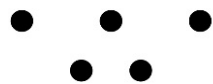


Programme

Master Research Symposium

18 June 2026, 11:00 – 15:15, Studio 1

Royal Conservatoire



**Royal
Conservatoire
The Hague**

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Santo Militello

11:00, Studio 1

Title of Research

A Neapolitan partimento North of the Alps: Ignazio Fiorillo's Sonate per Cembalo (1750)

Summary of Results

This research aims at exploring the context and content of a little-known collection of keyboard works: the Sonatas by Ignazio Fiorillo (1712-1787), published in 1750, Brunswick. Trained in the Neapolitan conservatoires, Fiorillo belongs to the multitude of Italian travelling musicians who exported their native musical practices throughout Europe. After the first operas produced in North Italy, in 1749/50 he took the position of maestro di capella in Brunswick where, soon after his arrival, he published a single collection of keyboard works. One of the historical interests of this publication is that it contains a partimento-fugue, possibly being the earliest Neapolitan partimento to appear in print. This research provides a biographical sketch of Fiorillo, a historical introduction to his publication, a close analytical reading of the two fugues it contains and realizations of few partimenti, among which Fiorillo's partimento-fugue, thus offering a small contribution to the historiography and practice of partimento.

Biography

Santo Militello (Verona, IT 1983) obtained bachelor degrees in Composition, Wind Band Instrumentation and Choral Conducting, studying at the Conservatoires of Vicenza and Trento. He then moved to the Netherlands where he completed bachelor and master degrees in Music Theory at the Royal Conservatoire of The Hague. He is currently teaching music theoretical subjects in the Early Music, Composition and Theory departments of the Royal Conservatoire of The Hague.

Koen van der Meer

13:00, Studio 1

Title of Research

Reflections on the Example in the Music Theory Classroom: Didactic approaches to Early Bachelor teaching

Summary of Results

This paper explores the pedagogical use of examples drawn from the musical repertoire in early bachelor music theory teaching. Rather than relying on pre-constructed, explanatory materials, it encourages students to engage directly with authentic works and to infer patterns, concepts, and theoretical principles. Because examples are central to music theory instruction, their selection and use play a decisive role in shaping learning outcomes. Despite their importance, the diversity and didactic function of examples remain underexamined, particularly in English-language research. This gap becomes evident in everyday teaching, where educators often rely on examples intuitively. This study therefore asks what makes a musical fragment a repertoire-based example, how those examples can be collected, how they operate pedagogically and how their potential can be effectively realised by different activities. The research combines a review of existing literature with reflection on the author's own teaching practice. It identifies different types of examples and examines strategies for their use, illustrated through teaching situations and model lessons. The findings suggest that authentic musical examples foster durable learning, enhance artistic sensibility, and give students a stronger sense of learning ownership. Awareness of different example types and their functions proves essential for effective teaching. Overall, the paper encourages educators to integrate real repertoire with meaningful, student-centred musical activities.

Biography

After graduating in philosophy, music theory and music (piano / school music) at Saarland University and Hochschule für Musik Saar (First State exam and diploma 2007), Koen van der Meer continued with harpsichord and choral conducting in Leuven and earned a bachelor's in choral conducting in The Hague, alongside international masterclasses in conducting, Kodály pedagogy, and continuo. He has taught music theory at ArtEZ, Musikhochschule Weimar, and Jong KC, contributing to curriculum design. Active as a choral conductor and continuo player, he works as a repetitor for the Dutch national youth choirs and, recently, leads Koorschool Midden-Gelderland.

Otto van Dijk

14:30, Studio 1

Title of Research

The autonomy of the music teacher in music practice

Summary of Results

I have been a music teacher for 25 years and run a successful and thriving practice. In recent years, publishers have developed new teaching methods for secondary education. It seemed as though my role as a music teacher had been reduced to that of a coach and administrator. What has happened? Two elements that may be linked to running a thriving music practice particularly intrigue me: the use of a teaching method and the autonomy of a music teacher. In addition, I have interviewed some of my colleagues from across the country who share the same vision of music-making in particular and music education in general. How do they experience the degree of autonomy in their teaching and in the use of a teaching method?

Biography

Otto van Dijk teaches Methodology on the Docent Muziek Verkort & Zij-instituut. He also teaches music at the Stedelijk Gymnasium in Leiden. Between 2024 and 2026, he studied the TME programme at the Royal Conservatoire in The Hague.

