Research Guide
for Master students
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1. The research program

The master’s program offered by the Conservatory of Amsterdam provides an advanced training for music students who have already attained a high level of accomplishment on their instruments. Apart from further developing your musical and technical skills, the program seeks to broaden your horizon, providing you with opportunities to pursue specific interests, inside and/or outside the school. Once graduated from this program, you should not only be an outstanding practicing musician, but also exhibit a critical and inquisitive attitude in your profession. You should feel empowered to take initiative and develop new ideas. Maintaining a position in musical life is one thing, to make an original contribution to it is quite another.

During the two years of your master studies you will spend some time on a small-scale individual research project. This project will serve the goals outlined above. But it is also an exercise in putting ideas into practice, in solving questions for which there are no ready-made answers, and – last but not least – in gathering support. The exercise, like the real thing itself, consists of a number of steps:

- choose a topic
- formulate a research question
- develop a work plan, and carry it out
- present the results

All these steps require knowledge and skills. The Research Program of the Conservatory of Amsterdam assists you during your research. We provide you with information about sources and libraries; we give you instructions and offer you advice; we bring you in contact with experts in your area of interest, where possible; and we provide opportunities to share your experiences with others. However, to guarantee a successful research project it takes more. Your personal interest in the topic of your choice, your persistence, and your presentation are the most crucial factors in ensuring a satisfactory result.

**Topic and aim**

For your research you may choose from a variety of topics: it can be a historical or theoretical topic (e.g., Italian diminution practice); it may relate to your instrument (e.g., the orchestral timpani and its uses), or to performance issues (e.g., an analysis of drummer Mel Lewis’s playing); it is also possible to reflect on particular musical and music educational traditions (e.g., traditional Chiapasese marimba playing). However, a topic alone does not suffice as a starting point. You should ask yourself what it is you are going to do. You should set yourself a clear task, and this starts with identifying a problem, a need, or a possibility connected with the professional field in which you are working. The next step is to formulate a pointed question – the research question – which will steer your effort to solve the problem, to supply the need, or to realize the possibility.

For example, a student who originally wanted to focus his research on the major concert pieces for the saxophone discovered that there was virtually no pedagogical repertoire (methods, exercises, etudes) preparing the advanced student for the performance of these pieces. He asked himself how to write etudes for saxophone that may

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1 All the topics mentioned have been proposed by students of the master’s program of the Conservatory of Amsterdam in the past thirteen years.
serve as an aide to practicing Debussy’s *Rhapsodie for Saxophone and Orchestra*, Glazunov’s *Concerto in E-flat major*, op. 109, Ibert’s *Concertino da Camara*, and other works. The result of this project was a book of etudes, each of which uses the material of one of these works, and addresses the issues with which it confronts the player.

Another student was fascinated by the early history of the orchestra. She wanted to revoke the spirit of experimentation with new instrumental colors. This was not possible without involving the changing role of the orchestral wind player, who was a multi-instrumentalist at first and became a specialist over the years. Our student’s research question was whether and how this process could be traced more exactly, so as to inform early music performance practice today. She decided to compile a list of works requiring the wind player to change instruments. For this she had to study the development of baroque wind instruments, to peruse the literature on orchestras and wind players from the seventeenth and eighteenth centuries, and to analyze orchestral works from the same period.

A third student had a more pointed question from the start: how could the rhythm section of Count Basie’s orchestra maintain such a unique and recognizable sound, even though many drummers from different origins played in it? However, this question was not yet specific enough. The terms ‘unique’ and ‘recognizable’ needed further qualification. Our student took it for granted that the sound was heard nowhere else (unique) and was pursued consistently by the band in question (recognizable). He had to establish the characteristic elements of Basie’s swing style first, on the basis of an analysis of recordings. Next, he needed to show how these elements blended with the playing styles of the drummers. Ultimately, his research got as specific as dealing with questions such as, ‘Which notes are prepared by a fill?’ ‘Are hits played with snare, with a bass drum, or not at all?’ and ‘How did Basie’s drummers phrase the swinging eighth note compared to the horns?’ Each of you has to follow a similar path from the general to the more specific.

**Types of research**

As you can infer from the above examples, various research types are possible. They can be distinguished according to their principal underlying acts: to create, to survey, or to explain.

The saxophone etudes mentioned in the previous section aimed to fill a gap in the available repertoire for the instrument. The principal underlying act of the research here was a creative one. Apart from actual music, you can create tools, techniques, teaching methods, arrangements, etc. The second mentioned research yielded a survey of the repertoire originally calling for double-handed wind players. Apart from musical works, you can also survey the range of possibilities on an instrument (e.g. the fingerings suited for playing multiphonics on a Reform-Boehm clarinet) or the ways in which teachers deal with a particular topic (e.g. position changes on the cello, or the use of vibrato on the oboe). The research on Count Basie’s drummers was a case study of the intricate relationship between individual and collective musical accomplishment. It was driven by a desire to understand and explain a particularly successful instance of this relationship.

Each research will be judged, not by a fixed standard of academic practice, but by its potential relevance to the related discipline. This program wants a research aptitude to go hand in hand with professional know-how.
Proposal and work plan
If you are planning a research project, and you are looking for financial and organizational support, it is important to draw up a paper in which you specify the goals of the project, the actions to be taken, and the resources needed. This paper, the ‘research proposal’, should raise people’s interest in your research. Fund-providing organizations usually demand vigorous appeals and solid information. However, it also helps you to organize your ideas and turn them into operational reality. The research proposal is the first step towards a successful project. Therefore, you are required to write such a proposal for the project you have in mind. Guidelines are provided in the next chapter.

Research coordinators and research advisors
You will work with an advisor, preferably somebody who is an expert in the field of your research. This may or may not be your principal teacher. The main concern of the advisor is the artistic, pedagogical, and/or technical relevance of your project. Students and advisors are supposed to be in regular contact about the research projects.

First, however, you will meet with one of the five research coordinators. This person will help you with your research proposal and deal with general aspects of your project, such as time management and presentation skills. He or she also oversees the collaboration between you and your research advisor. The research coordinator will invite you for a talk at set moments during the year.

Presentation
You will report your research results in a written document. On the basis of this document, you will give a presentation in public at the research symposium in your second year (usually in March). We propose four possible formats for this presentation. Your choice will mostly depend on the topic of your research, but you may also choose the format with which you feel most comfortable.

First, your presentation can be a lecture-recital, which consists of a spoken presentation and a performance of the work(s) discussed. Second, it can be an interview; a committee asks you questions, which are meant to provoke a discussion. The third format is a research lecture, and the fourth a workshop or masterclass in which you assume the role of a teacher.

We realize that these are not the only possible presentation formats. If you think your research warrants a different format, you should contact us. We are open to your suggestions. Regardless of the format of your presentation, we will ask you to provide an abstract of 150 to 250 words which summarizes the content of your presentation and will be published in the accompanying program for the research symposium. (For an example, see Appendix 5)

Schedule (page 4-5)
Your research proposal should be finished and approved of by your research coordinator and prospective advisor by January 1 of your first year in the program. There are two main research phases in which you will work under the supervision of your advisor. After the first phase, from January 1 to April 30, you hand in a first draft of your written work, consisting of an annotated table of contents and a writing sample (see Chapter 3, p. 13).

In May or June, you will meet with your research coordinator for a so-called summer talk. In the weeks thereafter you will have the opportunity to prepare a second draft on the basis of our commentaries to the first. The second draft is due September 1.
After the second phase, from September 1 to December 31 in your second year of the program, you hand in an *E-copy* of the completed research document. We forward this to the prospective members of the jury at your symposium presentation. Any feedback that you receive from them can still be taken up in the *final hardcopy*, which is due February 15. Meanwhile, we will hold a number of meetings devoted to the preparation of your symposium presentations.

We hope that your research activities, the discussions, and the ensuing contacts with your colleague students will be stimulating and rewarding.

### SCHEDULE

#### Year 1

<table>
<thead>
<tr>
<th>Month(s)</th>
<th>Activity</th>
<th>Hand in</th>
</tr>
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<tbody>
<tr>
<td>September-December</td>
<td>Introduction (and follow-up) meetings (students, study leader or principal subject teacher, research coordinator)</td>
<td>Research proposal (see p. 6, and Appendix 1-2)</td>
</tr>
<tr>
<td>January-April</td>
<td>Research first phase (student, advisor)</td>
<td></td>
</tr>
<tr>
<td>March (2nd or 3rd week)</td>
<td>Research Symposium second-year MA students (attendance of three presentations mandatory!)</td>
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<tr>
<td>May 1</td>
<td></td>
<td>First draft written work (chapter outline plus writing sample; see p. 13, and Appendix 3-4)</td>
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<tr>
<td>May-June</td>
<td>Summer talks (student, research coordinator)</td>
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</table>
### Year 2

<table>
<thead>
<tr>
<th>Month(s)</th>
<th>Activity</th>
<th>Hand in</th>
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</thead>
<tbody>
<tr>
<td>September 1</td>
<td></td>
<td>Second draft written work (revised/extended chapter outline plus writing sample)</td>
</tr>
<tr>
<td>September-December</td>
<td>Research second phase (student, advisor) At least one more talk with the research coordinator</td>
<td></td>
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<tr>
<td>December 31</td>
<td></td>
<td>E-copy written document</td>
</tr>
<tr>
<td>January 15</td>
<td></td>
<td>Abstract for Symposium Guide (see p. 13, and Appendix 5)</td>
</tr>
<tr>
<td>January-February</td>
<td>Presentation instructions (incl. ‘try-outs’)</td>
<td>Presentation plan</td>
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<tr>
<td>February 15</td>
<td></td>
<td>Hard-copy written document</td>
</tr>
<tr>
<td>March (2nd or 3rd week)</td>
<td>Research Symposium second-year MA students (participation)</td>
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2. Research proposal

A good research proposal contains the following elements:

1. Contact information
2. Title and subtitle
3. Introduction
4. The proposed research
5. Methods and sources
6. Intended results and feasibility
7. Planning
8. Presentation
9. Advisors
10. Bibliography and discography

Below, we expand a little bit on each of these:

1. **Contact information**
   Give your name, instrument and department, the e-mail address(es) that you use daily, and the phone-number(s) at which you can be reached. Be sure to notify us when any of this changes.

2. **Title and subtitle**
   The title has to be short and can be catchy. The subtitle is usually longer and explanatory. A good title and subtitle give an instant view on the topic and the proposed research.

3. **Introduction**
   This segment introduces the current state of affairs with respect to your research topic. It gives a short (historic) overview of questions raised and answers found so far. If relevant, the introduction summarizes or describes the main publications and recordings. Finally, the introduction points out which issues are still unanswered, or which new issues have come up, and therefore what remains to be researched (about 500 words).

4. **The proposed research**
   This section states, short and clear, which research you want to undertake. It should contain a research question (see the boxed tex on the next page), or research aim, that ties in with the issues raised in the introduction (no more than 100 words).

5. **Methods and sources**
   How do you intend to carry out the proposed research? Which sources (archives, manuscripts, recordings, books and articles) are needed, and where can you find them? Or which research methods (e.g., interviews, observations) are needed to answer your research question, and how and where are you going to find experts and participants? You should have contacted the relevant people prior to writing your final research proposal (about 500 words).
A good research question is focused, challenging, relevant, answerable, and non-biased. Now follow some questions that lack one or more of these qualities, with suggestions for improvement.

**Why has Havergal Brian been neglected?**
Biased – The question assumes that Havergal Brian’s music deserves a certain amount of attention, which apparently it has not received. How large that amount of due interest is, and how it should be expressed, is in the eye of the beholder. *Has Havergal Brian been neglected?* is a better version of this question, as it requires us to consider the meaning and implications of the word ‘neglect’. Some may cast doubt on the relevance of this question – but this will urge it in the view of others.

