

Playing with History, the intrinsic motivation to explore.

Being in the position of artistic PhD researcher as well as head of the Early Music department of The Hague the topics of this conference are in the focus of my attention on a daily basis. Coaching master students towards a personal knowledge in their art, autonomy and creativity in the profession convinced me that research is apart from a set of skills mainly an attitude. The important skill is the ability to play, as in 'homo ludens.' In this paper I will explain how my own research shows me the way by writing and producing an opera with the tacit or implicit knowledge that is needed to achieve these goals as guiding principle. Embodied musicology or narrative enquiry are two strategies that are directly applicable in the field of education by inviting students to ignite their imagination while working in a more creative manner than the usual strictness of professional discipline. Taking responsibility for one's own development is more likely to happen when the searching is confronting the students with their own intuition and bringing genuine convictions to the surface. That is one of the vital arguments for research as a means to stimulate independence into the artistic training.

To make certain points clear I use my own research as a case study, showing how the collective work on a libretto I wrote is leading to a fully staged opera about Claudio Monteverdi. The group consists of alumni, young professionals and students. The creation takes place by interaction and experiment. My goal is to understand how we can approach historical music or music history in such a way that it bypasses historicism and avoids the crippling tendency towards frozen musical monuments.

Research leads to authority and if done properly to self-confidence. Playing in this process will pave the way to flexibility and open-mindedness, a quality that is essential for the musician of today.

How can artistic research improve higher music education?

The conservatoire is still very much based on the traditional model of an academy where skills are trained towards a standardized ideal. A personal input is very much appreciated from the very gifted and talented students but even they often adapt to a system that makes them predisposed to satisfy expectations. When artistic research as a phenomenon succeeds to flow from the third cycle down into the first two, and thus changes the mentality of music education, it will be likely that creativity in the performance of music will grow remarkably.



Johannes Boer

Royal Conservatoire The Hague, The Netherlands

j.boer@koncon.nl

Johannes Boer studied viola da gamba and musicology and the dual career afterwards lead him in 2006 to the position of head of the Early Music department of The Royal Conservatoire The Hague. In 2014 he was accepted for a PhD trajectory in artistic research in the docARTES program of Leiden University. His subject is the use of knowledges and particularly tacit knowledge in historical performance. The production of an opera *La Tragedia di Claudio M or one year in the life of Claudio Monteverdi* is a

substantial element of the output of this PhD research. It will be performed in June 2018.