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ARTISTIC RESEARCH IN THE 21ST CENTURY

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EXTENDED ABSTRACT

The arts are not typically associated with research. This view is held by the general public and, surprisingly, is often held within academia. It also proves difficult to gain student interest in research when they share this same misconception and view research as something that happens primarily in scientific laboratories. Policies on research are often designed for the sciences and related disciplines, while projects in the arts do not fit the mold and are sometimes met with skepticism. Many European Institutions are addressing this issue by creating specific Arts Research Centres that expand the view of what qualifies as research.

Drawing on research methodology practiced by Codarts University for the Arts in Rotterdam, Netherlands, the researchers will present their case studies on their own experience in adapting to this intervention cycle. They will discuss and perform selected works, demonstrating the various aspects of their respective research areas. Reflecting on the creative and research process, they will reveal the methodology essential to perform or create on a high level. This model also allows faculty adopting applied or “practice-led” research to function in a mentorship role to students in their field.

According to Henk Borgdorff, one of the leading proponents of artistic research, “*Research takes place when a person intends to carry out an original study to enhance knowledge and understanding. It begins with questions or issues that are relevant in the research context, and it employs methods that are appropriate to the research and which ensure the validity and reliability of the research findings. An additional requirement is that the research process and the research findings be documented and disseminated in appropriate ways*” (Borgdorff, 2011).

The intervention cycle (See Figure 1) was created by Codarts University as a model to document and drive student research in the arts. “*The curriculum aims to develop research skills alongside artistic skills. The interplay between education, research and practice is seen as beneficial for the training of a new generation of self-steering, reflective musicians*” (Codarts, 2016). Although this model was created to formalize artistic research for students, it can just as effectively function as a paradigm for faculty and professional-level research.

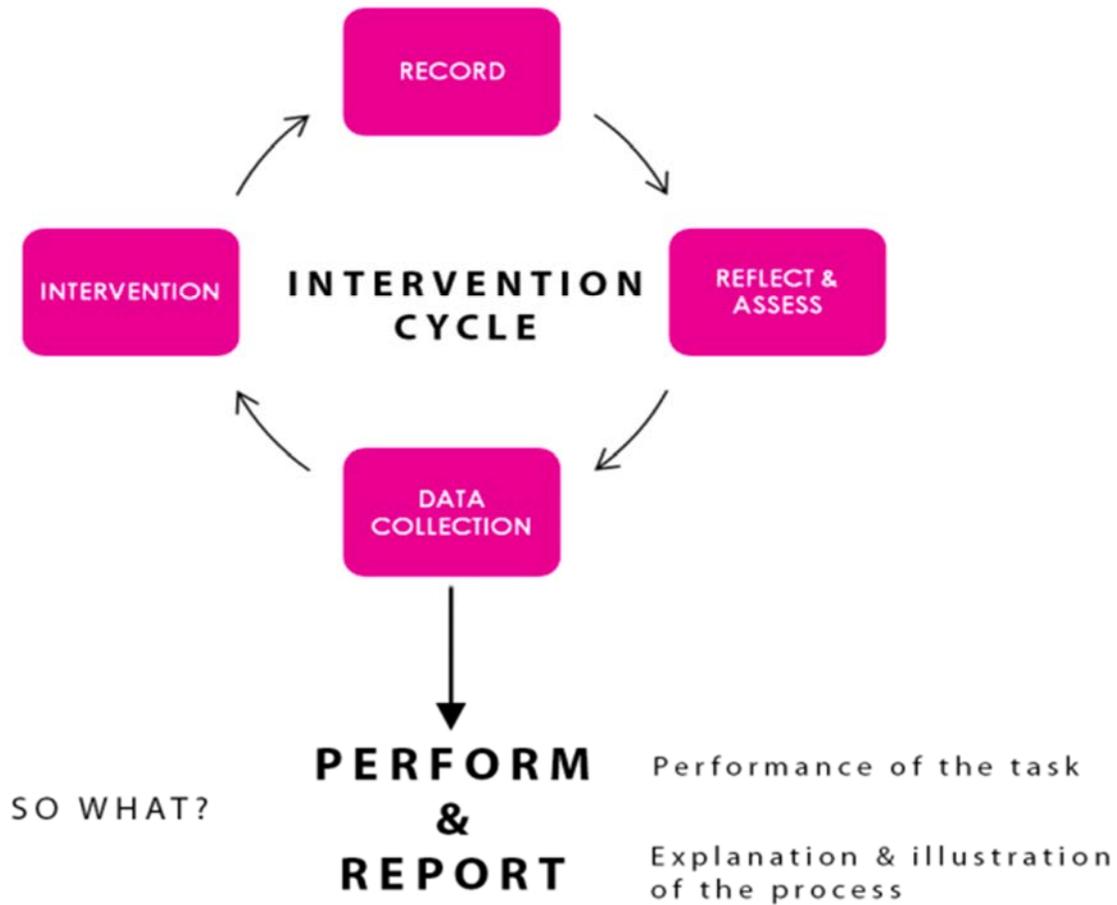


Figure 1. Intervention cycle (Codarts, 2016)

The project presented by Christine Gangelhoff (See Figure 2) outlines the process involved in creating an academic-based CD. Drawing on research spanning an eight-year period, Gangelhoff makes explicit the process involved in this artistic creation. From interviewing the composer, practicing the music and rehearsing with collaborators to identifying graphic designers and procuring funding, the rigor of the systematic process is made visible.