**Which are the primary teamwork theories and team-building exercises?**
Not challenging – the answer to this question is all-too obvious for someone whose work lies in the field of social and evolutionary psychology. And even for the rest of us it would be a relatively simple exercise to specify these theories – which is another way of saying that it will not yield new information or insights. However, it would be interesting to ask: *Are the primary teamwork theories applicable to a chamber music group?* Or, if we want to focus this more: *Is the teamwork theory by Bruce Tuckman applicable to a chamber music group?*

**Can non-Slovenian singers learn to sing Slovenian songs?**
Unanswerable – Some probably can, while others will never manage to pronounce Slovenian texts appropriately. The question is useless without addressing ways in which this can be learned. *How can non-Slovenian singers learn to sing Slovenian songs?* is a better alternative, but this question is unfocused: where would you begin? Would you research existing methods or propose new ones? The best idea is to specify one method or approach and to devise a protocol by which it can be tested. An excellent question therefore is: *Can IPA-transcriptions\(^1\) help non-Slovenian singers to sing Slovenian songs?*

**How can microphones and loudspeakers become musical instruments?**
This is a question that can serve excellently as a starting point for an experimental research into musical composition. Seen thus, it is not a problem that it is actually as unfocused as the question of how non-Slovenian singers can learn to sing Slovenian songs. The answer must come in the form of a creative idea. This research question definitely needs an introduction that points to the evolving concept of a ‘musical instrument’, and to the proliferation of more varied uses of transducers in the music of the past century.

\(^1\) ‘IPA’ is short for ‘International Phonetic Alphabet’

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6. **Intended results and feasibility**
What concrete results do you expect from the proposed research? Is it possible to achieve these results within the limits of the time and finances? (about 250 words).

7. **Planning**
What are the various steps in your research project and when do you plan to have them finished?
8. **Presentation**
How do you intend to document and present your research? How do you intend to present your findings: in a thesis, a lecture-performance, a workshop, or in another manner?

9. **Advisors**
Who are your advisors at the Conservatory of Amsterdam? Have you contacted them? Do you need external advisors, and if so who are they?

10. **Bibliography and discography**
List the most relevant written and recorded sources. Choose a reference style and use this consistently (See Chapter 4).

    The research proposal is important for two reasons. First, it helps you to convert your ambitious ideas into a realistic work plan that can be carried out in a limited amount of time. Second, the outline functions as a checklist, summing up what information a possible supervisor or subsidizer needs to judge the proposal. Appendices 1 and 2 present examples of fully elaborated research proposals.
3. Written work

Each research project will lead to a written work. This can take on different forms: it can be a full-fledged, stand-alone thesis, but also a more concise report, a repertoire catalogue, a method with exercises, annotated transcriptions or arrangements, or any other type of documentation on your research. Therefore, the length of your work can vary. We do not impose an absolute minimum (or a maximum, for that matter) on the number of pages or words. We need enough and not more. In the paragraphs below we will present some general points of consideration with regard to planning, layout, and style. Bibliography and references are discussed in the next chapter.

**Thesis**

We define a thesis as a piece of discursive writing based on a study of sources. Apart from written documents – like books, articles, scores, letters, and legal documents – sources may also include expert opinions, recordings, and personal experiences.

A thesis begins with a chapter that introduces and contextualizes the research topic. This chapter first defines the field of your research, and then describes the current state of affairs in that field. This leads to the identification of the problem you hope to resolve with your research. The actual research question (see Chapter 2) typically appears towards the end of the introduction. It then remains to break this question down into more concrete sub-questions that can serve as springboards for the subsequent chapters of your thesis.

You also need to provide an overview of the existing literature on the topic, so as to ‘set the scene’ for your own work. Whether you do this as part of the introduction or in the chapter immediately following it depends on the amount of work that has to be covered.

The conclusion of your thesis should not provide any new information, but only sum up and evaluate the findings presented in previous chapters. It refers back to the introduction and shows which aims have been fulfilled, which insights have been gained, and which new questions have arisen.

**Report**

If you developed and tested a tool, or carried out a survey, you will have to write a report. We define this as a written work based not solely on a study of sources, but also (and mainly so) on experiments, structured or semi-structured interviews\(^1\) and observations. In the case of interviews and observations, the persons involved are referred to not as ‘sources’ but as ‘participants’. A typical order of sections or chapters in a report is:

- introduction
- review of prior accomplishments in the field (e.g. literature, compositions, performances, instruments)
- method
- findings
- discussion
- conclusions and/or implications

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\(^1\)A structured interview proceeds on the basis of an ordered set of questions, often with a menu of pre-determined answers; in a semi-structured interview, the interviewer has the opportunity to deviate from the questionnaire and to pose supplementary questions.
The introduction and review section do not differ fundamentally from those of a thesis, but the remainder of a report is usually more formatted. In the ‘method’ section you describe in detail how you conducted your experiment or composed your survey – based on an analysis of your research question – and how you analyzed the collected data (observations, responses to a query). In the ‘findings’ section you present the final analysis of your data. Only in the ‘discussion’ section you can begin to interpret your findings and to highlight patterns you have discerned in them.

**Repertoire catalogue**

Sometimes musicians need an overview of the available repertoire for a non-standard combination of instruments, for a single voice or instrument, or for a combination of voices and instruments. Providing such an overview in the form a catalogue is viable research project to undertake. It involves a search through archives, records of publishers and library catalogues as well as the study of scores. A catalogue should allow its users to search in various data fields: composer, title, style or period, duration, required technical level, etc. We generally advise you to work it up to the point that you can publish it online. Of course, this work will never be finished; you can continue with it after your graduation.

To meet the demands of the research program you should be able to show a considerable number of titles. You should have seen at least 25 works in score so as to provide complete information about them; the remaining works may be represented by the name of the composer, the title, the publisher, and the year of composition. You have to write an introduction in which you (1) motivate your choice for the project, (2) render the history of the repertoire covered, (3) sum up your sources of information, and (4) provide guidelines for the use of the catalogue. You can present your work at the Research Symposium with a demonstration and a short recital.

**Edition, arrangement, transcription**

The purpose of a scholarly edition is to provide a reliable text of a musical work, or set of musical works. The painstaking process of preparing such an edition, on the basis of extant manuscripts, earlier editions and contextual sources of information, should be documented carefully. If you present an edition of an unpublished musical work, you should write an *editorial preface* in which you describe your general working principles (for example, with regard to musical notation); an *introduction* in which you discuss the genesis, the various written or printed versions and the performance history of the work in question; and a *critical commentary*, which accounts for all your decisions, insofar as these are not guided by the afore-mentioned general principles.

To make an arrangement of an existing piece of music – for study purposes, to expand the repertoire for a combination of instruments, or to facilitate a performance – does not qualify as research per se. Under certain conditions, however, it can be accepted as the outcome of research project – that is, when it is modeled after a scholarly edition. Thus, for an arrangement to be considered as a research outcome, you should also write an editorial preface, this time to state the purpose of your project and to explain your choice of instruments; a historical introduction to the music at hand, which may include a discussion of prior arrangements; and a critical commentary, enabling others to retrace your steps through the score.

The same applies to a transcription, by which we mean the notation of improvised music (e.g., the solos of trombonist Conrad Herwig, or the ballad cadenzas of pianist Bred
Mehldau). This, too, should be introduced and annotated extensively, with a view to reveal information on improvisational strategies, rhythmic and harmonic techniques, instrumental devices, etc. Such information may translate into exercise material for a workshop on improvisation.

**Some notes on writing**

Many people set to writing when they have collected all their sources and listed their points. Although this is a respectable course of action, it involves a risk. If you want to attain a high quality, writing will take up a considerable amount of time. So, *don’t wait too long before committing your findings to paper*. You need to develop routine. If you have one month left to write the actual thesis after finishing your research, you are in trouble.

In addition, writing may help you to get a clearer view of your topic and aims. People use words to articulate thoughts and insights, but, reversely, thoughts and insights are dependent upon wording, and exist *through* their verbal expression. This means that writing is an integral part of the research process – another reason to start writing at an early stage.

Your written work is not the mere collection of all your research results. You rather use the results as evidence to sustain an argument. That argument should be solid – in other words, you should provide enough evidence to substantiate it – but it should also be *clear*. There is no justification for *drowning* it in evidence. Don’t forget the reader, who should not only be convinced, but also be held captivated. And even if this reader has never been absent from your mind, it is necessary to show your work to others, preferably someone who is competent in your field, and whose opinion you respect. As a writer you are not always your own best reader. There is always something that escapes your attention, such as typographical errors, spelling errors, word omissions, or word repetitions. As a consequence of your deep involvement in the topic of your thesis, you may even develop tunnel vision and be unaware of certain flaws or oversights in the structure of your own argument.

**NB.** If you have written your thesis in a language that is not your own, you must consult a native speaker and ask him or her to propose corrections when necessary.

**Figures**

Figures (musical examples, pictures, tables, and graphs) can be added provided they are functional, appearing whenever they contribute to the conciseness and clarity of the presentation. The amount of information contained in a figure should be kept to a minimum. In any case, it should be in reasonable proportion to the amount of text devoted to that figure. For example, if you include an annotation in a graph without further commenting on it in the main text, this might distract the reader’s attention from what that graph is supposed to show, or it might raise questions that are not pertinent.

Of course, figures should appear in close proximity to the relevant portions of text. Still, it is necessary to assign a number and append a brief caption to each figure. This enables you to refer back to the figure later on in your argument. And when it comes to publication, it enables editors to move it to another page for reasons of layout.
Footnotes/endnotes

Footnotes or endnotes provide space for bibliographic references and acknowledgements, for brief explanations or excursions that would obstruct the flow of your argument if they were entered in the main text, and for certain communications to the reader (such as: ‘The term “inverse” is preferred to “complement”. The latter is reserved for…’ etc.). The reader is alerted to them by a superscript figure in the main text. Take it as a rule that it should be possible to understand a text without having read these foot- or endnotes. Therefore, do not include any examples, tables, graphs, etc. that are only referred to in a note. And when you are working on the main text, do not elaborate upon, or draw conclusions from information relegated to a note earlier on.

The choice between footnotes and endnotes is of limited importance. For your thesis, you may weigh the pros and cons of either of the two alternatives yourself. Generally speaking, footnotes have the advantage of being close at hand. In other words, it requires no page-turning to see what information they contain. Endnotes, on the other hand, are less likely to divert the reader from the main text – a problem connected with footnotes (especially longer ones). In view of our decision to follow the relatively modest format of an article, the notes are best numbered consecutively throughout the manuscript (1,2,3… etc.). In a book, they are often numbered per chapter, so as to avoid long superscripts like ‘1012’.

Appendices

In appendices, information is stored that does not fit the mode of discourse of the thesis (for example, the results of a survey) or that would simply overburden the main text or the notes. However, an appendix is not an outlet for excess information. It is useless if no reference is made to it. And for the sake of the reader who is eager enough to follow that reference, the information in it should be neatly organized. An appendix usually contains a single set of data. If there are more of these sets, you need to provide more appendices, and label them ‘A’, ‘B’, ‘C’… or ‘I’, ‘II’, ‘III’…

Formatting Requirements

Your written work has to comply with the following standards:

- Margins: 2,5 centimeters
- Font 12-point, the same typeface throughout.
  (Footnotes may use a smaller font size, like 10 or 11)
- Line-spacing 1,5
- Flush left
- A4 white paper, print single-sided only
- All pages should be numbered in a flush-right footer.

Each written work is divided into front matter, body, and back matter. The front matter consists of:

- A title page with title, subtitle, your name and main subject, year of graduation, and, finally, the names of your research advisor and research coordinator (see Appendix 6)
- A non-plagiarism statement (see Appendix 7), which must be signed!
- A table of contents
• A Preface or Foreword (if any), which addresses the readers of your work and states your personal motivation
• An acknowledgements section (if any)

Note that the front matter is numbered with Roman numerals (i, ii, iii), and that the title page is page i but carries no page number.

The body is the main text, from introduction to conclusion. It is numbered with Arabic numerals. You give the first page numeral ‘1’ and number the pages consecutively thereafter.

