

CODARTS RESEARCH FESTIVAL

MARCH 10, 2023

10:00-16:45

Listen. Think. Inspire. Ask. Connect.



P R O G R A M

10:00	OPENING
10:05	Micha Hamel Professor Performance Practice <i>GAMPSISS: Games for better listening</i>
10:25	Sofia Bardoutsou Master student Classical Music <i>Composing Non-Linearity in Mixed Media Performances</i>
10:45	Rachel Beckles Willson Professor Intercultural Performing Arts <i>What is intercultural performing art in an era of climate breakdown?</i>
11:05	Kany Obenga Bachelor student Dance <i>"The retelling of Sisyphus" – self-training through cycles of progressive paradoxes</i>
11:25	Coffee break - Meet the presenters
11:45	Yaresh Soekhlal Master student Pop Music <i>From studio production to live performance: a bass player's guide to performing synthesized bass sounds</i>
12:05	Meike Schnapper Codarts alumna Circus <i>Declaring Climate Emergency – How can small scale touring productions become ecologically sustainable?</i>
12:25	Helena Volkov Codarts alumna Arts Therapies <i>Body to Body Dance: A pilot study employing quantitative and qualitative Laban Movement Analysis to observe synchrony during mother-child interaction.</i>
12:45	Lunch break - Meet the presenters
13:30	Research Fund 2023 researchers pitch Thomas Götz Marika Meoli Rosemarie Samaritter & Chris Müller David Albulescu Manel Chust i Torres
14:00	Rogier van Rijn Research Fund presentation <i>Self-regulatory skills in dance and circus students</i>
14:20	Ilein Bermúdez Research Fund presentation <i>In Praise of the Cello in Tango Music</i>
14:35	Round table discussion <i>Artistic Research: what, how and why?</i>
15:15	Tea break - meet the presenters
15:35	Stephen Shropshire Keynote speaker Choreography <i>How to Jump</i>
15:55	David Vaamonde Master student Classical Music <i>Create the present, recreate the past</i>
16:15	Koen Gijsman Master student Jazz Music <i>Being free, together: Instant composition in a contemporary multi-instrumentalist context</i>
16:35	CLOSING
16:45	DRINKS - Meet the presenters



MICHA HAMEL

PROFESSOR PERFORMANCE PRACTICE (2011-2021)

Micha Hamel (Amsterdam, 1970) is a composer, poet, and researcher. For the past fifteen years, he has focused mainly on composing full-length music theater productions, including two operas (Nederlandse Reisopera and De Nationale Opera), a trio of interdisciplinary performances for the Holland Festival, and a melodrama (Theatergroep Orkater). He recently began a cycle of works on the climate crisis, the first of which was the musical theater piece *Het Zwarte Raam* (Orkater, 2021). Since 2014 he has been creating poetic experiences for Virtual Reality together with animation artist Demian Albers (studio Apvis, Breda). Their most recent work, *Apart Together*, was selected by the Dutch Film Festival and won awards in Austria, Berlin, and Tokyo. Hamel published six collections of poetry. Since 2015, he has been a member of the KNAW Society of Arts, where he chairs the Art/Science theme group. Hamel is also a conductor-coach in the AVROTROS program *Maestro*, which introduces well-known Dutch people to classical music in a cheerful way. As a lector of Codarts (2011-2021), he researched future scenarios for the concert practice of western classical music.

GAMPSISS: GAMES FOR BETTER LISTENING

In today's world, games are important for activating people and sparking public debate and are an increasing force in education, skill training, and entertainment. Prompted by our public and private partners, we explored how artistic performances that fuse classical music and gaming contribute to transforming the existing listening culture into one required for smart, inclusive, and sustainable societies to emerge since healthy societies need citizens that are willing and able to listen to others. Earlier research has shown that an active listening culture gives rise to more democratic behavior. In this research, we investigated if, through games and gamification, we could enhance the importance of listening itself, as well as how an active listening culture may be encouraged. Furthermore, our final ambition was to attract the attention of a new social segment that is significantly more diverse than the current concert audience.

