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Portfolio:

https://drive.google.com/open?id=1EPSfH8BYAy_fCZWtyHg3oUVgHh1Ee-BA

1 .Development artistic identity

1.1 Personal History:

How and what I want is based on a keen interest in music, technology and cultures. My projects are based on music from different cultures and combining this with my own background in underground electronic (dance) music. I came from a background in visual art and drawing, I find interest in pattern and shape recognition and adapting them. In my research in sound I found that these same principals also attract me to this medium and gave me a platform to combine my love for arts and traveling. In the chapter [2.3] "Sampling" I will explain more about my techniques and how I developed my 'Artistic Identity' with this.

I find inspiration in ancient cultures and traditions. My grandfathers were marines and my father has worked for the Dutch trading cargo, their interest in different cultures and arts transposed to me. The house was filled with statues, paintings and other artifacts. People from different cultural backgrounds came to visit my parents with one guest from Indonesia in particular. Syafrin Rints, he was an old colleague of my dad from the ships and in 2008 he became my sponsor for a social visa in Indonesia. The artwork in the house and a four generation long fascination to Indonesia always made me feel connected without having a direct blood relative from the country.

As I'm writing this written contextualisation I have asked my father about our history with Indonesia. Funny enough we share the exact same things that inspired us to travel and see the world. The uncle of my grandfather was the first to visit Indonesia. My father told me he was a hydrographer called Samuel Pierre L' Honoré Naber. In his younger days he was send to make a map of the eastern border of Liberia, later in his career as a hydrographer he named a reef around modern day South-Central Sulawesi. He inspired my grandfather [Figure 1.] to see the world and join the Dutch navy, where he got send to Indonesia and served as an officer in Surabaya harbour. His sisters were both married to tobacco plantage owners and lived in Indonesia, this led to a connection to Indonesia. With regular visits from abroad, souvenirs where brought, the artifacts got exhibited in the home which later inspired my dad (and me) to travel. After middle school my father decided to join the Dutch trading cargo so he could also see the world. Where he expanded the art collection that inspired me to travel. This history through the family always gave me a strong connection to the country, even before my first travels there in 2008.



Figure 1.

1.2 Musical History:

I first got in contact with electronic music through my cousin, we would trade cd's and were mainly into Triphop, Jungle and Drum and Bass. This was the first time I've really started to appreciate electronic music. Around the year 2000 I got a copy of "Magix Music Maker" and I could combine sound and visuals, this was a complete altering experience for me and since then I really got obsessed with "computermusic". This was still the era of exchanging cd's and cd-roms and I got a copy of Cool Edit Pro 2. Here I learned how to sample sound and modify these sounds and make arrangements out of them. I find myself still applying similar techniques in today's Adobe Audition.

While this passion grew more and more I learned more programs like Fruity loops 2, Reason 2 and Cubase 3 in this particular order. Here I developed my early fascinations and techniques. When I was 18 I was pursuing this goal and was following classes for the HKU's Fine Art preschool. Here my interest completely turned to music, but I didn't know where to study this, yet. I needed some time to figure out what I wanted after a failed attempt of going back to school. So I went travelling to Costa Rica and Panama.

In 2007 I've caught the bug for travelling I really found myself fascinated by other cultures and "exploring". This felt like something I wanted to do the rest of my life, but how could this be sustainable? I got more in contact with computer music and sought for ways how to combine this. My full attention went to electronic music and I found HKU's University of Music & Technology. I really wanted to develop in music and thought about applying, but I had no real experience with programming or music theory. So I had to come up with a different plan to give an impression. I planned my travel to Indonesia and started my sampling adventure that led me to the Bachelor and later my Master education at the HKU's Music & Technology.

1.3 Personal reflection:

Reflecting back on my Bachelor degree I was searching in an endless field of choices what was very daunting and overwhelming. Focussing on the goal and not to get distracted with the whole world was definitely something I needed to learn. I developed a very broad skillset, but I wasn't certain how to apply this. I'm quite easily distracted and when the noise and distraction becomes too much I tend to feel anxious and stressed. In these situations it is very hard to stay focussed and productive. In my Master education I really wanted to focus on getting back control and in many ways I think I have succeeded in this without it affecting me as a person.

Now I find comfort in the situations that used to freak me out. For me the ultimate discomfort is performing, going out of my room to perform and getting control of these different elements and feelings that haunt me was a push to focus on "Live Performance". As much as I dislike having stress, I do find a satisfaction when I've succeed. Overcoming fears and challenging my beliefs are things I work on daily. "Letting go" is the hardest I've had to learn, to let go and get back into projects with new inspiration. In this process my workflow changed a couple of times. I started to re-investigate my workflow foundations and made various adjustments to it. I changed my workspace twice and helped me to be more organized.

I got fascinated with leading production processes and seeing it more as a supportive role rather than a individual role. This Feeling got triggered by the excitement for education and helping people progress in their craft. In my research I think this mentality is essential for structuring my future career. I work 70% alone and 30% together with people and I really appreciate these relationships, they're a big reason that I can progress myself. For instance I can't complete the "Javanese Gamelan" without input from my contacts in Indonesia if I want to represent Gamelan music. Selling the library here and not involving the people that helped me feels off. Creating a platform where I can support these artist will be something I will be pursuing the upcoming years. More about this subject will be explained in chapter [2.3] "Sampling".

Now ten years later I find myself still fascinated by the same things and it feels like a red line throughout my research. I feel that my personal history and family history are becoming inseparable from my growth as an artist. Reflecting back to my family's roots and seeing my own interests I learn a lot of similarities and help me understand how deeply rooted this subject is to me. This respect has also influenced the choices I make in my projects and research. I think my work is an adaptation of my family's connection with Indonesia and their fascination also fuels my fascination.

2 Portfolio

2.1 Project History:

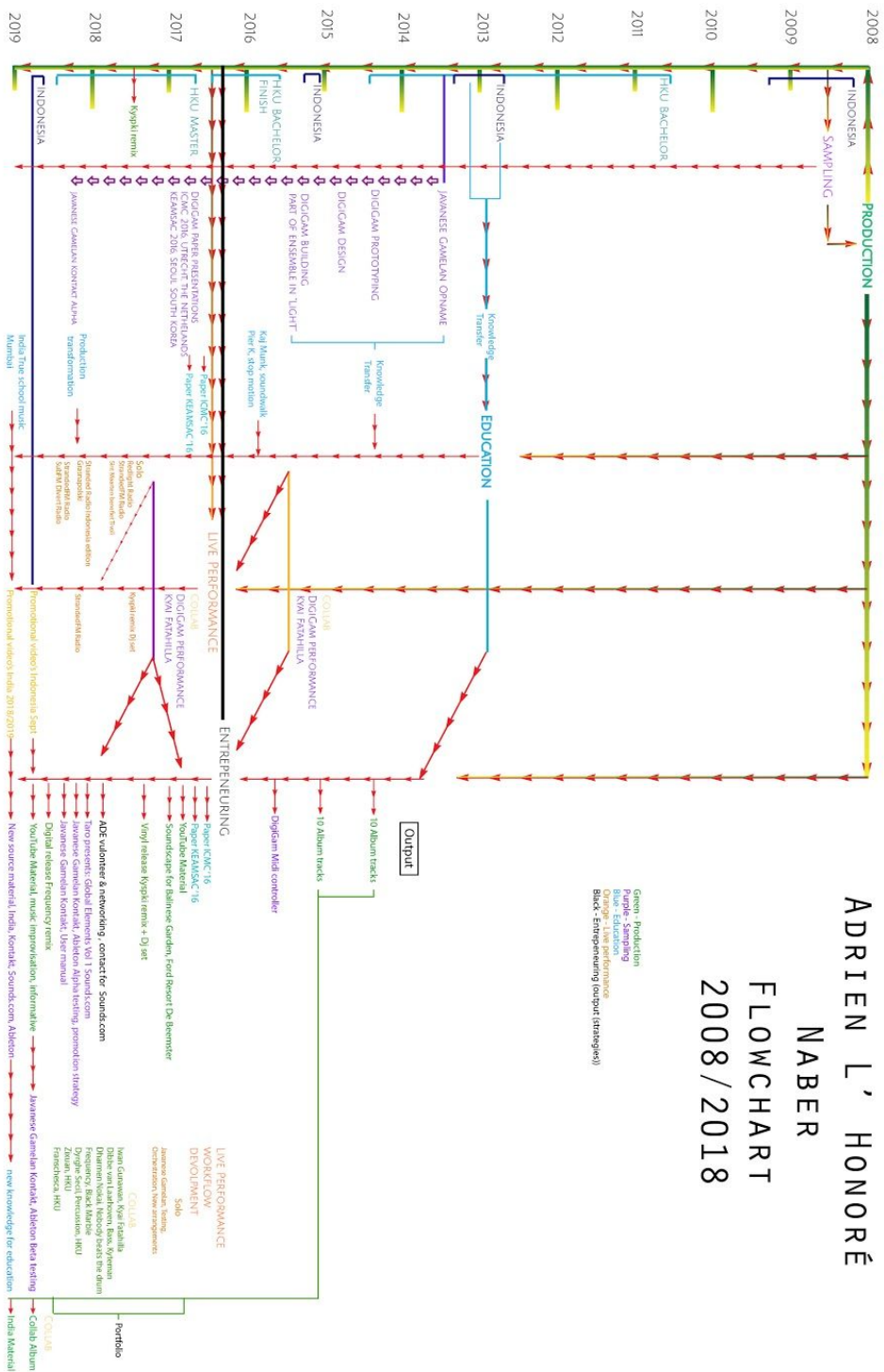


Figure 2.