Biographies Committee of Examiners

Mimi Mitchell enjoys a dual international career as a musicologist and as a musician, and each of these professions informs the other. As a musicologist, she has contributed to numerous publications, curated symposia, and recently edited *Early Music in the 21st Century* (Oxford University Press, 2024). As a historical violinist, Mimi won first prize at the Erwin Body (Boston) and the Early Music Network (London) competitions with The Locke Consort and can be heard on more than 50 CDs as a chamber and orchestral musician. At home and abroad, Mimi is in demand as a lecturer, violinist, conductor, teacher and coach.



Gaute Storsve from the Norwegian Academy of Music (NMH), is a guitarist, composer, music educator, and researcher. His research focuses on collaborative music-making, inclusion and diversity, and learning across formal, informal, and non-formal contexts. Alongside his academic work, he is an active performer, ensemble leader, and composer whose work includes numerous recordings and original music for theatre productions.

Bjørnar Utne-Reitan is Associate Professor of Music History at the Norwegian Academy of Music. Prior to this appointment, he was Senior Lecturer in Music Theory at Mälardalen University. Utne-Reitan studied musicology, music theory and music education at the University of Oslo and the Norwegian Academy of Music. His research interests include the history of Western music theory (particularly theory pedagogy) and Norwegian music history (especially Grieg and his contemporaries). Utne-Reitan's work is regularly featured in leading music journals, such as *Music Analysis*, *Journal of Music Theory*, *Eighteenth-Century Music*, *Music Theory Online*, *Music Theory and Analysis*, *Danish Musicology Online*, *Svensk tidskrift för musikforskning* and *Studia Musicologica Norvegica*.



Assessment Criteria master research Royal Conservatoire

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field.	The student has reached a clear formulation of a research question, focus or problem , leading to relevant outcomes for the student's own practice and for the artistic field.	No clear focus, or relevant questions or problems are formulated.	Insufficient research questions, lack of focus. The relevance for the student's own practice is unclear.	Sufficient research focus, questions or problems, with relevant outcomes for the student's own practice.	Good research focus, questions or problems with outcomes of significant relevance to the student's own practice and the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and outcomes that are relevant to the student's own practice as well as to the artistic field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources.	The student is aware of what others have done in this area and has related the research to the field of inquiry , with due regard to the correct use of sources.	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned; sources are lacking.	The student does not show enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student shows sufficient awareness of what others have done in this area. In general, sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student shows good awareness of what others have done in this area and has made the relation between this research and the field of inquiry clear; sources are used properly.	The student provides an excellent contextualization and has made the relationship between this research and the field of inquiry very clear; the use of sources complies with academic standards.	20%

The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and critical reflection.	The student has applied research methods adequate to the research focus, questions or problems and based on a dialogue between artistic practice and critical reflection.	No clear choice of research method or plan. No dialogue between artistic practice and critical reflection.	Insufficient application of research methods, with unclear dialogue between artistic practice and critical reflection.	Sufficient application of research methods, although the dialogue between artistic practice and critical reflection remains too superficial.	Thorough application of research methods, based on a convincing dialogue between artistic practice and critical reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and critical reflection.	20%
The student is able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes.	The student has applied a form of documentation that supports the aims and objectives of the research, making use of both text, media and artistic material to compellingly communicate the research process and outcomes.	No description or proper documentation of the research process and outcomes.	The documentation of the research process is weak and does not sufficiently support the aims and objectives of the research.	The research process is sufficiently documented, although the text, media and artistic materials are not in balance or do not adequately support the aims and objectives of the research.	The research process is documented convincingly, with a good balance between text, media and artistic materials; the documentation supports the aims and objectives of the research.	The research process is documented in a compelling and creative way, with an inspiring dialogue between text, media and artistic materials; the documentation admirably supports the aims and objectives of the research.	20%
The student is able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.	The student has given a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.	No presentation is given.	The presentation is too long or too short, insufficiently organized and/or inadequately communicated, and/or does not include any artistic elements.	The presentation is well timed, sufficiently organized and adequately communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, well organized and well communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, excellently organized and communicated in a very clear manner. The presentation convinces in both an academic and artistic way.	20%