

Conservatorium van Amsterdam

Master of Music
Department of **Classical Music**

Study Guide 2020-2021
Part 1: Programme Description

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1. STUDYING IN THE CLASSICAL MUSIC DEPARTMENT

1.1 Introduction

The Classical Department of the Conservatorium van Amsterdam (CvA) offers first-rate training which prepares students for all aspects of the international professional music world. Students are challenged not only to make the most of themselves, but also to look beyond the horizons of their own field of study. From early to the very latest music, from solo to orchestral performance and from art song to opera, training covers all style periods and genres. Not only do CvA alumni perform as first-rate soloists, members of orchestras and in ensembles in and outside the Netherlands, but they are also active teachers, programmers and organizers.

The CvA offers a rich and practically oriented study environment for those wishing to become composers or to enrol on a programme in conducting. Conductors gain practical experience with various orchestras, choirs and large ensembles at the CvA, while master's students in the national orchestral conducting programme (NMO) can take advantage of the institution's close collaboration with the Dutch professional orchestras. With a wide diversity of composition teachers, the Composition Department has become a leading force in Dutch composition. Projects are also undertaken with professional ensembles. Composition students can regularly have their work performed in the New Music Arena (NMA) and by Score Collective, the CvA ensemble for new music. Graduating composers present their music at the annual Composers' Festival at various venues in Amsterdam.

Students wishing to specialize in historical performance will find that the CvA offers the ideal study environment. The Early Music programme offers full-time degree programmes in historical instruments and subsidiary subjects for classical music students looking to familiarize themselves with historically informed performance practice. The department is an international training centre for historically informed performance practice made up of a community with its own character, while simultaneously maintaining multiple connections in and outside the CvA. The department provides in-depth knowledge of, and experience in, more than three centuries of music to both principal study students looking to specialize and students of subsidiary subjects with a special interest. Early music is not considered a specific style period; the department offers training both to early music specialists with insight into later styles, and to classical and modern musicians with insight into earlier style periods.

For many decades, the Classical Department has stood for quality, as evidenced by the many renowned musicians who started out their careers at the Conservatorium van Amsterdam, such as Bernard Haitink, Gustav Leonhardt, Reinbert de Leeuw, Jaap van Zweden, Ronald Brautigam, Isabelle van Keulen, Quirine Viersen, Ralph van Raat, Christianne Stotijn, Pieter Wispelwey, Jan Willem de Vriend, Rick Stotijn, Erik Bosgraaf and Liza Ferschtman. Musicians having attended the CvA more recently include Hannes Minnaar, Lucie Horsch, Maria Milstein, Remy van Kesteren and such ensembles as the Ebonit Saxophone Quartet.

1.2 Department Staff

Okke Westdorp	Vice-Principal <i>Head of Dept. Classical Music, Early Music, Music in Education</i>	okke.westdorp@ahk.nl
Michel Dispa	Senior Adviser Progr.Development	michel.dispa@ahk.nl
Will Jansen	Programme Manager	will.jansen@ahk.nl
Dorine Jansma	Academic Adviser	dorine.jansma@ahk.nl

Subject heads and section representative:

Michiel Schuijjer	Composition, Theory, Research	michiel.schuijjer@ahk.nl
Pierre Volders	Woodwind & Brass; Conducting	pierre.volders@ahk.nl
Richard Jansen	Percussion & Accordeon	richard.janssen@ahk.nl
Kees Koelmans	Strings & Early Music	kees.koelmans@ahk.nl
David Kuyken	Keyboard Instruments	david.kuyken@ahk.nl
Don Marrazzo	Voice	don.marrazzo@ahk.nl
John Koslovsky	Section represent. Theory & History	John.koslovsky@ahk.nl

Coordination:

Ralf Pisters	Theory and History	ralf.pisters@ahk.nl
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Production:

Marianne Berenschot	Project Leader Classical Music	marianne.berenschot@ahk.nl
Erik van Lith	Project Leader Early Music	erik.vanlith@ahk.nl
Clara Brons	Project Staff	clara.brons@ahk.nl
Raphaela Danksagmüller	Project Staff	raphaela.danksagmuller@ahk.nl

Study-secretariate:

Saskia Aly	coordination	saskia.aly@ahk.nl
Miranda Arends-Bolhoeve		miranda.arends-bolhoeve@ahk.nl
Mirte van Gent		mirte.vangent@ahk.nl
Sietske Dudink		sietske.dudink@ahk.nl

1.3 Course details

Study Load:	120 ECTS
Length of Study:	2 years full-time
Language of Instruction:	Dutch and English
CROHO code:	44739 (M Muziek)
Degree:	Master of Music (MMus)

1.4 Academic guidance

For information and advice on course contents, the course of study and academic progress; exemptions; additional subsidiary subjects; 'free space'; or a modified study plan, students can contact the academic advisor Dorine Jansma: dorine.jansma@ahk.nl / 020-5277563, by appointment via e-mail or by signing a list on the door of the office nr. 17.

In addition to the academic adviser, the Classical Department makes academic coaches available for first- and second-year students. At the beginning of the academic year, these students are assigned an academic coach who follows their progress throughout the year.

1.5 Classical music project office

Orchestral, choral and ensemble projects are set up to provide students with practical experience which is as diverse as possible. In the academic year, two class-free terms are normally scheduled during which orchestral projects take place and in which students are required to participate. Students can also be assigned to ensembles for official projects such as choral projects, projects involving the Composition Department and the final examinations of conducting students.

The classical project office organizes all projects, and answers any and all questions about the projects, rehearsal schedules, those involved and information about the programmes and concerts. In September, a project overview of the season is made available. It is also published on the intranet.

The project office also acts as an intermediary, organizing chamber music concerts at many venues throughout the country to give students the opportunity to gain experience in an extracurricular setting. Students are not required to participate. The project office will approach students or student ensembles, or call for programme proposals for a particular concert venue. Students participating in these concerts are also expected to take the initiative in organizing the choice of repertoire, players and rehearsals. They are also expected to participate in the publicity campaign. Students will receive modest financial compensation for these concerts, but no credits. **Raphaela Danksagmüller** (raphaela.danksagmuller@ahk.nl) is the contact for these external chamber music concerts outside the regular curriculum.

1.6 Internationalization

The CvA internationalization office advises students on exchange programmes and provides support in respect of individual applications. It works closely with the AHK internationalization office, organizes informative meetings on exchange programmes and liaises with colleagues employed by our exchange partners. Thanks to our many international contacts, CvA students may fulfil certain requirements for their degree outside the Netherlands. Each year, many students take advantage of this opportunity. We have close ties with the leading exchange partners and with AEC, Erasmus and Erasmus +. The CvA welcomes hundreds of guest students and teachers each year, and is active in Europe and with partners on other continents such as the Manhattan School of Music and EMESP in São Paulo, Brazil. These are often large-scale, close collaborations leading to long-term relationships benefiting students, faculty members and alumni.

Students of classical music can make use of study exchange programmes in their 3rd bachelor year or the 2nd master year. More information about possible destinations and study planning can be obtained via the [designated Intranet-page](#) of the CvA, or by contacting the exchange coordinator Ruth Graf-Fleet (ruth.graf-fleet@ahk.nl).

2. STRUCTURE OF THE MASTER'S PROGRAMME IN CLASSICAL MUSIC

General structure of the programme

The Master's Degree in Music offered by the Conservatorium van Amsterdam (CvA) gives students the opportunity and support needed to prepare themselves as effectively as possible to enter today's diversified labour market. The aim of the two-year master's programme, of which the continued individual pursuit of the principal study is the main focus, is to train students to become versatile performing musicians and/or composers of the highest calibre. The flexibly designed programme lets students deepen and/or broaden their knowledge of their field of study and thus prepare themselves as effectively as possible for the international music scene.

The Classical Department provides a wide range of specializations for nearly every conceivable instrumental and vocal principal subject in traditional Western classical music, early music and contemporary music, or a combination of these. The CvA's leading Composition Department also trains independent, innovative musicians who have mastered the technique of giving voice to their artistic ideas, which will allow them to secure a place for themselves in the international music world. Conductors may focus on symphonic, choral or wind and fanfare band conducting. The CvA also offers a degree programme for those looking to specialize in music theory.

The programme is organized in such a way that students can define their own academic goals. Students are given the opportunity to combine flexibility and a broadening of their skills and knowledge with a complete mastery of the subject. They are supported in such a way that individual qualities and talents can be developed to their full potential. The master's programme maintains a careful balance between knowledge and ability and between thinking and doing. Students who complete the programme can combine a complete mastery of the subject with the ability to reflect critically and to innovate artistically.

As part of the master's programme, the CvA also works closely with other leading academic programmes, such as those of the Manhattan School of Music in New York and with a number of outstanding institutions in Europe. Exchange programmes with renowned courses in Europe offer additional opportunities for an international orientation. Further, collaborations with the Netherlands Philharmonic Orchestra, the Royal Concertgebouw Orchestra, Sinfonietta Amsterdam and external festivals enable master's students to gain professional experience and build a network at a high professional level during the course.

Course structure and credit scheme

The Master's Degree in Music is a two-year course. Each year involves a study load of 60 credits (EC). For each principal subject, this prospectus lists those requirements and options specific to principal subjects. The so-called practical entrance examination is required of all candidates. Further, the questions to be answered in writing in advance will form the basis of an additional admissions interview. The public end-of-year examination held between the first and second years of the master's degree is an important moment, on which basis a recommendation that

the study be discontinued can be given. The course is concluded with a Master of Music (MMus) diploma being awarded. The procedures and formal requirements for testing and assessment are set out in the Teaching and Examination Regulations and the Additional Regulations with Respect to Reviews and Examinations (annexed).

Each principal subject has its own specific curriculum. As a rule, group lessons, evening group recitals and presentations are given in addition to individual principal private lessons. Each principal subject cluster (strings, keyboard instruments, winds, voice, early music and so forth) organizes special projects and masterclasses. The concept of team-teaching has also been adopted in respect of a growing number of principal subjects.

The flexible structure and course content mean an individual profile can be defined within the curriculum. Students may indicate their wishes in their study plan and discuss these upon admission or at the start of the academic year. Should students choose a specific profile (a complete overview can be found below), the principal study programme will be geared either wholly or partly towards that choice and may include required internships. These profile subjects will be listed in the diploma supplement.

The general structure of the programme is outlined in the table below and applies to all instrumental principal subjects. The specific requirements for each principal subject and profile may differ. See the description of each principal subject/profile. The diagram below is presented solely as an indication of the general course offering, which is divided into five course categories. A brief description of these follows.

Algemene opbouw studieprogramma en studiepunten Master Klassieke Muziek/Oude Muziek 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

Five types of courses

Principal subject and related practical courses

These courses relate directly to the principal subject. They involve 'working hands-on with the instrument'. Group lessons are given, and evening group recitals and masterclasses are organized in addition to principal private lessons. Vocalists and players of a melodic instrument are also accompanied and coached by a répétiteur. This component is part of the principal subject and is therefore not listed separately in the overview.

Students wishing to continue to specialize in ensemble skills specific to early or new music, for example, can participate in the Sweelinck Baroque Orchestra or the Score Collective (contemporary music). There are also thematic projects and festivals dedicated to particular composers, styles, art forms and instruments. Should students choose a specific profile (see 'Description of Master Profiles'), this will, in some cases, influence the choice of repertoire and teacher for the principal subject.

Research

During the course, students work on a research project, the aim of which is to explore in depth a topic related to the principal subject. Students conclude their research with a written paper and a public presentation (in the form of a lecture, lecture recital, workshop or interview; see appendix). Experts at or outside the conservatory guide students in their research.

Required profile subjects

For a number of profiles, specific electives may be required, as they are auxiliary to the chosen profile. See the chapter 'Description of Master Profiles' below.

Electives

This category involves the wide and varied Master's electives. Each student must choose at least two master's subjects for a total of 20 credits in two years, from which the required profile subjects mentioned above are deducted. Electives give students the chance to prepare themselves more intentionally for more specific aspects of their future careers. See the Intranet for the course descriptions of the electives for the Master's in Classical Music.