SOFIA BARDOUTSOU

MASTER STUDENT CLASSICAL MUSIC

Sofia Bardoutsou is a greek composer based in Rotterdam, currently pursuing her Master's degree at Codarts University of the Arts. She studied "Music Composition" (bachelor's degree) in the Department of Music Studies of Ionian University (Corfu, Greece). In 2018-19 she studied Composition at HKU Utrecht Conservatory. She has also studied Piano, Classical Singing, and Music theory (Fugue, Counterpoint, Harmony) and has a Diploma in "Byzantine Music". She has been working as a music teacher since 2020 and has worked as a choir conductor in Poliphoniki of Patras (Greece, 2020). In 2019- 20 she was the coordinator of the Composition Lab, at the Ionian University and organized Music Workshops for children, in collaboration with the Historical and Folklore Museum of Longos (2020) and with Paxos Islands Foundation (2015). Her music for various settings and styles has been performed by ensembles and musicians in both Greece and the Netherlands. She has been a continuous member of choirs and vocal ensembles. As a member of the "Ionian University Chamber Choir," she performed in Athens Megaron Concert Hall, Festival of Young Artists Bayreuth, Saint Paul Basilica Rome, and Carnegie Hall NY.



COMPOSING NON-LINEARITY IN MIXED MEDIA PERFORMANCES

With this paper, I wanted to explore non-linearity in the form of my compositions by merging acoustic music with digital media and other art forms. Often, it's difficult to get away from traditional composition processes, make a piece flexible in form for the performers, and not strictly bound to time. Through case studies on works by Walter Giers, Michel van der Aa, Yannis Kyriakides, and more, I focused on the elements of integration, interaction, and nonlinear composition of different media. Looking at their work and through self-experimentation, I noticed that the different media can get dramaturgical meaning and interact live with every element of the performance. Digital media can specifically function as tools for interaction between the performers and the audience. By incorporating playful ideas in the compositions, derived from the world of games and indeterminacy, we can end up in nonlinear processes of performing notated music and allow for interpretation by other art forms. As a result, I composed the pieces "In Medias Res" for musicians, circus artists, motion reactive cameras and projection, "Dots" for piano quintet, the interactive piece "Memory Cards" and the 15' opera "Air". Through this process, I tried to free myself, as a composer, from specific habits and approaches. A new field of possibilities opened up on how to develop music material, notate it and perform it.



RACHEL BECKLES WILLSON

PROFESSOR INTERCULTURAL PERFORMING ARTS

Rachel Beckles Willson has a hybrid professional arts practice, she is active as a multi-instrumentalist, composer, and scholar. Her early career was as a concert pianist following studies at the Royal Academy of Music, London, and the Liszt Academy, Budapest, while her career as a scholar began with Ph.D. studies at King's College London and a focus on contemporary music of Hungary. Her first two monographs developed and expanded that interest in the socio-political sphere, whereas her more recent book, *Orientalism and Musical Mission: Palestine and the West* (2013), explored the cultural politics of western classical music more broadly. For nearly a decade her research developed through the *oud*, the eastern lute (*The Oud: An Illustrated History* is forthcoming in 2023), as an object of material culture, and a vehicle for composing and performing. Her focus at Codarts and Leiden University, where she is now Professor of Intercultural Performing Arts, is on artistic research.

WHAT IS INTERCULTURAL PERFORMING ART IN AN ERA OF CLIMATE BREAKDOWN?

What do we mean by culture when we talk about 'intercultural' performing arts?

In the past, it was possible to imagine human 'culture' standing apart from a timeless 'nature'. Following scholarly critique (Descola, Ingold, Latour, Haraway), academic discussions today recognise the varying interconnectedness of humanity and other active lives (of species, ecologies, environments). There is no culture without nature. In an era of climate breakdown, this recognition has become existential for us humans. What could this mean for intercultural performing arts?

In my talk, I present preliminary responses to this question, also sharing the early stages of a nascent artistic project of my own, provisionally called the Blue Carbon Sound Lab. In the way of artistic research, this is playful in the process but uncertain in outcome. I take some risks in sharing something so provisional, but I will appreciate your feedback as a part of the journey! My core interest is in co-developing artistic practices that (a) respond and contribute to the current state of academic debates about culture and (b) engage productively with our climatic predicament, which affects us all in very diverse ways.

KANY OBENGA

BACHELOR STUDENT DANCE

My name is Kany Michel Obenga, I am 21 years old and was born in Ljubljana, Slovenia. I have been dancing since I was 7, starting primarily with competitions in hip-hop and contemporary. But it was later in high school that I became more interested in dance as an art form and something that can be both researched within and with. Today my research and academic interests expanded to the Erasmus University of Rotterdam school, where I am simultaneously studying Social science methods and Cultural Policy. Often, I find that dancers going into academic subjects is a sign of a transition of passions, a loss of interest in dance. While for myself it could not be further from the truth. Since the beginning, I chose to study arts as it allows me to be a student of anything/everything.