To give an insight to my projects I've made an overview of the last 10 years. [Figure 2.] Here you can follow the path of my career, how it relates to the development of my skills, projects and how I make decisions for my growth as a person and professional. The red arrows are the "red lines" in my Artistic Development, they lead to the development of disciplines and skills.

The main red line is "[2.2 Production]" for me everything derived from the love for music production. "[2.3 Sampling]" soon became a tool to combine my love for production and travelling. These two disciplines are my two cornerstones and everything after evolved from my knowledge on these two disciplines and combining them.

While I was on internship in Indonesia in 2012/2013 I was working together with Piet Hein van de Poel, I got connected to him through my Bachelor supervisor Hans Timmermans. When I arrived in Medan, North Sumatera, Piet Hein soon found use for my skills and I could assist with educating the students to realise their computer compositions. The three best students were chosen to join a program to build a "Sound installation" in Yogyakarta with students that got selected in other cities. My task was to assist the students in making their installations. Working together in a real mix of cultures with different disciplines really excited me. This was the spark that lit my interest for "[2.5 Education]".

"[2.4 Live performance]" actually came out of a necessity to get my music out into the world with a face. I see that people want to connect with a personality online, but I needed to research my artistic voice in this. Also I wanted to feel affiliated to the DigiGam, that it also was a big part of me and not only the show "Light" by LeineRoebana.

Working on all these projects throughout the years information really started to pile up and none of the work was getting finished. This fact was really frustrating so in my Masters I wanted to get a grip on this and take back control over my projects. "[2.6 Entrepreneuring]" helped me to focus on products and how they are presented to the world. I needed to grow up to find out where my projects and skills could be fully utilised. I thought if I got this right my projects could start working for each other instead of me trying to hold everything together.

2.2 Production / Composition

2.2.1 History

Like I explain in [1.2 Musical History] I started producing music around the age of 14. In a span of 6 years I developed a skill set mainly around producing electronic music with ethnic flavoured themes. Age 21 I really decided I wanted to do something in music and of course I wanted to be a famous producer and work in big studio's like everybody else. I decided to apply to HKU Music & Technology, but my knowledge of music theory and programming was far to be found. I had to come up with a different solution to show my qualities so I decided to go for my dreams and vision to basically sample my travels and share this in a musical form.

A planned 4 month travel turned into a year and I applied for Composition Electronic Music in 2010. I got accepted, but I found out quite soon that I was way in over my head. It was a while ago that I had that amount of input and I was working full time shifts next to my education to make some money. Later on I think this wasn't a good choice and I should have focussed more on the education. It may or may not have been a good decision, but I developed from that. I did manage to earn money to fund my internship to Indonesia. Through this internship a lot of foundation was set of the work I'm still working on today. I've met Piet Hein, who taught me a lot about Indonesia and introduced me to Iwan Gunawan which turned out to be a future colleague in the dance theater show "Ghost Track", "Light" and a key figure in developing the "Javanese Gamelan" Library for Kontakt. With Iwan my plans really started to evolve and was the most significant meeting. From here on I have been changing into the person I am today and adapting my philosophy in creating a sustainable platform for sampling.

My perspective of the role of a producer was slowly changing in being more supportive to projects and to help others in making something beautiful from their musical ideas. From this point my role as a producer started changing and I started to look for more collaborations. I find great joy now in collaborations, they push me to perform better and on the spot. It really tests me to come up with creative ideas on the spot and trains me to be more expressive with computer music.

2.2.2 Personality

On the other hand I do like my solitude and researching like a monk. I do need to lock myself up and focus on research, but I will always go outside to get fresh air and soak up inspiration. I am a social creature in need of company, my friends inspire me to make my music and support me through hard times.

I feel a big change took part last two years. I was lost and not very positive before I got accepted to the master program, I lost my focus. In the master program I had the opportunity to develop myself and really turn my energy around in being more productive and pushing through setbacks. My narrative changed back to a positive and productive state of mind where my main goal is creating.

I needed to look to my condition as a person and getting my body and mind into a state where I can be productive. I turned to sports, yoga and meditation to get more aware about myself and to more peaceful. In this phase I got re-triggered by an old psychoacoustic assignment I had to make to finish my bachelor degree and I started researching tuning systems, geometry, platonic solids and the cohesion of the universe. This "spiritual science" is usually a bit too much for me so I wanted to put it to the test. This also triggered my interest for pattern recognition and I could feel I was getting more familiar with patterns in music. I'm still researching this, but I find it a helpful tool to relate musical information to colours [Figure 3.].

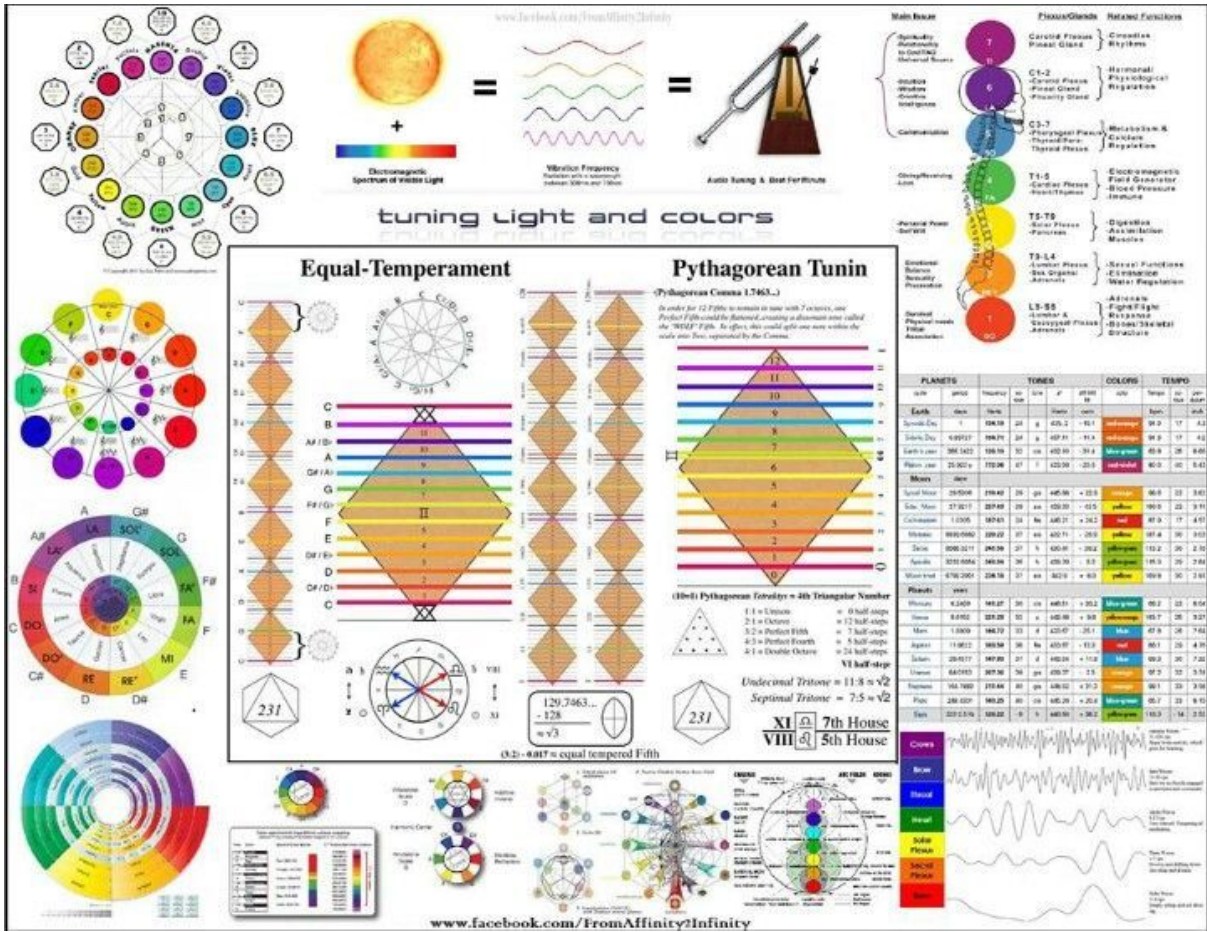


Figure 3.