Free space

'Free space' gives master's students the opportunity to dedicate a portion of their study load to professional activities outside the institution. For example, they can gain additional professional experience by completing an internship with a professional orchestra or ensemble. Students can choose to participate in masterclasses, workshops or international competitions, or focus on an historical or modern instrument, improvisation, ensemble playing or world music. They can also opt for a deeper theoretical study by taking additional master's electives or by attending a course of lectures at a partner university.

3. DESCRIPTIONS OF PRINCIPAL SUBJECTS

Composition

- Head of department: Michiel Schuijjer (michiel.schuijjer@ahk.nl)
- Section representative: Jorrit Tamminga (jorrit.tamminga@ahk.nl)

Composition is all about the creation of something which does not yet exist, which is why the creative process is central to the study of composition. Students are guided by composers with much experience with this process in all its forms. Instruction is based on the creativity and musical identity of the students. The teachers encourage them to develop their specific talents: the students gain insight into their own creative process and into the nature and possibilities of the musical material.

The Composition Department stands for

- artistic openness,
- diversity in genres and aesthetics,
- new intercultural music,
- music and technology,
- collaboration with other disciplines (artistic and otherwise).

Composition students can participate in projects involving music theatre, film music and community art; crossover projects with the Jazz and Pop Departments; and collaborative projects with the Percussion Department. Master's students may choose the Creative Performance Lab (CPL) profile (see p. 70) or the Carnatic Rhythm in Western Music profile (see profile description in next chapter). When a profile is chosen as part of this principal subject, 15 EC a year are dedicated to the profile and 23 EC to the principal subject of composition.

Throughout the year, there are special lunchtime concerts organized for the department – the Nieuwe Muziek Arena – where student compositions are performed. At the end of the academic year, the Composition Department organizes the Composers' Festival Amsterdam featuring works by composition students.

The weekly composers' forum gives students the chance to exchange ideas and give lectures or presentations to guests from outside the institution. Each year, the Composition Department invites special guest teachers to give individual and group lessons, seminars and workshops.

(Additional) Entrance requirements

The student is expected to have a composition portfolio demonstrating that he/she possesses the satisfactory skills and expressivity for composing music for the context on which he/she is focusing. Students are completely free in their choice of style and context: be it the music of 'notes' or that of 'sound', or the music of sitting, standing or dancing.

Study programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Compositie 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Compositie Compositie forum	38 2	Onderzoek	5		0	Vrije keuze Aanbevolen:	20		10	
subtotaal-1		40		5							
2	Compositie Compositie forum	38 2	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

General

The aim of the Master's Degree in Composition is to develop the student's own expertise and a distinctive artistic profile. Students learn to position themselves in the professional contemporary musicworld and to articulate their position. As part of the principal subject, they work on an artistic production that will convince professionals in the music world of their uniqueness and potential. The master's research they carry out allows them to formulate issues relevant to the compositional process which they then explore systematically. They report on their research at the annual Research Symposium. In addition, students take electives which enable them to develop themselves in a variety of areas.

First year

In the first year, students are involved in composing, taking electives, carrying out composition projects and preparing their master's research.

End-of-year examination

For the end-of-year examination, students present their composition portfolio, a paper, their plans for the second year and the first draft of their master's research.

Second year

In the second year, students compose, take electives and complete their research. In addition, they give a presentation featuring their own music at the composers' festival.

Required and/or recommended electives

In the Master's Degree in Composition, there are no required courses. A wide range of electives enables students to develop in areas not belonging to the core curriculum of composition, but which they would like to pursue later on in their careers. Students enrolled in this master's programme may take any electives they wish. We do, however, recommend that composition students take a number of subjects, such as Music Theatre and Stage Performance, Contemporary Music Using Non-Western Techniques and Electronic Music.

Final examination

The final examination consists of a presentation of the portfolio and a paper on the student's artistic and professional profile.

Conducting

Department Head: Pierre Volders (pierre.volders@ahk.nl)

National Master Orchestral Conducting (NMO)

- Section representative: Ed Spanjaard (edspan@xs4all.nl)

Since the academic year of 2011-12, the Conservatorium van Amsterdam and the Royal Conservatoire offer the National Master Orchestral Conducting (NMO), a joint programme in which both institutes cooperate with several professional Dutch orchestras. The Master's programme is available for students who are in the possession of a Bachelor degree. The curriculum enables them to develop their skills in conducting professional symphony orchestras at a high technical and artistic standard. Moreover the NMO aims to bridge the gap between the studies and the professional field. It gives the students the opportunity to build and extend their professional networks already during their studies. The NMO also enhances the educational programmes of the orchestras involved.

The NMO is a full time two-year course and takes place at the two conservatoires. The classes are divided equally between the two institutes. The NMO students follow the same curriculum, regardless of where they are registered, and will therefore travel between the two institutes for lessons and other activities.

The NMO curriculum offers the following:

- Several times during the academic year, the students spend a training period with alternating partner orchestras, during which they are coached by the orchestra's conductor of the respective project. The training will sometimes be mainly observational in nature, but as often as possible the student will conduct the orchestra under supervision of the conductor;
- Ahead of the training period the students prepare the repertoire at the conservatoire, under the guidance of their professors;
- The students may sometimes join their professors at projects in The Netherlands and abroad;
- Each academic year, several masterclasses with partner orchestras are offered;
- Throughout the two Master's years, a wide range of orchestral repertoire is covered by the students;
- Programming for orchestra is included in the curriculum;
- The students enhance their curriculum with relevant elective subjects offered by the two institutes;
- Students write and present a research paper as part of their Master's education;
- At the end of the first and second Master's year, an exam takes place with one of the participating orchestras.

For the entrance exam, the two conservatoires and the participating orchestra are represented in the exam committee. Each academic year, a maximum of two students can enrol.

The participating professional orchestras are:

- Residentie Orkest, The Hague
- Noord Nederlands Orkest, Groningen
- Nederlands Philharmonisch Orkest / Nederlands Kamerorkest, Amsterdam
- Orkest van het Oosten, Enschede
- Het Balletorkest, Amsterdam

The Kersjes Fonds kindly supports the NMO, the students and the participating orchestras towards the realization of the various curriculum aspects.

Admission Requirements

Students must meet the following requirements for admission to the NMO:

- A. Formal requirement: a Bachelor of Music degree
- B. qualifications:
 - a well-developed musical ear and imagination;
 - knowledge of the basic repertoire for symphony orchestra from 1750 to the present;
 - the ability to master scores independently, including associated score playing abilities;
 - the ability to rehearse with a symphony orchestra at a professional level, including the associated baton technique;
 - the ability to demonstrate a well-developed personal/artistic vision;
 - the ability to lead and inspire a symphony orchestra as a conductor during a rehearsal or concert, demonstrating a well-developed personal/artistic vision;
 - the ability to articulate personal views regarding the composition of concert programmes;
 - an evident potential for development.

Admission Procedure for the NMO

A candidate must be in possession of a Bachelor of Music degree before they commence the Master's course.

Enrolment takes place at the Conservatorium van Amsterdam or at the Royal Conservatoire. Before the application deadline the candidate must submit the following:

- a. a number of video fragments which show the candidate conducting and orchestra, facing the camera. The selection of video fragments should cover a number of works for orchestra. The (movements of the) orchestral works performed may not have been edited.
- b. a portfolio with concert programmes conducted by the candidate.
- c. a study plan that complies with the criteria specified in the study guides of both institutes.

The video fragments, portfolio and study plan will be evaluated after the deadline. After a preliminary selection, a limited number of candidates will be invited for the auditions.

The audition takes place in three rounds:

- a. a session with a chamber music ensemble
- b. an interview by the selection committee on knowledge, insight and views with respect to the repertoire
- c. a maximum of 4 selected candidates will conduct part of an orchestral rehearsal.

The committee then decides on admission. The key consideration is whether a candidate is expected to be able to develop into a professional conductor within two years.

Repertoire for the auditions is communicated at least two weeks before the audition date.

Finally, a maximum of 2 candidates will be selected for the programme.

Study programme

<i>Code</i>	<i>Category</i>	<i>Course Title</i>	<i>ECTS year 1</i>	<i>ECTS year 2</i>	<i>ECTS Total</i>
KC-M-	Principal subject		40	40	80
DI-IOD		Main subject incl placements with professional orchestras and masterclasses	35	35	
DI-RP		Repertoire and programming	3	3	
		Working with an opera director	2	2	
KC-M-I	Professional integration / Free space		5	5	10
CDO		CDO / free space	5	5	
KC-M-AL	Research		15	15	30
TRIP		Introductory course 'Research in the Arts'	1		
RD		Musician's research and development (coaching, individual research + presentation)	4	10	
EL	Electives	- Contemporary Music through non-Western techniques - Analysis and Performance - Historically Informed Practice for conductors - Score Playing	10	5	
			60	60	120

Choral Conducting

- Department Head: Pierre Volders (pierre.volders@ahk.nl)
- Section representative: Jos Vermunt (jos.vermunt@ahk.nl)

Students enrolled in this master's degree programme, which focuses particularly on the professional music environment, are prepared for the stringent requirements demanded by the current, multifaceted world of professional music.

Admission Requirements

* CvA Students

Upon taking the final examination for the bachelor's degree programme in composition, CvA candidates must have received the distinction 'eligible for acceptance to the master's degree programme'.

*External candidates

1. The candidate will perform a programme which may not exceed 60 minutes.
2. The candidate must submit a proposed programme for the entrance examination to the CvA study secretariat before 1 February. The admissions committee will evaluate the proposed programme and make any necessary changes. Programme guidelines and requirements are available on request from the section representative.

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak H/K/O-Directie 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5						
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		10 120

General

In addition to the specific attention paid to matters relating directly to the principal subject, such as conducting technique, knowledge of scores and repertoire, rehearsal techniques, research plays an obvious role here. To convey a score in a convincing manner to a choir, ensemble or orchestra, a thorough knowledge of the work – and therefore in-depth research – are essential. Within the framework of the master's subjects, the student can focus on a certain composition or composer, but also on historical performance, tuning or certain instrumental techniques. During this two-year course, conducting students are given the opportunity to work with choirs, ensembles and orchestras in and/or outside the CvA. The CvA will do its best to secure internships for the candidates during the course – in the form of an assistantship, for instance – with professional ensembles, choirs, orchestras and opera companies.

Wind and Fanfare Band Conducting

- Head of department: Pierre Volders (pierre.volders@ahk.nl)
- Section representative: Danny Oosterman (danny.oosterman@ahk.nl)

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Admission Requirements

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Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak H/K/O-Directie 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5							
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

General

In addition to the specific attention paid to matters relating directly to the principal subject, such as conducting technique, knowledge of scores and repertoire, rehearsal techniques, research plays an obvious role here. To convey a score in a convincing manner to a choir, ensemble or orchestra, a thorough knowledge of the work – and therefore in-depth research – are essential. Within the framework of the master's subjects, the student can focus on a certain composition or composer, but also on historical performance, tuning or certain instrumental techniques. During this two-year course, conducting students are given the opportunity to work with choirs, ensembles and orchestras in and/or outside the CvA. The CvA will do its best to secure internships for the candidates during the course – in the form of an assistantship, for instance – with professional ensembles, choirs, orchestras and opera companies.