“THE RETELLING OF SISYPHUS “– SELF-TRAINING THROUGH CYCLES OF PROGRESSIVE PARADOXES

The core idea of this research is the use of conceptual paradoxes for the purpose of self-training or self-improvement. In theory, this approach could be applied to various end goals, but perhaps the most essential for me is the desire to increase intrinsic motivation and willingness. How can one, using the concept of embodied paradoxes, confront and strengthen their relation with intrinsic motivation in dance improvisation? For a lot of dancers whose training were defined by various institutions, it is normal that the challenges in their field are set by external sources “the teachers, choreographers, etc.” This promotes the image of a dancer who waits for commands and depends on external encouragement and guidance. But when left to our own means, I believe we can become the toughest, most productive, and understanding (self-)trainers. The creative process juggles between the concepts of an infinite challenge, infinite desire to complete the challenge (strategy, effort), and acceptance (understanding of the impossibility). Since this is the basis of our paradox, it is important to understand that a higher acceptance should not lower the desire and a higher desire should not lower the challenge. The created problem is unsolvable, but it is the attempt itself that is the training.



YARESH SOEKHLAL

MASTER STUDENT POP MUSIC

Yaresh Soekhlal (1998) is a bass player, musical director, and producer born in Paramaribo, Suriname. He moved to the Netherlands early in life and developed a love for alternative music in his early teens. Initially picking up the guitar aged 9, he switched to bass guitar at the age of 12 and immediately became obsessed with the instrument's sound and possibilities. He joined the established experimental hardcore band Mary Fields at the age of 18 and has since performed with them both nationally and internationally. He is a founding member of the indie electronica band Contraire and is the musical director for Dutch alternative pop singer Elaine Hakkaart. Furthermore, he is a member of the contemporary jazz collective Undertow and performs with singer-songwriter Loeki Jeuken. Yaresh also releases his own music under the name "Yaresh Caldeira". He specializes in the intersection of electronic music and live pop music performance.

FROM STUDIO PRODUCTION TO LIVE PERFORMANCE: A BASS PLAYER'S GUIDE TO PERFORMING SYNTHESIZED BASS SOUNDS

Ever since the use of synthesizers shifted from the domain of sound scientists to that of musicians in the early 70s, a lot of the traditional instrumentation in popular music is often either replaced or reinforced with synthesized sounds in studio productions. These days, the role of the bass is being fulfilled by a synthesizer at least as often as it is by a bass guitar. By its very nature, a synthesizer can create an exceptionally diverse palette of timbres, especially when manipulated in a studio environment. When it comes to filling the role of these synthesized bass sounds in a live performance context, bass players are faced with a challenge. Throughout the years there have been two ways this problem's been approached: by simply playing synthesizers on stage, and by processing a bass guitar through several effects pedals to approach the sound of a synthesizer. In this research, I repurpose these sound-shaping tools that have existed for decades and take advantage of the latest developments in both synthesizers and effect processing to create bass sounds unique to me. In the end I want to reimagine the way bass can sound and be performed in live pop music.

MEIKE SCHNAPPER

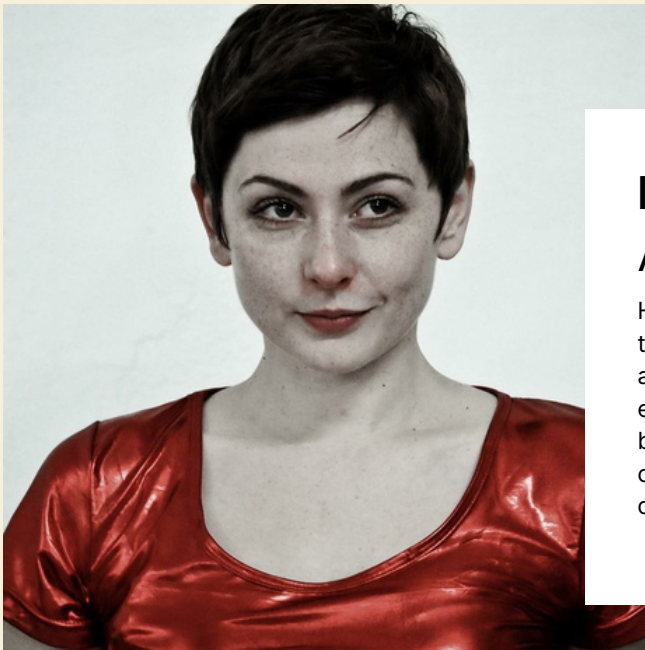
ALUMNA CIRCUS

Mika Schnapper is a ball juggler and circus artist from Bremen in Germany. From 2018 to 2022 Mika studied in the circus department of Codarts, graduating in June 2022 with their solo performance "About a Box". Next to circus and art, Mika has always been interested in social and political questions, journalism, and writing. Their theoretical graduation paper about ecological sustainability for contemporary circus companies is the perfect example for the fact that being an artist and being political go hand in hand. Besides being engaged in the topic of climate justice and art, Mika is also a founding member of the *Initiative Feministischer Circus* in Germany. Now, after their graduation from Codarts, they work as a freelance circus artist and teacher based in Bremen, Germany.



