to use the voice in traditional and nontraditional ways.

Alex Petre

Main Subject

Jazz Electric Bass

Supervisor

Loes Rusch

Title of Research

The relationship between jazz and hip-hop

Research Question

Do jazz and hip-hop share any common DNA?

Summary of Research

Throughout the years, I have performed and listened to a variety of genres, but the ones that have been the most prominent are jazz and hip-hop. For many years, I have enjoyed both of them, but always treated them as two different entities, until a few years ago, when I started noticing a lot of my favorite artists being highly involved in both scenes. This led to me wanting to dig deeper into the phenomenon and discover there are a multitude of connections between the two of them, which are of either a musical, political or a social nature. The research I conducted for this matter consists of a more theoretical side, involving looking up information online or through Q&A's with specialists, and a practical side, for which I have worked with my band in both recording and live circumstances and working with a few rap artists from around the Hague. To get the research going, I have looked up as much information as possible online regarding their origins and continuity, in order to see if they historically shared paths. This provided a good inside on a lot of similarities, from both of them being a fresh take musically, as well as a political and social movement. Moreover, I have also looked into the way they evolved to see if there have things in common musically, which showed a multitude of shared material, ranging from rhythm to the element of improvisation. For the practical side, I have experimented in my professional life with blending the two genres, which has worked out above expectations, resulting in having over twenty live performances and the release of an EP. To conclude, the new information received, and the successful practical applications led to the conclusion that jazz and hip-hop do share a lot of common DNA, from a musical, social and political point of view.

Biography

Alex Petre is a musician from Romania, currently finishing his studies at the Royal Conservatoire The Hague. He started taking guitar lessons aged 10, and at the age of 12 got hired to tour alongside Romanian popstar Horia Brenciu. Later he went on to perform alongside other notable artists from the local scene. During college, he started playing bass guitar and began his professional career as a bass player. His equal ability on both bass and guitar as well as the experience as a performer, composer, and producer, allowed him to pursue a career in music and be involved in multiple genres.

Jaime Pineda Soler

Main Subject

Jazz Saxophone

Supervisor

Patrick Schenkus

Title of Research

New Wave Fusion Jazz - Traits and features of the music of Snarky Puppy, Funky Knuckles and Huntertones

Research Question

Which are the essential characteristics of the music of Huntertones, Snarky Puppy and Funky Knuckles and how can I incorporate them to my own creative process?

Summary of Research

During the last two decades, fusion jazz has experienced a revival, both in audience and in the number of performers. A rising number of young musicians are experimenting with crossovers between jazz and the music styles they grew up with, such as Funk, Rock, or Gospel. Being such an eclectic music, it is challenging to define or to ascribe to a specific genre, but some shared aspects can be identified. This work intends to illustrate, through transcription and analysis, the main characteristics of this kind of music and collect the techniques used in different examples of it, in order to isolate the very foundations of the style and to be able to embed them in my creative process. It will also help me to get a better understanding of the context and origins of the genre, by researching the musical background of the three selected bands and their members. The bands I chose for the analysis and the ones that I consider to be some of the great examples of this new style of music are Snarky Puppy, Funky Knuckles and Huntertones. This three bands' music has supposed a huge influence in my musical taste and the analysis work helped me comprehend with more depth which resources I have at my disposition to make music that follows this aesthetic stream. This research will be presented in an exposition, in which I will showcase the conclusions that I drawn from the work and put them in contrast with my own compositions.

Biography

Jaime Pineda is an eclectic saxophone player and multi-instrumentalist from Spain who grew up playing with street brass bands parallel to his conservatoire studies. He is a very versatile player, with a strong groovy approach to improvisation, that developed mostly in popular music environments, spending some time on little stages. Despite his classical formation beginnings, he has played with all sorts of different ensembles, from big bands to his former flamenco trio. He is currently involved with Soulomonics, a Funk-Soul 8-piece band from Spain, and his own band Top Hat among other projects.

Federico Termini

Main Subject

Jazz Piano

Supervisor

Tony Overwater

Title of Research

Composing inspired by classical music through the music of John Taylor

Research Question

How can I compose for a small jazz ensemble, being inspired by classical music through the music of John Taylor?

Summary of Research

Jazz music has consistently sought to blend various musical idioms. All the greatest jazz musicians and composers have gone through a reworking process typical of this genre. The European and contemporary jazz scene, to which I feel musically closest, has always had a strong connection to classical music, drawing inspiration from contemporary tunes, folk music, and classical compositions. In general, music history can be seen as a web of connections between the past and the present, and tracing these connections is the most fascinating aspect, regardless of genre and musical style. The music of Scottish pianist John Taylor, on which this exposition focuses, contains this research process, showing many influences from different musical genres and still maintaining a strong originality and distinctive sound. The purpose of this research is to find in John's music the influences that defined his writing and playing, drawing mostly on classical music literature and trying to incorporate some of this musical material into my playing and writing. Part of the exposition is devoted to an analysis of a selection of John Taylor's pieces, highlighting through musical examples of possible connections with classical composers, while another part explains my personal process of incorporating the music that inspired me on this path, enriching my knowledge as a performer and as a composer. As a result of this research, I composed a repertoire of original pieces containing influences from the music of John Taylor and the classical composers I studied.

Biography

Federico Termini is a jazz pianist born in Palermo, Italy, where he got his bachelor's degree in jazz piano with Salvatore Bonafede. He is currently attending the Master's program at the Royal Conservatoire The Hague. While at the conservatoire, he became involved in different music projects and groups, participating in several festivals and events such as the "1000Beats Festival" in 2019, where he shared the stage with drummer Peter Erskine, and the Sicily Jazz Festival in 2022 with his current jazz trio "Qanat trio", presenting a repertoire of original songs. In 2023, he released his first EP with his project "Jackinthebox".

Selene Zuppardo

Main Subject

Jazz Vocals

Supervisor

Loes Rusch

Title of Research

Free Parametric Improvisation: An exploration of guided free improvisation techniques to expand improvisational awareness and creativity

Research Question

In what ways can I develop my creativity and explore my vocal possibilities through free improvisational practice?

Summary of Research

This research delves into the development of a personal method aimed at enhancing creativity and exploring vocal possibilities in improvisational practice. The methodology involves an exploration of existing free improvisation methods, with a focus on three distinct approaches: Tabula Rasa by Stefano Battaglia, Game Pieces by John Zorn and Conduction by Butch Morris. It incorporates elements of zeroing, unconventional musical notation, structured limitations, clarity and openness of directions, and focus on basic musical parameters. The creation process involves composing a series of exercises aimed at isolating and practicing individual musical parameters. These exercises, initially explored solo, are later adapted for duo and trio to foster interplay and collaboration. By documenting and analyzing these performances, insights are gained into the effectiveness of the method in enhancing creativity, improving communication and developing one's artistic voice, providing a structured but flexible framework for improvisation. This research offers a practical and personalized approach to creative exploration. By focusing on process, clarity and collaboration, it enables people to cultivate their artistic identity and push the boundaries of improvisational practice. It encourages deep exploration of musical parameters, fostering a rich vocabulary and facilitating spontaneous expression. Furthermore, the research shows how the method of "free parametric improvisation" increases confidence among the participants, as well as an increased awareness and a sense of liberation.