Woodwinds

Head of departement: Pierre Volders (pierre.volders@ahk.nl)

Recorder (classical)

- Section representative: Jorge Isaac (jorge.isaacrogalsky@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		120

The recorder is known to many for its use in the earliest stages of musical training. Yet the strong interest in early music and the simultaneous expansion of the contemporary repertoire have given the recorder a completely new dimension over the last fifty years. These facets of the recorder repertoire have put the instrument in the international limelight. Together with the instrument's renewed pedagogical potential, these are challenges up-and-coming recorder players face. Gaining a deeper understanding of the early music repertoire and undertaking a far-reaching exploration of the contemporary literature, today's recorder player must be very flexible and resourceful. Students are taught in accordance with the BLOK system developed in Amsterdam: this entails a unit of lessons taught over five consecutive days each month in which all principal study components are addressed. All lessons and activities are in principle open to the public, and all students participate in them collectively. The curriculum includes individual and ensemble lessons, technical sessions, historical development and methodology, electronics, lectures, discussions of the literature, internships and student concerts. The programme: in addition to the ten blocks of lessons, activities such as lectures, workshops (with e.g. a recorder maker or composer), and a three-day project (involving special topics addressed by guest teachers) are held. The curriculum can best be described as an on-and-off non-stop masterclass. Matters relating to technique, more interpretive aspects, and historical and contemporary literature are addressed; all these are examined in relation to solo playing and recorder consort and/or mixed chamber music ensembles. All students, whether they have been studying for five years or have just embarked on their first year, work together in the lessons. Each brings his or her own repertoire with its own specific problems. In this way, students learn not only from their teachers, but also from each other, while the issues raised form a broad spectrum encompassing the whole recorder literature. Former and current CvA

recorder students play in The Royal Wind Music. The Recorder Department has its own website. See www.blokamsterdam.info for more information.

Panpipes

- Section representative: Matthijs Koene (matthijs.koene@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		10 120

Panpipes are part of the CvA Classical Department. The lessons will focus on developing a versatile technique allowing the player to achieve a specific sound and aesthetic particular to a certain style and/or period. Use is made of all the repertoire written for the instrument up to now, and work is done to expand that repertoire, which is supplemented by compositions and styles originally intended for other instruments.

Students of the panpipes are given one hour of private instruction a week and one four-hour group lesson a month. Every year, five afternoon/evening group recitals are given during which knowledge and skills can be put into practice and which are then evaluated in class. There is close collaboration with the Recorder Department. Upon request, students can take a lesson with a recorder player who discusses with them the musical and, if necessary, interpretative aspects of a prepared work.

Once a year, each student prepares an ensemble work – either under the direction of an orchestral conducting student or otherwise – including at least one part for panpipes, for instance Hoketus by Louis Andriessen, Bint by Cornelis de Bont or Miho Wan by André Douw. Each year, a project is organized with another department – for instance, organ, guitar and/or composition – which concludes with a concert.

Flute

- Section representative: Kersten McCall (kersten.mccall@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		120

For those wishing to be a flautist in this day and age, versatility is a must. Candidates should be able to picture themselves as part of an orchestra or chamber music ensemble, simultaneously teaching or experimenting with new forms of expression and even collaborating with other disciplines. As flautists, they can expect to develop all these aspects at the CvA. Since the three teachers all have rich, yet very different, backgrounds and work together in accordance with a team-teaching model, students are given every opportunity to develop themselves and find their own path.

Students have three lessons a month with their own teacher, while the fourth is given by one of the other two teachers. Evening group recitals and group lessons are given each month by the three teachers in rotation, each with a specific theme.

The Flute Department offers a multifaceted degree programme, and is musically open-minded while also stressing the importance of solid technical training, with the aim of producing graduates who are agile, versatile flautists. In addition to weekly private lessons, they attend an orchestral excerpts class and a technique class. The subject of piccolo-playing is also addressed here.

Each year, a masterclass is given by an internationally renowned flautist – Peter-Lukas Graf and Andras Andorjan have presided over the masterclass for several years in succession.

Oboe

- Section representative: Ernest Rombout (ernest.rombout@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		10 120

The Oboe Department attracts students from all over the world. The curriculum is made up of weekly principal private lessons, evening group recitals, lessons in orchestral playing, group lessons focusing on technique and breath control, as well as mechanical adjustments and maintenance, and a weekly reed evening. The teaching staff also includes an alto oboe specialist. They also participate in the many orchestral and ensemble projects organized by the CvA, and there are plenty of opportunities for them to play chamber music in various ensembles.

The curriculum gives plenty of scope for contemporary music and techniques. For very advanced players, there is a special contemporary music ensemble, called the Score Collective, which works closely with the Composition Department, putting on professional concerts at venues such as the Muziekgebouw aan 't IJ several times a year.

For those wishing to develop themselves in the area of historical performance, the degree course offers many opportunities, such as lessons with the Baroque oboe teacher on the Baroque or modern oboe. The Classical and Early Music Departments work closely together. For instance, the Baroque and modern oboe studios organize joint evening group recitals and other activities, such as visits to the Rijksmuseum's Music Department. Renowned oboists are regularly invited to teach; Heinz Holliger, Alexei Ogintchouk, Lucas Macías Navarro, Pauline Oostenrijk, Miriam Pastor and Roland Perrenoud have all given masterclasses.

Clarinet

- Section representative: Hans Colbers (hans.colbers@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

Over the last twenty years, the CvA Clarinet Department has grown to become one of the best in Europe. The current clarinet teachers have successfully built on the level of performance in the tradition of leading teachers of the past such as George Pieterse, Piet Honing and Herman Braune.

In addition to an excellent technique, the team of teachers attaches great importance to the individual and artistic development of each student. They are open to innovation, but the student's sense of musical style will also be a major focus of the course. The joint recitals and evening performances are also excellent teaching tools, allowing students to gain experience and to bond. The department has always been characterized by a strong work ethic, a desire to perform and excel, and togetherness. After all, if students feel at home at the CvA, they will be able to truly make the most of their study.

Students are strongly encouraged to organize their own ensembles. Exposure to other disciplines provides new insight and enrichment, which are essential for any musician. In addition, the CvA provides students with opportunities to participate in a number of chamber music and orchestral projects. Naturally, the orchestral repertoire is an important component of the course. Masterclasses with renowned clarinetists are also part of the study.

Many alumni have since gone on to build very rewarding careers, often as clarinetists in orchestras in and outside the Netherlands. Many are also active as international soloists, chamber musicians, recording artists and highly successful teachers.

Bass Clarinet

- Section representative: Erik van Deuren (erik.vandeuren@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

In recent decades, the bass clarinet has secured an important position for itself in today's expansive repertoire. Indeed, the instrument owes its current international standing largely to the efforts of former CvA teacher Harry Sparnaay. Thanks in part to him, contemporary music has secured an important position at the CvA, a tradition upheld by the Score Collective.

Bassoon

- Section representative: Simon van Holen (simon.vanholen@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

The bassoon functions as the bass, tenor and often the alto voice of the woodwind family. Moreover, the bassoon has been around for over 500 years, which means we have music for bassoon from the early Baroque period all the way up to the present day. Many different kinds of music have been written for our wonderful instrument, which also happens to bear a close

resemblance to the human voice. Students make real connections with the music world by virtue of the fact that all the bassoon teachers are members of the Royal Concertgebouw Orchestra. Regular guest teacher Gustavo Núñez also gives several masterclasses each year.

A bassoon player's core business is performing as part of an orchestra and often in chamber groups. The Master's Degree in Bassoon thus focuses heavily on the performance of orchestral excerpts, particularly the well-known (and notorious) solo passages. This also offers excellent – and necessary – preparation for auditions, which master's students will face in the real world. That is why the most important examination after the final exam itself is the orchestral playing and chamber music examination. At the end of the first year of the master's programme, the student will also give a half-recital, which provides solid preparation for the final examination a year later. There are also many conservatory-wide orchestral and chamber music projects.

Although the bassoon itself is always the most important component of the master's programme, specializations are possible. Examples include double bassoon, contemporary music, basso continuo, Baroque music (on the modern bassoon), soloist and chamber musician

Saxophone

- Section representative: Arno Bornkamp (arno.bornkamp@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		10 120

The Master's Degree in Classical Saxophone gives students the chance to develop their artistic talents following a direction of their choice. The student and teachers map out a path in which the student can develop his/her own style and musical identity from the skills acquired in the bachelor's programme.

In particular, students have the option of focusing on a certain form of ensemble such as the saxophone quartet (also with teachers from the Netherlands String Quartet Academy), or saxophone and percussion. They are also free to study a certain musical style period, like contemporary or Baroque music, in greater depth. Finally, they may also collaborate with the CvA sound studio and the Jazz Saxophone Department.

Of course, we do not lose sight of the fact that a master's student studying classical saxophone should be an all-round musician, one who can play all types of saxophone and in every

conceivable context. This requires continuity, which is the responsibility of the regular teachers. They oversee the general musical context, in which outstanding master's students from different national and international saxophone schools can find their niche. The result is a highly varied saxophone studio in which all the members play together in the CvA-SaX saxophone ensemble.

Each academic year, a special week-long saxophone project is organized in which the students can raise their profile and are taught by leading international teachers.

Brass

- Head of Department: Pierre Volders (pierre.volders@ahk.nl)

The CvA Brass Department has a strong connection with the Royal Concertgebouw Orchestra, of which many of the principal study teachers are members. Together with principals from other leading orchestras like the Rotterdam Philharmonic Orchestra and the Netherlands Philharmonic Orchestra, they make up a wide-ranging group of teachers.

In addition to the set curriculum, students can perform in jazz ensembles. Indeed, there is a great deal of contact between the Classical and Jazz Brass Departments. Students may also avail themselves of specific opportunities offered in conjunction with the Early Music Department (historical trumpet and natural horn). Brass players gain orchestral experience in the orchestral projects, including the Philharmonic Fridays. In addition, each department has its own score study classes. The CvA organizes masterclasses with principals from the leading orchestras performing in Amsterdam. CvA Brass is a large project-based brass ensemble comprised solely of CvA students. Coached by the CvA brass principal study teachers, CvA Brass works in different combinations and distributions, and includes trumpets, horns, trombones, euphonium, bass tuba and percussion. CvA Brass is characterized by young, energetic and ambitious teachers and students whose basic aim is to make music of the highest calibre together.

Horn

- Section representative: Jasper de Waal (jasper.dewaal@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

The principal subject of horn endeavours in so far as possible to do justice to all aspects of the instrument and to all the various options facing students later on in the professional world. The individual and group lessons focus extensively on the traditional solo, chamber and orchestral repertoire. Hornists frequently take part in CvA Brass, and orchestral playing is obviously an important aspect of the principal study. Their proficiency in the natural horn will also be developed. Guest teachers in recent years have included the principal hornists of the Royal Concertgebouw Orchestra (RCO), and the Berlin and Vienna Philharmonic Orchestras.

Trumpet

- Section representative: Ad Welleman (ad.welleman@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

The principal subject of classical trumpet at the CvA is a challenging course of study providing the student with the broadest possible training as a teacher, soloist or performing musician in an orchestra or ensemble. All style periods ranging from the Baroque to contemporary music and the full range of different instruments – including the B-flat and C trumpets, cornet, E-flat/D trumpet, bugle and piccolo trumpet – are addressed. Classical trumpet students may also elect to study the historical trumpet with virtuoso trumpet player Nicolas Isabelle. The classical trumpet programme has close ties with the RCO and the Netherlands Philharmonic Orchestra

(NedPho). Master's students are given the opportunity to audition for an internship with the NedPho.

The principal study teachers work together closely. This means students can take lessons alternately with different teachers. In addition, one lesson is planned every week in which they may perform solo works or other material with a pianist.

Alumni generally have good prospects in the labour market, working as salaried employees and as freelance musicians.

Trombone and Bass Trombone

- Section representative: Pierre Volders (pierre.volders@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		10 120

Studying trombone at the CvA is a unique experience. Students are taught by a team of three teachers, who rotate lessons, thereby guaranteeing that each student has weekly contact with one of the teachers. Training in the principal subject is carried out in such a way that there are three opportunities a week for students to interact with a teacher. In addition, a monthly brass masterclass is given, focusing on all the basics of playing the trombone.

The department also works closely with the Bass Trombone Department and offers crossover lessons together with the Jazz Department. Students may also elect to study alto or Baroque trombone as subsidiary instruments.

The ultimate aim is that students can eventually analyse themselves perfectly and teach in order to fully succeed in the labour market and sustain a long-term career.