DECLARING CLIMATE EMERGENCY – HOW CAN SMALLSCALE TOURING PRODUCTIONS BECOME ECOLOGICALLY SUSTAINABLE?

The urgency and danger of the impending climate crisis are well known, and yet there seems to be little discussion about the ecological sustainability of our own practice in the (touring) art sector. For her theoretical graduation paper "DECLARING CLIMATE EMERGENCY" from Codarts Circus Arts in November 2021, Mika Schnapper explored the question "How can contemporary circus companies become ecologically sustainable?". On the one hand, the research analyzes global scientific strategies for becoming climate neutral and relates them to the contemporary circus sector. On the other hand, it looks into practical concepts that have been proposed for comparable fields, namely the theater and music touring sectors. The paper concludes with a list of practical pointers that contemporary circus companies, but also music, theatre, or other performing art companies, can apply to become ecologically sustainable. The research is a warning but also an inspiration: If we consider our art, be it dance, music, or circus, as a tool to shape society, we can't go on ignoring this crisis. Becoming ecologically sustainable in our artistic practice is not only personal but, with the right communication, can have effects that reach much further than our own carbon footprint.



HELENA VOLKOV

ALUMNA ARTS THERAPIES

Helena Volkov is a recently graduated dance therapist from the Codarts University of Arts. After a rich path as a professional dancer, Helena expanded her embodied knowledge of movement by exploring how it can be of value in research and clinical setting. Presently Helena is working as a dance therapist with children and their families.

BODY TO BODY DANCE: A PILOT STUDY EMPLOYING QUANTITATIVE AND QUALITATIVE LABAN MOVEMENT ANALYSIS TO OBSERVE SYNCHRONY DURING MOTHER-CHILD INTERACTION.

This exploratory longitudinal case study embarked on investigating the qualitative movement features potentially related to synchrony in mother-child (age 3-5) interaction and the possible relationship of the movement qualities to the concept called 'warmth' in developmental psychology. An emphasis was placed on observing both members of the dyad separately in real-time interaction, as well as examining longitudinally the possible influence of the growing complexity of dynamic movement qualities on the previously established patterns. A mixed-methods video data analysis, was chosen to explore the feasibility of combining embodied and quantitative observation methods. More specifically, in addition to qualitative Laban Movement Analysis (LMA), a video observation tool, Dynamic State Tracker (DST), was used to generate quantitative data.

Additional research is required to further validate DST as a measurement tool for synchrony of dynamic qualities of movement during an interaction. An interrater agreement would be recommended for future use of DST for dance movement therapy research and clinical purposes. However, this pilot could feature the potential of applying DST to LMA-based observation. It offers a qualitative lens to the question at hand while generating additional statistical data, both useful for highlighting the intricacies of interaction.

RESEARCH FUND 2023 RESEARCHERS

THOMAS GÖTZ

Thomas is an Edinburgh-based choreographer, performer & maker who draws inspiration from themes related to nature, philosophy, and science. His recent work is concerned with emergence, behavior, and (eco-)systems in nature and the role we play as part of these systems. After graduating with a degree in biology & geography he completed a Ph.D. in ecology at the University of St Andrews (Scotland). Following a desire for more formal dance training, he studied at the Scottish School of Contemporary Dance (Dundee) and began his choreographic practice by working with student groups in St Andrews. This led to two larger-scale productions (e.g. 'Noumena'). The Covid pandemic re-ignited his life-long interest in working outdoors with a focus on discovering movement languages that are intrinsic to natural sites. Thomas is currently doing an MA in choreography (COMMA) at Codarts with the aim of diving deeper into artistic research and choreographic practices.



WEAVING WEBS IN MOTION

We are surrounded by and part of a myriad of networks such as human societies, ecosystems, our brains, and the world wide web. French philosophers Deleuze & Guattari coined the term 'rhizome' to describe the relations and connectivity of things in networks that afford ceaseless exchange, diversity, and decentralized organization of power. I am interested in developing & testing artistic methodologies which allow me to investigate the properties these networks unfold, the principles from which they arise, and how we can generate knowledge from them. I would like participants to become agents in these networks, experience them and engage with them enabling a collective physical experience for dancers and audiences. In a first line of inquiry, I would like to transpose concepts from network science by giving them an expression in the rules of an improvisation score which determines the interactions between the agents (movers/dancers) in the system. Within this score and as a separate line of inquiry I will also use somatic approaches used to tap into internal states which give rise to the individual movement material of this agent and explore ways of "relating to others". My aim is to explore how we can use these embodied approaches to create meaningful experiences and experiential knowledge.



