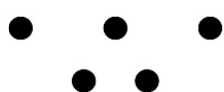


**Programme Master Research Symposium**

**30 June 2020**

*Online*



**Royal  
Conservatoire  
The Hague**

# **Martin Ansink**

## **Main Subject**

Classical Percussion

## **Research Supervisor**

Marlon Titre

## **Title of Research**

The Symphonic Drummer

## **Research Question**

What does it take to be able to play the drum set part in a symphonic orchestra at a high artistic level?

## **Summary of Results**

This research focuses on the drummer when sharing the stage with a symphonic orchestra. Orchestral programs that include working with a rhythm section are increasingly called upon. It takes a special set of skills to perform the drum parts at a high artistic level, and drummers who can do this are limited. I extracted specific drum skills that band drummers need, interviewed the experts in the field, took lessons on the specific drum parts and observed rehearsal and concerts. The combined data gives an in-depth look into the specific relationship between the three major characters involved: the conductor, the orchestra and the drummer. Next to technical and musical skills, personal skills are also important, since their co-creational spirit is vital to get an optimal result. The list of parts would be endless if all the crossover and musical styles symphonic orchestras are exploring would be taken into account. I decided to limit the list to commonly programmed pieces by Gershwin and Bernstein and analyzed these drum parts for their technical and musical skills. A part of my personal search was on how to interpret the parts. I looked at the historic perspective and analyzed recordings of orchestras and the drummer's interpretation of parts. A summary is included in Appendix B, and in Chapter 6 I added video and audio recordings of the expert's interpretation to illustrate the possibilities. The research findings can help orchestral percussionist and drummers, so that the list of competent symphonic drummers can grow.

## **Biography**

Martin Ansink studied classical percussion at the Royal Conservatoire in the Hague. During and after his study he performed as a substitute with the major orchestras and ensembles in The Netherlands. Between 1998 and 2006 he was a member of Percussion The Hague. Starting in 2005 as a percussion player, he now is the principal timpani and percussion player in Residentie Orkest The Hague. Next to playing in the orchestra, he participates in many primary and secondary school related educational projects. He also teaches Educational Skills and Percussion Methodology at the Royal Conservatoire the Hague, and is the percussion and percussion ensemble teacher of the Young Talent Department at the same school.

# **Raaf Hekkema**

## **Main Subject**

Classical Saxophone

## **Research Supervisor**

Anna Scott

## **Title of Research**

Sigfrid Karg-Elert's Opus 153 for saxophone solo: 'The saxophone's Cello Suites'

## **Research Question**

How could I be the best advocate for the above-mentioned work and its composer?

## **Summary of Results**

I have investigated how to become the best advocate for the above-mentioned work and its composer, since I think they deserve more attention. After completely revising the entire 42-page work I delved into the historical background of it, the composer and the saxophone in Germany in the first half of the twentieth century. Karg-Elert emerged from this as a most intriguing figure in a very interesting and pivotal era in modern history. Along the way, I have learnt more about the saxophone's history in Germany during the years between WWI and WWII. This has proven to be a very interesting period in the development of the instrument's image. Karg-Elert, after his death, was unfortunately (and wrongfully) identified as a Jew, causing many of his manuscripts to be destroyed or lost, and his legacy to be scattered. This may also be the cause of the fact that his music was so neglected. I am presenting my findings here in the form of a fictional conversation with Karg-Elert plus a reflection on my research. All of this is to lead towards a future cd recording of the work and a theatrical concert that focuses on the music and its composer (projected in 2021).

## **Biography**

Multiple prize-winner Raaf Hekkema gives approximately 100 concerts a year the world over. Hekkema has appeared as a soloist with numerous orchestras and has given many international masterclasses. The solo CD 'Paganini Caprices for Saxophone' (MDG, 2006) earned him the German Echo Klassik 'Instrumentalist of the Year' title. His compositions and arrangements are published by Schott Music. He is co-founder of Calefax Reed Quintet (since 1985), for whom he has arranged hundreds of works, many of which have been recorded.

# Hans Koolmees

## Main Subject

Composition

## Research Supervisor

Edwin van der Heide

## Title of Research

Tales of the Unexpected

## Research question

How do control and improvisation relate to each other when using electronics in a composed environment?