Biography

Selene Zuppardo (1998) is an Italian jazz vocalist currently attending a Master in Jazz Vocals at the Royal Conservatoire The Hague. Selene has a Bachelor cum laude in Jazz Vocals from the Francesco Morlacchi Conservatoire in Perugia, where she studied under the guidance of Marta Raviglia. Prior to this, Selene majored classical piano at Francesco Petrarca Musical High school in Arezzo. Selene began to study piano and sing in a choir at the age of 6. At the age of 25, she has already performed in many different stages in Europe as a leader, co-leader and guest.

Early Music Department

Bethany Angus
Alba Conejo Mangas
Areli Cortés Gutiérrez
Andreu Gènova Roldán
Mako Kodama
Krystyna Kulisiewicz
Brian Lyons
Danilo Mascetti
Daïna Mateu i López-Grado
Cristina Ortiz Díaz
Marta Pindór
Isabelle Roelofs

Bethany Angus

Main Subject

Baroque Cello

Supervisor

Caroline Kang

Title of Research

Leonarda through the Looking Glass

Research Question

How can Leonarda's Sonata no 12 be transcribed for the cello from the original violin version? What historical information should be taken into consideration when performing this work on the cello?

Summary of Research

Although there are numerous female composers of the Baroque period, as far as I know, none of these composers have written for the cello as a solo instrument. This research, *Leonarda through the Looking Glass*, proposes a compilation and publication of a collection of baroque works written by women that have been adapted for the cello. The case study for this research is Isabella Leonarda's Sonata no. 12 in D minor for violin, violone and organ, published in Bologna in 1693. I explored the process of transcribing the work for the cello, and what that implies for the basso continuo and the overall affect of the work. I also researched historical fingerings and ornamentation which might be relevant to the performer. The results are presented in a suggested edition of selected movements of the sonata.

Biography

Bethany is a cellist and pianist from New Zealand. Following studies in Hamilton and Wellington she freelanced as an orchestral player, accompanist, chamber musician and administrator, before deciding to pursue further studies in The Hague. Bethany is studying with the generous support of the Kia Ora Foundation, Kiwi Music Scholarship, and the Dame Malvina Major Foundation.

Alba Conejo Mangas

Main Subject

Historical Violin

Supervisor

Wouter Verschuren

Title of Research

Juan Manuel Gaitán y Arteaga, the “influenced” musician

Research Question

Is it possible to distinguish influence of pre-flamenco in the villancicos of Juan Manuel Gaitán y Arteaga?

Summary of Research

During my research, I never imagined finding music from Lima or Guatemala composed by Juan Manuel Gaitán y Arteaga, a musician from Córdoba, Spain, in the XVIII century, who had never been in these places. This discovery presented an interesting challenge: to bring back to life scores that had been forgotten for over two hundred years and to explore the music played in Córdoba Cathedral during the middle of the XVIII century. My interest in Juan Manuel Gaitán y Arteaga started when I listened to a beautiful villancico “Voy buscando mi cordero” by Gaitán y Arteaga, performed by La Orquesta Barroca de Sevilla with Enrico Onofri. Despite being sacred music composed for the church and for weekly masses, it was written in Spanish and carried a distinct Spanish folkloric flavour. Did Juan Manuel Gaitán y Arteaga have a connection with XVIII century Spanish folk music? This caught my attention and spurred me to delve deeper into his music, particularly his villancicos. I soon realized how little-known Juan Manuel's music is today. The line of research I pursued falls within the realm of musicological-historical research. The musicological techniques employed include those related to musical historiography, such as the chronological organization of historical-musical events, particularly in Córdoba. Additionally, it involves an understanding of musical compositions, forms, and styles, as well as musical aesthetics, encompassing the conception of music, its functions, and purposes. The objectives are: to understand the musical personality of Gaitán y Arteaga in his villancicos and the relation between the folkloric and ecclesiastical world in Spain on XVIII C.

Biography

Born in Las Palmas de Gran Canaria, Spain, Alba Conejo started playing the violin at the age of 7. In 2014, she decided to move to The Netherlands to study modern violin under the guidance of Gordan Nicolich and Andras Czifras. In her final year of her Bachelor's degree, she decided to dedicate herself to historical violin. Subsequently, Alba pursued her Bachelor's degree in historical violin at the Brussels Conservatory under the guidance of Ryo Terakado and Joanna Huszcza. In 2022, she began her Master's degree at The Hague Conservatoire under the guidance of Ryo Terakado.

Areli Cortés Gutiérrez

Main Subject

Harpsichord

Supervisor

Kathryn Cok

Title of Research

Singing from the continuo

Research Question

How are singers affected by the actions performed in the basso continuo?

Summary of Research

This study explores the role of the continuo in accompanying singers, examining its influence from the preparation stage to the final performance. Using Monteverdi's madrigals as a case study not only allows for an investigation of its traditional function but also enables the exploration of additional tools for enriched continuo accompaniment, leveraging the rich textual content of these works. The importance of the continuo in supporting and interacting with solo voices is emphasized, along with an analysis of how performers can enhance their understanding and execution of these pieces by integrating historically informed techniques with their own artistic judgment. Furthermore, strategies for emphasizing emotional expression and textual meaning through music are discussed, including the use of dissonances, rhythms, dynamics, and phrasing techniques. Through an analysis of historical practices and modern interpretations, this study aims to provide useful insights and suggestions for contemporary musicians interested in conveying the emotional depth and textual richness of vocal works through interpretation and accompaniment.

Biography

Areli Cortés Gutiérrez is a Mexican harpsichordist. She graduated with honors from the Escuela Superior de Musica at the National Arts Center in Mexico City and completed a Master's degree in Early Keyboards at the Universität Mozarteum Salzburg, Austria. She pursued additional studies in Italy and in the Netherlands. She has performed concerts in Mexico and Europe, received scholarships for festivals, and participated in masterclasses with prominent musicians. She is a co-founder of the ensembles “Kairós” and “El Taller de la Memoria” in Mexico.

Andreu Gènova Roldán

Main Subject

Baroque Cello

Supervisor

Johannes Boer

Title of Research

Beginnings and development of the thumb position technique in the 18th Century

Research Question

When did the thumb position technique start? How was its development through the baroque period?

Summary of Research

In every practical discipline, technique is a basic element to be able to carry out the work being prepared with solvency. In music, as in painting or sculpture, for example, it is translated as the ability to use the instruments to perform the chosen work with the highest possible quality. To achieve this, these skills or techniques have been developed over the centuries until today, and will continue on a never-ending journey. With this research, my intention is to find out as far as possible the development from the beginning of a technique that has become fundamental not only for cellists, but also for double bass players: the Capotasto technique or thumb position technique. Throughout the 18th century, methods for teaching how to play an instrument began to be written prolifically, most mentors and great masters of each instrument had written their own. The development of this, at that time, peculiar technique, was rapid and extensive, especially in the second half of the century, but: what is its origin? When and why did the need to use the thumb on the cello arise? The premise of this research presentation is to explore and investigate the origins and the first evolutionary steps of this technique that today is essential to master for any cellist.

Biography

Andreu started playing the cello at the age of 9 years old in his hometown in the mountains of Madrid. In 2019, he graduated with a Bachelor degree from the Royal Conservatoire of Music of Madrid. In 2021, his interest for early music and Historical Informed Performance led him to move to The Netherlands and start studying baroque cello under the guidance of prof. Lucia Swarts. He has been invited on several occasions to play with the National Orchestra of Spain (ONE) and he has performed under the baton of conductors as Semyon Bychkov, David Afkham, Pablo González or Daniel Reuss among others in modern as in early music ensembles.

