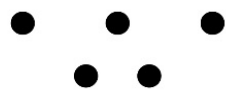


**Programme Master Research Symposium
28 June 2022**



**Royal
Conservatoire
The Hague**

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Arjen Berends

Main Subject

Theory of Music

Research Supervisor

Bert Mooiman

Title of Research

Listening to Messiaen's colourful hands: Analysing harmony and voice leading in the two homorhythmic chorales from Olivier Messiaen's La Transfiguration de Notre Seigneur Jésus-Christ

Research Question

How to analyse harmony and voice leading in the two homorhythmic chorales from Messiaen's La Transfiguration de Notre Seigneur Jésus-Christ?

Summary of Results

Olivier Messiaen (1908-1992), one of the most famous French composers of the 20th century, was also known to be a great organist and improviser, as organist of Église de la Sainte-Trinité in Paris for over 60 years. Between 1965 and 1969, he composed the immense oratorio La Transfiguration de Notre Seigneur Jésus-Christ. Two of the movements of this composition are named 'Choral' and are entirely homorhythmic. As a listener, I am fascinated by Messiaen's extraordinary approach to harmony. The aim of this research is, therefore, to attempt to understand how best to analyse Messiaen's unique harmonic language. Many approaches to analysing Messiaen's music are vertically orientated, including his own way of describing his use of harmony. He himself never discussed the horizontal aspects of his music. Because of his coloured hearing synaesthesia (son-colour), Messiaen's analyses are particularly special in their manner of addressing the colours of certain chords. A colour analysis by Messiaen therefore may give the listener some insight in the way Messiaen might have perceived his music. Considering Messiaen's own lack of emphasis on horizontal aspects of his music, is it possible to understand Messiaen's music from a horizontal perspective as well? Since the two chorales are homophonic and homorhythmic, the bass and soprano are the most important voices. These parts can be perceived clearly, but the attention of the listener is also caught by other aspects such as the complexity of the chords. It is difficult to determine the precise voice leading of the inner parts because it is 'blurred' by the varied orchestration, but by way of harmonic reductions of the chorales, Messiaen's horizontal compositional techniques can be clarified.

Biography

Arjen Berends is a teacher of music theory and arranging at the Conservatoires in The Hague and Utrecht. He graduated in music education at the Conservatoire in Utrecht and studied classical piano with Henk Ekkel and Martyn van den Hoek. He completed his studies in Music Theory with Paul Scheepers, Arie Boers, Diderik Wagenaar, and Ineke Kien at the Royal Conservatoire in The Hague. Since 2019, Arjen has been the pianist of the Toonkunstkoor Amsterdam conducted by Boudewijn Jansen; he has previously worked with choral conductors such as Louis Buskens, Iassen Raykov and Béni Csillag.

Natasja Douma

Main Subject

Coach pianist

Research Supervisor

Anna Scott

Title of Research

To know or not to know

Research Question

How will biographical, historical and analytical knowledge affect my interpretation of Rachmaninoff's cello sonata and can this relationship be made audible? In what way does background information, such as analysis help me to shape my view on a piece and will a more thorough research really make a difference in my performance practice?

Summary of Results

To investigate this, I have chosen a piece that is definitely one of my favourite pieces of music, the cello sonata by Sergei Rachmaninoff. I decided to gain information from different angles to determine what did or did not have an effect on my interpretation of the sonata. I looked at the biographical context, what was his life like around the time that he wrote this sonata? I have been reading about the Russian School, to learn more about the traditions of Russian piano playing. One other aspect was listening to Rachmaninoff playing his own compositions. I listened to recordings of the sonata by different people and I have been talking to colleagues about Rachmaninoff and more specific the sonata. I also made an analysis and studied the manuscript. The analysis in particular provided a sometimes different, but above all much more conscious interpretation. Gaining knowledge from so many different angles definitely provided an extra layer and the entire journey showed without a doubt that knowledge changed my interpretation.

Biography

Natasja Douma received her first piano lessons from her grandmother, the concert pianist Roeli Schijf-Verhoog. She continued her studies at the School for Young Talent at the Royal Conservatoire in The Hague with Jan Boumans and Marcel Baudet. In 1989 she started her higher music education studies with the well-known Dutch pianist Jan Wijn at the Conservatorium van Amsterdam, where she obtained the Teaching Musician and Performing Musician diplomas. Afterwards, Natasja pursued further studies in the field of song accompaniment with Rudolf Jansen, which she completed with distinction in September 2000. In June 2022, Natasja hopes to obtain her Master's Degree, including an extensive artistic research project focused on the Cello Sonata by Sergei Rachmaninoff. Natasja has won several competitions and is a much sought-after duo partner, chamber musician and accompanist, who performs frequently in the Netherlands and internationally. Since 1998, she works as a coach pianist at the Royal Conservatory in The Hague, where she has coached and supported many young artists on their way to become professional musicians.

Biographies Committee of Examiners

Lies Colman is an internationally performing pianist, artistic creator and pedagogue. She is 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.



Pianist **Jacques Moreau** was a post-graduate at Paris Conservatoire. Alongside artistic activities, he was a teacher in pre-college music schools in France, the Head of Music department in Lyon Conservatoire (CNSMD), and is currently Head of Lyon Cefedem, a higher education institution training instrumental and vocal teachers. He is currently a Council Member of the AEC. Since 2007, he advises the 'Princess Galyani Vadhana Institute of Music' in Bangkok, created in 2010. He was awarded a Master for Research Institution administration by Lyon University. He is also an expert for international accreditation procedures (Belgium, Kazakhstan, Spain).

Salvatore Gioveni studied at the Conservatoire royal de Bruxelles, Conservatoire royal de Mons and at the Koninklijk Conservatorium Brussel. He graduated in organ and completed his training with a Master's Degree in Music Theory, specializing in the counterpoint and fugue. His career as a concert musician has enabled him to perform at various international baroque music and organ festivals. He has been a full-time faculty in Musical Analysis/Writing at the Conservatoire royal de Bruxelles and International relations Coordinator. He's the author of a "Précis d'harmonie tonale", Editions Delatour, Paris, 2017 and founded the HarMA projects: HarMA Seminar Event (harma.eu.com) and the Erasmus Strategic Partnerships HarMA+ (harmaplus.eu).



Assessment Criteria master research Royal Conservatoire

Learning objectives	Assessment criteria	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%