MARIKA MEOLI

Marika Meoli (1992) began her career as a dancer at the Accademia Nazionale di Danza in Rome. In 2015 she graduated from Codarts as a professional dancer. Since then, she has been working in Europe and Asia as a performer. In 2018 she started to deepen her skills by working as an assistant choreographer and by creating her own works. In 2020 Marika's dance piece has been selected by Fonds Podium Kunsten to be performed more than 50 times in the Netherlands. Next to her dance career, Marika is currently attending a MA program in Dance Movement Therapy. For Marika's vision dance has to be for all and everyone should empower dance to see it as significant also in the medical sector. She strongly believes it is our mission, to us that are dancing, to bring this message and to preserve it as a treasure for what will come next.

THE EMBRACE

The effects that a dance performance could have on people living with dementia (PLWD) is not something that has been deeply researched within the field of dance movement therapy (DMT). My research, aims to answer the question "*Can PLWD experience affects when observing a dance performance as a DMT intervention?*". The purpose of this research is to perform a dance duet in a nursing home and measure in which way PLWD could be affected by it. The dance performance that I will show is based on a motoric study of the embrace, where two dancers find constantly new ways of embracing each other, without letting go of the contact. By performing this duet more than 50 times in different settings, I realized that audience members felt always really moved by it, therefore, I became motivated and curious to find out if this transfer of effects could be also noticeable PLWD. By offering this experience I wish to connect to the resident of the nursing home in another way and find out if a form of receptive DMT can produce engagement and stimulate their emotional responses.

ROSEMARIE SAMARITTER & CHRIS MÜLLER

Rosemarie Samaritter is associate professor (associate lector) of Arts and Health at Codarts and program leader of the research curriculum in the Master of Arts Therapies.

As a senior dance movement therapist and supervisor, she trained in conceptualizing arts-related (mental) health settings. As a researcher, she has been conducting small-scale studies documenting the application of arts-informed procedures in therapy settings. She is a member of the Dutch working group research agenda for the arts therapies (vaktherapie) and a member of KenVaK, the research center for arts therapies (vaktherapie).



Chris Muller holds a Ph.D. from VU University in Human Movement Sciences which focused on 3D visual perception and has spent 4 years as a Post-Doctoral researcher at Ghent University at the Institute for Psychoacoustics and Electronic Music where he worked on musical agency, dance & synchronization, and cognitive load in music performance. He is currently a senior lecturer at Erasmus University College where he teaches Systematic Musicology, Neuroscience, and Computer Science. His main interests are (interpersonal) synchronization, delayed auditory feedback, musical agency, sensory-motor integration, and designing quantitative experiments on these topics.

DAS: DANCE AUDIENCE SYNCHRONISATION

The DAS project aims to explore instruments to capture audience responses to dance performances. Two aspects are of interest here, i) the audience perceived effects of a performance as reported by individuals after a performance, ii) the audience's direct responses during a dance performance as seen in synchronization processes. Participating in dance in a receptive way such as watching a performance, may be a meaningful tool for dance movement therapy in the work with client populations who are not able to join actively in dance, for example, people living with dementia. The 5 minutes presentation will summarize research activities up to date.

DAVID ALBULESCU

David Albulescu (Romania, 1996) is a versatile electroacoustic composer, producer, and performer based in Rotterdam. His works include contemporary music, pop, jazz, and crossovers performed in Romania, The Netherlands, the USA, and Mexico. He followed masterclasses with Wim Henderickx, Rob Zuidam, and Dimitris Simopoulos and had commissions from Mosa Trio, Khaer Duo, and Porsche. From 2015 to 2019, he studied pop composition with Andrei Tudor at the National University of Music Bucharest, graduating with a maximum grade. During this time, he won 2nd place at Baroque Piano Competition Bucharest (2016); co-composed for Turkish Drama presented at European Cinematography Award (2017); he was Creative Producer at Cotton Candy Brothers, USA, (2018); and Creative Producer Intern at Ines Studio, Bucharest (2018-2019). From 2019 to 2023, he studied classical composition with Hans Koolmees at Codarts Rotterdam. During this time, he won 1st prize in Sound Trip World Award (2020), his work 'New Rotterdam' for electroacoustic ensemble was performed at De Doelen (2021); he was Artist in Residence at Tiny House Heinkenszand (2022); currently working on the piece "The Symphony of the Earth" for circus artists, plants, electronics and tabla.