I have one demo track tuned to 432Hz in my portfolio. I do like how it sounds, but, slight detune, the stigma and conspiracy's turns me a little of this subject. I did find the experiment interesting and I might investigate this more. [432 Astroshake - Solo projects]

This was a short distraction, but it helped me to related to patterns in music made rethink about my musical knowledge and experimented with it. It was a nice short research, but I will continue relating music to colour. Because I came from a visual background I am quicker in making decisions based on colours and I tend to apply the same values on music.

Documentaries:

Lately I've been very interested in the development of Artificial Intelligence. I think Elon Musk is an interesting figure. I try to look at big entrepreneurs and how they have succeeded and compare this to myself. Most common answer is 'Just be yourself and pursue your dreams', hearing this every time I become more certain that I want to follow my dreams.

'Spirit science' / semi scientific:

Sacred Geometry:

<https://youtu.be/FSmdSw9eEIA>

Sonic Geometry:

<https://youtu.be/FY74AFQI2qQ>

<https://youtu.be/Yimor2jRmCA>

Frequency : The Secrets & Science of Sound (2014)

<https://youtu.be/h9TtsJ33kCA>

2.2.3 Projects

Music - Solo Projects

Taro - Wayang Album [SoundCloud Link]

<https://soundcloud.com/journeyoftaro/sets/wayang-album/s-l1ttj>

This link is to my full album, I've created this after my Bachelor. For my Bachelor I made 50 minutes of music, of course this wasn't finished and I basically cut up everything. Out of this process this album derived. I only think that making an album isn't the most obvious choice today. In this I was still in the 90's, thinking about vinyl releases and record deals. The market has changed and I didn't so I had to rethink my strategies.

This material is cut up in multitracks and became the main structure of my live performance. I figured if albums aren't selling I would like to practice my "[2.4 Live Performance]" so I could start creating demand for my music. This is a very slow process and a lot of this depends on personal connections. Showing up to events where people from 'scenes' gather and getting familiar with them helps a lot with getting my name out there.

Gamelan [Music in Portfolio - Solo Projects]:

From December 2017 till March 2018 my main goal was to finish 'Javanese Gamelan' for Kontakt and Ableton samplers. About this process I will explain more in the chapter [2.3 "Sampling"]. Because this was a very time consuming project I tested every instrument in comparison to the old in scripting certain articulations I still need to learn more. By time ideas pop up in my head and I write them down for future research. I learn these mistakes by playing with them therefore all my solo productions are gamelan compositions.

- Kedaton is one of my earliest compositions with the gamelan samples:
<https://soundcloud.com/journeyoftaro/taro-ketdaton-demo>
- Gamelan tryout A is the first tryout, I did the course 'The critical reflecting composer' by Dennis Braunsdorf. I was still in the middle of getting my gamelan library finished so I increased my work and finished Slendro tuning in the Ableton samplers first. This example is programmed.
- Gamelan tryout B I directly loaded everything in Kontakt so I could play with the samples via Midi Keyboard. This was my first Kontakt tryout.
- Diem Hatimu is made in a later stage, I took some time of since I got frustrated by editing all these samples. This was my first composition to really make a good reflection of the new quality of the samples in combination with my field recordings.
- Siapa, siapa, mengapa? Is a demo of a new song I'm working on I think this is a good reflection of which direction I am going with my music. I think this is a better musical representation to the style of music I'm working towards. Still work in progress.

Taro - Moonlight Dub [Soundcloud Link]

<https://soundcloud.com/journeyoftaro/taro-moonlight-dub-v5-2017-140bpm/s-d3Mlp>

For me this was an experiment on mixing. I did the mix in 'Regie 2' at HKU Music and Technology. I did like how I've progressed in mixing, Wessel van Oltheten his classes were really helpful in learning to listen to different elements and to adapt some recording techniques. Combining this knowledge with online tutorials I do think I have grown in this to. I wanted to do more work concerning engineering and mixing my own music, but in the process of collaboration and live performance I adapted some skills that also increased my mixing abilities.

2.2.4 Collaborations

Portfolio - Music - Collaboration

2015/ now Taro X SparkUp [Music in Portfolio - Collaboration]

Dharmen and me produce music together we shared the same love for older 'Dubstep' we found good partners in each other. We've been producing for a couple of years and released 1 vinyl remix for Dutch scratch artist Kypski.

<https://lowridersrecordings.bandcamp.com/album/wrecked-packed>

We also DJ together and he is a good sparring partner for me. Lately we've been working together again, but he got kids and needs time for his family. We also shared a studio at Kyteopia 2 on Oudegracht in the old Tivoli for 2 years. But it stopped for similar and financial issues. The collaboration however continues again and the fun in making music together is back. We're currently working on new music again.

2015/ now Hubba Dubba [Music in Portfolio - Collaboration]

Dibbe van Laarhoven is a bass player and played for the Kytteman Orchestra, I live next to the first Kyteopia and we got introduced and later became friends. We shared a love for DUB music, but it took a while before we started to make music together. In 2017 we really found our musical connection, since then we've been very productive and it improved my production skills drastically.

Dibbe is also graduated bass player of the HKU conservatoire and has more knowledge about musical theory. In this process I am always asking questions about different subjects, what I later on research and apply in other projects. I think a big part of my growth as a producer came out of this project, there were some key moments in this.

- Mountain Dub is one of the first songs we've made together, it still sounds quite muddy and programmed, but it was more musical than 2015.
- Skywalker Dub is another demo, here the sound an overall vibe were getting shaped.
- Militia Riddim are 2 songs combined, I once recorded a saxophone player and we made a new rhythm structure and bass

These tracks are the oldest out of the collaboration, I think this gives a good reflection in how I have grown as a producer since my solo projects became mainly about composing with gamelan. The next projects I adapted a new workflow and what I use to make in 2 hours I

could now make something better in 15 minutes. Both songs have 2 hours of work into it and clearly give a good indication of my growth as a producer.

- Hubba Dubba - Sticky Dub, is the first project in the new workflow.
- Lazy Lucy Dub is the fourth.

From here on I started to learn more techniques and my mixes became even more lively. The next two examples are recorded in my new studio setup.

- Horsemouth Dub, first project in new workflow
- African click Dub, second project

Both projects are recorded within 3 hours. I developed the skill to start mixing with a Dub mentality and I feel that this makes my mixes much more musical. This also gave me new insights for live mixing. In the summer I will also work on a live version of this project. I have contact with some promoters for tryouts.

Taro X Miss Cosmos [Music in Portfolio - Collaboration]

2016/17 Zoë Bhikarie

Zoë is a street musician that plays didgeridoo on the streets of Utrecht. One summer day I approached her and we started talking. I invited her over to make some music and this was the first time I've made an spontaneous musical relationship. Zoë studied at the Herman Brood Academy and we connected on a musical level. For me this was a good opportunity to test my skills in recording and making a collaboration with a completely new person.

The music still needs work before it can be released, but I involve elements of the songs in my live performance. I think this was a very productive relationship, she only likes to travel like me and sticking in one spot is not something she does. Sustaining a musical relationship is difficult when you live apart. I'm sure that if she comes back we'll make more music.

2018 Taro X Dyrghé [Music in Portfolio - Collaboration]

Collaboration Seçil Kuran we shared a school studio for two days and made 3 sketches.

We both enjoyed the collaboration and I think this project will evolve when I have more time to spend. I hope to finish the tracks in the summer and maybe play somewhere in the end of the year.