The back matter consists of appendices (if any; see above), endnotes (if any, see above), a bibliography, and a discography – in that order. Its pages are numbered consecutively with those of the body, that is, with Arabic numerals.

Draft versions of your written work
At some point during the research process you have to submit a preliminary draft of your research text. This enables your advisors to see how your work is coming along. The first draft, which is due in May of your first year, consists of two parts: (1) an overview of the structure of the text, also known as the chapter-by-chapter outline (ca. 500 words); and (2) a more detailed example of your writing, called the writing sample. The outline consists of chapter titles and short descriptions that explain what your chapters will deal with. For the writing sample, you should choose one of your chapters and fill it out in more detail. It helps to plot the structure of each chapter beforehand by using subtitles, as in Appendix 3.

The second draft is due in September of your second year. It provides an extended (and possibly revised) chapter-by-chapter outline and a longer writing sample.

The abstract
Abstracts summarize the content of a lecture, article, or book. They usually appear in bibliographies, databases, or conference books. For our Symposium Guide we need a Word-document containing the following information (see Appendix 5):

• The title of your research presentation.
• The format of the presentation (i.e., lecture-recital, workshop, thesis presentation with interview, thesis presentation with lecture, …).
• An abstract of your research (150-250 words), to be published in the accompanying symposium Guide.
• Titles of works to be performed, the full names and dates of the relevant composers, and the estimated playing time for each work. Please also add opus number and/or year of composition.
• Names of other performers and their instruments (see example below and attachment)
• Facilities needed (such as audio equipment, piano/harpsichord, DVD/ video, white-board, amplifiers, beamer, laptop, etc.)
4. Bibliographic references

When you write about your research you help the development of knowledge in your field. This entails the use of bibliographic references.

Why?
All researchers must reveal their sources of information. Thus, they ensure a clear distinction between the factual material on which their research is based, their interpretations of the facts, and the interpretations given by other people. This is important for a couple of reasons. It should be clear what is the actual contribution of an author to an existing body of knowledge. For one thing, this enables others to criticize this author, and to offer alternative views of his or her subject. Furthermore, it is fair towards others working in the same field to show what they have accomplished. One should not claim for oneself what is actually somebody else’s intellectual propriety - not even implicitly, i.e. by leaving this person’s contribution unmentioned. Finally, by referring to historical documents, books, articles, etc., one maps out the field of one’s research for interested people.

When?
Obviously, bibliographic references should not occur in excessive numbers. But they are indispensable in the following cases:

When a source is quoted:

In his analysis of his Wind Quintet, Op. 26, Schoenberg wrote:

While a piece usually begins with the basic set itself, the mirror forms and other derivatives, such as the eleven transpositions of all the four basic forms, are applied only later; the transpositions especially, like the modulations in former styles, serve to build subordinate ideas.

Besides the fact that Schoenberg conceived the twelve-tone system hierarchically, this statement proves how eager he was to parallel this hierarchy of series-forms with a hierarchy of tonal keys.

When a source is paraphrased:

Marat spoke with the authority of one who had fought for years to win his rightful seat in the Academy of Sciences. That place belonged to him, he felt, because he had wrestled with hundreds of experiments and filled thousands of pages with irrefutable arguments in order to unseat the great Newton and reveal to the world the true nature of light, heat, fire, and electricity – which were produced by invisible fluids rather like Mesmer’s.

When a source is mentioned:

Peter Jeffery, in his study of Francesco Cavalli’s autographs, traced the emergence of this phenomenon, and offered a useful overview of autographs or manuscripts alleged to be autograph from Cavalli’s period or earlier.
When a view is represented that can be traced back to a particular source, or set of sources.

Schenkerians often point to the Figurenlehre codified by the seventeenth-century composer Christoph Bernhard as constituting a broader tradition of diminution merging seamlessly with eighteenth-century General-Bass practice and beyond to Schenker.

What?
A bibliographic reference must contain information enabling the reader to trace the source in question. This information comprises, first of all, the complete title of the source, and the names of those who are responsible for its contents (if these are available): authors, composers, editors, compilers, translators or – in the case of recordings – musical performers. The following examples show various possible formats:

Monteverdi, Claudio. Lettere, edited by Éva Lax

_Claude Debussy: Monsieur Croche et autres écrits_. Introduction et notes de François Lesure.


Auctores diversi. _Antiqua-Chorbuch_. Ed. H. Mönkemeyer.

Vlad, Roman (1985). _Stravinsky_. F. Fuller (transl.)


It is not enough to provide the title of the source and the name of a person. A source may have been published in several editions, and these may differ considerably. So the question is, which edition has been used? Other sources – letters, reports, sketches etc., but also books and compositions – may not have been published at all. A reader may ask where these unpublished documents have been found. A bibliographic reference should provide answers to these questions.

A published source may or may not be part of larger whole. For example, it may be a book, a single part of a book, or an article in a periodical. When you refer to a book, you need to provide the seat or the name of the publisher – or both – and the year of publication. Here are two examples drawn from different bibliographies:


When you refer to an article in a periodical, you need to provide the title of the periodical, the numbers of its volume and issue, and the page numbers. (The issue number can be dispensed with when the pages are through-numbered per volume. On the other hand, some periodicals only have issue numbers.)

CAGE, John /KIRBY, Michael and Richard SCHECHNER 1965. ‘An interview with John Cage,’ *The Tulane Drama Review* 10, nr. 2 (winter), 50-72

A reference to a text that is part of a document – for example a paper in the proceedings of a conference – provides the author’s name and the title of his or her contribution, followed by the description of the document as a whole.


When the reference concerns a particular passage in the source – which is quoted, paraphrased, or just mentioned – the page number(s) should be added.


A reference to a recording should contain the title of the release, a date (if available), and information about sound recording medium and label.


In the case of an *unpublished source*, it is important to reveal its location. This can be a library or archive, a museum, a private collection etc. It is possible that the source has got a number. This must also be included in the reference. Here is a reference to an autograph manuscript:

Carpentras, Salve Regina. VatS 42, fols. 154v-157r.

‘VatS’ is the siglum of: ‘Vatican City, Biblioteca Apostolica Vaticana’. ‘Fols.’ means ‘folios’, i.e. leaves forming part of a bound volume. They are numbered on the front (‘recto’) side, which is identified by the letter ‘r’. The letter ‘v’ refers to the folio’s back (‘verso’) side.

The following example is a reference to a letter that is kept in the ‘Bayerisches Hauptstaatsarchiv’ in Munich (‘Mbh’):

Count Fede to the Elector Palatine, 19 August 1713 (Mbh KB 65/5)
References to Internet sources should always include:

- the ‘Uniform Resource Locator’ (URL), which is the code that you type or paste in the address bar of your Internet browser (e.g., http://www.ahk.nl/conservatorium)
- the date of your visit. This is very important. Websites are frequently revised; content may have been added, taken out, or transferred to another URL. Therefore, the combination of URL plus date uniquely locates the information you used.

Roughly speaking, your Internet source can be an electronic book, an article in an electronic journal, a web page or website. Electronics books and articles are treated in the same ways as their printed counterparts, though with the URL and access date added.


 Websites and web pages should be identified not only by their URL (which can be subject to change) but also by the author(s) of the content, and/or by a title, if available. Alternatively – or additionally – you may include the owner of the website.


How?
The above examples show that there is a variety of possible reference formats involving the data, the typeface, and the punctuation. Choosing the right format is not really a problem. Any format will do, as long as it communicates the right information. *The important thing is to stick to one format throughout*. This is something that merits particular attention.

The order in which the data are given is roughly the same in every format: the name of the authors and the title of the source come first. Then follow data concerning the publication, and – if necessary – the location of the source. Finally, the position of the relevant part of the source is indicated. Another constant is the distinction one makes between the title of a source that is a self-contained document and the title of a source that is part of a larger whole. The former is usually italicized.

There are two ways to incorporate bibliographic references in a text. The first is by entering footnotes or endnotes.
In his analysis of his Wind Quintet, Op. 26, Schoenberg wrote:

While a piece usually begins with the basic set itself, the mirror forms and other derivatives, such as the eleven transpositions of all the four basic forms, are applied only later; the transpositions especially, like the modulations in former styles, serve to build subordinate ideas.20

Besides the fact that Schoenberg conceived the twelve-tone system hierarchically, this statement proves how eager he was to parallel this hierarchy of series-forms with a hierarchy of tonal keys.


It may be necessary to cite a particular source repeatedly. In that case, it is not necessary to provide a complete description over and over again. You may provide a simple identifier, with a reference to its full description in an earlier note, if so desired.

20. Schoenberg, ‘Composition with Twelve Tones,’ 213-245.

20. Schoenberg (Note 15), 213-245.

In view of the possible need to cite a single source repeatedly, it is interesting to consider the second way of entering references into a text. The reader is referred to an alphabetical list of bibliographical entries (appearing at the end of text, under the header ‘references’) by the combination of a headword and a date in the text. Since the headword is often the name of the (first) author, this is called the author-date format of referencing.

This idea of a different kind of utilization is also the basis of Carl Dahlhaus’s analysis of the symphonic poem Prometheus by Franz Liszt (Dahlhaus 1970).

If necessary, you can add page numbers.

(Dahlhaus 1970, 417)

The full reference is provided in the reference list. (Recordings and videos are usually listed separately. This is often true of manuscript sources as well.)
**Policy-related Studies of the National Endowment for the Arts.** Baltimore: Walters Art Gallery.

Dadelsen, Georg von


Dahlhaus, Carl


Do not include letters, newspaper articles, and entries from encyclopedias in a reference list. These sources should only be cited in the running text, or in a note.


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**A shortlist of citation styles**

If you want to explore different citation styles, or prefer to start working with an existing style straight away, here are five established conventions:

**The APA style**


*Quick guide:* [www.library.cornell.edu/research/citation/apa](http://www.library.cornell.edu/research/citation/apa)

**The Chicago style**


*Quick guide:* [www.chicagomanualofstyle.org/tools_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

**The Harvard System of Referencing**


*Quick guide and download:* [www.libweb.anglia.ac.uk/referencing/harvard.htm](http://www.libweb.anglia.ac.uk/referencing/harvard.htm)

**The MHRA style**


The MLA citation style
Quick guide: www.library.cornell.edu/research/citation/mla

Comparing citation styles (book)
Below you see one book cited in each of these styles. All the citations are in author-date format. Note the differences and similarities of typeface, interpunctuation and capitalization. Also note what all citation styles have in common.

The APA style
Reference list:
In-text reference:
(Hudson, 1994, p. 145)

The Chicago Style
Reference list:
In-text reference:
(Hudson 1994, 145)

The Harvard System of Referencing
Reference list:
In-text reference:
(Hudson, 1994, p. 145)

The MHRA Style
Reference list:
In-text reference:
(Hudson 1994: 145)

The MLA citation style
Reference list:
In-text reference:
(Hudson 145)
Comparing citation styles (journal article)
The following references concern a journal article. The in-text references have been omitted, as these would not be different from in-text references to books.

The APA style

The Chicago Style

The Harvard System of Referencing

The MHRA Style

The MLA citation style
Some people feel perfectly comfortable speaking in public. They may have a talent for it, or they may draw on ample experience. The following guidelines are for the rest of us, although they may remind those lucky natural speakers of some practical matters, too, such as the need to keep an eye on the scheduled time. Our intention, however, is to help the inexperienced, and those who find it difficult to handle the situation.

**Formats**

We recommend the following formats:
- **Lecture-recital**: max. 45 minutes; lecture: 20 minutes, recital: 25 minutes
- **Interview**: max. 30 minutes; introduction: 10 minutes, interview and discussion: 20 minutes
- **Research lecture**: max. 30 minutes, including a discussion afterwards
- **Workshop**: max. 45 minutes

**Time limit**

Your time is limited. When you exceed the time limit you are using time allotted to other speakers, you may hold up your audience longer than necessary, and you are wasting the opportunity for questions and debate. Therefore, time your paper in advance, and cut it down if necessary.