SYMPHONY OF THE EARTH

The research reunites circus art, music, science, and society at large to face an issue that concerns all of us: climate change. The topic is of utmost importance to the music world due to the urgency for arts and sciences to tackle this subject in a common way. The art of 2023 should educate the audience regarding ecology, a gap that this research is going to address through the following question: How can I create an artistic performance that raises ecological awareness? The way I aim to do this is through a multidisciplinary act that makes use of biological materials and concepts in order to encourage people to think and act in a more sustainable way. Interviews, experiments, literature review, recordings, and workshops are part of the methodological approach, which is divided into 5 stages: data collection, analysis, translation, implementation, and transcendence. So far, my findings include versatile information about plants, water, technology, food sustainability, and art. I strongly believe that fostering this dialogue between different pillars of society will lead to a great contribution to the field of arts and beyond.

MANEL CHUST I TORRES

Manel Chust i Torres is a Spanish percussionist. He studied at the Francesc Peñarroja Professional Conservatory of Music and in 2011 he was chosen for the Conservatory's final degree award. He has a Bachelor's degree in Primary Education with a mention in Music from the University Jaume I and a Double Bachelor Degree in Music Education, specializing in Interpretation and Pedagogy of Classical and Contemporary Percussion. He has performed as a guest artist at the Latin Jazz Concert at Gothejazz Festival and at the Biarritz Amerique Latine Festival in France. He has given several Masterclasses as a speaker at the World Music Congress organized by the University of Castellón and the II Percussion Festival of the Francesc Peñarroja Conservatory. He is currently studying the Master of Music at Codarts and combines his pedagogical work with his interpretative work in different musical groups.



THE AFRO-CUBAN YORUBA RHYTHMS ADAPTED TO THE PERCUSSION SET: PERCUSSION SET STUDIES BASED ON THE RHYTHMS OF AFRO-CUBAN BATÁ DRUMS

The contribution of the traditional rhythms of the batá drums is very useful and beneficial for the study of classical percussion, but unfortunately, these two worlds are barely connected in terms of musical teaching material. As a percussionist, exploring the rhythms of batá drums has been incredibly enriching: such rhythms offer the possibility of working on independence and coordination based on the polyrhythm created by these three membranophone drums. I realized that by reaching towards the tradition of this Afro-Cuban musical culture and by applying rhythms of the batá drums to the current practice of classical percussion, we can largely expand our tools for performance.

The goal of this research is to explore and analyze the Afro-Cuban rhythms of the batá drums and adapt them to the contemporary percussion set through the creation of exercises and compositions.

The research question is, how can I adapt the Afro-Cuban rhythms of the batá drums to the percussion set and contribute tools for education and performance in classical percussion? To answer this research question I am going to make a trip to Cuba to search for sources on the Afro-Cuban rhythms of the batá drums, there I will have direct access to this musical tradition and practice. As a result of this research, I will create an educational method based on the Afro-Cuban rhythms of the batá drums for contemporary percussion set.

ROGIER VAN RIJN

RESEARCH FUND 2022

FINAL PRESENTATION

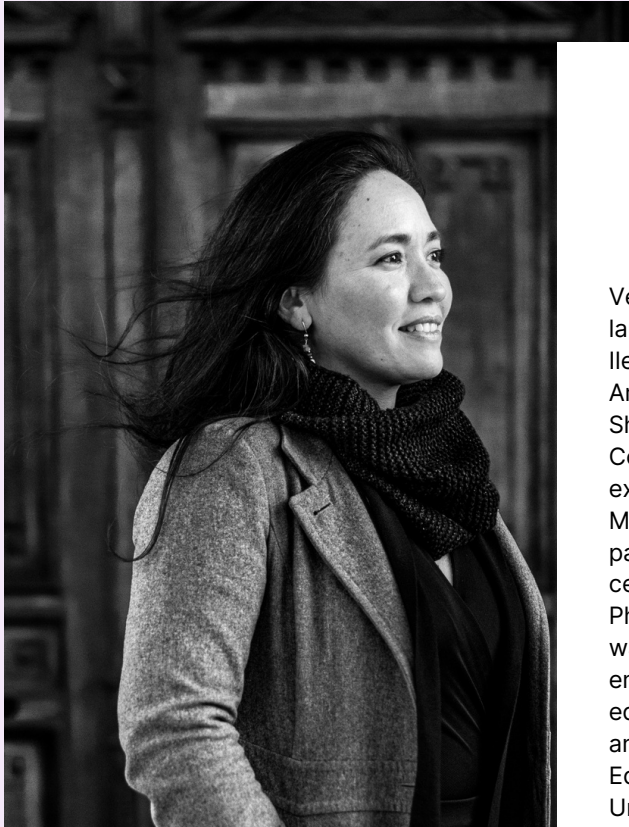
Rogier van Rijn is an associate professor (associate lector) of performance medicine at Codarts and a board member of the Performing artist and Athlete Research Lab (PEARL).