2.2.5 Inspiration and source material

Tutorials:

Masterclass w/ Prince Fatty: Creativity, Mixing & Dub FX Tips:

<https://youtu.be/AmEwSLuUbsI>

Pensado's Place: <https://www.youtube.com/channel/UCno8mYpnGhTA9COSW9sP8gQ>

Egoless Q&A DUB production and live tips:

<https://www.facebook.com/groups/819576188215696/>

Music:

Acoustic:

Kelan Phil Cohran & Legacy - African Skies <https://youtu.be/cdeK1Ca3c6U>

Francis Bebey - Psychedelic Sanza <https://youtu.be/cxq0jS0tFPw>

Charles Mingus - Moanin https://youtu.be/_OSyznVDOY

African Scream Contest - <https://youtu.be/Jk1JXc9ifRQ>

Orchestre Poly Rythmo - <https://youtu.be/S10OZqd8DS0>

Tommy Guerrero - No Man's Land <https://youtu.be/e05rLVZQKiU>

Gustavo Santaolala - <https://youtu.be/mMSwgG4UOWo>

Nils Frahm - <https://youtu.be/e1mHyj3lubQ>

Terry Riley's In C Mali – Live at Tate Modern - <https://youtu.be/aX96z7AulCs>

Indonesian:

[Muziek in Portfolio - Indonesian Music]

Electronic:

Roly Porter - Third Law <https://youtu.be/su4MpkVpwlw>

Mark Pritchard - Under the sun <https://youtu.be/xAP3KsY7Xww>

Mungo's Hifi <https://youtu.be/AVqgOgWCwgo>

Clap! Clap! - <https://youtu.be/v4sDiCKdZ4M>

Documentaries:

RBMA What difference does it make? <https://vimeo.com/86735607>

The art of listening - https://youtu.be/3_5MnvCUvDU

2.2.6 Reflection

The quest of finding original samples always came out of a necessity to be as creative and original in my own productions. I got bored with sampling the same music as everybody else and I wanted to explore the possibilities of collecting my own sounds. I wanted to come up with another version of 'crate digging' and my solutions to this was travelling with microphones and a sampler. This is the original foundation of all my work.

My years at the Bachelor of Music and Technology helped me to shape musical concepts and make them into reality. I already had a big network outside of school and I'm still in contact with some of my classmates at the Bachelor. This network and going out into the field always played an important factor in my development. Though I regret not fully utilising the school's resources. My mentality started to get more professional in 2012/2013 after going on internship, the basic ideas I had before my Bachelor were evolving into reality. The recording of Ensemble Gending's gamelan of the HKU Conservatoire with Kyai Fatahilla in April 2013 really sealed the deal in the development of my future.

From here on I was focussed on the development of content from Indonesia and it became a second nature to me and it started playing a major role in my life. This collaboration really made me come out of my cave and start to look for more 'serious' collaborations instead of just making music for fun. In retrospect this mentality was wrong, because we need to have

fun in making music. I now choose different projects, for my solo projects I like to be on my own, doing sound design and really making a study about the sounds I use. This process can be very precise, where collaborations and improvisation pushes me to be more expressive. Finding middle ground between these two helps me to stay productive and creative in opposite sides. For my development this is one of my ways of bridging the gap between Music and Technology. The balance of being in solitude and expressing yourself, getting your research done and showing it to the world.

Showing it to the world was something new to me and very scary I'm still training this, but being more in public situations help me to overcome some of these fears [2.4 Live Performance]. I also find a lot of inspiration in the videos in 2.3.4 where I see that other people are also working on indigenous music. They also involve the local cultures and present a wide variety of ethnic music, though Indonesia is not represented enough!



Figure 4.

In the last 2 years I have changed my workflow and studio a couple of to optimise collaboration and work efficiency. I wanted to make music with multiple people and create an atmosphere that accentuated creativity. I feel this process will make me and my working space more open to improve in my collaboration abilities.



Figure 5.

This research led me into a deeper fascination of classical music and instrument orientated music instead of the electronic sound design I was most comfortable in. I mentioned a couple of examples in 2.2.6 though this is a fraction of what inspired me, not even

mentioning concerts. Listening to more styles of music inspired me to increase my musical vocabulary and theory. Now I am more aware about my capabilities and what others might do better. I do like collaborations which complement each others knowledge.

2.3 Sampling

2.3.1 Projects:

Taro & Kyai Fatahilla present: Javanese Gamelan:

This was for sure my biggest challenge during my last two years and I really needed guidance to finish this product. I've been working on this since 2013 and I really wanted to finish this. Developments and new inspiration came to me around the beginning of 2018 when a fresh idea started to make a compilation album of producers using the 'Javanese Gamelan' sample library. I think this can be a good way to promote gamelan and the sample library. Once it gets attention through promotion I can release the library. I also want to collect user feedback and build on my network before working on a Beta version. This Beta version will get spread more broadly, after the feedback comes back from this a release can be planned. I plan to do this somewhere second quarter of 2019.

For this some arrangements and promotion need to be made. To get back to the origin of my sounds I want to travel back to Indonesia and document the places and people I've met on video. I really want to accentuate my network and bringing them forward into my process. To emphasize this collaboration I wanted to be able to improvise my music. If the product is good enough I can look for some sponsorship deal with companies, Native Instruments can be a good partner in this. In 2.3.4 you can see a couple of examples where they also apply this theme.

This is a pilot to my future career and one of my biggest achievements. This process is not for the faint hearted and absorbs huge amounts of time. I directed the recording sessions, edited all the samples (around 15000), designed 2 samplers Kontakt and Ableton and researched all the coding I've done so far. The coding is a difficult process and I may need to outsource this, I hope to meet somebody who can help me with this. For advice I've had contact by mail with Vincent Beijer from project Sam I keep him updated throughout my process. Dennis Braunsdorf, Alexander Mooij and Martijn van Gessel also offered to assist in the future phases of the project.

After my Master education I would love to realise an album with Indonesian and western producers. It would be a minimum effort project if everybody is willing to make 1 track with the 'Javanese Gamelan' library. I have to hand out my life's work for this, so I'm only willing to do this to people I know personally. This would be the first project that I will set in motion, I already have a couple of western producers that are willing to help me with this. Their feedback is also very valuable for finalising the 'Javanese Gamelan' library. Getting more creative with entrepreneuring I think this can be a big breakthrough for me personally and informing people about Indonesia's rich traditions! If I can motivate others after doing this alone for ten years is well worth the effort.

To promote this I want to travel back to Indonesia and document my collaborations on video. I really want to give insight into their world, where their music comes from and how this relates to me as an artist. This is something I truly love and like to share with the world. It also helps with making the product more personal. In 2.2.3 there are a couple of examples I've made using the 'Javanese Gamelan' library. In my portfolio I've also added a first draft of the user's manual.

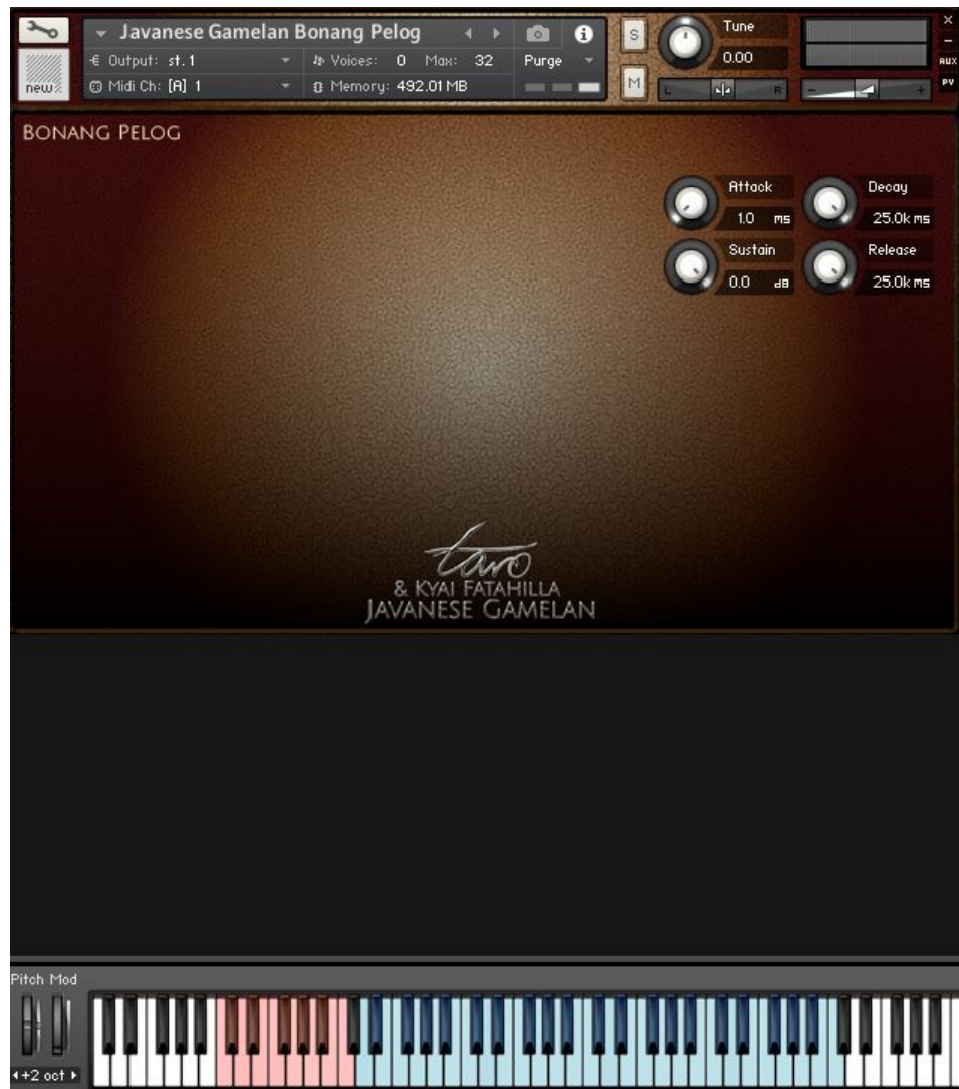


Figure 6.