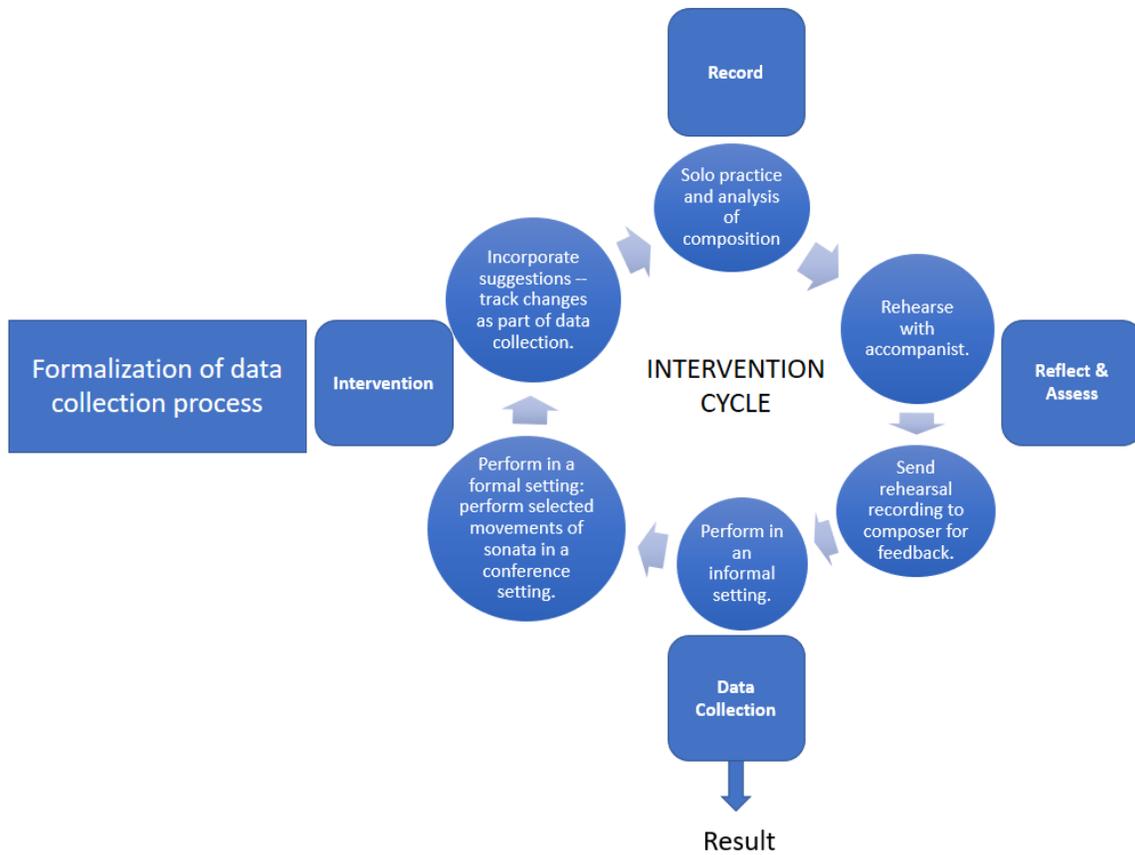


Figure 2: Gangelhoff intervention cycle

The project presented by Paul Jones (See Figure 3) outlines the process involved in creating a choral arrangement based on the folk or popular music of a nation. In addition to compositional training and experience requisite to the project, the preliminary process required interviews, study of idiomatic style and rhythm and traditional musicological research.

The primary work of the intervention cycle included the arranging, transcription and production of score and parts. The reflection and assessment sequence involved rehearsing and responding to ensemble reception and later, public performance and video recording, all of which will be referenced in this presentation.