He is a human movement scientist and has a background in epidemiology. He has ample experience setting up and executing large data collection processes. His research focus is on the prevention of physical and mental health problems in artists and athletes.



SELF-REGULATORY SKILLS IN DANCE AND CIRCUS STUDENTS

Codarts believes that health and well-being are crucial in the development of its individually talented students into performing artists. This concept is part of Codarts' strategic plan. To ensure that students develop and maintain their mental and physical health, resilience, and flexibility, they are guided by a health coach. This guidance is seen as an important means of enhancing the self-regulatory skills of the students. Talented athletes use these skills to improve their performance. Also, it is known that these skills are important for managing one's health. However, information on changes in self-regulation over the years and the relationship with injuries in a dance and circus student population is lacking. In this presentation we will answer the following two research questions: 1) How will self-regulation change over the years among dance and circus arts students? and 2) What is the relationship between self-regulation and injuries among dance and circus arts students?



ILEIN BERMÚDEZ

RESEARCH FUND 2022 FINAL PRESENTATION

Venezuelan-born Dutch cellist who graduated cum laude with a Master's in music at Codarts in 2022. Ilein is a third-prize winner of the *Carlos Prieto* Latin American Violoncello Competition in Mexico (2000). She graduated from the *Juan José Landaeta* National Conservatory in Venezuela and took part in a year exchange program at the Musikhochschule in Münster, Germany. She has attended, as an active participant, masterclasses with world-renowned cellists such as Frans Helmerson, Arto Noras, Philippe Müller, and Roel Dieltiens. In Venezuela, she was part of different professional orchestras and ensembles. Ilein also holds a degree in music education from the Royal Conservatory of The Hague and a master's degree with distinction in Music Education from the University College London in the United Kingdom. She is active as a cello and music teacher in different settings and performs with different ensembles.

IN PRAISE OF THE CELLO IN TANGO MUSIC

Through exploring the historical context of the development of the cello within tango music and by examining the performance aspects related to this instrument, an overview of the role and evolution of the cello within this popular music language is presented. Given the qualitative nature of this research, by means of a literature review, ethnography, analysis of scores and recordings, thirteen interviews with experts engaged with tango music, and a pilot survey, data was collected and analyzed. This analysis is presented not only to inform the practice of cellists of the required knowledge and skills to interpret this music but to look as well at how the performer can create and innovate with the distinctive sound of the cello and within the essence and identity of what tango as a popular music language comprises.

STEPHEN SHROPSHIRE

KEYNOTE SPEAKER CHOREOGRAPHY

Choreographer Stephen Shropshire (Miami, 1972) is a graduate of the Juilliard School in New York City, holds an MA in Arts and Heritage from the University of Maastricht, and is currently a Ph.D. candidate at PhDArts, Leiden University Academy of Creative and Performing Arts and the Royal Academy of Art (KABK) in The Hague. His work has been performed by companies and in festivals all around the world including o.a. the Hong Kong Ballet, São Paulo Dance Company, New Zealand Dance Company, Danish Dance Theater, Scapino Ballet Rotterdam, National Dance Company Wales, Holland Dance Festival, Schrit_tmacher Festival Just Dance!, Julidans, Colours International Dance Festival, Nederlandse Dansdagen, Stiftsmusik Stuttgart and the Jacob's Pillow Dance Festival. In 2020 Shropshire was the recipient of a 'Fast Forward' international production and research grant from the Dutch Performing Arts Fund. In 2016, The Shropshire Foundation was established to facilitate the ongoing development and presentation of new choreographic work. The foundation supports the creation of dance performances, collaborations with artists and/or organizations within dance or dance-related fields, and the continued research within, and/or in relation to, the fields of dance and choreography.



HOW TO JUMP

How to Jump is a phenomenological study of choreographic practice in, through, and with the technology of jumping. In dance, a jump generally refers to a spring or a leap into the air. It is a combination movement that involves both a bend and a stretch of the legs—two actions that are fundamental to the Western theatrical tradition. But the technology of jumping suggests more than just this practical sense. It suggests a negotiation of temporalities (as in, a jump follows a stretch that is preceded by a bend) as well as the demonstration of particular conditions necessary for becoming (as in, I can only jump because I have stretched and stretch because I have bent). As such, jumping might also be understood as both an exercise and embodiment of choreographic thinking; as an activity of thought as it matters—and is made perceptible—in, through, and with its technology. In the artistic research project How to Jump, choreographer Stephen Shropshire explores jumping as a way of; as a meaning-making activity that has as much to do with dance technique as it does with dance philosophy.