There are two products available on the market, but are focussed on Balinese Gamelan.

- SampleLogic Balinese Gamelan: <https://www.samplelogic.com/products/gamelan/>
I don't really like this one, it uses gamelan more as a sound design tool, rather than a tool to compose gamelan with.
- Sonic Couture Balinese Gamelan 2:
<http://www.soniccouture.com/en/products/26-percussion/g26-balinese-gamelan-ii/>

I really like this product and see it as my main competitor. For this I had to come up with different solutions to get my sample library out there. I lean a lot from analysing their patches and reviewing their products to compare this to my library. I certainly have to grow, but I'm on the right track!

Taro presents: Global Elements Vol. 1:

Sounds.com Profile: <https://sounds.com/creator/216>

Library based on custom Sound Design. 200 One-shots, 19 loops

To network I had signed up to be a volunteer at ADE October 2017 here I've met somebody that worked for Native Instruments. A couple of weeks before the term 'content developer' came into my life which suited me quite good. We got acquainted and within a couple of months I released my first product on their online platform sounds.com.

This was a test for me to start selling products online and my first aware attempt in entrepreneuring. I had to do business with a foreign company and I had to make choices in what to release. I am really happy with the outcome of this library, but my flagship is still the 'Javanese Gamelan'. I saw this sample library as a prelude to that and as a opportunity to open a dialogue with Native Instruments.

2.3.2 Philosophy:

I got inspired by Indonesian culture through my childhood and in 2008 I finally travelled to Indonesia. Like my grandfather and father I also fell in love with the culture. I ended up staying for one year recording local music, meanwhile this fascination kept me hooked for the last decade. I've visited various musical events traditional and modern and I've thought of various ways to make a sustainable musical platform involving different cultures.

Being from the Netherlands and having a cultural background with Indonesia I can not bare to steal music from the country, this is why I want to accentuate collaborations.

Javanese Gamelan is a pilot for me to research the methods of sampling indigenous instrumentation and translating this to the digital world. Showing my capabilities in capturing the sound of Javanese Gamelan in collaboration with Kyai Fatahilla to develop a tool for both eastern and western composers / producers. I'm working to create a network of various musicians with different cultural backgrounds to create a platform for sustainable sampling or a term that's been spinning around in my head; "Fair Trade Sampling"

2.3.3 Fair Trade sampling:

I'm exploring options how to give something back to the cultures where I get my sounds from. In this case Kyai Fatahilla. I would like to create a platform where part of the earnings go to "Cultural Programs" in the country. Where we can educate students how to make these sample libraries and how to preserve their culture in a modern digital format. There are a lot of countries in this world where this technique could be applied to. I work towards creating a global network of musicians who can generate these sample libraries.

I've noticed that on my own it's not that much fun and it takes a lot of time. For future development I think this process could be more efficient if I work on these projects with a team rather than on my own. Because I first did the processes on my own I do have a good understanding of the options and how to outsource them. I feel we've come a long way with sampling and it has evolved with many available options. I feel captivated by this technique

and I think this can be a great platform to promote multicultural collaboration and sustainable musical platforms. I hope to find like minded souls in realising this.

I like to make this a full circle by educating local people to create and support the cultures to extend their musical research to a digital format. The education works both ways because I get to learn about the local cultures. The point here is not to exclude the traditional acoustic music but rather to give an extension to the sampled cultures. For this research you have to build trust and understanding, setting up these relationships can take years and are very valuable to me.

The problem is that there are so many ways in how to setup a platform like this that it is to overwhelming for me to work on this alone. Until I find partners in this I think this is going to be a slow progression, but something I will be researching throughout my career. I plan to go back to Indonesia in September / October 2018 to get some things sorted out on this. The promotion of the 'Javanese Gamelan' I talk about in 2.3.1 can be a good starting point in building a network and community of musicians interested in gamelan

"How to create a sustainable platform to support local musicians and emphasize multicultural collaboration?"

What is sustainability?

In ecology: a property of biological systems to remain diverse and productive indefinitely.

General: sustainability is the endurance of systems and processes.

Organizing principles: sustainable development includes four interconnected domains: ecology, economics, politics and culture.

Can also be defined as a social ecological process characterized by the pursuit of a common ideal.

"Fair Trade is a trading partnership, based on dialogue, transparency and respect, that seeks greater equity in international trade. It contributes to sustainable development by offering better trading conditions to, and securing the rights of, marginalized producers and workers – especially in the South.

Fair Trade organisations have a clear commitment to Fair Trade as the principal core of their mission. They, backed by consumers, are engaged actively in supporting producers, awareness raising and in campaigning for changes in the rules and practice of conventional international trade." They can be recognised by the WFTO logo.

These are some ideals I'm working with to get a general direction for this platform.

2.3.4 Inspiration and source material:

I found a couple of good examples where music from other cultures is being represented in a way where the producer is in contact with the local musicians. These examples give me a good example in how to progress in my craft. Also owning a Maschine MK3 pushed me to look for examples in this context. The next sources inspire me to more to progress in the way I have been doing for the last years. This also made me realise that I have to be on camera, which is a great discomfort of me. But I've noticed myself that people are interested in processes and I am as well.

I like to dig into the origin of subjects and I see a trend upcoming in this mentality as well. I see this pattern happening all around me; Games tend to Origin games, like Assassin's Creed, Tv shows like Krypton reflect to the origin of Superman and Gotham on the origins of Batman. Even single origin coffee is a thing, I've been told. This seemed like something I could apply to sampling as well.

Sampling:

I first got captivated by the plan of sampling on my travels through Amon Tobin I saw this DVD and my interest evolved from this. I felt connected to the philosophy behind his music and got inspired to research this approach: https://youtu.be/qg7_NPxfWTY
R.I.P. a Remix Manifesto [Documentary] - https://youtu.be/quO_Dzm4rnk
Sampling Documentary - <https://youtu.be/-HZOdRaeXmA>

Kontakt sources:

Native Instruments Kontakt Forum:

<https://www.native-instruments.com/forum/forums/scripting-workshop.205/>

V.I Control:

<https://vi-control.net/community/forums/kontakt-sampling-programming-scripting.65/>

ADSR Tutorials:

<https://www.adsrsounds.com/category/kontakt-tutorials/>

Nils Liberg's KSP script:

<http://nilsliberg.se/ksp/scripts/tutorial/editor.html>

Maschine inspiration:

Dengue Dengue Dengue, Maschine promotion:

This is a good example of how I want to develop, accentuating local culture in collaboration with technology! For me this is a good concept to work on in the future.

<https://youtu.be/nMiTKhFfiHA>

Frente Cumbiero on Maschine:

<https://youtu.be/JkmYCnakvm0>

Clap! Clap! live performance, focussed on African music:

<https://youtu.be/Yp3wyBVvw-w>

Literature:

Focus, Gamelan music of Indonesia, second Edition.

Elementen van de Javaanse Gamelan.

Philip Yanpolski Music of Indonesia series.

Advisors:

Alexander Mooij & Martijn van Gessel (Entrepreneuring)

Justin Myracks (Native Instruments)

Vincent Beijer (Project Sam)

2.4 Live Performance

2.4.1 Performances:

Live collaboration:

- 5 shows with Kyai Fatahilla December 2016 / May 2018,
Promotional Video (unreleased): <https://youtu.be/8QsBgPGbKqA>

This was a series of 5 mini live tryouts where I was experimenting with Kyai Fatahilla and my own productions. This was the push for me to investigate live performance, here I could experiment next to the DigiGam and get myself in this picture as well. This also seemed like a good tool to accentuate the collaborations so I started researching this throughout my Master.

Live solo:

- Red Light Radio Video:
<https://www.facebook.com/journeyoftaro/videos/1508232735927928/UzpfSTE0NDIzOTI4Nzk6MTAyMTQ2MjQzMzYzODkwNzU/>

First time solo live performance, radio.

- StrandedFM Video:
<https://www.facebook.com/StrandedFM/videos/715099232021452/UzpfSTE0NDIzOTI4Nzk6MTAyMTUzOTc2NzlyNDE5ODg/>

Second time solo live performance, radio.