Mako Kodama

Main Subject

Fortepiano

Supervisor

Wouter Verschuren

Title of Research

Between Notation and Performance. How did Carl Reinecke understand Mozart's piano concerto No.26 K.537?

Research Question

How did Carl Reinecke understand Mozart's piano concerto No.26 K.537?

Summary of Research

Carl Reinecke (1824-1910) was a German composer, pianist, conductor of the Leipzig Gewandhaus Orchestra and professor at the Leipzig Conservatory. His piano performances were admired by Felix Mendelssohn, Robert Schumann and Franz Liszt, and he was reputed as "the greatest and most sincere Mozart player of his time." However, you may be surprised on listening for the first time to his performances preserved on piano rolls, since there is noticeable use of expressive practices such as manual asynchrony, unnotated arpeggiation and rubato (flexibility of rhythm and tempo), which is quite far from the kind of performance style that is considered good today. This research clarifies the features of the performance practices audible in early piano rolls, such as by Reinecke. It focuses on how he arranged and notated the Larghetto from Mozart's Piano Concerto No.26 K.537 for piano solo, how he performed it on piano roll (1905), and how he described the performance of the movement in his book *Zur Wiederbelebung der Mozart'schen Clavier-Concerte* (1891). The discrepancies between the three source materials give an insight into the implied performance practices of the Reinecke's time and his tacit knowledge. The research culminates with personal experimentation and reflection on how these performance practices can expand the author's performances freedom and possibilities.

Biography

Mako Kodama is a Japanese fortepianist who studied piano at Aichi Prefectural University of Fine Arts and Music. In 2020, she received a Master's degree at the Hochschule für Musik Dresden. She got her second Master's degree (fortepiano) at the Hochschule für Theater und Musik Leipzig in 2022. Since 2021, she has been studying fortepiano at the Royal Conservatoire of the Hague. In 2023, she successfully organized and performed as a soloist in three concerts with an orchestra of her chamber music partners. She performs actively on modern and fortepiano and solo and chamber music recitals annually in several countries.

Krystyna Kulisiewicz

Main Subject

Violone

Supervisor

Johannes Boer

Title of Research

Language as an instrument – discovering a language-based approach to practicing music

Research Question

How does a language-based approach influence my musical practice?

Summary of Research

The language-music connection is a topic many have already addressed. This artistic research aims to show another way of approaching it. Considering the importance of the text in the early music repertoire, the linguistic layer has been taken as a central idea. The research process consisted of self-experiments using an attentional focus on linguistic aspects of a musical piece. The purpose was to examine the possible benefits of this focus during practice sessions. The repertoire of these experiments consisted of vocal-instrumental pieces. The music material contained a basso-continuo part played on the violone. The text of the vocal line has been analyzed, determining a number of focal points to be used in practice. The practice sessions using these points have been recorded and compared to a reference recording. The whole process has been reflected on. Analysis of the self-experiments proved that focusing on the linguistic features of a musical piece influences the way of playing. It affects technical aspects such as tempo, rhythm, articulation, and dynamics. Focusing on the language makes the practice more rewarding, although it slows down the process. It has been observed that focusing on the text makes it easier to familiarize the music material. The research process was a personal approach to the language-music connection. It can therefore deliver different results when applied by different individuals, which is an encouragement to try this approach. Further study is possible on other sorts of repertoire and using other instruments, as well as in the context of performance.

Biography

Krystyna Kulisiewicz (1992) was born in Wrocław (Poland), where she started her music education, learning to play the piano and the classical guitar. In 2011 she started playing the double bass, while also obtaining a Master's degree in Dutch Philology at the University of Wrocław. She moved to the Netherlands, where in 2021 she completed her bachelor's study at Codarts – Hogeschool voor de Kunsten, Rotterdam, in the Classical Music department. Currently she studies in the Early Music department at the Royal Conservatoire The Hague, in the violone class of Maggie Urquhart. Krystyna is a freelance musician and music teacher.

Brian Lyons

Main Subject

Early Oboe

Supervisor

Wouter Verschuren

Title of Research

Queer and Gender-Fluid Artists in the Music Performance Universe of the 17th, 18th, and 19th Centuries

Research Question

Who were some of the queer and gender-fluid individuals in the music performance universe of the 17th, 18th, and 19th Centuries and what were their contributions?

Summary of Research

In classical music there has been an effort in recent years to bring to light those whose artistic output contributed to their genre or era but were not as well-memorialized as their caucasian heteronormative male counterparts. So, what about artist-musicians, and those adjacent to them, who lived outside the gender constructs of their contemporary hegemony? What contributions did they purposefully or inadvertently make? What is their reception history and how were these histories documented? Queer Studies in- and outside of musicology has made strides to recognize the existence of historic queer and gender nonconforming individuals. Still it's impossible for us to know how these gender non-conformists would have categorized their own gender in the Early Modern and Modern Periods were they to have the same terminology as we have today. In this thesis I will cite figures from plays and broadsheet ballads of the 17th century, the developing opera genre in France in the early 18th century, the "low style" in London society and theater in the early 19th century, through to the Reconstructionist United States. By illuminating queer and gender nonconforming individuals, I show that these communities have always existed in some iteration and in many facets of the musical universe. What emerges is a centuries-old artistic lineage between gender non-conforming people that has yet to be fully explored.

Biography

Brian Lyons completed his Doctor of Musical Arts degree at The University of Cincinnati College-Conservatory of Music while earning the Artist Certificate Music in Early Oboe from the Royal Conservatoire The Hague. As a national winner of the Presser Foundation Graduate Music Award (USA), he first came to The Netherlands for his project "3D-Printed Baroque Oboe After Jakob Denner". In 2023, Brian debuted his drag Baroque chamber ensemble HIPs of Holland at Festival Classique with his socially aware program The Disenchanted Forest: Deforestation in the Amazon.

Danilo Mascetti

Main Subject

Fortepiano

Supervisor

Bart van Oort

Title of Research

Beethoven and metre: The minuets from the keyboard Sonatas

Research Question

How can metre and dance rhythms be a tool for interpretation of the minuets from Beethoven's keyboards Sonatas?

Summary of Research

My aim with this research is to connect metrical and phrasing rules from the Classical sources to the compositional elements of Beethoven's minuets from his keyboard Sonatas, with the goal of finding useful tools for interpretation. The research illustrates briefly Beethoven's practical experience of dance as a composer, and it then focuses on a comparative study of the Classical sources regarding metre and phrasing, and their interpretation. The main chapter consists of an illustration of the main features of the minuet, and a detailed analysis of the Minuets and "Tempo di Minuetto" from Beethoven's keyboard Sonatas (as well as the last Variation of his op.120, as an appendix). This analysis, which compares all the elements of metre, phrasing, and dance described above, demonstrates that Beethoven made an active choice of composing minuets that preserve all the features of the dance, at least in his keyboard Sonatas (compared to other symphonic or chamber works). Beethoven preferred to use the minuet for Sonata movements with elegant features (opposed to more lively, stronger scherzos), maintaining the basic metre and counting of the dance, and doing so by means of articulation, dynamics, detailed placing of melodies and phrase building. This study, hence, shows how the minuets from the keyboard Sonatas fall very rightly in the category of the Classical minuet rather than more modern dances, and outlines many important metrical details that can be useful for performance and practise.