DAVID VAAMONDE

MASTER STUDENT CLASSICAL MUSIC

I am a Spanish pianist and composer with an endless curiosity, that has driven me to explore a wide range of musical contexts during my life. Trained mainly as a classical pianist since I was 6, I am now about to finish a Master's in Classical Piano and Jazz Composition at Codarts, while I take part in some projects outside school playing salsa, art song, or contemporary music. However, if I would have to mention two domains in music that have always drawn my attention, these are improvisation and folk music (especially celtic and flamenco). I consider that they are essential to understand who I am as a musician, and I believe that they have an impact on everything I do artistically. When I am not thinking about music, I enjoy sharing a good conversation with friends, hiking, and reading all sorts of books that fall into my hands.

CREATE THE PRESENT, RECREATE THE PAST

This Artistic Research project aims to connect classical piano playing and improvisation in order to revitalize the standard solo piano recital format. I think this staging is no longer attractive for most of the audience for various reasons but could benefit from the unpredictability, creativity, and meaning of improvisation to present the same masterpieces of the past with a perspective according to our time. The process was developed in 3 layers simultaneously (theoretical, creative, and technical) that are present in all the research cycles, starting with a general mapping of the field in each level where questions such as what improvisation is or how to transition effectively between compositions regarding style, structure, and character were addressed. As a result of this exploration, I followed a more specific path: learning how to use extended techniques in improvisation according to my growing artistic criteria, this time enriched with free jazz theory readings. This led to a very concrete materialization of my vision, which is currently being deepened with an ethnography of all those aspects that intuitively play a fundamental role in my improvisations, in order to develop specific tools for expressive needs that round off the practical application of the project.

KOEN GIJSMAN

MASTER STUDENT JAZZ MUSIC

Koen Gijsman (1998) is a jazz pianist, improviser, and composer. Composing and performing original music has been part of his interest from the start of his musical education. Gijsman's compositions focus on contemporary jazz and free improvisation. His music is investigative: it is influenced by his background in philosophy. Currently, Gijsman is the bandleader of *Epoxy Quartet*, a Rotterdam-based instrumental improvisational ensemble. Additionally, Gijsman plays together with Italian pianist Esmeralda Sella in a piano duo. Gijsman's experience as a composer and bandleader contributes to his playing: he takes responsibility for the whole and listens closely to his fellow performers. This has yielded its fruit, as Gijsman performs together with some of the top improvisers of the Dutch jazz scene. Additionally, Gijsman has played with the National Youth Jazz Orchestra of the Netherlands and performed with the Jazz orchestra of the Concertgebouw during the conservatory talent award in 2021.



BEING FREE, TOGETHER: INSTANT COMPOSITION IN A CONTEMPORARY MULTI-INSTRUMENTALIST CONTEXT

This research investigates strategies for free improvisation, or “instant composition”, from the 1960s onwards. Instant composition is defined in this research as “working with concepts, structures, and limitations that stimulate interplay, coherence, and creativity in free improvisational contexts.” The research aim is to reemploy these strategies and find how they need to be adjusted to fit the contemporary jazz practice I share with my quartet. In concrete, the research aims to develop exercises, instructions, or methods to co-create and co-evaluate expressive improvised performances. Although the strategies we employ are rooted in an existing tradition of free improvisation – often atonal and cerebral music, my quartet holds the artistic ambition to develop a musical idiom that is more lyrical and accessible. Therefore, the intended outcome of this research is a performance practice situated in the interstices between improvisation and composition, supported by well-developed methods to co-create and co-evaluate expressive improvised performances.

MODERATOR

JANINE STUBBE

PROFESSOR PERFORMING ARTS MEDICINE HEAD OF RESEARCH

Dr. Janine Stubbe is a human movement scientist. She works as a professor of Performing Arts Medicine at Codarts Rotterdam (University of the Arts Rotterdam). Together with her research team, she focuses on optimizing the health of dancers, musicians, circus artists and athletes. Janine is also Head of the Codarts Research department and director of the Codarts Research Lab PEARL.





THANK YOU!

We are grateful to the team of people who supported the development, planning, and delivery of the Research Festival 2023:

Production | Federico Dalprà

Coordinators | Irene Comesaña Aguilar, Janine Stubbe, Erik Zwiep

Communication | Killian van Rossum

Audio-visual crew | Pablo Moreno Miras, Adrián Bartolomé, Maarten van Dorp, Müsfik Müftüoglu

The Research Festival is funded by:

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