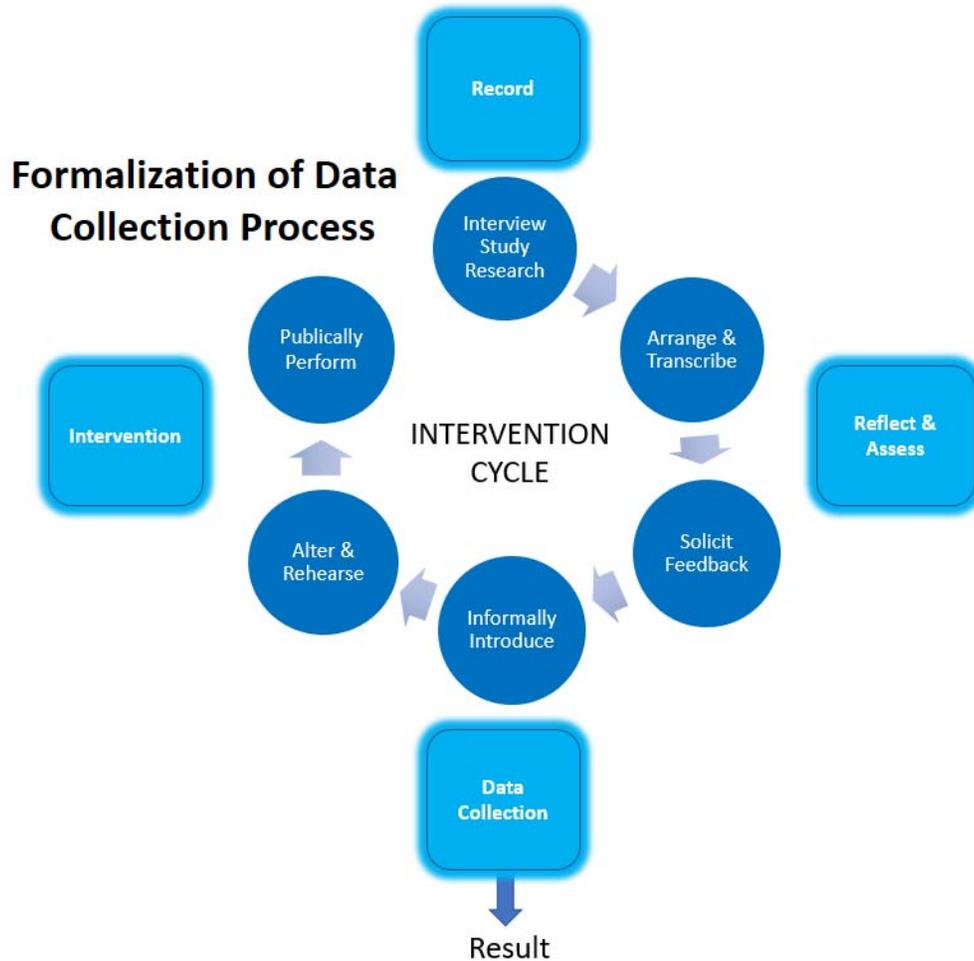


Figure 3: Jones intervention cycle

The project presented by Christian Justilien (See Figure 4) is an original composition for chamber ensemble. The objectives were to highlight the coming of age of a young man alongside that of a small island nation, compose original music that reflects the discovery of the island nation, spotlight some of the challenges and strengths of a people and demonstrate, through composition and performance, the power of music to inspire.

As per the intervention cycle, Justilien conducted research on musical traditions, events and nuances in customs found in various islands of The Bahamas. Collaborative work with poet Marion Bethel also complements each movement of the suite. The “Bahama Islands Suite” brings a new repertoire of Cari-Classical music for chamber ensembles and has already been re-recorded and performed in concert venues both locally and internationally.