- Grasnapski Video (100% traditional Indonesian music):
<https://www.facebook.com/StrandedFM/videos/740322739499101/>
For me this was a very special occasion, Grasnapski festival is located on Radio Kootwijk, this used to be the main radio transmission to the Dutch Indies. For me personally it was ten years ago, on the day that I got my first flight to Indonesia. Playing a full set of only traditional Indonesian music seemed like a good homage to the shared history with Indonesia. For me it was the first time I did this with audience, on a 2 week notice. Like I mentioned earlier I found a feeling of comfort in putting myself in discomfort to learn something, and I did. I will write more about this in [2.4.2 Reflection].
- St. Maarten benefiet Tivoli Vredenburg.
First time solo live performance, audience.

DJ sets:

StrandedFM:

- <https://www.facebook.com/journeyoftaro/videos/1748100418607824/UzpfSTE0NDIzOTI4Nzk6MTAyMTY3NDgxNTA3NjMxMDc/>
- <https://www.facebook.com/reload030/videos/1630029897117363/UzpfSTE0NDIzOTI4Nzk6MTAyMTY3MjU5OTU2ODkyNDQ/>
- <https://www.facebook.com/Aadofzo/videos/10216542181574006/>

2.4.2 Reflection:

I really wanted to focus on creating a performance that would be more expressive instead of playing different fixed scenes and playing with the signal flow and send effects. I like to be more musical on stage and improvise more. I think Ableton live is a great tool for this, I am focussing on building a system for live performance where I also could incorporate live sound sources and be more adaptable for live improvisation.

This process also made me change my production workflow and even led me to re-organising my home studio so it could benefit collaboration. From January 2018 I started focussing on live production. I reflected back to my younger years as an aspiring fine art student. There was a class of naked portrait drawing at first we got five minutes to draw the portrait, each time they shortened the drawing time until ten seconds. When you have ten seconds to draw a portrait you tend to focus less on detail and more on the overall image.

When I adapt this principal to production I tend to do exactly the same! I focus less on detail, but more on a general “groove” or feeling. This mentality seemed to stimulate the collaborations I was working on and in general made my music more lively and less programmed. It also increased my workflow efficiency and trained my ears for making quick decisions. This also transposed to the Production Transformation class I did with Alex Geurink. Instead of paying attention to minor details I’ve tried to listen to the overall feeling and focus more on the process. I will explain more about this in [2.5.. Reflection].

This principal is slowly protecting me from long term stress and makes me more adaptable as a person in general. Trying to improvise certain high pressure situations and coming up with quick solutions makes me feel alive and sparks up a certain excitement in me. I think it is also a better reflection of me to the person that overthinks and overcomplicate things. Some processes may need more time to evolve, but working on a project for ten years I really needed a process with quick output. This also makes me more durable for the world out there where you have producers that are very productive and make a song every hour.

I try to look for a balance between these two factors. The quantity can not surpass the quality and I’m still finding the balance. “Live performance” has to become a tool for me where I can quickly check musical ideas if they work in the general context of my music. This also transposes to my production workflow where I set up my projects so I can quickly export my projects to a live environment.

The live performances really pushed me to rethink my whole workflow and it benefited me immensely. Also as a person I feel more open to collaboration and showing my skill set instead of hiding away in my studio.

Advisors:

Alex Geurink

Wessel van Oltheten

Jeroen van Iterson

Dibbe van Laarhoven (Kytteman Orchestra)
Bas Vermolen (Arts the beatdokter)
Colin Benders
Sie Medway Smith
Mc Paradox
Tomas Elbers (Kypski)

Inspiration and source material:

Egoless live: <https://youtu.be/jVE4-0vWFFI>

Dengue Dengue Dengue live performances: <https://youtu.be/F4jJlbeMjiQ>

Clap! Clap! live: <https://youtu.be/Yp3wyBVvw-w>

Mala dj set: <https://youtu.be/Hkgik4edDpY>

Nicolas Jaar live: <https://youtu.be/BMPT8nzc9ho>

Niels Broos: <https://youtu.be/OuDuuUjUWXwM>

BinkBeats: https://youtu.be/kDi_9o6RkOc

Kypski: https://youtu.be/C_olwtieBNE

Colin Benders: <https://youtu.be/nRqNjtqccPA>

2.5 Education

2.5.1 Projects

*2012/2013 Indonesia internship, City Soundscape Yogja, Piet Hein van den Poel:
[Portfolio - Pictures - Internship Indonesia]*

This was the first time I got in contact with my passion of sharing knowledge. Immediately after I landed in Medan, North-Sumatera I joined the course of Piet Hein. I could quickly use my Indonesian language to translate some of the language and assist in curating the work that the students would make during this course.

The main focus was to teach the students:

- How to record sound.
- How to put this in the computer
- How to process these sounds using effects of Audacity.
- How to organise these sounds in time.

The compositions were presented for an audience in the school's aula for the school's staff, parents and family. The three best works were chosen to join a program in Yogyakarta, Java where they could further develop their skills in music and technology to eventually create a sound installation with three students from other cities. In the pictures you can see the different installations.

Sharing the knowledge I loved with a culture that I love felt as a goal I would like to pursue in life. Indonesia is a fascinating country and when it comes to music and technology it has a very rich DIY culture. This knowledge and mentality works so inspiring for me that it keeps me attracted to the country and people to investigate more. Here I got a rare opportunity to work with people from the country and to have an 'knowledge exchange'. For me this is something I feel most alive and some of the students I still have contact with until this day. I

think from this moment foundations were set for the 'Fair Trade Sampling' project I'm currently investigating.

2016 Soundwalk, Kaj Munk, Pier K, Hans Timmermans, Hoofddorp [Portfolio - Pictures]:

This was a project aimed for middle school children and how they would react to music and technology in a very basic way.

The inventors of the app walkwithme, were kind enough to supply some Ipads and HKU organised a couple of Zoom H1's for the children.

<https://www.strijbosvanrijswijk.com/work/installations/item/walkwithme>

The main goal was to get the students acquainted with music in technology in a matter they didn't know. We divided the classes in separate skills to acquire the main goal, a composition where you can walk through on the had of GPS coordinates. More is explained in the link above. With a team of six we each taught a different class to the children

The main focus was to teach the students:

- How to record sound.
- How to put this in the computer
- How to process these sounds using effects of Audacity.
- How to organise these sounds in time.
- How to connect this information to GPS locations on the map.

I've learned a lot during these ten weeks of teaching children from the age of 12 to create something. I had to try my best not to speak in music technology jargon, because they wouldn't understand. I really had to train myself in explaining the theory in a basic matter. This was the first time I came into complications with my language and found reason to adjust the fashion I adres people. I paid more attention in becoming more articulate since this moment.

2017 Published Papers:

For my bachelor degree I wrote a paper that I've used for presenting my research on the DigiGam at ICMC'16. After a first taste of this community I wanted to investigate this world for future job opportunities. Through the mailing list of ICMC I got informed on a conference about electro-acoustic music in Seoul, South Korea. I wrote another paper about my research focussing more on the social aspects of multicultural collaboration.

- 2015/2017 HKU admission committee assistant, 2016/2017 HKU Interview committee assistant.
- 2016 ICMC'16 Bachelor Paper + poster presentation, Tivoli Vredenburg, Utrecht, Netherlands. (Paper included in Portfolio folder)
- 2016 KEAMSAC'16 Paper + presentation, Seoul National University, Seoul, South Korea. (Paper included in Portfolio folder)

These moments I really had to focus on my articulation for the first time and I was quite nervous for this. I usually shy away for public speaking and I like to be more in the background. Training this however made me feel more comfortable and more conscious about how I reflect on people. I'm a tall guy and people tend to feel uncomfortable in first instance, but I love to joke around. I'm quite approachable, but I like my distance. Here I was thinking a lot on what I wanted to project on my surroundings and the narrative became

more important. For this I had to dig into my person, my knowledge and really look at the state that I was in. Accepting that I wasn't in the best state I could only go up from there and my productivity increased from there.

2017 Assistant Alex Geurink, Production transformation:

I was really excited I got the opportunity to assist Alex Geurink in the 'Production Transformation'. Here I really got tested by future colleagues and in some cases may be far ahead of me. This was an scary, but exciting feeling and like I mentioned many times before I went for it and learned a lot.

It helped me enormously in really thinking quick and being articulate in my comments about the work of the students. I don't want to make people angry, but if I don't agree I will say something about it. I tried to approach this process from a objective standpoint and emphasize on general progression of each individual project. I really enjoyed giving custom made comments and to stimulate their growth as future colleagues.

2.5.2 Reflection

I think I have grown a lot as a person by teaching. For me it is in first instance a double check for my knowledge, is it really true what I preach?! I can get such a kick when I can help somebody to progress in their craft. I also love to talk about the subject, I rather do nothing else, but I do like my social life and need some other subjects to talk about as well.

Focussing on being articulate and being able to give structural feedback trains me a lot to emphasize my goals as a person. Educating became a good tool for me to reflect on myself and to adjust to environments more easily. It also helps me in getting more secure about my own knowledge, because I can put this more in perspective. I still want to grow in educating, but I think I've made steps in the right direction.