Biography

Danilo Mascetti is an Italian pianist and fortepianist. Since his debut with Pomeriggi Musicali in Sala Verdi, Milan, Danilo plays regularly with orchestras such as Thessaloniki State Orchestra, Johannesburg Philharmonic Orchestra, West Bohemian Symphony Orchestra, performing all over Europe, in China and Japan, USA and Africa, with debuts in Kyoto at Fumin Hall, in New York at Merkin Hall, Wallenstein Palace in Prague, Warsaw Philharmonic. During the Spring of 2024 Danilo will go on tour with "A Diabelli Project" in South Africa, England and Italy, and record a Schubert-Schumann album for Accento7. Danilo is the Artistic Director of Arte Solidale Festival (Lake Como).

Daina Mateu i López-Grado

Main Subject

Traverso

Supervisor

Wouter Verschuren

Title of Research

The 18th Century flutes in Barcelona, flutes and woodturners

Research Question

Is there a Catalan flute model?

Summary of Research

Regarding transverse flutes in Catalonia in the 18th century, there is limited information available. This research will examine various Catalan flutes that have been preserved from the 18th century, as well as the makers of these flutes. The study will delve into the builders as a guild and explore their relationships with each other. It will also investigate whether Catalan flutes have their own typology or if they are similar to other European flutes. To conduct this research, I have analyzed original Catalan flutes that I have found in private collections and museums.

Biography

Daina Mateu is a specialist in Early Flutes born in Barcelona, Spain. She has studied with some of the most respected performers, such as Kate Clark, Marc Hantaï and Bartold Kuijken. Daina studied a Bachelor in "Musicology with double mention in Historical Musicology and Music Management" by Universitat Autònoma de Barcelona, bachelor in Early Music Interpretation by ESMuC and the "European master of Early Music" in both the Royal Conservatoire and Janáčkova Akademie Múzických Umění. Daina has played in various ensembles and orquestas, performing concerts in U.S.A, Italy, Switzerland, Poland, France, The Netherlands, Spain and Czech Republic.

Cristina Ortiz Díaz

Main Subject

Traverso

Supervisor

Wouter Verschuren

Title of Research

Polimnia, a new project to approach early music to the audience. The combination of artistic disciplines that brings the music's emotions closer to the audience

Research Question

How can acting help to approach the emotions of the music to the audience?

Summary of Research

The Renaissance and Baroque were periods of cultural effervescence in Europe, characterised by a flowering of music, literature, visual arts and also theatre. As these art forms evolved, there was a constant crossover of influences and collaborations, resulting in a unique interplay between them. Music and theatre are two forms of artistic expression that have accompanied us throughout history. These two disciplines have coexisted and intertwined in fascinating ways over the years. In this research I explore the connection that can exist between both disciplines and the relationship that can be created between a specific repertoire, in this case a selection of pieces from the 16th and 17th century, and a story that is created from the affects that the selected pieces evoke. This story will be theatricalized and represented through musicians portraying specific characters. All this will be done with the aim of transmitting to the audience the emotions emanating from the selected pieces in a more direct way, using music and its performers as an emotional vehicle to understand the plot. This exploration can help to discover that the music of these centuries does not only serve as a mere sound complement in theatrical performances, but can play a fundamental role in creating different atmospheres, as well as how it can make a crucial role in the characterisation of characters and also how all this helps favourably to transmit emotions on stage and to establish a stronger relationship between the audience and the performers.

Biography

Graduated in flute and traverso at the Royal Conservatoire of Music of Madrid. In 2021 she obtained her master's degree in flute at the Estonian Academy of Music and Theatre. Director and organizer of the Villarrobledo Early Music Festival since 2019. She has performed as a soloist at the National Auditorium of Music of Madrid with the Baroque Orchestra of the RCSMM. And also in the Suur Saal with the Eesti Muusika-ja Teatriakadeemia Barokkorkeste in Tallinn. She has performed on several occasions for Classical Radio, Spain National Radio. Member and founder of the early music ensembles Effimera and Polimnia.

Marta Pindór

Main Subject

Harpsichord

Supervisors

Inês de Avena Braga, Wouter Verschuren

Title of Research

Extracting violin and basso continuo parts from harpsichord suites by Élisabeth-Claude Jacquet de La Guerre

Research Question

How to extract violin and basso continuo parts from harpsichord suites by Élisabeth-Claude Jacquet de La Guerre using François Dieupart's suites as an example?

Summary of Research

In 1707, the esteemed French composer Élisabeth-Claude Jacquet de La Guerre published her second book of harpsichord suites, titled "Pièces de clavecin qui peuvent se jouer sur le violon" - which in translation means "Pieces for harpsichord that could be played on the violin". Regrettably, she left no explicit instructions on adapting these pieces for the violin. To tackle this challenge, I turned to the oeuvre of another luminary, François Dieupart, to glean insights into the intricacies of transcription. My goal is to assimilate Dieupart's methodologies and apply them innovatively to transcribe Jacquet de La Guerre's harpsichord pieces for the violin and basso continuo. This research endeavors to unravel the nuances of Dieupart's transcription techniques and subsequently translate them to Jacquet de La Guerre's repertoire. It involves an exploration of the transcription process, side by side with a biographical inquiry into the lives of both composers. Furthermore, an analysis of Dieupart's compositions is undertaken to discern underlying principles guiding his transcriptions. Ultimately, the study aims to elucidate the methodology behind the transcriptional artistry of Dieupart and, by extension, to shed light on Jacquet de La Guerre's compositions.

Biography

Marta Pindór, born in 1998 in Poland, began her music education in 2005 at the Stanisław Moniuszko First and Second Grade State School of Music in Bielsko-Biała. Initially trained in piano, she later pursued the harpsichord as her primary instrument, graduating under Urszula JasiECKa-Bury. At the Karol Szymanowski Academy of Music, she studied under Marek Pilch and Marcin Świątkiewicz. She received scholarships from the Academy of Music in Katowice and ERASMUS program, and in 2022, she commenced studies at the Royal Conservatoire The Hague under Fabio Bonizzoni, receiving the Excellence Scholarship.

Isabelle Roelofs

Main Subject

Natural Horn

Supervisor

Daniel Salbert

Title of Research

How (not) to write a Bb French Horn beginners method book

Research Question

How (not) to write a Bb French Horn beginners method book?

Summary of Research

As a horn teacher, I realize that the existing Dutch method books seem not to be written from the perspective of a beginning, young horn player. They show little consideration for the specific physical abilities of children at a young age when learning to play the horn, probably because those methods are mostly not written by a horn player. Therefore, I have researched the do's and don'ts behind writing a method book. If playing the exercises in a method is not physically feasible, it can lead to frustration for the student, which, in my opinion, is detrimental to the learning process. I have always learned that moments of success are crucial for the development and maintenance of motivation. I find these moments of success lacking in existing Dutch-language horn methods. I also believe that they progress too quickly to emphasize reading notation. I notice that my own students often prioritize correctness over musicality. I have critically examined and compared the available Dutch horn method books. Additionally, I interviewed fellow horn teachers to gather their perspectives. Furthermore, I attended a lesson for young horn players at BASIS (Royal Conservatoire of the Hague) where auditory learning takes precedence. I am not the first to consider writing my own method. Other horn teachers have embarked on this journey, each with their unique motivations. My research has revealed that I am not the only one who has critical thoughts about the existing horn method books. A significant part of the interviewed teachers also emphasized this same point. Based on the obtained results, I have outlined the initial steps that, in my opinion, are necessary for a starting young horn player, along with the corresponding range of tones.