Tuba

- Section representative: Perry Hoogendijk (perry.hoogendijk@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

The CvA Tuba Department is made up of Europe's biggest talents in the field. The approach is characterized by intense, personal guidance. There is also a high level of mutual involvement between students, who take lessons, participate in warm-up and basics sessions, practise and attend concerts and rehearsals together. This strategy ensures that younger students are stimulated to rapidly achieve a high level of basic proficiency and that older students learn how to coach and give feedback to their fellow students.

The high level of the relatively small Tuba Department, which accepts no more than five bachelor's and master's students each season, also means that most students will quickly be able to participate in projects undertaken by the Royal Concertgebouw Orchestra. The department also works closely with David Kutz, tuba player with the Netherlands Philharmonic Orchestra, who regularly coaches the students as part of the NPO Academy and occasionally stands in for the regular teacher.

CvA tuba students will quickly have to become proficient in the F or E-flat tuba as a solo instrument, as well as the C or B-flat tuba as an orchestral instrument. The department has access to a B-flat tuba which students may use to prepare for possible auditions in Germany. An F tuba is also available to help students bridge the gap before purchasing their own instrument.

All alumni have built successful careers in professional orchestras and ensembles in the Netherlands and in their own countries of origin.

Occasionally, in the case of exceptional talent, a student can be admitted for euphonium (tenor tuba) classes, given the few employment opportunities available to these instrumentalists.

Percussion

- Department head and Section representative: Richard Jansen (richard.jansen@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		10 120

Percussion is an instrument, or rather a collection of instruments, spanning the widest possible spectrum. Instruments range from the marimba, vibraphone, timpani, snare drum, orchestral percussion, multi-percussion repertoire and drums to the full panoply of non-Western percussion instruments. There are relevant connections with music theatre. Education and ensemble playing are important components, and there is also an historical perspective ranging from Baroque timpani to a leading role in the avant-garde. The versatile expertise which classical percussion students must develop, particularly as part of an undergraduate curriculum, is enormous.

The CvA Department of Classical Percussion is unique in two respects. The team of teachers fully encompasses the aforementioned spectrum, in terms of breadth and quality.

Nowhere else in the world will you find a team of nine teachers, each of whom introduces students to a specialist area, but also encompassing so many different aspects of the profession.

A second point is that the CvA percussion teachers consider the close partnership in which percussion is taught to be both essential and unique. The eight teachers constantly share with one another their experiences with, and information about, the students, the teaching approach and the professional musical world. They work together on the curriculum, forming a close group pooling vast expertise and presence in the national and international musical world.

Past percussion students, particularly over the last few years, have gone on to have successful careers, joining orchestras in and outside the Netherlands, including the RCO, and ensembles such as Asko|Schoenberg, the Nieuw Ensemble, the Ives Ensemble and Ensemble Modern. A solo career for a percussionist is indeed possible, as attested by such alumni as Dominique Vleeshouwers, overall winner of the 2014 TROMP international percussion competition, current marimba teacher Ramon Lormans, and Rachel Zhang and Laurent Warnier, who perform all over the world as soloists and together as the Joint Venture Percussion Duo. The

Percussion Department also achieves successes in the area of percussion education, as evidenced by such initiatives as Percussion Friends, now part of the Sweelinck Academy, where CvA alumni teach. Year after year, students of Percussion Friends successfully pass conservatory auditions. Many graduates are appointed teaching positions elsewhere in and outside the Netherlands, teaching at a professional level.

Strings

- Department head: Kees Koelmans (kees.koelmans@ahk.nl)

Made up of over 160 students, the String Department is one of the CvA's largest. The CvA maintains a close collaborative partnership with the Royal Concertgebouw Orchestra and the Netherlands Philharmonic Orchestra. Master's students may audition for the orchestra academies. In close collaboration with the Netherlands String Quartet Academy, the CvA offers string students a rigorous string quartet programme. In addition, workshops are given by well-known violin and bow makers such as Johan Jacobs and Andreas Grütter.

The CvA's close connections to the orchestral world are of great importance for harpists and guitarists, too, for whom the solo and chamber repertoire are also a main focus of the degree course. Teaching is another key component for harpists and guitarists. Guitarists enrolled at the CvA may also elect to specialize in flamenco. For both instruments, the contemporary solo and chamber repertoire has grown significantly over the last fifty years, and thus features ever more prominently in the course.

Harp

- Section representative: Erika Waardenburg (erika.waardenburg@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

The principal study of harp focuses primarily on developing the student's musical and technical skills on the instrument during the principal private lessons. Lessons are given both on an individual basis and in groups, and are of an internationally high level. Students are prepared to

take auditions, to participate in competitions, etc. Students have won major competitions such as those in Israel and Bloomington, and the ARD. CvA harp alumni are members of some of the best orchestras in and outside the Netherlands. All the teachers are active soloists, chamber musicians and principals in orchestras. They also organize evening group recitals, public concerts and audition training.

A range of optional specialist areas are also offered as part of the bachelor's programme which can be developed further at the master's level, including Baroque harp, classical harp, flamenco, orchestral playing, chamber music, folk harp, jazz harp and the African kora.

Guest teachers in recent years include Rosetty de Ruiter (jazz harp); Skaila Kanga, Isabel Moretti, Maria Graf, Gwyneth Wentink and Lavinia Meijer (principal subject of harp); Masumi Nagasawa (classical harp); and Jalli Lamin Kuyateh (kora).

Guitar

- Section representative: Gabriel Bianco (gabriel.bianco@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		120

The CvA offers one of the most versatile guitar courses of its kind. The degree course prepares future guitarists for all aspects of today's professional world.

During the course, students develop their playing abilities and knowledge of guitar technique to a first-rate level. The course provides ample opportunity for students to specialize not only within the Classical Guitar Department, but also in other departments by means of electives. Because the repertoire for the instrument and the instrumental technique cover a wide range of genres, the guitar is truly unique in the world of classical music. Students may elect to specialize in flamenco.

Violin

- Section representative: Kees Koelmans (kees.koelmans@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

The Violin Department upholds a long tradition going back to the legendary Hungarian teacher Oskar Back, himself a student of Eugène Ysaÿe's. Carl Flesch also taught at the conservatory. Following in the footsteps of Oskar Back, Herman Krebbers and Davina van Wely produced renowned students for years. The Violin Department organizes masterclasses given by permanent teachers and by guest teachers based in and outside the Netherlands such as Ivry Gitlis, Philippe Graffin, Isabelle van Keulen, Gerhard Schulz, Liza Ferschtman, Simone Lamsma and Liviu Prunaru. Orchestral playing is an integral part of the degree course. Students are assigned to as many orchestral and ensemble projects as possible, as well as special string projects and a wide range of chamber music.

Viola

- Section representative: Francien Schatborn (francien.schatborn@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

The principal study of viola focuses primarily on developing the student's musical and technical skills on the instrument during the principal private lessons. Great importance is also attached

to the development of chamber music and orchestral playing skills with a view to preparing students for a professional career as a violist.

The CvA viola teachers are all very active in the Dutch and international music scenes as chamber players, principals in various orchestras and soloists. They regularly organize evening group recitals for the students which are open to the public and invite guest teachers to come and give masterclasses. In recent years, these have included Jürgen Kussmaul, Daniel Bard, Lawrence Power, Garth Knox and Pauline Sachse. The department organizes the biennial Amsterdam Viola Festival together with the National Viola Competition Amsterdam since 2009. The festival features concerts to attend, masterclasses in which to participate, and concerts on which students can perform together, giving them an excellent opportunity to bond.

Cello

- Section representative: Maarten Mostert (maarten.mostert@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		10 120

Today's young cellist should be at home in many different marketplaces. Unfortunately, simply being able to play the cello well is no longer enough to succeed. Knowledge of performance practice is an absolute must, as is maintaining a healthy, critical attitude towards the state of music today in all its varieties. Cellists enrolled at the CvA focus on solo performance, and on attaining a high musical and technical level.

The Cello Department is a tight-knit community. Every attempt is made to provide students with as multifaceted training as possible in a positive atmosphere. In addition to the evening group recitals presided over by the individual teachers, a Cello Monday is organized each month, during which students of all the teachers can perform. There are evening group recitals and concerts given by teachers and external student performances in and around Amsterdam, all of which are open to the public. The department frequently invites guest teachers who pass on their knowledge to students in an inspirational way.

Double Bass

- Section representative: Olivier Thiery (olivier.thiery@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		10 120

Thanks to the massive evolution which the double bass has undergone in recent decades and which continues to this day, the double bass degree course has become ever broader. The number of young talented bassists is growing. It used to be that double bassists would usually train for an orchestra job, but they are now also working towards careers as soloists and recitalists. Many also hope to take part in major competitions. More and more composers are recognizing the enormous potential of the double bass, and the repertoire has grown by leaps and bounds in recent decades.

The CvA Classical Double Bass Department, together with its team of teachers, has embraced all these exciting changes. The team places great emphasis on the broadening of repertoire, training for auditions, practising effectively, attitude and stage presence, as well as the standard musical and technical curriculum. The teachers regularly give joint lessons, and constantly share with each other their experiences with, and information about, the students, as well as scheduling, new goals and programmes for each individual student.

They are additionally assisted by a number of internationally renowned double bass players, who regularly give masterclasses at the CvA. Dane Roberts, Simon Marciniac, Joel Quarrington, Wies de Boevé, Théotine Voisin, Giuseppe Ettore and Esko Laine have in recent years given and/or will in the near future be giving masterclasses. Students may also elect to study the violone.

The extensive, and intensive, course offered by the CvA Classical Double Bass Department ensures students are creatively active, enthusiastically playing for, listening to and learning from one another. This approach has already resulted in a great many successes at competitions and auditions for leading orchestras both in and outside the Netherlands.

Keyboard instruments

- Head of department: David Kuyken (david.kuyken@ahk.nl)

Piano

- Section representative: Frank van de Laar (frank.vandelaar@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

The large and varied repertoire and role of the piano put this instrument at the very heart of the CvA. Throughout the course, students learn to perform the repertoire in all its breadth and depth, and attain an excellent level of musicianship meeting international standards. A closely knit team of highly qualified teachers is responsible for training. The great diversity within the team ensures that the students are exposed to the instrument in all its breadth and depth. In addition to their weekly principal private lessons, students may take lessons with all the teachers in the department via team-teaching. Group lessons and workshops are important supplemental methods of instruction. The Piano Department is a dynamic one which attaches great importance to student input. The Piano Student Council is involved in planning and organizing projects and masterclasses. Every year, internationally renowned pianists and pedagogues give masterclasses; in recent years, these have included Ferenc Rados, Robert Levin, Dmitri Bashkirov, Enrico Pace, Håkon Austbø and Murray Perahia.

The Piano Department is firmly embedded in the larger Department of Keyboard Studies, which offers instruction in piano, fortepiano, harpsichord and clavichord. In addition, projects contribute to students acquiring knowledge and skills for playing all these instruments.

Next to the emphasis on the high piano playing skills, the programme also entails exploring and developing artistically specific identity of the student. This can lead to a specialization within the principal subject, focusing on certain repertoire.

Within this principal subject, students can also choose to take the profile Chamber Music or Contemporary Music. Apart from that, there is the possibility to combine piano with another instrument from the keyboard instrument-department, into a multidisciplinary master

programme. In addition to a Master's degree with piano as principal subject, students can also choose to continue studying for a Master's Degree in Répétiteurship, vocal or instrumental.

After completing the curriculum the student is equipped for a professional career at an international level.

Organ (classical)

- Section representative: Pieter van Dijk (pieter.vandijk@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		10 120

The CvA Organ Department boasts a long tradition of highly qualified tuition. Such renowned organists as Anthon van der Horst, Albert de Klerk, Piet Kee, Ewald Kooiman, Hans van Nieuwkoop and Jacques van Oortmerssen all taught in the department for years. Distinguished organ alumni include Jan Raas, Leo van Doeselaar, Ben van Oosten and Masaaki Suzuki. The latest generation of organists also attests to the quality of the course: current and former students regularly compete successfully at leading organ competitions in and outside the Netherlands.