2.5.3 Future Development

March 2017 I got the message that I got accepted to teach music production at 'The True School of Music Mumbai'. For me it only had to wait after I got my Masters degree, May 2018 there was more contact, but unfortunately they didn't get the funding. For me this meant I had to wait until October 2018 or Januari 2019. Fortunately Indonesia in September is my plan B and I think I can use a (work) vacation after I get my Masters degree.

I do want to pursue this, because I feel that I can grow a lot from this experience! I also want to focus on traditional music and make informative and educational videos with local artist to inform people about different cultures and about the source of the sounds.

Some points of though are:

- Who are the people that made the samples and why do they make this music? (ritual contexts, festive, religious?)
- What drives these musicians to make this music? Emphasize context.
- What are my techniques?
- What is my translation?

- What is my motivation?
- The need for knowledge transfer (I have my skill, other people have other skills put them together to make relevant content)
- What is culture? Which culture am I researching?
- How do I research a culture?
- What research is done? What research have I done? What research am I going to do?
- How do I improve my research methods to make my workflow more effective and efficient? What did I do to improve this?

- How can I educate other people into reproducing this and how can I create a platform that is sustainable for me and local musicians on a social cultural level with commercial potential?
- What other companies operate like this or like to be involved? How to create a network of these people? Collaborate or Compete?

Advisors

Alex Geurink

Hans Timmermans

Masterclasses:

Tom Holkenborg (Junkie XL 2017)

Philip Glass (Oct 2017)

2.6 Entrepreneuring

The course 'Entrepreneuring', by Alexander Mooij and Martijn van Gessel gave me a good insight how to approach market strategy and how to organise projects. For entrepreneuring my main question was: "How to get projects from my computer into the world and how to generate a living from this?" In some aspects I have to realise that generating income is very difficult and in artistic choices I don't like making consensus for popular value. I respect the art of making a hit single, but I am more focussed on expressing my own artistic voice. For this reason I have to find other ways to secure income in the future. In my 2 years I've been focussing on organising this in combination with getting my name "out there".

Structuring my projects and disciplines was something I need to learn. Coming from an artistic background and in general being a chaotic and distracted person I really wanted to focus on getting more structured to get more grip on my situation. For me this also means structuring this for commercial value, in this I turned 180 degrees.

I found creativity in how people promote their products and how they come to market. Analysing this and learning how to relate this to my products I've learned a lot past two years. Sparring with Alexander and Martijn was really helpful in structuring my thoughts and turning them into reality, it also gave me a good insight in products and on which markets I

could tap and so how to get my own projects up to this level. I started to learn patterns in this skill to and it really helped me in getting all my projects together.

Entrepreneurship and Education really help me to reflect on my own work and progress and push me to stay active in collecting knowledge and skills. They train me to look more objective to my work and to put it in perspective with products already available. This helps me to set guidelines and to set different phases to my projects what increases my productivity. Recognizing the different stages of a project and adapting to their need is a great tool in finishing products and connecting them to a time schedule.

For the first time in my life I really put effort in organising my agenda. This started when I started for myself in 2016, I knew I had to be focussed on this for Dutch tax. This also helped me to manage my time more, in the last two years of my Masters I've spent a lot of time developing this more. I think this will be a lifelong journey of improvement. I think I became more accurate by going through this process and this helps me to be more certain of the things I say. I really needed this to get my feet to the ground and be mindful of my focus in life and how to achieve this this course was for me the most helpful one to assist me in structuring myself.

I will explain more about this development in chapters [4.1 Research and Development] and in [4.3 Future Development].

4 Reflection

4.1 Research and Development

There are still a couple of projects I'm currently working on that aren't finished or still need some thought for strategy. In this chapter I will explain about my research and projects I am currently working on in chapter [4.3 Future Development] I will explain how I will progress. I found out a couple of processes I do naturally and tried to analyse this. I usually follow these steps:

- Idea is made
- Contextualise and Conceptualise
- Prototype / make concept
- Test / Evaluate concept
- Improve concept

All these categories can be sub-categorized depending on the project it applies to. In the next projects I went to most of these steps, this process can repeat a couple of times before a product is finalised. Also depending on the project and their complications.

[2.3.1] Taro & Kyai Fatahilla present: Javanese Gamelan:

This project for instance has many facets to it. I needed to combine more skills and knowledge; Recording, Audio editing, Kontakt scripting, Gamelan music theory and how this translates to western theory and technology. This was a challenge, because I needed to improve on many levels and this has cost me a lot of time. Now I have created a playable version that can be send out to other people for testing I am very proud to have come this

point where I can send it from my computer to another. This is the first step in motivating others and creating a platform about gamelan. More about the progress in [4.3 Future Development].

[2.2.3] Taro, Music productions / function as a 'Producer' / Collaborations

This will be an ongoing process and the core of what I do, no matter what I turn to music production and creating sound. It is and always will be my greatest distraction that's one of the main reasons I choose to do this. I literally get so captivated by this that I tend to forget the whole world around me. Where others might read a book or switch on the t.v. I always make music.

Around 2017 it's taken its toll and I really needed a break from production for my ears and my thoughts. My ears were hurting because of a couple of reasons and I felt stressed out so I had a break in producing alone for three months after this I started editing the 'Javanese Gamelan' library and until March 2018 I didn't really had the time to produce music. I felt the urge to produce again, but I had to focus on other projects first. When I finished the Alpha version I couldn't wait to produce some music again and I started [Siapa, Siapa, Mengkenappa? In portfolio]. Now I can't wait to produce more music after I get my Master degree.

I think it was very healthy to put production on the sideline and pay more attention to production processes. I think I grew a lot in observing this and getting a better view on the different processes instead of it all being expression. I paid a lot of attention to getting this more balanced. I think my mentality has changed a lot and in a way I got back to my original self of being positive minded and trustworthy. I got sour for a minute and I was very frustrated with the way my life was going, the last two years really helped me out in getting back to myself, but also grow professionally.

Even to a point where I can express my thoughts and communicate this to others. With the developments of these skills I improved a lot in collaborations and I think by doing this Masters education I really build a solid foundation for the future.

[2.4.1] Taro, Live Performance, Dj sets

Live performance became a way for me to test my music in public events. I've made countless of different setups and watched hours of tutorials on this. I found out this can be done in so many ways so I had to learn more ways to use a computer as an instrument. I developed a 'live set' for 1 hour with only my music that I've made throughout the years.

This was a good way to get insight into my work, what I had made and how I can organise all this data. Here I had to approach my music in a totally different way and I had to re-think about my organisation and how to export my projects. Where education and entrepreneuring really helped me in organising my thoughts and words, this really helped me in organising my projects and gave me new insight in arrangement.

Now I feel the system I've created is not expressive enough and I will tend to this in the summer, because I do like to do more performances in the future. I now learned new ways to make my performance more musical and how I can play even more with different elements.

[2.5.3] Education

At first I didn't expect to be so attracted to teaching, but I've noticed that it opens me up as a person. I also feel very satisfied with helping others achieving to create their musical ideas. The enthusiasm for this comes naturally, because I now love to talk and especially about music and technology. Therefore I like to put myself in places where I can discuss this field all day long.

Education is a great tool for me to develop myself in getting more structured and articulate. For me this is very important, because it helps me in being articulate, rational and realistic about my own development and projects.

I also enjoyed checking the work for aspiring students that want to come to HKU's Music and Technology. I did this from 2014 till 2017 and in 2016 and 2017 I also attended the intake interviews as an assistant. By doing this I got a good overview of the level people are working on and this helped me realise how much I had grown myself, but how close by it felt when I first got accepted myself. I could relate to the students feelings and I tried to be respectful of their feelings.

The classes I did with Alex Geurink were special to me! At first I was quite anxious and nervous about doing this. I didn't know how the students would react on my opinion and if I could assist them in growing in their craft. It took me three lessons and I got more comfortable in being myself, because I felt at ease with the respect I got from the class. This was something I was completely oblivious to. This made me think that I wanted to be a positive influence for people. I got really surprised when I got an applause after the classes where finished. Here my confidence grew and I thought that I had something interesting to share with the world and that I shouldn't be shy about this. I think there is a good base set to structure my future career in education. More about this development in [4.3 Future Development]

4.2 Personal motivation, challenges, re-programming, changes

Like I explain in [1.1] and [1.3] I had to overcome personal and professional challenges. I can clearly remember the first conversation I've had with my supervisor Alex Geurink. Something stood out really clearly; I wanted to develop templates to get more structure in my projects disciplines. For this I had to get more aware about other people their processes and relate this to myself. Looking inside and tapping in to where you can improve as a person is a difficult task and it takes time for certain this or emotions to fall into place. Like I describe earlier I needed to learn how to 'let go'.