Biography

Isabelle Roelofs, an accomplished horn player and dedicated music teacher, earned degrees in French Horn and Music Education from Codarts University. Graduating with honors from the Royal Conservatory of Antwerp, she is currently pursuing a Master's in Natural Horn at The Hague Conservatoire with Teunis van der Zwart. Isabelle is the founder of Belle Musique (2018), where she imparts her musical knowledge through personalized horn lessons, shaping the future of horn players step by step.

Vocal Studies Department

Christian Beutel

Geneviève Gates-Panneton

Vanessa Guinadi

Beatriz Teixeira Chirife

Ji Yoon

Juncai Zhang

Christian Beutel

Main Subject

Early Music Vocal Studies

Supervisor

Johannes Boer

Title of Research

vimu.app: Creating a visual musicology editor

Research Question

How to make computational music analysis more accessible?

Summary of Research

In recent decades, the application of computers has transformed data processing across scientific disciplines, including musicology and music theory. This evolution has led to the development of computer-aided musical analysis tools, which have revolutionized music research by enabling rapid and precise analysis of extensive musical datasets. However, a significant hurdle remains: the need for technical expertise and programming skills, potentially creating a divide between musicologists and those proficient in technical aspects. This thesis explores the usage of node graphs and visual programming to bridge this gap and introduces a solution we call 'vimu'. vimu offers a graphical user interface (GUI) that provides a visual editing experience, simplifying the utilization of computational functions without requiring computer science or programming knowledge. Unlike some previous GUIs for music analysis, vimu is designed for user-friendliness, avoiding complex installations and ensuring ongoing support. vimu is fully available online and can be accessed via "https://vimu.app".

Biography

Christian Beutel is a German bass-baritone currently finalising his Master's degree in Early Music at the Royal Conservatoire The Hague. Additionally, he holds a Bachelor's degree in computational biology from the Technical University of Munich.

Geneviève Gates-Panneton

Main Subject

Early Music Voice

Supervisor

Kathryn Cok

Title of Research

Encoding Emotion - Exploring the relationship between harmony and text in early 18th-century French recitative

Research Question

What patterns can be found in the relation between the harmony and the text of secco recitatives composed in France between 1700-1730?

Summary of Research

The paper Encoding Emotion details an experiment conducted on early 18th-century French recitative to determine how composers relate harmony to sung text, if at all. Although the existence of a relationship between harmony and vocal expression is generally agreed upon, it is rarely taught properly to baroque singers, even though harmony is fundamental to the concept of basso continuo. It is also rarely discussed in continuo or singing treatises, either historical or modern. The present experiment aims to fill that gap by examining harmony and text in actual written music. To do so, a harmonic analysis was performed on excerpts of secco recitative from French operas and cantatas written by Campra, Clérambault, Jacquet de la Guerre, and Rameau; the significant chords and harmonic passages were then logged in a spreadsheet with their corresponding text. Over two hundred lines of results were then analysed to determine whether patterns could be found associating certain words to chords or harmonic progressions. In the end, the dataset was too small for any general conclusions to be made with certainty, but patterns still emerged. Most notably, the plagal cadence correlated to feelings of love and tenderness, particularly in a sacred or noble context. It was also noted that, though general patterns could not always be identified, some chords or harmonic progressions appeared to have specific meaning for a certain composer. The V of IV, for example, was strongly associated with pleasure in Clérambault's works. The identified patterns show that a more extensive dataset would yield enlightening results and give singers access to a remarkably rich tool with which to inform their interpretation.

Biography

Soprano Geneviève Gates-Panneton is currently completing a Master's in Early Music voice at the Royal Conservatoire The Hague. In 2021, she completed her Bachelor's in Voice Performance at McGill University's Schulich School of Music. Since 2019, Geneviève has sung professionally with a number of early music ensembles in Montréal and the Netherlands. Geneviève also works as the principal tester for the DDMAL of McGill's Schulich School of Music in Montréal, where she helps teach computers to read and transcribe Medieval musical manuscripts.

Vanessa Guinadi

Main Subject

Classical Singing

Supervisor

Inês de Avena Braga

Title of Research

Artificial Voices

Research Question

How can I use AI as a tool and inspiration to commission new music for the voice?

Summary of Research

During the pandemic, I started experimenting with AI-assisted compositions through singing and collaborating with composers Robert Laidlow in “Songs without Meaning” and Tywi Roberts in “Blodeuwedd” for the PRISM Future Music Festival. Coupled with the rise of AI in the zeitgeist, I was inspired to understand why I was so interested in AI as a cultural worker. I was also interested in commissioning composers for new work written with AI and programming a concert incorporating my views. Through this research, I trace my pathway from contextualizing AI within algorithmic composition, to understanding how I would want to coexist with the threat and creative possibilities of AI. I discovered I was not satisfied with clean mimicry. Instead, I was seeking an uncanny parody that inadvertently exposes the behaviours of the human condition. The theories that guided me were Halberstam’s Low Theory, which discusses failure as a form of counter-commercial resistance; Freud’s idea of the uncanny as a liminal mirror of subconscious human fears; and the Surrealist found object, which taps into our subconscious in a ‘naïve’ manner. My research also discusses my various experiments with my composers with different AI programs, from text to midi to sound generators. The research also discusses the application of my curatorial approach to AI in concert programming, which uses the archetype and metaphor of the Siren as a programming narrative. This reflection and research hopes to be useful for other singer-commissioners who would want to work with AI.

Biography

Vanessa Guinadi is a soprano, producer and fundraiser from Singapore and Indonesia. Her performance practice spans opera, new music, early music, and interdisciplinary theatre. As a self-producing performer, she is also interested in creating experimental music theatre that is surreal yet sincere, holding an irreverent mirror to society. Vanessa previously studied at the Royal Northern College of Music in Manchester and School of the Arts Singapore. She currently sings with new music vocal ensembles CHOREOS and the Netherlands Kammerkoor NXT group, and early music ensemble Cappella Martialis. In her spare time, she tries to learn the Renaissance lute.

Beatriz Teixeira Chirife

Main Subject

Classical Voice

Supervisor

Andrew Wright

Title of Research

Opera-ting on Stereotypes: Bridging the gap between reality and opera’s portrayal of mental disorders

Research Question

What is the impact of an opera-focused intervention in a psychiatric prison community?

Summary of Research

Opera is known for its use of all visual and performing arts in creating a myriad of emotional landscapes. Contrary to the conventional use, the integration of opera here extends beyond aesthetic pleasure or educational purposes, it stands as a deliberate effort to challenge mental health stigma and promote community well-being and understanding. This thesis documents the development and subsequent application of an opera-focused artistic intervention within a psychiatric clinic in the prison hospital São João de Deus. The program, translated to portuguese as “Opera-ndo sob Estereótipos”, was a 16-session art program that sought to use opera as an artistic and creative tool to navigate mental illness, externally and internally, promoting mental health and social and cultural inclusion. Research results demonstrated the positive effects of engagement, highlighting improvements in mental well-being, social connections, and personal growth. Although acknowledging the short programming time, and the social and legal context, it became evident that the value of opera-infused arts programs extends beyond their capacity to address systemic challenges, offering meaningful benefits to individuals within the scope of their participation.