The Organ Department offers a varied curriculum built around playing historic organs. Students are taught on beautiful, legendary organs in and outside Amsterdam, such as the Christiaan Müller organ at St Bavo and the Cavaillé-Coll organ at the Haarlem Philharmonie, the Müller organ at the Walloon Church, the Adema/Philbert organ at the Moses and Aaron Church, the Bätz organ at the Round Lutheran Church in Amsterdam and the van Covelens and the van Hagerbeer/Schnitger organ at St Lawrence Church in Alkmaar.

In addition to their weekly principal private lessons, students may take lessons with all the teachers in the department via team-teaching. The Organ Department is firmly embedded in the larger Department of Keyboard Studies, which offers instruction in organ, piano, fortepiano, harpsichord and clavichord. Students may elect to study individual secondary subjects within the Department of Keyboard Studies. They may also enrol on a multidisciplinary

master's degree programme, in which organ can be combined with one of the other keyboard instruments offered by the Department of Keyboard Studies.

Every year, the regular curriculum is enriched with many activities, such as masterclasses given by renowned guest teachers based in and outside the Netherlands, lunchtime and other concerts, projects and excursions. In the 2016–17 academic year, Louis Robilliard, the internationally acclaimed organist of the Cavallé-Coll organ at St-François de Sales in Lyons, gave three masterclasses and lessons in nineteenth- and twentieth-century French repertoire.

Contemporary Harpsichord

- Section representative: Menno van Delft (menno.vandelft@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		10 120

Wanda Landowska - György Ligeti - Bohuslav Martinu - Annelie de Man - clavicembalo contemporaneo - John Cage - Elisabeth Chojnacka - Louis Andriessen - Jukka Tiensuu - contemporary harpsichord - Iannis Xenakis- Jane Chapman - Maurizio Kagel - zeitgenössischen Cembalo - Vivienne Spiteri - Luciano Berio - Henryk Mikolaj Górecki - Goska Ispording - Elaine Funaro - klawesyn współczesny - Kaija Saariaho - Francis Poulenc - clavicembalo contemporaneo - Toru Takemitsu - Antoinette Vischer

JOIN THE CONTEMPORARY HARPSICHORD MOVEMENT !

The harpsichord is now an integral part of the contemporary repertoire, having assumed a prominent place in chamber music, orchestral works, opera and musical theatre, but also in the experimental realm characterized by the use of electronics and multimedia. The contemporary harpsichord course offers very dynamic training for students with inquiring minds and a broad range of interests. The course is also unique in that it is the only complete course of study in the world dedicated entirely to modern harpsichord. Course alumni have since gone on to become finalists at the world's most prestigious harpsichord competitions and welcome guests at international festivals and in the professional new music scene.

Students enrolled on the contemporary harpsichord course work individually and in various ensembles on music written in the twentieth and twenty-first centuries, and specialize in rehearsing and performing 'classic' works from this period. Close partnerships with the Composition Department and the Live Electronics course of study play an increasingly

important role particularly in the master's phase, when students use their own musical personalities to help promote and encourage the creation of new harpsichord repertoire.

Accordeon

- Section representative: Marieke Grotenhuis (marieke.grotenhuis@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Instrumentaal 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10
subtotaal-1		40		5			Aanbevolen:			
2	Hoofdvak	40	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		0		20		120

The accordion is an incredibly versatile instrument which in many ways has gained a place for itself in today's concert world. Many of the most important twentieth- and twenty-first-century composers wrote, or have written, for the instrument – solo and chamber music, transcriptions of works from the Renaissance, Baroque and the classical period, or newly composed contemporary, avant-garde, experimental and electronic music. The accordion has also acquired a permanent place in much orchestral music, either as a solo instrument or as a member in its own right. It is also in high demand in interdisciplinary projects in the areas of theatre and dance, and obviously plays a role in all kinds of folk music, tango, jazz and chanson. In short, the accordion is everywhere!

Because it is a relatively new instrument, most of the original music written for it has been composed in the contemporary idiom, which consequently plays an important role in the degree course. Nonetheless, transcriptions are also part and parcel of the repertoire, and chamber music in a variety of forms is also a major focus. The department has established fruitful collaborations with other CvA departments, participating in projects organized by the Composition, Opera, Electronic Music, Early Music and Jazz Departments.

Repetiteurship

- Studieleider Toetsen: David Kuyken (david.kuyken@ahk.nl)

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Repetiteurship 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijk- en bijvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Repetiteurship Piano Keyboard Musicianship Talen of Lied Didactiek Repertoire en Context	35	Onderzoek	5		0	Vrije keuze Aanbevolen:	20		10	
subtotaal-1		35		5							
2	Repetiteurship Piano Keyboard Musicianship Talen of Lied Didactiek	45	Onderzoek	5							
subtotaal-2		45		5							
totaal		80		10		0		20		10	120

The Master's Degree in Répétiteurship prepares students for a career as a répétiteur. This study focuses on the development of performance as part of a duo, combined with a coaching role. Students learn to function in a wide range of areas, including as a répétiteur at the opera house, with choirs, at competitions and at educational institutions. They also learn how to lay the foundations for a successful career as a freelancer. In addition, students continue to develop their own instrumental and artistic skills on an individual basis.

Instruction in the principal subject is practically oriented, mainly taking the form of an internship within the teacher–student–répétiteur triangle. At the beginning of the course, students choose to pursue the vocal or instrumental path. These share similarities, but differ in key areas. This prepares students for the specific characteristics of vocal or instrumental répétiteurship.

The first year of study focuses on a wide-ranging repertoire; in the second year, students can specialize further in a specific area. A key component of the study is the research project, in which a subject pertaining to répétiteurship is explored in greater depth.

Admission Requirements

- Students having completed a bachelor's degree in music with a principal subject of piano or répétiteurship (Lyon) may be admitted. In exceptional cases, students having studied another keyboard instrument as their principal subject may be admitted.
- Even those students having concluded a final bachelor's examination at the CvA prior to this master's degree programme must take a completely separate entrance examination for this master's programme.
- The candidate must have excellent musical and instrumental ability at a potential master's level. Artistry and an individual outlook on the profession and repertoire are important conditions for admission.
- The candidate must have demonstrable chamber music skills, as well as satisfactory sight-reading, communicative and teaching abilities.

Music Theory

- Head of department: Michiel Schuijjer (michiel.schuijjer@ahk.nl)
- Section representative: John Koslovsky (john.koslovsky@ahk.nl)

The Master's Degree in Music Theory is intended to prepare students for a career in the fields of teaching and research in music theory and analysis. The student follows an intensive programme combining practical musical skills, didactics, theoretical/philosophical reflection and research skills. After completing the programme, students are eligible to teach music theory courses at the professional school/university level and can apply to doctoral programmes in music theory.

Admission Requirements

- Submission of a 'theory portfolio' from a previous degree, ideally containing examples of written harmony/counterpoint, analysis, model composition and arrangements/orchestrations.
- If the submitted portfolio does not provide sufficient information: a separate written examination given remotely by the committee in harmony/counterpoint, ear-training and/or analysis, to be submitted before the audition.
- A written/oral examination over the course of two or three days during the entrance exam period. The candidate is given written tests in harmony, ear-training (from the piano and from a recording) and analysis. Finally, the candidate takes an oral exam in solfège, keyboard harmony and score reading; discusses the written work with the committee; and receives a final result from the committee on his/her admissibility.

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Theorie der Muziek 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Analyse, Schrijfkunst, Literatuur Oude Muziek	15	Onderzoek	0		0	Vrije keuze	15		0	
	Analyse, Schrijfkunst, Literatuur Klassiek/Romantiek	15									
	Analyse, Schrijfkunst, Literatuur 20e/21e Eeuw	15									
	Voortgezette Methodiek Hoofdvak ThdM/Stage	10									
	Improvisatie	10									
subtotaal-1		65		0							
2	Analyse, Schrijfkunst, Literatuur Specialisatie	20	Onderzoek	10							
	Improvisatie	10									
subtotaal-2		30		10							
totaal		95		10		0		15		0	120

General

The curriculum for the Master's Degree in Music Theory consists of a number of required subjects, a selection of free electives and an extended research project, one attaining a high academic standard (comparable to one written in musicology). The student is taught by a team of theory teachers, each of whom brings his/her specific expertise to the student.

First year

In the first year of the programme, the student follows each of the three core ASLs (Analyse/Schrijfkunst/Literatuur): in early music (up to ca. 1750); in the classical/Romantic repertoire (ca. 1750 to 1900); and in new music (1900 to the present). Each course will be taught in an intensive tenweek module, and each component of the course (analysis, literature and written musical skills) will be equally divided (90 min. per component over the ten weeks). Each component will be completed in the form of either a written project/paper and/or an oral exam. The student must successfully complete all three components in order to complete the course.

Although there is a great deal of freedom within the ASLs (in terms of the repertoire analysed, literature reviewed and written musical skills), the content covered must correspond to the specific stylistic period under consideration. The student is therefore asked to draw up a plan with each teacher at the beginning of the module and to submit this plan to both the department head and the department representative within the first two weeks after the start of the module.

In addition to the three core courses, the student will take keyboard improvisation lessons, which can be supplemented with another practical musical subject (e.g. instrumental, vocal, compositional). The student will also take a master's elective relevant to his/her general interests and ambitions, one that can complement and/or expand on the offerings of the core courses. Such courses include Schenkerian Analysis, Historiography of Music Theory, Contemporary Music Using Non-Western Techniques, and Adorno (though the specific choice is up to the student). The student also takes a course in music theory pedagogy (Voortgezette Methodiek) and teaches a select number of course modules within the undergraduate curriculum, under the supervision of the theory teachers.

Finally, the student is expected in the first year to begin the research project, which is usually connected with one of the ASLs and/or electives taken. By the end of the first year, the student will have produced an initial draft of the project on paper (an introduction to the project, a sample chapter, a provisional table of contents and a bibliography).

End-of-year examination

At the end of the first year, the student submits all his/her written ASL work to the theory committee. The student will present a portion of this work at the end-of-year examination in June, ideally one component from each of the three ASLs. The student will also discuss the progress of his/her research project. The committee evaluates all the written work produced during the year and solicits feedback from all teachers involved in the ASLs.

Second year

In the second year of the programme, the student chooses a specific topic within the ASL offerings, the 'ASL Specialisatie'. The student takes this course for the entire year for a total of 1.5 hours (30 min. for each component weekly) and works with the teacher(s) of his/her choice. As in the first-year ASLs, each component must be completed with a written and/or oral assignment. The student also completes improvisation (practical skills) and the electives (if still

needed), and devotes the rest of his/her time to completing the final research project, which is usually connected with the ASL.

Required and/or recommended electives

Students are required to take 15 credits' worth of electives, and are given free choice. However, they are advised to choose an elective relating more to a theory and/or history course (Schenkerian Analysis, Historiography of Music Theory, etc.).

Final examination

The final examination in June consists of an extended presentation of the student's research (a segment of which may be presented at the Master's Research Symposium in March) and a performance of select model compositions by the student.

Voice (classical)

- Department head and section representative: Don Marrazzo (don.marrazzo@ahk.nl)

The CvA's Classical Voice Department has trained and nurtured an impressive roster of singers who have gone on to establish successful international performing careers. The Classical Voice Department offers a vibrant curriculum and individualized attention to ensure that each student is fully prepared to meet the demands of today's highly competitive classical singing industry.