Diving into working mode was one way how I reacted to emotion, but when I couldn't work alone anymore because of panic attacks I had to search for ways to control this. For this I started training more yoga, sports and meditation. I needed ways to get rid of all the cropped

up energy and frustration, physical training is a good way for me to get distracted and to focus on my body and breath. It helps me to be in control of my breath and my breath controls how fast my heart and head operate. I turn to meditation to let my mind rest and to let everything fall into place. Being more disciplined in this I find myself much more energetic and positive. Every time I am less disciplined in this I feel more anxious and stressed.

I think I have come a long way in personal growth, I feel more creative, positive and more powerful to continue my journey in this working field. I have regained back my trust in myself past two years and I see a brighter horizon, in this sense the Master at HKU has been great in putting me and my career back on track!

I also feel that I have learned the ability to move through setbacks and to come up with other things when projects don't turn out how I thought. I couldn't predict the funding cut that 'Fonds Podium Kunsten' gave to LeineRoebana. This cut set back the development of the DigiGam and my research in this came to a hard stop. I put all my effort into one project that's till very dear to me, but I lost my employer and thus my chance to further develop this instrument. In the Master I've learned how to optimise my capabilities and to work parallel so I can easily adapt and turn to my back-up plans. I will explain another example of this in [4.3 Education].

4.3 Future Development

[2.3.1] Taro & Kyai Fatahilla present: Javanese Gamelan:

Like I mention in the chapter I like to finish this around the second quarter of 2019. Before I can release this product as a pilot to my future as a content developer. In the summertime I going to reconnect with my network to see what the options are to finalise an album with music from several composer using the 'Javanese Gamelan' as a main input for this music. In september I want to go back to Indonesia to research the possibilities of the 'Fair Trade Sampling' platform and to see where I can contribute to music and technology in Indonesia. I want to document this on video like I mention in the chapter.

I think I made some huge steps in the development of this library, it's now in Alpha stage and with the feedback I get from the users I will start working on a Beta version. In the meanwhile I have time to experiment with the library in my own productions, live performances and structurize options for a release.

[2.2.3] Taro, Music productions / function as a 'Producer' / Collaborations

Like I explained many times this is where I can express all my creativity. This will be an ongoing progression which can go many directions. I will focus on the album from the 'Javanese Gamelan' library and in producing at least one track for this album, this is going to be the first promotion for the library. With the live element added to my music I have a lot of thing to figure out, but for me this is the fun work. I will keep on in developing these skills whether I want it or not, the calling is to strong to neglect.

After I am done this will be my summer holiday and figuring out how to perform my music live.

[2.4.1] Taro, Live Performance, Dj sets

Focussing on 'Live Performance' has really done well for my development as a musician. I can approach projects from different angles and I feel more able to improvise. This new element to my music is still evolving in a rapid pace and I have more insight in the options of performing with a computer. This gives me a good tool to test my productions and to structure my projects.

[2.5.3] Education

In this chapter I explain that I got offered a job in Mumbai, India. I was in contact with them since 2016 through Dario Brandt, an old classmate from the Bachelors at HKU. Since 2016 I was planning to do this and started to make preparations and plan projects. I supposed to to for one year, this seemed like a great opportunity to develop my future career in education and to research new musical cultures. Unfortunately May 2018 I got notified that they didn't get the funding go get me there to teach. Fortunately like I explain in [4.3 Future development] I learned how to make back-up plans so I already started preparing my working holiday to Indonesia.

This seems like a good time to get a little vacation and to reflect back to the work I've did for the past ten years. I'd like to documents all my contacts and research regarding to Indonesian music and make informative and musical videos about this. I think this can serve as a good pilot to extend my research in India and also other countries in the future. I think education and my research go hand in hand and I think this can be a way for me to see the world and documents musical cultures.

5 Conclusion

Comparing my state of being and reflecting back on two years I can say that I'm proud of my accomplishments. Writing this written contextualisation made me reflect on my actions and made me rethink all my processes I have done during and before I started the Master program. The first time I had this experience was when I typed the paper for my Bachelors degree. When I notate my thoughts and structure them I feel able to get a grip on my process and thus continue in a more structured way. I need time to let plans marinade before I start working on them. Usually this is when things really need to be done, I get a healthy stress what lights my fire to start producing. I start early, but I procrastinate until the very end even if I choose not to do so. Also a lot of random situations occur in my life, good and bad, but I feel I need to be ready and sharp for these moments.

For this reason I like to train myself on adaptability and improvising. In structurizing this written contextualisation I see a lot some similar patterns in the ways that I approach projects and I've noticed that I'm more productive in high pressure situations. These situations spark me up to create more projects, I also need people to spar ideas with. When I feel the balance is too much to the social life I tend to lock myself up and get my projects done again.

The big problem is that I tend to overdo everything from 2018 I started to create more balance between the two. When I feel I've overworked myself I need some days of to destress myself and enjoy the life outside. Since I haven't had a vacation in six years and been busy with my work I really need to do nothing from time to time. I felt I got close to breaking down. I didn't produce a lot after I finished the Alpha version of the 'Javanese Gamelan' I immediately got sick, I knew I had to listen to my body and decided to take it a bit more easy and enjoy Utrecht for a bit to realise life is not all about career.

The Masters program really helped me to progress and open up. I feel I have ten times the knowledge and energy than I had before. I worked really hard to make personal and professional progression and I've come a long way in reaching my goals. I also feel able to accept challenges and I feel strong enough to develop myself more in the professional field of music and technology. Some things and projects feel like they're never finished and for some reason I don't think my work on HKU Music and Technology is done which leaves me with a feeling of duality. I do think I gave everything and more for the Masters program, I did relevant research to my artistic development and I achieved more than I planned for the two years. I got attached to the working environment and the culture of the school and I think it has emphasized the best parts in me. I am going to miss being there, but I do think all my research and portfolio is enough to earn me a title as Master of Music.

5.1 Critical Review

All projects are reviewed in each chapter [Reflection] Here I explain the history of the project and the current state. In chapter [4 Reflection] I explain more about the current state, plans and future development. In these chapters I also name the sources which I used for my research and explain more how this was relevant to my work. This critical review is based on a overall review about my projects and how I see they work together in structuring my future career. Each element of my research needed a different approach and skillset. I knew these elements could relate to each other, but I didn't have the overview. Alexander Mooij and Martijn van Gessel where of great help in structuring this.

For binding everything together I depended on a couple of developments and people. My disciplines should stimulate each other so it can develop parallel instead of separate. I had to figure out where pieces fit together focussing on the 'Javanese Gamelan' library and comparing other products to this I was starting to take notice what sells products. I feel like having a 'brand' and 'style' is very important so I also focussed on this. It is very important how a product looks and how this interface works will it be a comfortable tool. I also started to pay attention to artists and how they profile themselves, of course there is a wide variety in this, so I tend to look to what inspires me and what I want to send out into the world. I started shaping my 'brand' around old exploration diaries and world maps, before I knew about the book of my ancestor. I still love drawing and making artwork, I've uploaded some of my artwork related to this in my portfolio [Artwork]

I test my projects with people and use their feedback to improve and to get an objective view. By education and through the process of the HKU Music and Technology I've learned how to adapt my knowledge and learned how to communicate my commentary in a

constructive way. Live performance helps me to quickly check my productions and gives me new insight in the way I make music. Going through a process of building a sample library increased my discipline and perseverance where I still have to look at the main goal, what is to make the 'Fair Trade Sampling' platform a reality.

I think I still have a lot to live for fortunately! I have grown a lot past two years and I feel very motivated to work on my projects. I say it quite often that entering the Masters program at HKU was the best decision I could have made two years ago.

End

Socialmedia:

<https://www.facebook.com/journeyoftaro/>

<https://www.instagram.com/journeyoftaro>

<https://soundcloud.com/journeyoftaro>

DigiGam:

<https://www.facebook.com/digigam>

Relevant literature:

Fibonacci in Gamelan

<https://sites.google.com/site/davidrcanright/music-articles/fibonacci-gamelan-rhythms>

Indonesian Underground:

<http://www.imposemagazine.com/features/the-astounding-underground-of-indonesia>

Sayings and guidelines:

- The path is the destination (Siddhartha Gautama)
- If you don't care where you are you're not lost (...)
- Gado Gado, Indonesian dish of vegetable and peanut sauce, also expression for everything mixed together.
- Sedikit sedikit, lama lama jadi bukit, Little little, slow slow to the hill, Indonesian saying for slowly but surely.
- Never try, never know, Indonesian saying
- Want to be perfect, be vegetable (Lee Perry)
- F.A.I.L - First Attempt In Learning
- Change is the only constant in life (Heraclitus)