Biography

Beatriz Teixeira Chirife is a Portuguese/Argentinian mezzo-soprano. She started her musical studies at 6 years old, in piano, eventually transitioning to classical voice before earning her Bachelor’s degree in Voice in the Escola Superior de Música de Lisboa (ESML). In her final year, Beatriz attended the Royal Conservatoire The Hague as part of the Erasmus+ program, and ultimately decided to pursue her Master’s degree with Noa Frenkel. Currently, she is finishing her Master’s degree as a recipient of the Égide Scholarship (Égide-Associação Portuguesa das Artes).

Ji Yoon

Main Subject

Early Music Vocal Studies

Supervisor

Santo Militello

Title of Research

IPA: I must pronounce it accurately!

Research Question

How can a Korean singer achieve the proper German pronunciation in singing?

Summary of Research

To be a good classical singer is not just about singing with a beautiful voice. Considering the theatrical aspect of singing, a good classical singer is also a good speaker. To reach the quality level of speech, classical singers normally learn some pronunciation of languages such as Italian, German and French. This curriculum is familiar with a form of “- Diction” course. Thanks to those courses, most singers become able to read Italian, German and French. However, reading and singing the text is a totally different issue. Especially, for Asian students who have less linguistically in common with European languages, pronouncing speechwell in singing is a challenging subject. Based on own experience, this research is a guideline for students who have been struggling to improve their practical diction skill and might be helpful for teachers who have students from Korea to better be able to understand their linguistic backgrounds.

Biography

Ji Yoon was born in South Korea where she graduated with a Bachelor's degree from Seoul National University. For the following Master's degree, she attended University of Music and Performing Arts Mannheim. Already during her Master's studies, Yoon joined the ensemble at the National theater Mannheim. In 2018 and 2019, Yoon was heard as Blumenmädchen in R. Wagner's Parsifal at the Bayreuth Festival. Beyond opera, Yoon has been active on the stage as soloists of Bach's St. Matthew Passion, St. John Passion and Cantatas, Handel's Messiah, Haydn's The Creation and many more. From 2022, Ji Yoon has been completing her Master's degree in Early Music at Royal Conservatoire The Hague.

Juncai Zhang

Main Subject

Classical vocal studies

Supervisor

Bart van Oort

Title of Research

Stanislavski on singing, the tools we can use to help us stay better focused on Stage

Research Question

What can we do to help us stay focused on the stage and not be distracted by internal or external conditions?

Summary of Research

In this research, I intend to find and develop a way to help musicians, especially singers, to stay better focused on music while singing on stage so that they feel more confident and less distracted by their own judgmental voice or the physical environment/emotional status. Inspired by Stanislavski and his acting system, I organized 5 small working sessions with different singers at various locations. To make sure the participants could understand and experience all the key concepts, the working sessions were set to be individual sessions with piano accompaniment at a time duration of 1.5 hours. The focus of these sessions was not on singing technique but on increasing the singer's focus level, stage security, and deepening their connection with music, reducing the impact of emotional or external distractions with the help of applying Stanislavski's methods. The results of all the working sessions were mostly positive, participants found the session helpful and claimed to use it in their daily practice. Almost all the participants expressed a much better focus on music, truer emotional expression during singing, deeper connection to the music, and less self-judgmental throughout singing after applying one or a few of these methods. The downside of the individual working session was that I could not do the experiment on a larger scale and the participants were not truly facing an audience.

Biography

Juncai Zhang, tenor, came to the Netherlands in 2015 to begin his vocal studies at the Royal Conservatoire The Hague. He was a baritone in the earlier year of his studies but made a transition to tenor in 2019. He is currently doing his Master's degree in vocal studies at the same conservatoire as a tenor. He has experience in both ensemble singing and solo singing. He has worked with the Netherlands Kammerkoor, Capella Amsterdam, Opera Spanga, The Fat Lady- Opera group, Opera Forward Festival, and Bach Collegium Den Bosch.. He has most recently performed in the March production of the Fat Lady group - Via Crucis.

Conducting Department

Jeroen Ardesch
Antonia Dehmer
Sander van Dorst
Dyon Jansen

Jeroen Ardesch

Main Subject

Wind Band Conducting

Supervisor

Renee Jonker

Title of Research

The maestro concept

Research Question

How can the format of a maestro concert be applied in the context of amateur wind orchestras?

Summary of Research

In this research I was able to turn the concept of the popular Dutch television program "Maestro" into a concept for all the amateur wind orchestras we have in the Netherlands. I looked at the different elements of the TV program and in which ways we could adopt them. I also looked at what the different reasons might be for organizing a maestro concert for a local music association and how exactly such a maestro concert could look like. To do this, I created three different packages called the light version, the medium version and the full package. Included in these packages are a list of possible costs for organizing the concert, a timeline for organizing the concert and marketing tricks to sell the concert. As an extra, I came up with different ways to spice up the concert or save costs. To test my concept, for my PIA I came up with the idea of organizing my own maestro concert based on my research. Unfortunately, the results of this PIA cannot be incorporated into this research because it takes place after the deadline. With this research, I hope to get more wind orchestras excited about organizing Maestro concerts for their neighbourhood!

Biography

Jeroen Ardesch started as a trombone player at the local musical society. He decided to study trombone at the ArtEZ conservatory in Zwolle in 2017. His interest during his trombone studies was also aroused by conducting in his minor and he therefore decided to continue his conducting studies in 2021 at the Royal Conservatoire The Hague with Alex Schillings. By now he has already gained some experience, such as the wind band projects, the internship days at the FKNR and the annual conductors week 'Entornos'. In addition, he currently conducts two orchestras.

Antonia Dehmer

Main Subject

Wind Band Conducting

Supervisor

Ellie Nimeroski

Title of Research

Body Language for Conductors

Research Question

Do conductors create a non-verbal atmosphere at rehearsals and concerts? If so, how does the conductor's body language influence the musicians?

Summary of Research

In the windband scene there are a lot of masterclasses and courses about conducting. They focus on conducting technique, working with both hands, rehearsal technique and sometimes a bit of rehearsal language. But there is much more to think about as a conductor. In this thesis I will focus on the body language and the presentation of conductors in connection to the musical work and its effect on wind band musicians. After defining body language, I explore its context within conducting. Next to this an evaluation of a questionnaire about the influence of the body language of conductors. To support amateur conductors I organized a workshop about body language and podium presentation with expert Miriam Gluth. This thesis can be seen as a guideline for presentation in front of musicians and is intended to make people aware of the power body language has over musicians and their musical abilities.

Biography

Antonia Dehmer was born in 1995 in Frankfurt/Main. 2014-2018 she studied to become a teacher for music and history in Frankfurt/Main. After her graduation she began her studies in conducting „Harmonie, Fanfare and Brass Band“ at the Royal Conservatoire with Alex Schilling, with whom she subsequently began her Master's degree. Alongside her studies, she works with professional bands like „Koninklijke Muziekkapel van de Gidsen“ from Belgium and the „Musikkorps der Bundeswehr“ from Germany.

Sander van Dorst

Main Subject

Wind Band Conducting

Supervisor

Suzan Overmeer

Title of Research

Over the Pavements: is contemporary wind music a curse?

Research Question

What does a conductor need to take into account when performing contemporary wind music?