Study Programme

Opbouw studieprogramma en studiepunten Master Klassiek Muziek hoofdvak Zang 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak en gerelateerde praktijklessen (inclusief: master class, groepsles, correpetitie, uitvoeringen) Drama and Body Awareness Classes Opera Class and Projects Language Classes	34	Onderzoek	5		0	Vrije keuze	10		10
subtotaal-1		45		5						
2	Hoofdvak en gerelateerde praktijklessen (inclusief: master class, groepsles, correpetitie, uitvoeringen) Drama and Body Awareness Classes Opera Class and Projects Language Classes	34	Onderzoek	5			Aanbevolen: Music Theatre and Stage Performance (10 EC) The Musical Body (5 EC)			
subtotaal-2		45		5						
totaal		90		10		0		10		10

Upon completion of the two-year Classical Voice Department Master's Program, students will be ready to enter the professional music world at the highest level.

Each student's schedule may include weekly singing lessons; coachings; classes in opera, lieder, and oratorio; drama, physical acting, and movement classes; Italian, French, and German

diction; Feldenkrais and Alexander Technique, and more. Students can also participate in a range of elective courses to further broaden their artistic and intellectual horizons. Because the set curriculum of the Classical Voice Master's Program is quite rigorous, students in this course are only required to fulfill 10 elective credits (EC) over their two years of study.

Students have the opportunity to participate annually in guest teacher masterclasses led by internationally acclaimed artists. Recent guest artists have included Christine Goerke; J'Nai Bridges; Bejun Mehta; Angela Brower; Dame Ann Murray; Nelly Miricioiu; Margreet Honig; Ira Siff; Dr. Bretton Brown; Alexander Oliver; Claron McFadden, and others.

In order to gain valuable performance experience and share their talent and development with the public, students perform every year in a number of student evening recitals; semi-staged concert operas; staged opera scenes, lunchtime concerts, and an annual project with the CvA Symphony Orchestra.

Master 1 Study Year Examination

50-minutes of music required (excluding changing, small pauses, applause, etc). Repertoire in German, French, Italian, and two additional languages of the student's choosing is required. Song, oratorio, and operatic repertoire are required. Students are strongly advised to present repertoire from the Baroque, Classical, Romantic, and 20th/21st century periods.

Master 2 Study Year (Final) Examination

70-75 minutes of music (excluding changing, small pauses, applause, etc). Repertoire in German, French, Italian, and two additional languages of the student's choosing is required. Operatic and song repertoire are required, oratorio repertoire is optional. Students are strongly advised to present repertoire from the Baroque, Classical, Romantic and 20th/21st century period.

Live Electronics

- Head of Jazz, Pop, Electronic Music: Edo Righini (edo.righini@ahk.nl)
- Head of Classical and Early Music, Music in Education: Okke Westdorp (okke.westdorp@ahk.nl)
- Section representative: Jos Zwaanenburg (jos.zwaanenburg@ahk.nl)

Introduction

The Master's program in Live Electronics at the Conservatorium van Amsterdam is a high-level program designed to accommodate the aspirations of performers from any musical background who wish to specialize in combining their traditional instruments with live electronic extensions. The program is primarily designed for performers with a music-driven interest in electronics and technology, which could also include, for instance, 'laptopists' as long as they can show proficiency in music theory and performance practice.

In a world in which electronics are more and more present, and at the same time more accessible and affordable, there is an increasing interest in musicians who can deal with (live) electronics.

The Amsterdam two-year master's program will provide profound education in combining the traditional instrument with live electronic extensions. Through balanced training in using dedicated soft and hardware on one hand and the traditional instrument on the other, students will be enabled to develop their artistic, creative and technological skills in an area which asks for consistent development. Performance, composition, improvisation, multimedia, music technology, computer programming, synthesizer programming, new and vintage hardware, theatre are key subjects.

The program is completely cross-genre and is not biased towards just one music style or tradition. Musicians with a background in classical, jazz or pop music can all follow this master's program. Lessons, lectures, workshops are given by an experienced team of CvA teachers and special guest teachers from all around the world.

Admission Requirements

The Live Electronics program is aiming for performers with an instrumental bachelor's degree or equivalent. Candidates with a bachelor's diploma in another musical field may be admitted, provided that they show proficiency in music theory and a sufficient level in performance skills.

Candidates with an instrumental bachelor's degree of the CvA also need to have the additional qualification 'admissible to a master's degree', including a specific annotation that it is geared towards the master's Live Electronics. Candidates from other institutions have to do an audition.

In addition to the completed and signed application form and the other documents, students are requested to send an audio and/or video recording (CD or DVD in data format) of a performance of live electronic music with a maximum length of 15 minutes and a motivation letter stating the student's reasons for wishing to enter the program.

Selected candidates will be invited to do an audition in which they can present a live electronic performance of no more than 20 minutes, followed by an interview of about 10 minutes.

Applicants have to have their own instruments (like any instrumental principal subject student) and also a MacBookPro running Max/MSP, an audio/MIDI interface of decent quality, appropriate microphones that can be used in live performance and appropriate cabling for the set-up. The CvA can make recommendations on basic packages for different instruments on request.

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Live Electronics 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak MLE	25	Onderzoek	5		0	Vrije keuze	0		5	
	Instrument	5									
	Max/MSP	5									
	Arduino	5									
	Ableton	5									
	MLE ensembles	5									
	Performance technology	5									
subtotaal-1		55		5							
2	Hoofdvak MLE	25	Onderzoek	5		0	Aanbevolen:	0			
	Instrument	5									
	Max/MSP	5									
	Arduino	5									
	Ableton	5									
	MLE ensembles	5									
subtotaal-2		50		5							
totaal		105		10		0		0		5	120

General

The two year program will run in project weeks, which means that once a month there will be a 5 day intensive project (order and content subject to change in relation to availability of guest teachers). There will be 10 of those projects per academic year. Each project deals with two main subjects of which one is mainly practical and the other either theoretical or computer software oriented. Each project week will offer group lessons, individual lessons and workshops. Throughout the projects, the live electronics ensemble will rehearse and perform; participation is compulsory. Individual instrumental lessons can be organised, be it in the format of a subsidiary subject.

During the two years program, the student will deal with a great variety of topics such as:

- Amplification and location modulation (spatialization)
- Mics & contact mics (the traditional instrument as a controller) pitch and dynamic detection and dsp.
- MIDI hardware & software
- Max/MSP, Pd, Super Collider
- Logic Audio, Ableton Live
- History of (live) electronic music
- Synthesizers and soft synths
- Audio Editing and Digital Audio Workstations (Logic, Peak, Digital Performer, Audacity)
- Fundamental concepts of acoustics (incl. Fourier)
- Improvisation with electronics/electronic extensions
- Notation & composition for electronic performance
- Other controllers (kaospad, the hands, joystick, camera detection)
- Hardware vs. emulation
- Video & visuals (Jitter, Isadora)
- The theatrical implications of using live electronics
- The live electronic extension as a tool for music education
- Professional Practice (Marketing tools, how to reach the outside world)

- Dissertation & research skills
- Personal multimedia projects

First year

- Monthly project weeks jaar
- Instrument
- Intro Max/MSP
- Arduino 1
- Ableton 1
- Performance Technology

An end-of-year exam will take place during the June project week. The student has to present one piece (solo or with ensemble) that was developed during the year.

Second year

- Monthly project weeks
- Instrument
- Advanced Max/MSP/Jitter
- Arduino 2
- Ableton 2

The very last project week of the second year (June) is dedicated to the final exams. Each student has to do a recital (performance/presentation) with a duration of ca. 60 minutes, in which he/she demonstrates the ability to perform solo as well as in an ensemble, preferably making use of fellow live electronics students.

Electives and free space

In the master program Live Electronics, there are no mandatory electives to follow. Taking part in 'Advanced Rhythm' and 'Contemporary Music/Improvisation through Non Western Techniques' is strongly recommended, because of the highly developed rhythmic training which has become the rhythmic 'lingua franca' at the CvA. The electives can be taken in year 1, year 2 or both.

4. PROFILES IN THE MASTER OF CLASSICAL MUSIC

Creative Performance Lab (CPL) profile

Contact: Arnold Marinissen (arnold.marinissen@ahk.nl)

Introduction

The Creative Performance Lab (CPL) is a master's profile for students wishing to develop and perform in multidisciplinary productions. The profile involves intensive collaboration with fellow students. In addition, students regularly collaborate with other AHK faculties. In each of the two years, they give different performances at the interface between disciplines such as music, theatre, dance, video and live electronics. Although their principal subject remains the foundation, they are encouraged through the CPL to contribute other talents like acting, making films and writing. With the aid of specialist guest teachers, they learn to explore these skills, make them functional and finally apply them to performance. Performances are given both in and outside the CvA. CPL guest performances have been given at the Cello Biennale at the Muziekgebouw, the Theater de Meervaart and the ZID Theater.

An important aspect of CPL is that the creative process occurs mainly in a group setting. The actual content of the productions is largely determined by the input and interests of the participating students. The students are coached by various teachers during the creative and performance process. They learn to approach the creative process on a conceptual level and to develop, elaborate and communicate the theme of each project. They learn to integrate their own ideas with other ideas from the group and to create from these a coherent, high-quality end product, support one another and give feedback. The performances that come into being in this way are unique because they are the result of creative input from the whole group.

Admission Requirements

- All students who have been admitted to a master's degree programme at the CvA may apply to CPL.
- In the first week of the new academic year, the students attend an interview to discuss their motivation and interests, and to be assessed as to whether CPL really is the best choice for them. They are informed subsequently whether they are admitted to the course.

Study Programme

Opbouw studieprogramma en studiepunten Master PROFIEL Creative Performance Lab (CPL) 2020-2021												
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.	
1	Hoofdvak instrument Creative Performance Lab	25 15	Onderzoek	5	Building a Successful Professional Practice	5	Vrije keuze	15			10	
subtotaal-1		40		5			Aanbevolen:					
2	Hoofdvak instrument Creative Performance Lab	25 15	Onderzoek	5								
subtotaal-2		40		5								
totaal		80		10		5		15			10	120

General

The Creative Performance Lab is intended for curious, creative students who are willing to work intensively as part of a group, with the social skills and responsibilities this entails. Obviously, they should have a desire to develop other artistic or organizational skills outside the realm of their principal subject and to take a conceptual approach to performance. This involves the interdisciplinary relationships, the theme of the piece and the cultural frame of reference.

First year

The first year of the CPL course consists of some four projects of varying length, all resulting in one or more performances. The workflow includes training in theatre, movement, improvisation, technological aspects and whatever else the performances involve. In addition, there are a number of boot camp sessions focusing on repertoire in context, production and publicity, or specific knowledge and skills relating to a certain project. Students are also coached in production and related organizational aspects. The classes, taught by teachers who are specialists in these areas, will challenge them to work in artistic areas which are new to them.

As the course continues, the scope of the performances will expand somewhat. The performance at the end of each of the two master's years is usually performed and promoted outside the CvA.

End-of-year examination

Students will be evaluated on the basis of each of the four performances.

Second year

See 'first year'. With a total of eight projects over the two master's years, a broad scope of disciplines, themes, concepts and methodologies are covered. Students work with a number of coaches, each a creator and expert in a particular field involving multidisciplinary performance.

Required and/or recommended electives

For this master's profile, Building a Successful Professional Practice is a required elective. There are no other recommended electives, and students are completely free in their choice.

Final examination

Again in the second year, students are evaluated on the basis of each of the four performances.

Teachers

Arnold Marinissen, Jaco Benckhuijsen, Jorge Isaac

Gastdocenten: Roman Bischoff, Ria Marks, Sebo Bakker, Gerhard Staebler, Kunsu Shim, Arnoud Noordegraaf, Dagmar Slagmolen, Samir Calixto, Marcel Wierickx, Karina Kroft, Kenzo, Kusuda en anderen.

[Early Keyboards/Strings/Winds/Brass profile](#)

- Contactpersoon: Kees Koelmans (kees.koelmans@ahk.nl)

Introduction

Up to and including the eighteenth century, it was very common for musicians to master two or more instruments in the same family. The CvA Early Music Department offers students the opportunity to revive this historical practice as part of a master's degree. Their master's research should preferably focus on this area.