## Summary of Results

The starting point for this research was mainly practical: exploration and mapping of the possibilities of electronics, the combination with acoustic instruments, and the application of the resulting knowledge and skills in new compositions. After one year it became clear that this original plan needed to be adjusted. An essential characteristic of electronic instruments is their relative unpredictability, and this should therefore be taken into account when investigating the integration of electronics in a composed environment. This led to an expansion of the research field:

1. Exploring, editing and applying the possibilities of electronics in compositions
2. How to deal with factors such as unpredictability, improvisation, freedom, coincidence, intuition and control

As a result of this research I have expanded my knowledge and skills in working with electronics, and I applied this in a series of new compositions for electronics, and for electronics and voice. It also gave new insights into the balance between control and improvisation, and thus provided a possible answer to the research question. An unforeseen by-product of the research is the reflection on the communication between musician and instrument, and by analogy, the communication between composer and music, or, better formulated: the role of the composer in the balance between the musical imagination and the musical result. Beside the musical content, the topic of this research is the reflection on the process itself: it also sheds new light on the relation between composing and researching.

## Biography

Hans Koolmees (1959) studied composition at the Rotterdam Conservatory with Klaas de Vries. He works as a composer, organist and teacher of composition and instrumentation at Codarts, Rotterdam. His compositions have been performed by the Rotterdam Philharmonic Orchestra, the Residentie Orkest, Cappella Amsterdam, Schönberg Ensemble, Orchestre d'Auvergne and Calefax Reed Quintet. In 1999 the oratorio *De Toren van Babel* (The Tower of Babel) was premiered during a four-day festival with his music organised by Theater Lantaren/Venster in Rotterdam. His composition *Cantate* for orchestra was awarded first prize in the 1994 composition competition organised by the Residentie Orkest. In 2009 the opera *De Waterman* was premiered by Muziektheater Hollands Diep.

# **Tony Overwater**

## **Main Subject**

Double Bass Jazz

## **Research Supervisor**

Kathryn Cok

## **Title of Research**

Teaching Jazz double bass in the 21st century

## **Research Question**

What are the available teachings methods for jazz bass?

How can the teaching methods and skill requirements be adapted to the modern jazz bass player of today?

What is the role of online teaching methods?

## **Summary of Results**

My initial plan was to research and catalogue the available existing method books for Jazz bass education. However, during the process I realized that matters were more complex than I had foreseen. Jazz (bass) methods were often based on classical music methods, but Jazz education demands a different skillset and approach. I reexamined the fundamental building blocks necessary to successfully teach Jazz double bass. For this, I designed a graphic theoretical framework that helped me analyze the existing methods. With this information I built a database and webpage that offers analytical information about the available methods. These methods are not limited to the traditional books, but also online learning programs and other methodical teaching material. Furthermore, I examined the influence of the technological developments that the computer, smartphones, tablets and the internet have to offer. Teaching Jazz in the 21st century has proven to be much more of a modular approach than the traditional linear approach.

## **Biography**

Tony Overwater (1965) is a Dutch bass player and composer. He studied at the Royal Conservatoire in The Hague. Later, he widened his perspective and became known for his integration of Arabic and Persian music. He has been a leader of many projects, founder of Salon Jousour, Jazz in Motion and Kepera records, and sideman in many international music groups. He teaches bass at the Royal Conservatoire, but also teaches educational skills and historical development, and coaches educational projects. Tony Overwater received many awards, among them the Boy Edgar Prize and an Edison for his album OP.

# **Ernestine Stoop**

## **Main Subject**

Harp

## **Research Supervisor**

Anna Scott

## **Title of Research**

Innovator, Influencer, Explorer: The Harpist-Composer-Teacher, 1800-1914

## **Research Question**

Drawing upon key figures in the development of harp pedagogies, techniques and compositional practices in the long 19th century, how did developments in esteem, sound and construction of the harp pave the way for early 20th century composers and their harpist-protagonists? To what extent did these harpist-composers influence composers like Debussy and Ravel, and how might they have inspired the next generation of harpists (harpist-composers) to be innovators, influencers and explorers themselves?

## **Summary of Results**

By delving into the harpist-composer-teachers of the 19th century, I realized that I took all their merits (methods, studies, inventing new effects) far too much for granted, without thinking from where they came exactly. Thanks to this research, the key figures in terms of harp in the 19th century have come to life for me. Through their words, written down in their methods, I understood their way of thinking much better. Moreover, by writing down their innovations and inventions, the way they were trying to change the image of the harp into that of an 'adult' instrument, and the way they were promoting the harp, I really felt related to them. Without their enthusiasm and conviction for the 'new harp' as invented by Sébastien Erard (patent 1811), it seems unlikely that the harp would have become as popular during the Impressionist era as it later turned out to be. In addition, I think they absolutely paved the way for our modern technique. I also found it very striking that neither Debussy nor Ravel seems to have been inspired by a harpist when they wrote their pieces for harp, but rather by the instrument itself. They must have had a clear image of the harp's sound and started composing from there. Knowing all of this, I think I will be teaching 19<sup>th</sup> century harp music in a much more inspiring way and with much more conviction, knowledge and enthusiasm. I am even considering arranging some preludes by Schubert or Schumann as studies for the harp.