Summary of Research

Contemporary wind music is non-commercial, innovative music, which is characterized to a great extent by personal compositional style, the significance of timbre and the irregularity in musical parameters. One of the earliest forms from which this music developed, came from Charles Ives in 1913 and was further developed by conductors like Frederick Fennell and Robert Austin Boudreau and organisations like the W.M.C. Besides musical-technical skills (like reading new notation systems and handling fast changing metres), the conductor has to be skilled in the fields of interpretation and programming (i.e., using 'stepping stones' in programming, understanding the composer's compositional language), and must be able to fulfil the orchestra's pedagogical and didactic needs (i.e., empowering the musicians, organizing the music in a clear way). Furthermore, the audience cannot be forgotten in the process of performing this music (for example: giving them a (historical) context, providing suggestions what to listen for and using the opportunity of having multiple hearings).

Biography

Sander van Dorst (1997) is a conductor, music pedagogue, composer and multi-instrumentalist. After his studies in Music Education at the Royal Conservatoire The Hague, he started the master of Wind Band Conducting with Alex Schillings at the same institute. He's currently conductor of two wind orchestras, composes on commission and teaches music individually and at primary schools.

Dyon Jansen

Main Subject

Wind Band Conducting

Supervisor

Caroline Kang

Title of Research

A conductor's effect on embouchure problems

Research Question

How can a conductor contribute to the motivation and enjoyment of an amateur or professional musician who has embouchure problems or injuries?

Summary of Research

There are many musicians, professionals as well as amateurs, who deal with embouchure problems. However, embouchure problems are rarely discussed. This is probably because it is viewed as a taboo, as musicians might be ashamed to share their stories or scared about the consequences that come with it. Embouchure problems that lead to complications with playing an instrument can have a big impact on a wind player's career and physical health. Embouchure problems can greatly affect a musician's life. Because this topic is a subject which is rarely talked about, it makes it more difficult for people to express their problems, and it makes it harder for conductors to identify and deal with the issues. I have experienced myself that a conductor could have a positive impact on a musician with embouchure problems. As a conductor, it is easy to embarrass a musician in front of the orchestra. But would it be possible for a conductor to deal with this and even contribute to restoring the musician's enjoyment of playing. For this research I designed conducting experiments which focused on using, for example, different ways like smaller and bigger gestures for confidence, posture, less and more musical intention and showing breathing. It is remarkable to see and hear what it does with the sound, articulation and the confidence of the musicians I worked with.

Biography

Dyon Jansen, born January 15, 1992, started with percussion at the age of seven. After passing his music school exams, Dyon made the switch to bass trombone. In November 2020 Dyon received his Bachelor in Music at the Prince Claus Conservatory in Groningen. Currently, Dyon teaches brass instruments at various institutions. While studying bass trombone, an interest in conducting also emerged. Now at the moment Dyon is in his final phase of his conducting studies and will graduate at the end of June for the Master in Music Wind Band Conducting program with Alex Schillings.

New Audiences and Innovative Practice (NAIP)

Kaja Majoor

Main Subject

NAIP (Violin)

Supervisors

Patrick van Deurzen, Renee Jonker

Title of Research

'Seeing Sounds' – an interdisciplinary performance that explores the fascinating phenomenon of synesthesia through the medium of self-made graphic scores

Research Question

How can my research on synesthesia inform an interdisciplinary performance that merges my studies in violin and illustration?

Summary of Research

'Seeing Sounds' is an interdisciplinary performance that explores the fascinating phenomenon of synesthesia through the medium of self-made graphic scores. The project, led by the collaborative efforts of a classically trained violinist & illustrator Kaja Majoor and cellist Diederik Smulders, transcends traditional musical boundaries by fusing contemporary music and performance art. The live musical performance, accompanied by visually captivating graphic scores projected on a large screen, invites the audience to immerse themselves in a multi-sensory experience and explore the interfaces between music and art. This research project explores not only synesthesia, but also the potential of graphic scores as tools to visually represent sounds. The primary inspiration for the project is synesthesia, and based on that Kaja created her own graphical scores and music. She aims to showcase not only musical proficiency but also illustrative skills within a performance context.

Biography

Kaja Majoor (1998) is a Polish-Dutch artist based in The Hague. Currently completing her master's degree, she specialises in the NAIP program to merge her musical and artistic talents. Apart from being a violinist, Kaja holds a degree in illustration and design from the Willem de Kooning Academy in Rotterdam. As a versatile violinist, she performs with various orchestras and ensembles, including the Pelargos Quartet, which she co-founded in 2016. The quartet focuses mainly on contemporary music and interdisciplinary projects. Kaja is also actively involved in social initiatives such as Mimic Muziek (music in hospitals) and Music & Dementia. Her ambition for the future is to combine her two passions in violin and illustration, with 'Seeing Sounds' being her first step towards this goal.

Kaan Yazıcı

Main Subject

Art of Sound

Supervisor

Brecht De Man

Title of Research

The studio production approach to live sound: Recreation of creative mixing techniques and sound design elements in live music performances

Research Question

How can a live sound engineer intuitively and consistently recreate a studio production's creative sound design elements and mixing techniques when mixing concerts?

Summary of Research

This thesis investigates the implementation of a studio production approach into live sound engineering, examining benefits and challenges of implementing nuanced sound design elements and mixing techniques commonly found in studio recordings. It highlights the historical separation and recent convergence of studio and live sound realms, spurred by technological advancements. Employing literature review, expert interviews, and firsthand application of studio techniques in live settings, the study suggests that the implementation of modern audio technologies guided by a clear artistic approach, allows for the successful implementation of mixing techniques and the sound design elements of a studio production in live performances. Benefits range from enhanced artistic expression and musical narrative possibilities to precise sound control and superior fidelity, albeit with challenges like technical complexity, loss of spontaneity, and higher setup time and costs. The thesis highlights the critical role of collaboration between engineers and artists to ensure that the application of studio techniques enhances rather than detracts from the live experience. It advocates for a flexible, context-sensitive approach that considers the genre, venue, and audience expectations while implementing redundancy and utilizing techniques like virtual soundcheck in order to balance out the technical challenges. Ultimately, the thesis concludes that while the pursuit of studio-quality sound in live settings introduces complexities, it also opens up new possibilities for creative expression and audience engagement, enriching the live music landscape.

Biography

Kaan Yazıcı is an audio engineer with a focus on live sound, currently pursuing a Master's in the Art of Sound at the Royal Conservatoire The Hague since 2022. With a background in live sound that includes international tours and working in venues as a monitor/FoH engineer, Kaan is dedicated to achieving a deep understanding of the musicality of the material he works with.

Elizabeth Dobbin

Stefan Heckel

Dušanka Jelenković Vidović

Olguța Lupu

Anothai Nitibhon

Ivana Perković

Live Maria Roggen

Katharina Uhde



Elizabeth Dobbin is a singer, teacher, and academic specializing in the research and performance of vocal music of the seventeenth- to nineteenth-centuries. Elizabeth holds a doctorate from Leiden University and the Orpheus Institute, Gent, a Master's degree in early music from the Royal Conservatoire The Hague, and undergraduate degrees in arts and law. She has worked extensively across Europe, appearing in specialized festivals and concerts as a soloist and chamber musician. With Le Jardin Secret, she won the first and audience prize at the York International Early Music Competition and recorded several highly-praised CDs. She has appeared on numerous radio broadcasts and recorded for Alpha, Fuga Libera, Brilliant, Pentatone Classics, ORF, and Coro. She is currently Associate Professor and head of the early music department at the Haute Ecole de Musique de Genève.