This profile focuses on the practice as was customary up into the nineteenth century. Keyboard players at that time mastered various instruments and were highly and flexibly skilled in a variety of repertoire, improvisation and basso continuo. The profile gives players of historical instruments a good foundation in order to make a place for themselves in today's professional world.

After successfully completing the admissions process for two master's principal subjects the student may choose this profile.

Admission Requirements

Please see the description of the relevant principal subjects of the study guide of Master in Early Music.

Study Programme

Opbouw studieprogramma en studiepunten Master PROFIEL Early Keyboards/Strings/Winds/Brass 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak en gerelateerde instrumentale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition	15	Vrije keuze	5		10
subtotaal-1		40		5	New methodologies for Music Research					
2	Hoofdvak en gerelateerde instrumentale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		15		5		10 120

General

By agreement with the principal study teachers and department head, the study plan will be drawn up to determine which subsidiary subjects, in addition to principal private lessons, the student will take in each academic year. These subsidiary subjects consist partly of private lessons and partly of group lessons. For students with less experience in basso continuo and/or improvisation, these courses will be required.

The private lessons are given by various specialists in each instrument. Projects and masterclasses will highlight and examine in greater detail the similarities and differences between the various keyboard instruments. There are also group lessons, excursions and classes/workshops given by guest teachers. Students will regularly perform on concerts and evening group recitals.

The candidate should have a great affinity with, and excellent skills in respect of, multiple instruments at a potential master's level. This master's programme requires above-average artistry and great commitment.

First and second year

Individual principal subject lessons on both chosen instruments.

End-of-year examination

Between year 1 and 2 an exam will take place for each of the two majors with two programs of 30 minutes each.

Required and/or recommenden electives

In addition to the required courses, students will also take two electives of their choice.

Final examinaton

Woodwinds, strings and brass: A recital on both instruments.

Keyboard instruments: The final presentation consists of a public concert, 90 minutes in length with an interval, during which the graduating student will present himself/herself on various instruments. The final presentation may also consist of two separate public recitals of up to 40 minutes on each instrument – the first presentation taking place at the CvA, for example, and in the case of organ, the second presentation at a church. The student plays an active role in organizing and publicizing these events.

Instruments in Historical Perspective profile

Contactpersoon: Kees Koelmans (kees.koelmans@ahk.nl)

Introduction

The Instruments in Historical Perspective profile combines two principal subjects: a classical instrument and its historical counterpart. Examples are cello and Baroque cello, or flute and traverso. During the entrance examination, the candidate must possess the level required in respect of both instruments for a CvA master's degree. During the course, the student will take principal private lessons in both instruments. The aim is that students should play both instruments on one recital for the final examination.

Admission Requirements

See the relevant principal subjects.

Study Programme

Opbouw studieprogramma en studiepunten Master PROFIEL Instrumenten in Historisch Perspectief 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	Tuning & Temperament 10 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation	5	Vrije keuze	5		10
subtotaal-1		40		5	Sources an Resources, from Manuscript to Edition New methodologies for Music Research					
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		15		5		10 120

General

Depending on the student's background, the aim is to fill any gaps in previous instruction in order to achieve the best possible mastery of the instrument and its historical counterpart. Their master's research should preferably focus on the history of the instrument.

First and second year

Individual principal subject lessons in both instruments.

End-of-year examination

Preferably one recital featuring two instruments.

Required and/or recommended electives

Tuning and Temperament is a required elective (5 ECTS).

At least 10 of the 20 credits must be earned by means of a combination of the following electives:

- History of the Early Music Movement;
- Baroque Dance Practice and Notation;
- Sources and Resources: From Manuscript to Edition;
- New Methodologies for Music Research.

Final Examination

Recital on both instruments.

Chamber Music profile

Contactpersoon: David Kuyken (david.kuyken@ahk.nl)

Introduction

The Chamber Music master's profile prepares students for a varied career as part of permanent or varying forms of ensemble (with the exception of the string quartet) at national and international chamber music venues. Students learn to conceptualize and organize their own event. Ensembles take part in national and international competitions and festivals, allowing them to build up a portfolio and network. In addition, students continue to develop their own instrumental and artistic skills on an individual basis.

Admission Requirements

Entrance requirements include a bachelor's degree in the relevant principal subject and a great affinity with and experience performing chamber music at a high level.

- Students may enrol once they have been admitted to the master's programme in the relevant principal study (instrumental or vocal).
- CvA bachelor's students who choose this profile should devote a significant portion of the bachelor's examination programme to chamber music from at least two different style periods (or an additional audition may be taken in September).

- For candidates from outside the CvA, a significant portion of the principal subject admissions programme should consist of chamber music repertoire from at least two different style periods (or an additional audition may be taken in September).
- The candidate must have proven chamber music skills and demonstrate great affinity with and experience performing chamber music at a high level.

Study Programme

Opbouw studieprogramma en studiepunten Master PROFIEL Kamermuziek 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak Kamermuziek	25 15	Onderzoek	5	Building a Successful Professional Practice	5	Vrije keuze <i>Aanbevolen:</i> Harmony and Analysis Practicum (5 EC)	15		10
subtotaal-1		40		5						
2	Hoofdvak Kamermuziek	25 15	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		5		15		10 120

General

In addition to the instrumental principal subject, chamber music is the most important component of the course. Students take the initiative themselves to form ensembles, assuming an active and entrepreneurial attitude. The principal private lessons also focus on instrumental and artistic development on the basis of solo repertoire. Chamber music parts may also be covered in the principal private lessons. The choice of specialist chamber music teachers and the frequency of coachings will reflect the size and make-up of the ensemble and the choice of repertoire. The lesson time available to an ensemble will be based on the number of ensemble players enrolled in the CvA. Students should preferably devote their master's research to a subject relating to chamber music.

First and second year

In both the first and second years of the master's degree, the principal study and chamber music are taught. The master's research will be carried out over these two years. Once the research is completed, the credits are allocated. Students are free to choose the year in which they take the electives.

The research will be spread over both years of the programme. The credits will be appointed at the end of the whole process.

Student may decide in which year (s)he will follow the electives.

End-of-year examination

In addition to the regular principal study examination, the ensemble organizes and performs a concert of at least 45 minutes in April/May. The concert must draw an acceptable number of audience members. The ensemble is itself responsible both for organizing and giving a

successful concert. The programme for the principal study examination may include the same or a different ensemble work.

Required and/or recommended electives

The required Entrepreneurship course component (Building a Successful Professional Practice) examines in detail the business aspects of the professional world. These classes are taught by chamber music specialists, and in collaboration with the Netherlands String Quartet Academy (www.nska.nl). Theoretical subjects like Analysis and Performance are an important component of the study and, for that reason, are recommended as electives in the profile. The student must choose one more elective to take outside this cluster.

Final examination

In addition to the regular principal study examination, the ensembles organize and perform a concert of at least 45 minutes in April/May. The concert must draw an acceptable number of audience members. The quartet is itself responsible for both organizing and giving a successful concert. The programme for the principal study examination may include the same or a different chamber work. Exit qualifications of the Chamber Music master's profile: a professional level, successful in outside halls filled to capacity.

The ensembles organize the examinations themselves at a location outside the CvA and tend to the publicity themselves.

[Applications of Karnatic Rhythm to Contemporary Music profile](#)

Contact: Michiel Schuijjer (michiel.schuijjer@ahk.nl)

Introduction

One of the most important aspects of the development of music over the last one hundred years has been the growth in rhythmic potential both through Western developments and the borrowing of elements from non-Western traditions. Most classical orchestral and/or ensemble musicians will eventually meet with works by Stravinsky, Béla Bartók, Ligeti, Messiaen, Varèse or Xenakis, to name but a few well-known composers, while improvisers will be impacted by music influenced by Dave Holland, Steve Coleman, Aka Moon, Vijay Iyer and Miles Okazaki or elements of music from the Balkans, India, Africa and Cuba. Beyond that, many composers, be their focus classical or jazz, organize their music not only around pitch, but also in terms of rhythmic structures, looking for ways to structure and classify rhythmic means in a coherent, practical way.

Twentieth- and twenty-first-century music requires a new approach to rhythmic training, one which provides musicians with the tools they need to accurately perform more varied and complex rhythmic concepts, while at the same time retaining emotional intensity. The Carnatic Rhythm in Western Music profile addresses ways in which the Carnatic rhythmic system can

enrich, improve or even radically change the creation (through composition and improvisation) and interpretation of complex contemporary classical music and jazz.

The incredible wealth of rhythmic techniques, means and concepts, the different types of tāla construction, the use of rhythm as an element of structure and development, and the use of sometimes very advanced mathematics in south India all enable Western musicians to improve and enrich their accuracy and/or their creative process and make the study of Carnatic rhythm a fascinating adventure with far-reaching consequences. The great diversity of the rhythmic resources used in Carnatic music is one of the least known in the West, despite being made up of potentially the most universal elements.

This profile is based on the four-year programme [Contemporary Music Using Non-Western Techniques](#) given at the CvA, but explores the subject matter more deeply and in greater detail than in the regular classes. It is tailored to students from both the Classical and the Jazz Departments, and has two variants:

- 1) Performers
- 2) Composers

The main differences in respect of the regular group lessons which can be taken as a master's subject are:

- Weekly individual coachings for the preparation of repertoire (individual coachings are offered only to students who choose this profile).
- Regular sessions during which the 'roots' of the material, as well as what other creators do or have done with Carnatic rhythmic concepts, are listened to and analysed in a musical context.
- The option also to take regular composition or ensemble classes in contemporary music using non-Western techniques which differ from the student's background.

All students take up where they left off at the end of their bachelor's degree (for example, if a student has completed the first year of Reading, Improvisation or Composition Approach, he/she will start with the second-year material regardless of the option chosen).

Admission Requirements

* Students may enrol once they have been admitted to the master's programme in the relevant principal study (instrumental, vocal or composition).

* Performers must have completed the [Advanced Rhythm introductory course](#). Students who have obtained a bachelor's degree from another institution must follow the online version of this course in the period after they have been admitted to the CvA and before the start of the academic year in September. Alternatively, they must demonstrate that they possess an equivalent level of rhythmic knowledge/skills. Composers are exempt.

Study Programme

Opbouw studieprogramma en studiepunten Master PROFIEL Karnatic Rhythm in W.M. 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak Compositieklas/Leesensemble en individuele coaching	25	Onderzoek	5		0	Vrije keuze	20		10	
		15					Aanbevolen:				
subtotaal-1		40		5							
2	Hoofdvak Compositieklas/Leesensemble en individuele coaching	25	Onderzoek	5							
		15									
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

Programme for classical performers

As described in the introduction, the programme for classical performing musicians addresses the problems a musician may encounter in much contemporary music by e.g. Stravinsky, Bartók and Varèse to Xenakis, Boulez, Carter, Ferneyhough or Ligeti, as well as that by more recent composers. The main aim is to provide students with rhythmic aids which will enable them to achieve a higher degree of accuracy and self-confidence. South Indian classical music not only makes use of one of the most complex rhythmic systems, but also employs very clear and practical learning and practice methods.

The profile consists of the following components:

- The so-called Reading Ensemble in each year.
- Individual coachings in order to prepare three contemporary works (between October and March) and the performance of works in mid-June lasting at least twenty minutes. The aim of these sessions is to use Carnatic techniques to perform contemporary works and to develop a general methodology for the student to apply to a wide range of works.
- Attending sessions held every other week during which the 'roots' of the material, as well as what other creators do or have done with Carnatic rhythmic concepts, are listened to and analysed in a musical context.
- On the other hand, the student can also opt for an improvisation ensemble. In that case, he/she will create a smaller number of contemporary works and can spend the coaching time on improvisatory aspects.