**Reading or improvising**

Having a prepared text in front of you may make you feel more confident. And it can do much to ensure a structured statement. However, it can be quite a challenge for an audience to listen to a speaker who is reading a written text. An ‘improvised’ paper is usually more entertaining, but it poses the risk of running out of time, and it might lead to a sheer muddle. You can either read or improvise, but be aware of the difficulties each of these options entails. Therefore, if you have the entire text printed, make sure that it is easy to read (e.g. avoid long, complicated sentences, use a big letter and double spacing). Learn it by heart anyway, so that you can afford to make regular eye contact with your audience. See further under ‘Diction’. If you improvise, use a watch and a sheet with keywords that keep you on track.

**Diction**

Your diction should of course be lively. You can speak slowly, quickly, softly, or loudly, as long as these modes of speech alternate (and as long as you don’t exaggerate). This is something that you can think about and practice in advance. The same is true of the proper accentuation of syllables, words, and phrases. When you have printed the text of your paper, you can even add expressive and dynamic markings, as if you are preparing a musical performance.

Take a pause sometimes to relax. It gives your audience the opportunity to digest your words. A pause is particularly useful after a statement that should be remembered!
Structure
It is good to have clear sections in your paper, and to gently announce each new section. An introduction, in which you state your aims and sketch the context of your research, is required, as is a conclusion. Some people show the structure of their talk on a handout or PowerPoint slide, to give the audience a sense of orientation. Users of PowerPoint (see further below) can add a header to each slide with the title of the current section. This can be helpful, but it is not always necessary. A paper may also be intrinsically clear and carry your audience along without such means – a quality to aim for in general.

Quoting
When you quote someone’s words in your talk, you should read out the quotation marks as ‘quote’ and ‘unquote’ (or ‘end of quote’), for example:

… and then the vice-president said, quote, No new taxes, read my lips!, unquote.

Using a whiteboard or flip chart
A whiteboard or flip chart can come in handy during your paper, to better explain your points. This also serves to slow you down, so that the audience can catch up with you. Meanwhile, try not to speak with your face turned away from the audience. If you have to write much, either do it in advance, or use a handout instead.

Using handouts
If you use handouts, ask somebody to distribute them, or put them on a table near the entrance. When preparing them, take note that listeners have not much time to absorb all the information you’re providing. This means that the illustrations and figures should be concise and clear. Since you need to explain them – which is time-consuming – limit the number of illustrations. Number the examples or pages of your handout and use these numbers to guide your audience through it. Listeners should not be searching through the handout while you are talking; this means that they do not hear you and distract other listeners by turning pages all the time.

Using recordings and playing music examples
Before you start, check the audio equipment. Does it work? Is it switched on? Are all the appliances connected?

Playing a music example may make a welcome change after a verbal exposition. It can also serve as a preamble to your paper. If you use a recording, avoid lengthy searches for the right selection. Find the track and time-point beforehand, or prepare a CD with the segments you need. Furthermore, secure assistance in operating audio-visual equipment. Unless you use a musical fragment as a mere diversion, tell your audience in advance what it has to listen for, and make sure that everybody can hear it.

PowerPoint and other presentation software
A PowerPoint presentation consists of a number of slides created on your portable computer and shown on a screen or white wall by means of a projector, also known as ‘beamer’. The slides may show the structure of your paper, keywords summarizing topics discussed, and all sorts of illustrative material (music examples, photos, tables, diagrams, etc.). It is also possible to import audio and video files into the presentation. PowerPoint is a very attractive device: the program is relatively easy to master; it can be of great help in planning your presentation and in holding the attention of your audience.
Of course, caution is in place here as well. A cynical technician once asked a guest speaker at a conference: ‘Will you use PowerPoint, or do you have something to say?’ Indeed, a juicy slide show can easily hide a lack of content, but today intelligent audiences are becoming more and more aware of this. It is actually as easy to irritate such audiences, e.g. when you make an abundant use of the toys and tools offered by PowerPoint (styles, backgrounds, animations), when your slides are not readable (for fonts, you need a minimum point size of 24), or when you read your text from the slides.\(^1\)

Always remind that PowerPoint is a visual tool: use it to show images rather than text, although occasionally you may project an important quote – especially when it may be difficult to grasp on first hearing. In any case, don’t overburden your audience with too much visual information on a slide, and allow them time to digest what they see. Furthermore, slides can also be an unwanted distraction to your audience. Show a slide only when you actually talk about it.

You may need some time to bring about the connection between your computer and the projector (which is probably not your own). For your presentation at the Research Symposium, make sure your laptop connects to a male VGA (Video Graphics Array) cable, shown here:

![Male VGA connector](image)

Put differently: the projector hooks up to a female VGA connector, so the port in your laptop should look like this:

![Female VGA connector](image)

Get an adapter cable or converter cable at a computer store if it doesn’t. Laptops have many different types and sizes of video ports, and the school does not have all the connectors.

If you plan to use the school’s laptop, save your PowerPoint to a CD or USB flash drive. Make sure to save your PowerPoint as a ‘package’, so that all films, graphics and music examples are included. You either find this as a separate option in the file menu (‘package for CD ...’), or it shows up as a file type when you click ‘save as ...’ and then ‘format’ (‘PowerPoint Package’). Your PowerPoint should be saved as an Office 2003 version, i.e. the file name extensions should read ‘.ppt’ and ‘.doc’ (not ‘.pptx’ or ‘docx’ – the school’s computers cannot read that!).

Spend half an hour in advance to test your presentation. Sound and film especially are notorious trouble spots in PowerPoint. If you do not have an aptitude for things technical yourself, ensure that somebody is present who can help you out of embarrassing situations.

\(^1\) Check ‘How NOT To Use PowerPoint By Comedian Don McMillan’ on YouTube for a number of often made mistakes.
PowerPoint is a product of the software firm Microsoft. However, it is not only available for computers of the various brands that use Microsoft’s operating system Windows but also for Apple computers with their own (Mac) OS X system. The Apple firm itself has developed an equivalent of PowerPoint called Keynote, which can only be run on its own Macs. Since you cannot always use your own appliances, this is a major disadvantage of Keynote compared to PowerPoint, unfortunately outweighing the benefits of a simpler interface, more elegant design features, and a much easier handling of sound and film.

Both PowerPoint and Keynote follow the linear model of a slide show. A presentation tool based on a totally different concept is Prezi, which features a canvas with items on which you can zoom in and out. Since new items come into view with each zoom, a Prezi presentation feels like traveling in a space that infinitely expands in all directions. Although this experience represents a possible way in which we learn and explore the world around us, an audience may easily lose the point of the presentation when the travel speed is high and the navigation complex. In other words, unless controlled by a sense of purpose and limitation, the presentation may be more exciting than informative. Prezi is a free and platform-independent software (see: www.prezi.com); you have to prepare your presentation online and save it to a website, where it can be accessed by anybody. If you don’t want this, if you prefer to download your presentation to your own computer and work on it offline, you need to create an account, for which there is payment.
In this chapter we have listed and described a number of much-used sources in the field of music. Unless indicated otherwise, the printed sources are all available in the conservatory library, which you enter at the ninth floor. With an Internet connection and your myahk-account you have access to the online resources to which the library has subscribed. Make sure that you are on the ‘myahk’ page; use the link to ‘library’ and then click on ‘databases’.

**Searching library catalogues with an ILL account**

Your resources are not limited to *this* library. Many libraries provide free online access to their catalogues. The most important ones within a radius of 60 kilometers from Amsterdam are listed in the next section, ‘Libraries and Documentation Centers’. However, you can actually search the collections of *all* Dutch libraries at home through a service called PiCarta, which also allows you to request material on loan from any of these libraries. For this, you need to have:

- a library card of the Royal Library in The Hague, which students of any Dutch institute of higher education can obtain for €7.50 per year.
- an ILL (interlibrary loan) account, which can be requested at the same library upon showing the above-mentioned library card.
- money placed into your ILL account to cover the costs of future interlibrary loan transactions. (This not necessary if you use your account only to search the integrated catalogue of Dutch libraries.)

Through PiCarta you can also search the Online Contents database, which covers the tables of contents of some 15,000 journals available in Dutch libraries (from 1992). The database is connected with the interlibrary loan system, so that it is possible for users to request copies of articles. You can log in to PiCarta from the website of the Royal Library ([www.kb.nl](http://www.kb.nl)).

The library catalogue can be searched for keywords, names of authors or composers, and/or words from the title of a document. And it is possible to refine these search strategies. For example, you can define a time frame and look for material published between, say, 1980 and 2002. You can also search for particular combinations of keywords, with the conjunctions ‘AND’, ‘NOT’, and ‘OR’. Consider two keywords, ‘music education’ and ‘dyslexia’. These can be combined as follows:

- ‘Music education’ AND ‘dyslexia’: find literature on music education and dyslexia
- ‘Music education’ NOT ‘dyslexia’: find literature on music education that does not talk about dyslexia
- Music education’ OR ‘dyslexia’: find literature on either music education or dyslexia, or on both

The conjunctions are called ‘Boolean operators’, because they have been adopted from an algebra of logic developed by the mathematician George Boole (1815-1864). You can also search for entire phrases, which should be accompanied by the operator ‘NEAR’ or
Encyclopedias and dictionaries
Encyclopedias and dictionaries are typically of use at the start of a research project. You see which knowledge on a particular topic is commonly shared among scholars and professionals, and you get an overview of the key literature. Always realize that, in printed form, encyclopedias and dictionaries reflect the state of knowledge in the year of publication. While the information they provide may retain its value for a considerable time, the amount of information they lack expands rapidly. When encyclopedias and dictionaries are available online, however, they are frequently updated. Libraries provide free access to these online versions within their walls, and when you have a library account you can also consult them at home.


Bibliographies and indexes for music and music literature

Bibliographies and indexes can put you on the track of music and music literature that you need for your research. You will use them at a more advanced stage of your project than encyclopedias and dictionaries, that is, when you have already identified a problem or narrowed down your research area. It is hard to tell the difference between a bibliography and an index. The word ‘bibliography’ refers to their content: bibliographic information about books, scores, and articles (i.e., author or composer, title, publisher, journal, etc.); the word ‘index’ refers to the process of making bibliographic data available and searchable.

Traditionally, indexes are serial publications; they follow closely on the heels of the production of new literature, whereas printed bibliographies represent an established corpus of work. This distinction is becoming obsolete now that bibliographic information is provided more and more on the Internet. Some indexes of music literature provide abstracts, i.e. brief summaries of the books and articles included, like RILM Abstracts of Music Literature (see below).

General

Répertoire International des Sources Musicales (RISM)
Series A: Manuscripts and printed music until 1800
Series B: Catalogues of self-contained groups of source material (such as The Theory of Music from the Carolingian Era up to c.1500: Descriptive Catalogue of Manuscripts; or Handschriftlich überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts)
Series C: Directory of music research libraries

RISM – not to be confused with RILM – is available in the Public Library of Amsterdam (see also ‘Libraries and Documentation Centers’). As of 2010, RISM also offers an online catalogue of musical sources. See: http://opac.rism.info

Music


**Music literature**


**Thematic Catalogues**

Below we have listed a number of well-known catalogues of works of individual composers. These catalogues are ‘thematic’ in that they show identifying material of each composition, that is, its opening measures or its actual main theme(s). Apart from this, they contain information about the historical background of a composition, the location and state of its manuscript, the first edition, and the date and venue of its first performance. Plus, they may refer users to documents and literature in which the work in question is cited.

In spite of the way we refer to them, the primary ordering of thematic catalogues like these is mostly **chronological** (e.g., Köchel/Mozart, Deutsch/Schubert) or **systematic** – that is, by genre (e.g., Schmieder/Bach, Van Hoboken/Haydn).


There are thematic catalogues of the works of many other composers as well, including Charpentier (Hitchcock), Lully (Schneider), Vivaldi (several), Brahms (McCorkle), Bartók (Denijs Dille), and Stravinsky (White).