A native of Graz/Austria, **Stefan Heckel** graduated with a Master in Jazz Piano from Graz Music University and continued to study composition at London's Royal Academy of Music. He has worked in crossover genres and projects, amongst others with Serbian bassist Nenad Vasilic (Balkan Band/ Folk Songs), Irina Karamarkovic (Songs From Kosovo), Julian Argüelles and Christian Weber (Stefan Heckel Group), Frank Gratkowski, Maria Gstaettner/Aziz Sahmaoui (Lava), Mélange Oriental/Sounding Jerusalem, Otto Lechner's Vienna Accordion Orchestra and Blaubauer. Stefan teaches at Graz Music University's jazz department. He received the Composition Award of East Jerusalem's Al Quds University and the Austrian Harry Pepl Jazz Award.



Dušanka Jelenković Vidović is a musicologist, graduated from the Faculty of Music, University of Arts in Belgrade, where she worked as an international relations coordinator and administrator of the Erasmus+ CBHE project *DEMUSIS*, focused on the curriculum development for enhancing the digital and entrepreneurial skills of music students in Serbia for greater social visibility and engagement. Currently she is the Administrative Manager of the IN.TUNE European University Alliance. She has articles published on Serbian and Western European music, as well as on new curricular approaches in higher music education. Her research interests include surveying the correlation between the politics, history and social-cultural background, and music production.



Olguța Lupu (PhD in musicology) studied piano, then graduated in composition at the Bucharest She has written and edited books in the field of musicology and music theory, participated in international conferences and published over 50 studies. In 2016, 2018 and 2022 she was awarded the prizes of the Romanian Union of Composers and Musicologists (RUCM) and *Muzica Magazine*, respectively. She participated in several projects as a researcher, team member or manager. Currently, she is professor and dean of the Faculty of Composition and Musicology at the National University of Music Bucharest and she coordinates the Musicology Section of RUCM.



Anothai Nitibhon finished her study in Composition from the University of Edinburgh and is now a chair for the postgraduate program at the Princess Galyani Vadhana Institute of Music (PGVIM). As a composer and artist, she creates and curates many concerts, exhibitions and is involved in many activities which promote the collaboration between musicians/artists from different disciplines and musical cultures. She also hosted an annual International Symposium and ASEAN Youth Ensemble Project at PGVIM; both events focus on exploring the context in which western and local musics can encourage dialogue while remaining connected to the people and their local value.



Musicologist **Ivana Perković** is associate professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade. She was also the lecturer in history of music at the Department of Musicology and Ethnomusicology of the Academy of Arts in Novi Sad (Serbia). Ivana Perković studied in Belgrade (Faculty of Music, University of Arts /bachelor, master and PhD degree/). She is the author and co-author of 5 books, over 50 articles in national and international journals and in proceedings of the international conferences in the country and abroad.



Live Maria Roggen is an award-winning Norwegian vocalist, songwriter and improvising performer who first entered the Norwegian jazz scene in 1995 with her duo project Tu'ba. She later studied at the renowned jazz conservatory in Trondheim (now NTNU). Some important bands and collaborators: Come Shine, Wibutee, Trondheim Voices, Lars Andreas Haug, Helge Lien, Bugge Wesseltoft, Maria Kannegaard, Jon Balke, Ambrose Akinmusire, Ingrid Breie Nyhus. Alongside her performing career, she has continuously taught and coached, from 2012 as professor at the Norwegian Academy of Music. In recent years, she has engaged herself more in cross-genre, interdisciplinary projects and artistic research.



Katharina Uhde graduated from Duke University with her PhD in Musicology in 2014. She is Associate Professor in Violin and Musicology at Valparaiso University, IN. She holds MMS and DMA degrees from the University of Michigan and an Artists Diploma from the University of Music, Karlsruhe. Her dissertation, advised by R. Larry Todd, was titled 'Joseph Joachim, *Psychologische Musik* and the Search for a New Music Aesthetic in the 1850s'. Dr. Uhde is under contract with Boydell & Brewer Press for her monograph *The Music of Joseph Joachim* (February 2017). Her peer-reviewed article and reviews of scholarly editions of Beethoven, Brahms, and Tchaikovsky concerti and chamber music have appeared in *Nineteenth-Century Music Review*.

Assessment of the research results

This rubric is used when assessing the final research exposition and research presentation of the student.

The final numeric result can be calculated by multiplying the points given for each component with the corresponding percentage on the right, adding up the results of those calculations and dividing the sum by 50. For example, if the student would score 3 points in the first and third row, but 4 points in the second and fourth row, the end result would be a 7.

The calculation would be as follows:

$$3 \times 20\% = 60; \quad 4 \times 20\% = 80; \quad 3 \times 30\% = 90; \quad 4 \times 30\% = 120;$$

$$60 + 80 + 90 + 120 = 350; \quad 350 / 50 = 7.$$

Learning objectives	Assessment criteria	Points		Points			%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field.	The student has formulated a clear research question, focus or problem , leading to relevant outcomes for the student's own practice and for the artistic field.	No clear focus, or relevant questions or problems are formulated.	Inadequate research questions, lack of focus. The relevance for the student's own practice is unclear.	Adequate research focus, questions or problems, with potentially relevant outcomes for the student's own practice.	Good research focus, questions or problems with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources.	The student is aware of what others have done in this area and has related their research to the field of inquiry , with due regard for the correct use of sources.	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made the relation between this research and the field of inquiry clear; sources are used properly.	The student provides an excellent contextualisation and has made the relationship between this research and the field of inquiry very clear, the use of sources complies with academic standards.	20%
The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection.	The student has applied research methods adequate to the research focus, questions or problems and based on a dialogue between artistic practice and reflection .	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%
The student is able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.	The student has applied a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material .	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%

The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:

1. a chairman (generally a member of the board of management of the conservatoire or a the head of a department);
2. the student's own research supervisor(s);
3. an external member, usually from an institution abroad;
4. if possible, first year master's students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.

The final documentation of the research results must take the form of a research exposition or thesis and must be presented on the Research Catalogue (www.researchcatalogue.net). The exposition or thesis must be written in English and adhere to one of the following formats:

1) Research exposition

The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills.

In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.

You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.

During the Master Research Symposium you are required to give a research presentation of 30 minutes, in which the artistic result should be demonstrable.

The research exposition must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition)).
 2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;
 3. A description of the research process (the search for the solution to the research question) including methodology ;
 4. An analysis or critical discussion of the findings;
 5. Conclusions;
 6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;
 7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.
- You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;
- Suggested word count: 5.000-10.000 words, with an absolute maximum of 40.000 words.

2) Thesis

If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme, are advised to choose this format. Your artistic/musical practice will still be the point of departure.

During the Master Research Symposium you are required to give a research presentation of 30 minutes, during which you defend your research subject and results and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD.

The thesis must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis)).
2. The research question or issue addressed and its relevance for peers and your own artistic development;
3. A description of the research process (the search for the solution to the research question) including methodology;
4. An analysis or critical discussion of the findings;
5. Conclusions;
6. A list of the sources consulted.

- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.
- Suggested word count: 15.000-20.000 words, with an absolute maximum of 60.000 words.

Although the information in this programme book has been put together with great care, it may contain errors or omissions. It may be amended or updated at any time. Any updates will be communicated via www.koncon.nl or KonCon e-mail. Please make sure that you always read the latest information (this version was dated 11 March 2024).