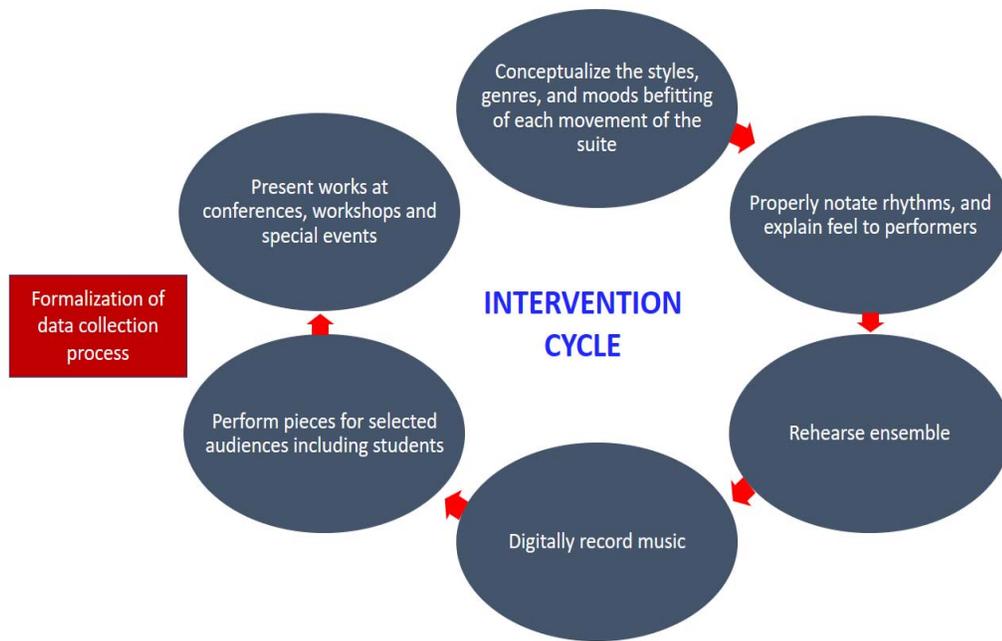


Figure 4: Justilien intervention cycle

In conclusion, this presentation will demonstrate how interdisciplinary, collaborative research in the arts can produce outcomes with a diverse range of beneficiaries by employing various aspects of research in the arts, examining both content and process.

Keywords: *Artistic research, Artistic process, Practice-based research, Music Composition*

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Dr. Christine Gangelhoff has been a member of the music faculty of University of The Bahamas since 2007 and has served as Coordinator of Music since 2014. Previously, she served on the faculties of Memorial University of Newfoundland and St. Thomas University in St. Paul, Minnesota. She holds degrees from Yale University, the University of Minnesota and the University of North Texas. In addition to performing and teaching, Dr. Gangelhoff has done extensive research on art music from the Caribbean region. She has contributed several entries to the Dictionary of Caribbean and Afro-Latin American Biography published by Oxford University Press. She is co-author of the award-winning Art music by Caribbean composers, a comprehensive bibliography documenting the little-known art musical traditions of the Caribbean region. She continues to work on subsequent volumes as she seeks to promote a deeper understanding of and greater visibility for this little-known tradition. Dr. Gangelhoff is also a founding member of the chamber ensemble, C Force. Since its formation in 2008, the group has been featured in concert throughout the islands of The Bahamas and has been promoting art music of the Caribbean with performances in Trinidad and Tobago, Dominican Republic, Jamaica, the US Virgin Islands and the United States. Their aim is to showcase little-known classical composers of the Caribbean region in original compositions, transcriptions and arrangements.

**Paul Jones**

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Dr. Paul Jones has enjoyed a multi-faceted career as a performer, university professor and church musician. His doctorate in choral conducting is from Indiana University, where he was a doctoral fellow and obtained a master's degree in piano with renowned pedagogue, Menahem Pressler of the Beaux Arts Trio. Jones has performed as pianist in recital with members of the orchestras of Philadelphia, New York, Cleveland, Chicago, Pittsburgh, Toronto, Dallas, Baltimore, Delaware and with seven Metropolitan Opera stars. He has served four universities and seven churches over a 25-year period. Currently Associate Professor of Music at University of The Bahamas, where he directs the UB Concert Choir, he also serves as organist of the Church of St. Christopher, Lyford Cay, accompanist for the Bel Canto Singers and choral coach/accompanist for The Bahamas National Youth Choir. He has also collaborated with Adrian Archer and the Highgrove Singers. Dr. Jones is the published author of two books and numerous chapters and articles on church music, recording artist of 10 albums and composer/arranger of more than 200 works. He is currently writing music curriculum for teacher's colleges in ten African countries as well as composing a cycle of British sea songs for men's chorus/piano and choral settings of Bahamian folk songs.



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Christian Justilien is currently the Head of Department for Visual and Performing Arts. He received his Bachelor of Arts degree in Professional Music Studies from the Berklee College of Music in Boston, Massachusetts where he was the founding director of the Berklee Caribbean Ensemble with noted jazz trombonist Phil Wilson as facilitator. He received a MEd from the VanderCook College of Music in Chicago, Illinois. Justilien is the leader of Colours Entertainment and Junkanoo Organization which has made appearances in Hollywood, New York, Puerto Rico, Jamaica, Trinidad & Tobago and Italy and which performs regularly at the Harborfest in Norfolk, Virginia. He produced three landmark Junkanoo recordings with Roots Junkanoo Group and one with fourteen-time consecutive music champion Colours entitled *Live in Funky Nassau*. Justilien is currently the leader of Ambasad Jazz/Caribbean band that has performed both locally and internationally. Justilien was a featured composer in conferences featuring the works of Caribbean composers in both Trinidad & Tobago and Jamaica. He is a founding member of the chamber ensemble C-Force and in their three recordings – Tchaka Mizik, Deep Blue, and Tour de Force – he composed original works, including an entire suite depicting several of the beautiful islands of The Bahamas. His original works have also been featured in plays produced for Shakespeare In Paradise as well as local and international films.