**Online only**

**JSTOR (accessible through MyAHK)**

JSTOR (‘Journal Storage’) is an online archive of digitized journal content. You can read any article from some 2,000 academic journals, including 105 music journals. What is more, you can download each article to your own computer or memory device in a portable document format (PDF). Each journal is covered almost entirely, that is, from its first year of publication; but you can’t get access to volumes less than four to six years old. In order not to deprive these journals from their readers, the JSTOR organization has agreed to put an embargo on their most recent issues. (This embargo is called the ‘moving wall’.) The oldest article in the archive is from the year 1665!

JSTOR is a wonderful but expensive service. It is licensed mainly to institutions, although there are publishers who offer individual subscriptions to JSTOR for some of their journal titles. If you want to use JSTOR, you need to go to a connected library, or have an ILL account for access at home. Libraries of institutions of higher learning can sign in for pre-arranged collections of journals.

The conservatory library provides access to only a small segment of JSTOR, including not more than 40 journals in the field of music, and 56 in the field of language and literature. With an ILL account obtained from the Royal Library you can search the entire archive. For this you need to visit the website of this library and log in to PiCarta (see above). If you are physically in this or another academic library, you can access JSTOR for free.

**Music Online (accessible through MyAHK)**

Music Online is a virtual library at the service of students, educators, and researchers provided by Alexander Street Press. It gives you access to books (reference works and selected monographies), scores, audio-recordings, albums, and a video collection. You can browse through these collections in multiple ways, which are clearly indicated on the Welcome page: by name, genre, time period, etc. You can also first specify a collection of materials, like scores or video’s. When you have an account, Music Online allows you to create, edit, and share audio and video play lists. You can make clips from the recorded material it offers, and use them for your research presentation.

**Google, Google Scholar, Google Books, and YouTube**

Today, the web search engine Google is so common that its name has been ‘verbed up’: we say we ‘google’ a topic when we are using Google to find information about it. Other brand names that have become verbs – often against the will of the companies involved – are Xerox (the name of a corporation that started a production line of photocopying machines in 1961), Photoshop, and Skype.

In Google – now the centerpiece of whole range of Internet services under the flag of the corporation Google inc. – you can enter a word or a name, a combination of words and/or names, or an entire phrase (within quotation marks), and get a list returned of web pages that contain your entry. When Google was launched in 1997 this wasn’t new or special. What distinguished it from existing search engines such as Infoseek, AltaVista
and Yahoo! was the way in which it ranked the pages found. Instead of prioritizing those with the largest number of search word occurrences, Google showed the pages in order of ‘visibility’, ranking a page higher as there were more pages providing a link to it and as these linking pages had a higher score of visibility themselves. Thus, Google established a new measure of relevance, which helped its users to sort the wheat from the chaff.

However, for all the help Google offers, its search results should be viewed critically. The question is, does their order of appearance imply a qualitative assessment – and if so, by whom? Google has certainly brought us nearer to a selection of web resources on the basis of their substance, but its search results still reflect the general behavior and perceptions of a large and diverse web community. This means that the top pages are not necessarily the best ones; nor need they be the most relevant for your purposes. In other words, you always have to assess the quality of the information on the recommended web pages yourself. If these pages satisfy one or more of the following criteria, this may enhance your confidence in them.

- The website is owned by a professional organization, or an educational institution. **Action:** Check the page for a link ‘about us’, ‘philosophy’ ‘history’ or ‘background’. If you can’t find such a link, truncate the URL in the address bar stepwise from right to left and press ENTER with each truncation for a look behind the curtains:
  
  http://faculty.washington.edu/gerhart/dwqbibliography/
  http://faculty.washington.edu/gerhart/
  http://faculty.washington.edu/

- The authors are identified, and their credentials are traceable. **Check:** Does the web page provide biographical information about the authors? Or does it at least mention their institutional affiliations? If not, try to find out where these persons work and where they have studied; also look for publications bearing their names, using any of the tools presented in this chapter. Ask yourself whether they are qualified to write about the topic in question.

- The textual content of the page is original. Borrowed material has been credited. **Check:** Copy a portion of text from the page, and paste it in the search box of Google, within quotation marks (“...”). Press ENTER, and compare your page with the search results. Repeat this action in other search engines, like Yahoo!, Bing, or MSN.

- The page is updated regularly. **Check:** Look for update information, which is usually given at the bottom of the page.

- The page provides accurate and up-to-date references to professional literature. **Check:** Can you find the referenced literature yourself? Do other websites mention it – or printed sources, for that matter?

- The page has links to other resources on the Internet. **Check:** To begin with, any given link should work and have a useful resource behind it. Furthermore, look at the way in which the links are presented. Are they organized in some way, for example, by topic or category? Are they accompanied by an annotation or evaluative comment?

- There are valuable web pages providing a link to this one. **Check:** In Google’s search box write ‘link:’ and paste the URL of the page behind it. Then press ENTER. Check out the search results. Repeat this action in other search engines.
Furthermore:

- The page design betrays good craftsmanship, taste, and an understanding of the needs of professional users;
- Texts are well-edited (e.g., no typos or spelling errors, proper punctuation, sensible paragraphing) and show an appropriate level of command of the language used;
- The page is devoid of elements that are not content-related.

Google has a special service for researchers, called **Google Scholar**. It can be found as a tab on Google’s main page, or it will appear as an item in a list of services when you click on ‘more’. Google Scholar looks for specific kinds of materials, like articles, reports, dissertations, patents, court opinions, and working papers; and it seems to find these materials on selected websites. We do not know precisely how it selects these websites, and how it ranks work in terms of its scholarly value. All we can say is that Google Scholar is often helpful for orientation, and that it is most likely to yield items you wouldn’t have found otherwise. It does not ensure full coverage of the knowledge and literature in your field. This should come as no surprise if you have realized that search engines like Google only crawl a very small section of the World Wide Web, i.e., not more than some 0.2%. There is a deep sea of information beyond the reach of our searchlights!

Another service provided by Google is **Google Books**. You can search a repository of (by now) over 25 million books, which have been scanned using OCR (Optical Character Recognition) technology: the scanned pages are not stored as whole images, but coded in a machine-readable language, so that indexation is possible. You can enter the name of an author or a title, a word or a phrase, and Google will check its repository for these data. However, what it returns varies a lot, depending on copyright status: the full text of a book that is out of print and in the ‘public domain’ (meaning, free from copyright – which in general ceases to apply from 70 years after the death of the author); a limited number of pages from a book that is still in print, with the publisher’s permission; or a couple of loose sentences – or just the book title – if no such permission has been granted. Only when copyright no longer applies is the book free for download and/or printing.

Google inc. also owns the video-sharing site **YouTube**, which it purchased in 2006 – one year after this site was created. Today, YouTube comprises a great amount of video material; there is so much, in fact, that it has begun to lend itself to research purposes unintentionally. Amid such perverse delights as America’s funniest home videos and the top-10 of killer shark attacks you can find musical documentaries, interviews, historical drama, illustrated audio recordings, and footage of performances and master classes: material that we have learned to see not just as documentation, but as cultural objects in their own right.

YouTube offers no download facility. This imposes a limitation on the study and use of its material. You need a web application or free software from a third party to download videos to your own computer; and if you want to incorporate them in a PowerPoint, Keynote, or Prezi presentation, you may need to convert them, since these programs do not automatically support the Flash Video format of YouTube files. Which formats will work for you depends on your platform (e.g., Windows, or Mac OS X), on the version of your presentation software, and on any additional video player(s) you have installed on your computer. For individual advice, contact your research coordinator.
Wikipedia

Launched in 2001, and currently available in 219 languages, Wikipedia\(^1\) has grown into the most popular online general encyclopedia. However, it is also controversial. While many students use it, their teachers complain. Why?

*Wikipedia* is being maintained not by a board of expert editors but by its users. Anyone can contribute to it, and write or correct entries. The problem of this otherwise lovely concept is not that the entries are inadequate – some are reportedly better than those found in general encyclopedias like the *Encyclopædia Britannica* or the *Encyclopédie Universelle Larousse* (both available online today, too). The problem is that the quality of the entries cannot be certified. They are uneven in scope and level, and inexperienced users cannot always readily see this. Furthermore, the different language versions of an entry do not present the same information. To enhance its credibility, *Wikipedia* enables its users to trace the evolution of an entry, and to read the discussions between its contributors. Unfortunately, few will take the time to do that.

Great though it is as a collaborative project, as a medium of exchange, and as a way to engage people with the dissemination of knowledge, researchers should use *Wikipedia* with caution. Always check the information with other, more authoritative sources; and if you want to use that information, make a reference to these sources, not to *Wikipedia*.

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\(^1\) From ‘wiki’, Hawaian for ‘fast’, a word used to describe software with which users can create and edit web content collaboratively, using any internet browser.”
7. Libraries and documentation centers

Boekmanstichting (Boekman foundation)

Herengracht 4150
1017 BP Amsterdam
+31 (0)20 624 3736
www.boekman.nl

The Boekman Foundation is a research and information center focused on issues of cultural politics. Since 1963, its library collects books, reports, newspaper clippings, electronic documents and dissertations on the social aspects of culture and the arts. The collection contains around 80,000 titles (2016), including approximately 150 periodical subscriptions. It focuses on Europe and The Netherlands. New acquisitions are posted on the website every month and the online catalogue can be searched on entries like author, title, topic or year.

Koninklijke bibliotheek (Royal Library of the Netherlands)

Prins Willem-Alexanderhof 5
2595 BE Den Haag
+31 (0)70 314 0911
www.kb.nl

The KB owns four kinds of collections:

Deposit collection
As national library, the KB is a deposit library, which means that it collects everything that is published in the Netherlands and stores it for future generations. Books from the deposit collection can only be consulted on the premises.

Research collection
The KB is a research library with emphasis on the humanities, especially Dutch history, language and culture.

Special collections
The KB houses a number of special collections that were acquired over the years through gifts, bequests and purchase. Among these collections are unique medieval manuscripts, but also comics, cookery books and posters.

Digital collections
The KB gives access to online databases, cd-roms and websites and has also digitized parts of the paper collection.
Over the course of 80 years, the Dutch Broadcasting Organization has built one of the largest collections of sheet music worldwide. It contains about 350,000 titles of western art music from five centuries, and 200,000 titles of popular music. A special feature is the collection of 180,000 handwritten arrangements created for the Metropole Orchestra and its predecessors. A part of the library’s collection has been digitized, so that it is possible to download and print scores of tunes, popular songs, choir works, and arrangements. As of August 2013, the Netherlands Radio Music Library has closed its doors, due to severe budget cuts. Its catalogues and the digitized collection of sheet music, however, are still accessible online at www.muziekschatten.nl. Plans for a National Music Library in The Hague, which will integrate the NRML with other important collections, are under way.

Nederlands Muziekinstituut (Netherlands Music Institute)

Library: Koninklijke Bibliotheek
Prins Willem-Alexanderhof 5
2595 BE Den Haag
+ 31 (0)70 314 1700
www.nederlandsmuziekinstituut.nl

Archives: Haags Gemeentearchief (City Archive)
Spui 70
2511 BT Den Haag
+31 (0)70 353 30 00
www.gemeentearchief.denhaag.nl

This is the central depository of the Dutch musical heritage. The source material that it owns includes numerous early editions of music and music treatises (1500-1800). Thousands of manuscripts can be found in the archives of Dutch composers, performers, music institutions, and musical societies from 1850 onwards. As of January 2013, the Dutch government has discontinued its support of the Netherlands Music Institute, which has therefore ceased to exist as an independent organization. Its collections are currently being integrated in the municipal archive of The Hague.
**Openbare Bibliotheek Amsterdam (Public Library Amsterdam)**

Oosterdokskade 143  
1011 DL Amsterdam  
+31 (0)20 523 09 00  
www.oba.nl

The ‘oba’ is a public library with a large collection of music, music literature, and music recordings. As of 1955, the collection of the former library of the ‘Maatschappij ter Bevordering van de Toonkunst’ (‘Society for the Advancement of Music’) is kept here. The oba provides access to early editions and manuscripts, scholarly editions of music, microfiches and facsimile editions.