## **Biography**

Ernestine Stoop first studied with Edward Witsenburg in Amsterdam. She then studied for two years with the legendary French harpist Pierre Jamet. Currently she is a member of the Asko|Schönberg ensemble and has for almost 40 years been a member of the Nieuw Ensemble, performing all over the world, playing countless first performances. She is a harp teacher at the Royal Conservatoire in The Hague and at the Fontys School of Music, Tilburg. She initiated the 3rd and 5th European Harp Symposia (1995 and 2001) in Amsterdam and was the artistic director of the 10th World Harp Congress 2008, Amsterdam.

## Biographies Committee of Examiners

**Lies Colman** is an internationally performing pianist, artistic creator and pedagogue. She is a member of the Artistic Board at the Royal Conservatoire of Antwerp, where she chairs the Master in Music and Education and the theoretical, contextual and research departments in the Classical Music programme, and teaches the courses 'Artist in Society' and the interdisciplinary creative course 'Parnassus'. Her specialty is the romantic to the contemporary era, with a special interest in opera and music theatre. With Master's degrees in Music, in Cultural Sciences and in Strategic Management, she aims to connect the arts, society and education. Her main research area is that of collaborative artistic practices.



**Jonathan Impett** is Director of Research at the Orpheus Institute and Associate Professor at Middlesex University (London, UK). Jonathan's professional and research activities cover many aspects of contemporary musical practice, as trumpet player, composer and theorist. He also leads the research cluster 'Music, Thought and Technology' at the Orpheus Institute. His research is concerned with the discourses and practices of contemporary musical creativity, particularly the nature of the contemporary technologically-situated musical artefact. The current 'active sound space' project uses ALife populations of wave models to create interactive works combining aspects of composition and sound art. Jonathan is currently working on a project considering the nature of the contemporary musical object, 'The work without content'.



**Karin Johansson** is an organist and a professor of music at Malmö Academy of Music, Lund University, Sweden. Her research interests concern improvisation, choral singing and Higher Music Education (HME). 2016-2019 she has been part of the Swedish-Norwegian-German research project Discourses of Professionalisation and Academisation in Higher Music Education (DAPHME), which investigates the impact of processes of academisation on European HME. Together with Dr. Phil. Ursula Geisler she headed the international choral research network Choir in Focus 2009-2012 and the transdisciplinary project Artistic Vocal and Choral Orders 2014-2015. In the recently concluded artistic research project Rituals she investigated relationships between performance praxis in new and older music, and between composers and interpreters.

Jazz pianist, composer, and producer **Iñaki Sandoval** has performed all over the world, recording with musicians such as Eddie Gomez, Billy Hart, Carles Benavent, Horacio Fumero, David Xirgu, Tom Warrington, and many others. He has been founding director of the jazz department (2003-2015) and Dean of Graduate Studies (2013-2015) at the Liceu Conservatory in Barcelona, and director of L'Aula of Modern Music (Berklee International Network of Schools). At present, he holds the position of principal and professor at the University of Tartu Viljandi Culture Academy, in Estonia. He is a council member of the European Association of Conservatoires (AEC) and a board member of the International Association of Jazz Schools (IASJ). Iñaki Sandoval is a Steinway & Sons artist and endorses Roland Electronic Instruments.





## Assessment Criteria master research Royal Conservatoire

The assessment of the research by the examination committee will be guided by the following questions:

### Relevance

- Artistic development

*Is the research relevant for the artistic development of the student?*

- Wider context

*Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?*

### Project design and content

- Questions, issues, problems

*Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies?*

- Contextualization

*Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?*

- Methods

*Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?*

- New knowledge, insights, experiences, techniques and/or devices

*Does the research deliver something that we did not know, understand, experience or have?*

- Process

*Is the research process sufficiently well described or otherwise communicated?*

- Outcome

*Is the balance between the research process and the (artistic) outcome of the research satisfactory?*

### Argumentation, documentation, presentation

- Reasoning, writing, documentation

*Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research?*

- Information, source material, referencing, language

*Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?*

- Public presentation

*Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?*

For the assessment the following qualitative descriptions are being used:

- excellent
- very good
- good
- more than sufficient
- sufficient
- insufficient
- non-appearance