**University of Amsterdam**

**Humanities Library**  
Singel 425  
1012 WP Amsterdam  
+31 (0)20 525 2292  
www.uba.uva.nl

This Humanities Library of the University of Amsterdam has a substantial Musicology section. One of its features is the ‘Jaap Kunst’ collection, named after one of the founders of ethnomusicology. This collection consists of 10,000 letters, 784 78-records, 2,746 LP and 45-records, 2,253 tapes, 445 CDs, books (30 meter), manuscripts (5 meter), 215 musical instruments, 18 films en video tapes.

The archive of het Nederlands Jazz Archief (NJA) and the pop archive of the former Music Center the Netherlands (MCN) have been transferred in 2012 to ‘Bijzondere Collecties’ (Special Collections) of the university. See: http://www.bijzonderecollecties.uva.nl

**Utrecht University**

**Faculty of Arts Library**  
Drift 27  
3512 BR Utrecht  
+ 31 (0)30 253 6115  
www.uu.nl/university/library

This library houses one of the largest musicological collections in the world (approximately 90,000 titles). Special attractions: seventeenth- and eighteenth-century printed music and books; fifteenth- and sixteenth-century music on microfilm and photostat; eighteenth- and twentieth-century composers’ manuscripts in photostat; and a collection of literature on popular music and jazz.
Sample research proposal

1. Contact Information
Johnny Sample, trombone, jazz-department, J.Sample@noway.nl, +31 1234 5678 90

2. Title and subtitle
Sticks and Bones: The Haggart Percussion & Trombones Group

3. Introduction
In 1955, the New York-born trombonist Armand Haggart founded his now legendary Haggart Percussion & Trombones Group, which apart from Haggart had Neil DeVille, John ‘Spiffy’ Newton and Hank O’Dore on trombones, and Paula Dorian and Wesley Parks on percussion. Stylistically, the group’s music (largely written by Haggart) hovered between cool jazz and hard bop. Yet, because of its unusual line-up, the material was completely idiosyncratic. The Haggart Percussion & Trombones Group recorded one LP for Verve Records in 1956 (titled Don’t Be Shy) which was unanimously hailed by the jazz press. Just before the group was scheduled to record its second disc for Verve, after a year of extensive touring, their plane crashed. The tragedy killed the entire band but for O’Dore, who had decided to travel by train in order to visit some relatives along the way. Devastated, O’Dore quit playing altogether, and never cooperated on any of the articles written in later years about the group. Hank O’Dore passed away in 1995.

To date, apart from the group’s debut album, only a couple of bootleg recordings have surfaced, made during their many live performances. These sides, though technically poor in quality, give a taste of what the group’s second record might have been like. Clearly, Haggart was quickly becoming an important jazz composer, who managed to merge jazz with other idioms, such as classical music and various non-Western genres (including Indian ragas). Haggart’s friendship with composers as diverse as John Cage and Iannis Xenakis begs the question if and to what extent their work exerted an influence on the ensemble’s repertory.

So far, not much has been written about The Haggart Percussion & Trombones Group. A handful of useful articles have appeared in leading jazz magazines, such as Down Beat and Jazziz. In interesting chapter addressing the band appeared in George Nelson’s Slippin’ & Slidin’: The first 100 Years of Jazz Trombone (Landsdale University Press). While these publications are insightful in terms of biographical data, they lack a clear perspective on the ensemble’s music. None of the pieces of the group were ever published. Therefore, one will look in vain in current publications for any musical analysis. But the most intriguing part of the ensemble’s short and tragic history remains the unrecorded repertory, which, by all accounts, must have been impressively innovative. The answer to that question may lie in a recent discovery, made by Steven Turney, of the Institute of Popular Studies at Hoboken College. As it turns out, O’Dore had the band’s library with him on the train. For close to four decades he kept this material, believed to be lost in the plane crash, at his New York apartment. After his death, his family donated the library, consisting of some 50 pieces to the Institute of Popular Studies, where it currently resides, as the Hank O’Dore Collection. According to Turney, this small but invaluable collection contains a number of works that must have been intended for the group’s second session for Verve – the session that never happened.
4. The proposed research
The proposed research ‘Sticks and Bones: The Haggart Percussion & Trombones Group’ seeks to reconstruct and present in performance the intended second record of The Haggart Percussion & Trombones Group.

5. Methods and sources
The obvious starting point is the Hank O'Dore Collection of the Institute of Popular Studies at Hoboken College. This collection contains original scores and parts used by the Haggart Percussion & Trombones Group for about fifty different titles. An alphabetical finding aid is available and according to Steven Turney the material is in good shape. A first overview will enable me to sort the music and ascertain specific features such as key, tempo, meter and ‘mood’. Given those characterizations it should be possible to come up with a selection that could have made it to the second LP of the group. Clearly, Haggart’s actual plans for the never-recorded LP remain unknown – my final choices will be advised by musical quality and diversity.

6. Intended results and feasibility
The goals of the proposed research are twofold. First, it will uncover an overlooked part of the trombone repertory both in terms of historical importance as well as in terms of artistic relevance. Second, I will use large part of the unveiled music for my lecture-performance, and hope to record the music with my own ensemble. However, I do not know the copyright status of this material, and may encounter difficulties clearing it for recording. On a more positive note, A-Records, a subsidiary of Challenge Records, appears to be interested in the distribution of such a project. In a recent phone conversation, Steven Turney from the Institute of Popular Studies at Hoboken College has indicated that my plans seem feasible. A weeklong visit to the Institute should be sufficient to investigate, select and photocopy the needed music.

7. Planning
Writing of the research proposal (finished October 2007)
Field trip to Hoboken College (April 2008)
Reconstructing scores and parts (finished May 2008)
Writing text for lecture/performance (finished August 2008)
Rehearsals and preparing for research symposium (fall 2008)

8. Presentation
I will present my findings in a lecture-performance, in which we will play selections, and I will give short explanations between numbers. I will also prepare a score book, so others can play this material.

9. Advisors
Steven Turney as agreed to be my advisor while doing research at Hoboken College (see attached e-mail). Walter van de Leur (Conservatory of Amsterdam) is my advisor for handling and researching autograph material. Jiggs Whigham (Conservatory of Amsterdam) will supervise and advise rehearsals with my group.

10. Bibliography and discography
Nelson, George. 2000. Slippin’ & Slidin’: The first 100 Years of Jazz Trombone (Boston: Landsdale University Press)
Sample research proposal

1. Contact information
Frances Elliott, flute, classical department, francell@wooha.com, +31 6 49701038

2. Title
Pick your Parameters!
How to learn to improvise as a classical performer

3. Introduction
Many classically-trained musicians feel a certain creative frustration. For my own part, I’ve always been interested in breaking free of that ‘creative impasse’ by improvising in an Eastern style. This became possible at the Conservatory of Amsterdam, when I was simultaneously introduced to the world of South Indian rhythmic theory through ‘Contemporary Music through Non-Western Techniques’ and the Iraqi tradition of nay playing, through my six lessons with Sattar Al-Saadi, granted through the conservatory. I loved both idioms, and without any theoretical justification, began to combine them in order to develop a system of improvisation which had clearly delineated melodic and rhythm parameters.

I chose Arabic melodic idioms because I loved the timbre of the nay and the character of the ‘scales,’ or maqamat (indeed, preferred them to their North Indian counterparts, ‘ragas’). I chose to apply South Indian rhythmic patterns to Arabic melodic material, as a way of exploring ornamentation through rhythm.

In practical terms, my combination of two traditions came about because, once I first gained a level of proficiency on nay to be able to imitate recordings, I immediately ran into an obstacle: ‘how to practice ornamentation?’ I found it very difficult to ‘hear’ ornaments, which were complex, rapid, uneven, and deemphasized in the context of the overall melodic line. The second obstacle I encountered was that, even if I did accurately replicate the melodic content of an ornament, it sounded rhythmically awkward and out of context in Arabic melodies, given the rhythmic ‘evenness’ I was trying to achieve (and which, I later realized, was a reflex dictated by my Western background).

When, however, I began applying South Indian rhythmic patterns to these ornaments, I discovered a systematic means of approaching, or better said, reinterpreting, Arabic ornamentation, which had previously seemed to me completely opaque. Specifically, the answer came when, in my CMTNWT class, the concept of ‘phrasing in gati’ was introduced. (a method in which phrasing in tuplets, or gati’s, is organized according to the number of elements within a beat.) I then had two musical parameters to vary: melodic content and rhythmic content. I found out almost immediately that varying the rhythmical character of a given ornament within the context of a given phrase resulted in an inexhaustible repertoire of inflections on that phrase and ornament.

Having discovered this method, I want to develop it as far as possible, and would like to share it with other classically-trained musicians as a means of getting beyond the ‘creative impasse’ that so often accompanies the skill of sight-reading Western music.

Ethnomusicological Motivation
The oral tradition of the nay is dying out, and there’s almost nothing written about it, so I consider my work in transcribing improvisations and recording my lessons with some of the most
historically-educated interpreters of this tradition (Bassam Saba in particular) in part that of a
preservationist’s.

**Theoretical/Aesthetic Motivation**
Of course, there is no ‘reason’ to combine South Indian and Arabic traditions, except that I
personally like the musical result. That said, I would hope that my efforts are *reproducible* and
*subject to skill-evaluation*.

**A Note on Authenticity**
Whenever an academic study of a traditional – and particularly an oral – tradition is undertaken,
conflicts of interest between authenticity and notation/transcription must be considered in terms
of the goals of the research. What I am proposing however, is less an academic study then a
delineation of an approach to improvisation through a set of given parameters. I’m interested in
‘authenticity’ only in terms of being able to accurately master specific musical tasks and gaining
specific aspects of theoretical knowledge belonging to these two musical traditions, *in order* to
produce a musically interesting and *creative* result for myself. In other words, I don’t want my own
improvisation to be undisciplined – I want to have a background framework of assessable skills,
which I can name, but only as a point of departure. And of course, that framework is expandable;
it can be deepened once set in place by the acquisition of further skills.

4. Proposed research
I intend to frame my research as:

A handbook for classically-trained flutists to approach improvisation on the Western flute, using
melodic idioms taken from the Arabic maqam tradition (through the lens of the ‘nay’ flute) and
rhythmic parameters taken from the South Indian classical tradition (through the lens of the oral
percussive ‘Konnakol’ tradition), including:

1. a brief, practical introduction to Arabic maqam theory. The layout of such an introduction
would be on the model provided by ‘The Raga Guide’ (i.e., providing scales and
characteristic melodic outlines)
2. how the 3-4 most popular maqams can be translated to the Western Flute (and alto flute)
through a fingering guide
3. accompanying CD of melodic and rhythmic excises to encourage ‘playing by ear’
(recorded by myself).
4. if copyright permits, sample ‘taksims’ in the Iraqi/Lebanese/Egyptian style of traditional
nay players, and Konnakol solos by South Indian percussionists.

A concert of my own efforts to combine Arabic and South Indian improvisatory traditions on both
nay and flute. Points by which this performance could be critically examined would be:

1. my control of specific rhythmic parameters, such as switching between tuplets and using
an ‘element-based’ approach to rhythmical phrasing (improvising rhythms in a given tuplet so
that each beat contains 3, 4, 5, or 6 notes)
2. my mastery of switching between the three or four most popular maqamat (including bayati,
hijaz and saba) in an educated manner (e.g., exploring a lower tetrachord in hijaz,
then switching to bayati on the 6th scale degree)
5. Methods and sources
The bulk of my work will consist of listening to recorded nay taksims, transcribing them, and writing systematic rhythmical exercises which can be applied to them. Also, this semester I’m continuing to develop my rhythmical theory through taking 3 classes in CMTNWT: first-year improvisation, second-year reading, and third-year reading. I plan to travel to Norway in the end of January to have lessons with Safaa Al-Saadi (we have also had several ‘webcam’ lessons), and continue to learn from recorded nay taksims.

This summer I plan to have nay lessons with Bassam Saba in NYC, and to attend the month-long Arabic Music Retreat in Massachusetts, where many of the scholars whose works I’ve listed in my bibliography will be teaching.

6. Intended results and feasibility
The aim of my thesis is to prove the axiom that ‘through limitation of musical parameters comes creativity.’ Since so many classical instrumentalists feel inhibited in improvisation, my goal here is to create a beginner’s method for improvisation which imposes rhythmical and melodic ‘limitations’ for classically trained Western flutists in order to develop the individual’s ability to improvise. Even more importantly, it should give the student insight into how to develop his or her own ‘limitations’ in order to develop a personal idiom.

I believe that this is a very feasible project: I’m spending a great deal of my own time developing an improvisatory framework for myself on these lines, and have already begun to document what I’m doing by writing a series of exercises. Given the limited material I plan to work with (saba, hijaz, and bayati maqamat), it will be entirely feasible to go into enough depth in both Indian and Arabic traditions to provide a student with a great deal of material to work with.

Furthermore, in a broader sense I believe in the feasibility of combining two different musical traditions within the limitations in which I’m working. In practical terms, combining two traditions give me access to classical Indian music theory, of which a great deal has been written, which in turn provides me with tools for approaching Arabic music in an artistic/pragmatic instrumentalist sense, since this latter tradition is much less accessible to me in terms of written materials and access to teachers.

7. Planning
• Oct 2008- Mar 2009: transcribing taksims, writing exercises, researching and writing down introduction to maqam theoretical background
• April 2009 Arabic Music Spring Retreat, Massachusetts: writing down more nuanced details of maqam theory, working out system to adapt maqams to Western flute
• May-June 2009 organizing taksims, rhythmical exercises and writing a framework of improvisatory principles

8. Presentation
I intend to give a lecture recital in which I will outline sample improvisation exercises designed to impart mastery of specific rhythmic and melodic tasks from both Indian and Arabic music traditions. Specifically, I will present rhythmic improvisations over a drone, in a reinterpretation of the classical Arabic solo preceding compositions; non-traditional, rhythmical solos between sections of Arabic compositions; and microtonal improvisations in fusion jazz ensemble settings.

9. Advisor
Jos Zwaanenburg, teacher of Live Electronics and Advanced Rythm at the Conservatory of Amsterdam.
10. Bibliography
Bor, Joep, et al. (eds). *The Raga Guide: A survey of 74 Hindustani ragas* (Monmouth, GB: Nimbus Records)
Sample first draft

‘Inventio’: Finding a Performance Practice for Seventeenth-Century German Vocal Works

Chapter-by-chapter outline:

1. Introduction and methodology
   • The problem of the lack of an autonomous modern performance practice for late seventeenth-century German vocal works.
   • Outline the importance and expressive function of harmony, and therefore of the basso continuo in this repertoire.
   • Provide an overview of the points to be made: why these issues are important for the development of modern performances of this repertoire, and how they will form the fundamental basis of my own basso continuo/ensemble project.
   • Explain my chosen focus for this study: Buxtehude’s sacred vocal works – why these works exemplify the problems raised above, and are good candidates for this approach.

2. Text and context: Meaning and function in Buxtehude’s Vocal Works
   • Context: when and how were these works performed? How can this (or should this) inform our choice of performance context today?
   • Text: the importance of understanding the meaning of the text in this repertoire – the themes it contains, and the theological and cultural context of these themes/ideas. In turn, how this can contribute directly to the musical decisions of the basso continuo player and their ensemble, and furthermore its ability to inform our interaction with the modern audience.

3. The role of musical rhetoric
   The role of musical rhetoric in the music of this period has proven to be a very contentious issue in modern scholarship. The possibilities of considering Buxtehude’s vocal works in the light of rhetorical structures and processes will be considered here.

   • What is seventeenth-century musical rhetoric, or musica poetica, and how is it treated in modern scholarship? Should it be considered to be relevant for modern performance of this repertoire?
   • How might ‘thinking rhetorically’ contribute to developing an effective modern performance practice of Buxtehude’s vocal works, specifically with regard to basso continuo practice?

4. Case study: Jesu meines lebens leben
   This vocal ‘cantata’ by Buxtehude will provide an opportunity to demonstrate the possible application of these ideas. This discussion will be framed by my preparations for performing this work in an upcoming performance in May 2014.

   • ‘Rhetorical’ close-reading – instrumentation, key, tempo, structure, figures, performance possibilities.

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1 The final title of this project by harpsichordist Jenny Thomas was The ‘Sermon in Sound’: Text as Inventio in Buxtehude’s Vocal Works. Thesis Conservatorium van Amsterdam 2014
Basso Continuo realisation – harmonic choices and their implications for the work as a whole (a section of this work will be replicated in the thesis with my own written-out realisation).

Overview of the application of concepts outlined above: performing forces and arrangement, the text/music relationship, implications of these ideas for musician and audience.

5. Conclusions

Writing sample:

3. THE ROLE OF MUSICAL RHETORIC

Seventeenth-century music theory and the concept of musical rhetoric cannot be considered to be separate entities – in no German treatise on composition or performance from this period will one find mention of compositional process or technique, or indeed the act of performance, without reference to the taxonomies of musical rhetoric and the goals of the rhetorical art. Musical rhetoric, or as it was better known in the seventeenth-century, *musica poetica* is an intertextual construct in which music is understood to possess the inherent capacity for communication and expression that was traditionally associated with oratory. Classical texts on the rhetorical (oratorical) art were an integral component of Lutheran education in this period, and oratorical skill was praised as an essential function of both social and religious practices in seventeenth-century Lutheran society.¹

The idea of a specifically 'musical rhetoric' was in part a response to the text-centric direction of musical composition in the sixteenth and seventeenth centuries, and an expression of the wider humanist movement whose roots are to be found, as are those of *musica poetica* itself, in Renaissance Italy.² The prevalence in turn of classical rhetoric in Lutheran education became itself a backdrop for the evolution of a rhetoric specifically allied with musical composition and performance. While the idea of 'music as speech' was certainly fundamental to the musical output of Italian humanism, it was in Germany that the idea of *musica poetica* became subject to classification, structure, and justification. Joachim Burmeister's treatise *Musica Poetica* of 1606 can be seen to mark the beginning of this process which remained prevalent, though in different guises, in German-speaking Europe well into the nineteenth century. Seventeenth-century musical-rhetorical theory comprises two fundamental aspects of music-making – compositional method and the art of performance. In that sense, the element of rhetoric in this theoretical school is simply an expression of the importance of 'text' (both in a literal sense and within the concept of 'musical speech', which will be discussed below) in an otherwise fairly standard set of instructional texts.

What must be noted, however, is the way in which musical rhetoric provides a framework for the process of composition, for the structural elements of the composition itself, and for the act of performance in this period. The rhetorical element therefore becomes inherent in the process of music-making, a constant presence throughout the stages of composition and performance thereby supporting the ideal of music as a series of functional processes whose goal is always that of communication and the successful conveyance of emotion or *affekt*. This is, of course, based on the assumption that the role of rhetoric as described in seventeenth-century theoretical texts can be considered to reflect actual compositional and performance practice in this period. This question has become a rather thorny issue in modern scholarship, as any kind of rhetorical 'analysis' or close-reading of a musical work contemporary with these theoretical texts assumes a parallelism between theory and practice that absolutely cannot be proven. What is clear, however, is the extent to which rhetorically-based ideals were present in Lutheranism at this time. Furthermore, the possibilities offered by a rhetorically-based, or at least text-centric approach to this repertoire must be acknowledged.
3.1 Musical Rhetoric in Modern Scholarship

In modern scholarship one encounters a sense of saturation, and an associated skepticism for the relevance of the search for ‘evidence’ of musical-rhetorical structures and figures in actual musical works. Early- to mid-twentieth-century scholarship championing the ‘doctrine of figures’, or *Figurenlehre*, are largely to blame; this rigid and anachronistic fabrication of a system for the recognition of rhetorical figures in seventeenth and eighteenth-century music essentially removed any sense of rhetoric as a creative process, eliciting a prescriptive, almost ‘paint by numbers’ approach to Baroque rhetoric. Ultimately this approach failed because, despite the best efforts of these twentieth-century musicologists to produce a unified system, there are in reality as many musical figures as there were seventeenth-century theorists writing about rhetoric; the seventeenth-century theoretical attempts at codification of a musical rhetoric in this period always allowed for variation and, most importantly, for creative application.

More recently, musical rhetoric as a whole has been liberated from this dogmatic approach by studies recognising the wider rhetorical delineations of compositional process, musical structure, and the art of performance in the seventeenth and eighteenth-centuries. However the persistent appeal of the musical-rhetorical figure continues to produce disproportionate amounts of research on this subject in modern scholarship, fuelling a rather unbalanced perception of what musical rhetoric really was in the seventeenth century. Dietrich Bartel’s popular *Musica Poetica*, for example, is a lexicographical book in which all musical-rhetorical figures mentioned in seventeenth and eighteenth-century texts are listed alphabetically and cross-referenced by the theorists who refer to them. Bartel’s book is considered to be the standard reference work on musical rhetoric, indicating the extent to which musical-rhetorical figures continue to dominate our concept of rhetoric and its relationship with music-making in this period.

Conversely, the work of the literary scholar Brian Vickers on musical rhetoric is outspokenly negative; Vickers states that music is absolutely not a medium in which the art of rhetoric can be effectively implemented. Vicker’s main arguments are shared by the musicologist Peter Williams, whose 1983 article is best summed up by its own, remarkably rhetorical, title: ‘The Snares and Delusions of Musical Rhetoric’. In both of these studies it can be observed that the author’s qualms are chiefly with the translation of specific musical figures directly from theoretical treatises into musical works. Their perturbation is understandable; this process requires an individual to firstly determine, presumably rather arbitrarily, from which treatise they will select a musical-rhetorical figure, which must then be transplanted, i.e. found to be replicated in, a musical work (which is anything but arbitrarily chosen – usually it is selected for being particularly well-suited to rhetorical analysis). The real problem then arises when this individual must in essence claim to have read the composer’s mind by stating that this figure, and its associated meaning as determined by the theorist, was employed by the composer expressly for the purpose of communicating this specific meaning in that exact location in their composition. The problem, clearly, is not with musical rhetoric, but with our approach to it.

Several articles provide alternatives for dealing with this methodological problem. In her publication of 2009, Bettina Varwig argues that in fact the bulk of the seventeenth-century information we find on musical rhetoric is related to matters of deep structure in the process of composition, a concept which has not been applied in analyses of seventeenth-century repertoire before those of Varwig herself. As she demonstrates, an approach in which these structural, compositional elements of rhetoric are acknowledged has the potential to provide profound musical insight. Gregory Johnston’s article of 1991 is another example of an application of musical rhetorical theory whose central thesis does not rely on simply labelling figures. In Johnston’s study, the figure *prosopopoeia* is presented as a rhetorical figure of performance; a work composed for
the funeral of a specific individual is written in such a way as to allow the singer, when performing
the work, to embody the deceased, in order to deliver messages of comfort and assurance to the
bereaved.

3.2 Rhetorical Structure and Performance in Buxtehude’s Vocal Works

Notes


Appendix 4

Sample first draft

Fiddle Music on the Double Bass: Techniques and Stylistic Influences

Chapter-by-chapter outline:

1. Introduction – History and Style
   This chapter will give a brief overview of the style of fiddle music that arose in the Appalachian Mountains in the past two or three centuries. It will talk about its roots in traditional music from Ireland and Great Britain and the subsequent African American influence that began once this music had crossed the Atlantic. It will finish by briefly touching on the closely related cousin of Appalachian-style fiddling, the style coming from Texas.
   • History
   • Style

2. The Fiddle
   Here I will discuss the fiddle, the most essential instrument in this style (although by no means the only one: banjos, guitars and even wind instruments were common). I will describe the fundamental techniques that are used on the fiddle that make this style so distinctive.
   This chapter will be broken into sections:
   • Left hand and left hand ornamentation
   • Bow hand and bow hand ornamentation

3. The Double Bass
   I will show how to apply what we have learned onto the double bass, an instrument of considerably different and larger technical challenges. Like the previous chapter this one will be broken into two sections dealing with the right and left hand. But the focus will be more practical than theoretical.
   • Left hand and left hand ornamentation
   • Bow hand and bow hand ornamentation

4. Applications beyond the genre
   Playing fiddle music on bass can be personally very rewarding, but there are also many practical applications that these techniques can be applied to outside of that genre. Through several of my own compositions I will demonstrate some of the diverse situations that playing in this style can be appropriate.

5. Conclusions

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1 The final title of this project by bassist Matt Adomeit was ‘Appalachian Arco’: Playing Fiddle Tunes on the Double Bass. Text as Inventio in Buxtehude’s Vocal Works. Thesis Conservatorium van Amsterdam 2014
1. INTRODUCTION – THE ARRIVAL AND SPREAD OF THE FIDDLE THROUGH AMERICA

The music of the Appalachian Mountains cannot conveniently traced to a single group or genre. It does not represent the continuous evolution of a single style but more the combination of many different genres, an amalgamation of the experiences of the many cultures that found themselves transplanted to the eastern seaboard of The United States. At first glance, a large influence can definitely be detected from the Irish and Scottish fiddle traditions. However, there was also a large influx of immigrants from Eastern Europe and of course of African Americans, who brought their own influences upon the music. Nevertheless, the instrumentation and song form at least are fairly distinctive to the British Isles.

The region of the Appalachian Mountains was at the time of the development of this music (and still is, in many parts) an area that was sparsely populated, heavily forested and full of the natural beauty of the mountains and the sea close by. It is understandable that in the fiddle should emerge as the instrument of choice for these people. It is portable and doesn’t require a large investment in time to play simple tunes. Most importantly fiddles became very cheap as many companies in Europe started to produce them on a large scale starting in the late eighteenth century.1

The term ‘fiddle’ is for all intents and purposes synonymous with ‘violin’, the only difference being in how the instrument is approached. There were other instruments besides the fiddle present in this music. A five-string banjo would likely originally provide chords and accompaniment. Around the beginning of the twentieth century, the rise in popularity and fall in price of the guitar led to that instrument taking over as the accompaniment instrument of choice.2 Often, two fiddlers in unison would play the melodic line. When this was not the case, other melodic instruments were typically simple woodwind instruments, such as penny whistles, flutes, and recorders. The instruments notable for the absence from this music are any sort of brass instrument and, except in rare cases, piano. Also absent for the most part is any sort of percussion, with the possible exception of handclaps and foot stomping.

The forms of most fiddle tunes were one area borrowing heavily from Celtic music. Almost all Appalachian Music is in eight-bar phrases, and these phrases are almost always repeated immediately after the first rendition. A ‘bridge’ constructed in the same manner then usually follows this. This ‘bridge’ is typically in the same tonality, but will probably rise higher in pitch so as to raise tension. Thus we end up with the most common of song forms: AABB.3 This will typically be repeated over and over, to accommodate listeners and dancers alike. However, this does not imply that there is a solo section in the middle. While ornamentation may get heavier throughout the course of the song, they will never stray far from the melody. There are other common forms, such as AABBCC, AABBCBB, and AABBCDDD. However, the two rules that are almost never violated are the rule of eight-bar phrases and the rule of repeated sections.

The most common way of adding some interest to the monotony of repeating the same 16 or 32 bars over and over is by segueing into different songs. This creates a stream of multiple connected tunes, often called a medley. This can be very useful especially when playing sets for dancers. It is also the only way in which songs can modulate in this style of music. For example, a fiddler may start with a song in D minor before segueing into one in D major, or the other way around. Other common modulations are up a whole step and up a fourth. Other modulations, notable by half step, are almost never seen because fiddle tunes are usually only performed in a couple keys on violin. For example, a fiddler may start with a song in G (major or minor) and then
segue into a different song in A (major or minor) but they would never go to A-flat.

The reason for the prevalence of certain keys over others simply comes down to the tuning of the violin, which is, from low to high, GDAE. Because many fiddle players were not classically or even formally trained, they lacked the tools to play in keys that did not use the open strings. Also because of the complex series of ornaments and bow changes, many tunes do not work at all without using open strings. Because of this, almost all songs are played in keys containing at least three of the four open strings, although this is excluding flatted keys (F major and B-flat major are both relatively rare). Thus, C major, G major, D major, A major, E major and their relative AND parallel minors (typically Dorian) make up the vast majority of fiddle tunes.

As hinted at above, modality is also commonly witnessed in fiddle music. The major, or Ionian mode is the most common, but afterwards usually comes the Dorian mode. In fact, this mode is much more common than natural minor. This is probably largely due to the fact that, since the violin is tuned in fifths, the Dorian mode on violin is symmetrical if four notes are played on each string, which makes it easier to play. Surprisingly enough, Mixolydian is also fairly common, and contributes to this common ambiguity among many fiddle songs about whether they are major or minor. Often, a song will start as ‘Mixolydian’ but will not play the minor or major third during the A section, leading the audience to guess whether the song is major or minor until the B section comes around and reveals the answer.

The one area of Appalachian fiddle music that sets it the most apart from its predecessors is the presence of syncopation. Before fiddle music arrived in the United States, it was commonly approached with almost no syncopation. Bowings had a ‘sawing back in forth’ kind of feel, heavily accenting the one. It was in the Appalachian mountains that syncopation began to arise, probably as a result of the influence of African-Americans on the music. The most obvious example of this was the arrival of the ‘longbow’ technique. This meant that, instead of the fiddler making lots of short bow strokes, he was beginning to combine them into groups of two, three, and even four or more. The rapid interspersion of these slurred groupings with separate strokes is what gives Appalachian fiddle music its most defining characteristic, and is not all that dissimilar from the phrasing of jazz music in some cases.

Notes

Appendix 5

Sample abstract

James Aylward

BASSOON DISCOVERS THE 13TH SOUND
Micro-tonal bassoon

Lecture-recital

The bassoon is not usually seen as a micro-tonal instrument. Remarkably, few bassoonists are interested in contemporary music and the repertoire for this instrument is smaller than that for the other standard instruments. Part of the extending of bassoon technique has been the venture into micro-tonality. In this presentation, James Aylward will look at the history and development of bassoon as a micro-tonal instrument as well as at the changing attitudes, and techniques regarding the realization of micro-tonal bassoon playing. Micro-tonality in western art music is a surprisingly old phenomenon. In 1895, Julian Carrillo called it the thirteenth sound, but probably did not see it being applied to bassoon. James will attempt to find the early examples of micro-tonal bassoon music, delving into the attitudes of the time. He will then try to trace a developmental line to the present looking at the major figures in this growth.

In this lecture-recital, James will translate these developments into practice, and will discuss the methods for doing this. It involves first understanding the intentions and inspirations of the micro-tonal composer, and then discussing the teaching and training of the performer. In addition, James will explain his own discoveries of micro-tonal bassooning.

Works to be performed:
- Louis Andriessen: Lacrimosa (1991) [9.00]
- Ben Johnston, from Five Fragments: Fourth Fragment (1960) [1:15]
- Johnny Reinhard: Dune (1990) [8.00]
- Edward Hines: Yeni Makam I (1992) [2.10]

James Aylward, bassoon; Helma van den Brink, bassoon (Lacrimosa); Joke Kegel, soprano (Five Fragments)

Facilities needed: beamer, piano, cd-player
Format title page

Title
Subtitle

Optional illustration

Student name
Major subject, MA
 Conservatorium van Amsterdam Year
Advisor: Name
Research coordinator: Name
Appendix 7

Non-plagiarism statement

NON-PLAGIARISM STATEMENT

I declare

1. that I understand that plagiarism refers to representing somebody else’s words or ideas as one’s own;
2. that apart from properly referenced quotations, the enclosed text and transcriptions are fully my own work and contain no plagiarism;
3. that I have used no other sources or resources than those clearly referenced in my text;
4. that I have not submitted my text previously for any other degree or course.

Name: Place:

Date: Signature:
Appendix 8

Research exam regulation

(01) The completion of a research project involves both a written and an oral presentation.
(02) Both presentations will be evaluated in connection with each other. A student receives one grade for the entire research project.
(03) The research coordinators assemble a jury to evaluate the research project.
(04) Research projects are evaluated on the basis of:
- the quality of the idea
  Criteria: The chosen topic reflects a keen awareness of the state of the art and the issues in the student’s field; and the project gives evidence of the student’s eagerness and ability to contribute something to that field.
- the quality of the research
  Criteria: The project has proceeded from a well-thought research question (see the criteria on p. 7) or research aim. The chosen method or approach is in line with this starting point. The student has carried out the project as planned, or with sensible adjustments to the original proposal.
- the quality of the written work
  Criteria: The writing and the structure of the argument are clear, and the formatting requirements (see p. 12-13) have been met. The sources used are appropriate, and there are no serious oversights. Whenever quoted, paraphrased, or briefly mentioned, the sources are credited by citation in an adequate and consistent manner (see Chapter 4).
- the quality of the oral presentation
  Criteria: The presentation is well timed, and gives sufficient evidence of attention to delivery. In speaking, as much as in the use of devices, the student shows a concern for the listener’s ability to keep pace. The presentation elaborates on the main points of the research and shows their importance (see Chapter 5).
(05) The student receives a grade according the following table:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9, 10</td>
<td>(Pass) potentially publishable or newsworthy</td>
</tr>
<tr>
<td>8</td>
<td>(Pass) good on all points mentioned under (04)</td>
</tr>
<tr>
<td>7</td>
<td>(Pass) strong points outnumber, or make up for, the weaker ones.</td>
</tr>
<tr>
<td>6</td>
<td>(Pass) serious efforts, but few, or not very significant results</td>
</tr>
<tr>
<td>1-5</td>
<td>(Fail) insufficient on all points mentioned under (04)</td>
</tr>
</tbody>
</table>

The jury may add half a point to each grade from 1 through 9. A grade of 5.5 will count as a pass.

(06) The oral presentation takes place during an annually held research symposium. The jury awards the student a grade immediately after this presentation.
(07) The student must submit five hardcopies of the written presentation not later than three weeks before the first day of the research symposium.
(08) A student who has received an insufficient grade after his or her oral presentation at the research symposium is eligible for a retake (see 14-16).
(09) In special cases the jury may decide to give the student mentioned under (08) only an additional assignment. The student must submit this assignment within four weeks after notification by the jury.
(10) The jury affixes a new grade to the research project within two weeks after submission of the assignment mentioned under (09).

(11) In the month October of the second year of study, students who are behind schedule receive a notification of the head of their department.

(12) When the written presentation is submitted *later* than stipulated under (07), the student will not appear at the research symposium. The written work will not be evaluated. The student may present the project in a retake session (see 14-16).

(13) When a student does not appear at the time scheduled for the oral presentation at the research symposium, the written work will not be evaluated either. In this case, too, the student may present the project in a retake session (see 14-16).

(14) Each student is entitled to one and only one retake. The retake also consists of a written and an oral presentation, to be evaluated in connection with each other.

(15) When retaking, a student gives his or her oral presentation in front of a jury assembled by the research coordinators. This presentation must take place within six weeks after the last day of the research symposium. The jury awards the student a grade immediately after this presentation.

(16) The student mentioned under (15) must submit five hardcopies of the written presentation not later than three weeks before the oral part of the retake.

(17) A student who has received an insufficient grade for the retake cannot enter his or her final exam.

(18) When the written presentation is submitted *later* than stipulated under (16), the student will not give an oral presentation. The written work will not be evaluated. In this case, too, the student cannot enter his or her final exam.

(19) When a student does not appear at the time scheduled for the retake, the written work will not be evaluated either, and the final exam cannot take place.

(20) In exceptional cases, and only with the consent of *all* parties involved (the board of directors, the study leader, the section coordinator, and the research coordinators), the regulations for the completion of a research project may be adapted.