Programme for composers

The Carnatic rhythmic system provides opportunities to create music using rhythmic complexities which are applied in a very organic way, allowing one to break away from the intellectual approach which has characterised 'new complexity' with respect to the use of rhythm. An important aspect of Carnatic rhythm is that in this system, practical methodology and the potential for development of the same concept are inextricably linked. The idea of a common denominator permeates the structural architecture of each technique and its potential for development. This profile revolves around rhythmic techniques/complexities borrowed from south Indian classical music (Carnatic music) theory for use in a Western contemporary context. The student will aim to reach a higher level of understanding of these

concepts to then employ them in today's music, and certainly not just to copy the Carnatic tradition. Combining the Carnatic concepts mentioned below with the Western concepts of orchestration, counterpoint and polyphony is a requirement of the programme.

The material consists of the following components:

(1) Theory of south Indian classical music:

* Rhythmic complexities: different types of tāla construction (cycles), all forms of polyrhythms, polypulse, irregular groupings, fusion, structural metric modulations, poly-tālas and mathematical/rhythmic calculations and their relationship to structural development.

* Formal and structural concepts: developmental techniques, various formal types. The use of south Indian geometric concepts to be applied to micro and macro structures.

(2) Practical exercises and homework assignments based on the theory.

(3) Extensive listening and analysis of recorded material.

The profile consists of the following components:

- Each year, a composition class in contemporary music using non-Western techniques.
- Each year, the so-called Reading Ensemble, in which students work on the most important techniques to master the concepts addressed in the composition class, but only with the use of śolkaṭṭu (rhythmic syllables). An instrument is not necessary unless the student so wishes.
- Attending sessions held every other week during which the 'roots' of the material, as well as what other creators do or have done with Carnatic rhythmic concepts, are listened to and analysed in a rhythmic context.
- Individual coaching to help the student with
 - (a) Composing two works (6 to 8 min.) to be prepared from early October to early December and from mid-December to the third week of February.
 - (b) Composing a larger work (approx. 10 to 12 min.) for larger ensemble, to be prepared from the beginning of March to mid-June.

The student may present his/her own project as long as the amount of work corresponds at least to the amount of work allotted to the pieces.

These pieces are not meant to add to the workload assumed by the student throughout the year, but are merely a shift in focus towards the material used for these pieces.

NB: Students of both classical performance and composition receive 30 credits as part of the principal subject (15 credits a year). All pieces prepared during these two years may be used for both the master's end-of-year examination and the master's final examination.

First year

See 'General'.

End-of-year examination

The examination programme will include at least one composition from the twentieth or twenty-first century which addresses rhythmic complexity. The assessment of a performance will be based on the balance between precision and expression.

Second year

In the second year, there is the opportunity to go to India for a period of up to six weeks as part of a collaboration with the Jahnvi Jayaprakash Foundation in Bangalore, led by B.C. Manjunath, or the University of Mysore, led by Mysore Manjunath, to develop a deeper understanding of the 'Indian' outlook on the elements of the programme.

Students should choose a period in which he/she misses no more than three classes in Amsterdam (around Christmas is the best time, as this is also when the Madras Festival is held, with more than 4,000 concerts given in a single month). This can be a way to use their free space. Students are responsible for raising their own funding if they want to travel to India to take classes.

Required and/or recommended electives

There are no required or recommended electives for this profile. Students are free to take any of the electives on offer. Contemporary Music Using Non-Western Techniques is NOT one of the options, however. The material covered in this elective is already included in the profile and for that reason cannot be chosen as an elective.

Final examination

The examination programme will include at least two compositions from the twentieth or twenty-first century which addresses rhythmic complexity. The assessment of a performance will be based on the balance between precision and expression.

[New Music profile](#)

- Contact: Arnold Marinissen (arnold.marinissen@ahk.nl)

The CvA is offering the New Music profile for musicians with a special interest in the music of today. Taking into account the student's principal subject, this profile focuses on the performance of music written after roughly 1950. The principal private lessons and chamber music and ensemble playing place an emphasis on the preparation and performance of recently composed repertoire and on acquiring the necessary skills. The relevant electives will equip students to tackle this repertoire in the most effective way possible. Students having opted for this master's profile may avail themselves of Score Collective, a large ensemble led by renowned conductors working on contemporary music. There is a close collaboration with the Composition Department, and there is ample opportunity to perform contemporary repertoire both as a soloist and through special collaborative undertakings and projects in and outside the CvA. New Music students have performed at Holland Festival, the Amsterdam Canal Festival,

the Concertgebouw in Amsterdam, the Muziekgebouw aan 't IJ and at our own Composers' Festival.

Admission Requirements

- A demonstrable affinity with and experience performing new music are required. The online application must be accompanied by a letter in which the student states his/her reasons for wishing to enrol, listing his/her experience performing new music and presenting a relevant subject for his/her master's research.
- At the admissions audition, the student must include a relevant selection of new music on the programme to be performed.
- It is recommended that a list of performed repertoire from after around 1950 be submitted to the committee at the audition. The student will also elaborate on the master's research subject at this time.

Study Programme

Opbouw studieprogramma en studiepunten Master PROFIEL Nieuwe Muziek 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak instrument Partijstudie Projecten en stages	25 5 10	Onderzoek	5	Tuning & Temperament	5	Vrije keuze <i>Aanbevolen:</i> Technological Strategies in Performing and Composing (10 EC)	15		10
subtotaal-1		40		5			Transdisciplinary Approaches (5 EC)			
2	Hoofdvak instrument Partijstudie Projecten en stages	25 5 10	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		5		15		10 120

General

During the two years of study in the New Music master's profile, students are given the opportunity in their principal private lessons, electives, a range of projects and concerts, and master's research to become new music specialists with their own musical identity and who, upon completing their studies, will be able to secure a place for themselves in the professional world.

First year

In addition to individual lessons with their principal study teacher(s), in which the emphasis is on new music, participants also take part in

- various projects involving Score Collective and other groups;
- chamber music activities involving new music; and
- orchestral projects in so far as these involve new music.

In addition, they will take a number of electives relating to new music, and will work on master's research focusing on a subject relating to new music.

End-of-year examination

For the end-of-year examination, which is held in mid-May/June at the end of the first year of the master's degree, a programme is presented which consists of a number of pieces for various combinations of instruments and in which new music forms the main component. The total length of the works presented should be about 45 minutes. The examination programme should represent the repertoire on which the student has worked in the first year of the master's programme. The programme will demonstrate the student's level of playing and, most importantly, his/her musical identity.

Second year

In addition to individual lessons with their principal study teacher(s), in which the emphasis is on new music, participants again take part in

- various projects involving Score Collective and other groups;
- chamber music activities involving new music; and
- orchestral projects in so far as these involve new music.

In addition, they will again take a number of electives relating to new music, and will conclude their master's research.

Required and/or recommended electives

The following electives are required for the New Music master's profile: Beyond Notation and Tuning and Temperament. A recommended elective for this master's profile is Contemporary Music Using NonWestern Techniques.

Final examination

For the final examination, which is held in mid-May/June of the second year of the master's degree, a programme is presented which consists of a number of pieces for various combinations of instruments and in which new music forms the main component. The total length of the works presented should be about 70 to 75 minutes. The examination programme should take the form of a well-programmed concert, representing the repertoire that the student has worked on during the two-year master's programme. The programme will demonstrate the student's level of playing and, most importantly, his/her musical identity.

Teachers

The individual principal study teachers play a key role in the New Music master's profile. Lessons and coachings are given by specialist CvA teachers and renowned guest teachers and conductors to support the various new music projects. The master's research is supervised by a research adviser with an affinity for the chosen topic.

See also the chapter List of Teachers.

Orchestral Performance profile

- Contact: Kees Koelmans (kees.koelmans@ahk.nl)

The Orchestral Playing master's profile trains students to become orchestral musicians. The course of study focuses on the repertoire and skills needed to pass an audition on the one hand, and on the repertoire and skills needed to function successfully as part of an orchestra on the other. For the first purpose, students should be able to perform a small amount of repertoire as a soloist at the highest level, while for the second, they must play a very broad repertoire together as a team. This apparent paradox is the challenge of the master's degree in orchestral playing. Training for auditions (both instrumental/physical and mental) and extensive internship opportunities with the Amsterdam-based orchestras allow students to acquire those skills that give them a significantly higher chance of success when auditioning. The internships bring the student closer to the professional world while they are still in the process of obtaining their degree.

Admission Requirements

Candidates are required to pass the entrance examination for the master's degree in the relevant principal subject. At the end of the first master's year, an audition is held for the NedPho Academy. The internship takes place in the second master's year. The NedPho pays students an appropriate fee for doing the internship. If necessary, students may secure an internship with another orchestra. In the event that a CvA bachelor's student wishes to enrol on this master's profile, the bachelor's examination programme should also contain solo components of the orchestral repertoire. Upon admission, the student will provide examples of specific interests from which a research topic may emerge.

Only students pursuing the master's degrees in orchestral instruments may enroll.

Study Programme

Opbouw studieprogramma en studiepunten Master PROFIEL Orkestspel 2020-2021										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak instrument Partijstudie Academy)	25	Onderzoek	5	Orchestral Practice & Audition Training History of the Orchestra	5	Vrije keuze	10		10
subtotaal-1		40		5						
2	Hoofdvak instrument Partijstudie Academy)	25	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		10		10		120

General

In contrast to all the other master's profiles, the Orchestra Playing profile focuses as much as possible on the orchestra. Every opportunity for participation in orchestral projects is taken. In addition to internships with the Amsterdam-based orchestras, participation in the CvA

orchestral projects is also possible. Participation in EUYO, the Gustav Mahler Youth Orchestra, the Schleswig-Holstein Festival Orchestra and other large-scale national and international project-based orchestras is encouraged. In all these orchestras, the students participate with students studying other principal subjects.

First year

In both the first and second academic years, the principal subject and related practical courses are taken. This entails one one-hour principal private lesson a week, one half-hour score study class a week, projects and internships.

There are opportunities to do an internship with the Amsterdam-based orchestras: the internationally oriented Concertgebouworkest Academy and an internship with the NedPho, which is secured via audition. In addition, a collaboration with Sinfonietta Amsterdam takes place each year. Admission entitles/requires participation, remunerated or non-remunerated, in at least five productions a season. Students are prepared for the projects at the CvA by means of score study classes, and coachings are provided within the orchestras. Successful participation will result in the student's being admitted to the second round of auditions, if applicable. Auditions are held after the entrance examinations and are conducted by permanent audition committees. The CvA and the relevant orchestra are both represented proportionally on the audition committees.

This profile, too, requires that students carry out research. It is recommended that they choose a research topic relating to an orchestral subject.

End-of-year examination

Both the end-of-year and the final examinations consist of a mock audition and a short recital featuring relevant solo repertoire. The end-of-year examination will be shorter than the final examination.

Second year

The second year is comparable to the first, except that the internship takes place in the second year.

Required and/or recommended electives

The Orchestral Practice and Audition Training and the History of the Orchestra electives are required for this profile. Additionally, students are free to choose the electives they wish to take

Final examination

Final examination: mock audition and recital: 45 minutes each. Examples of repertoire: concertos by Mozart, Haydn, Hoffmeister, Bottesini and solo concertos which are asked for during orchestral auditions.

5. FACULTY OF THE CLASSICAL MUSIC DEPARTMENT 2020-2021

Conducting, Theory, and Composition

Michiel Schuijjer head of Composition and Music Theory
Pierre Volders head of Conducting
Erik van Lith coordinator of Conducting

National Master in Orchestral Conducting, together with the Royal Conservatoire The Hague

Ed Spanjaard, *principal subject*

Jac van Steen, *principal subject*

Kenneth Montgomery, *principal subject*

Orchestral Conducting

Ed Spanjaard, *principal subject*

Karel Deseure, *choir and orchestra repertoire*

Antony Hermus, *regular guest teacher*

Choral Conducting

Jos Vermunt, *principal subject & section representative*

Daniel Reuss, *principal subject*

Antony Hermus, *regular guest teacher*

Geert Berghs *voice as a subsidiary subject*

Wind and fanfare band conducting

Danny Oosterman, *principal subject & section representative*

Composition

Jorrit Tamminga, *elektronic composition, section representative*

Meriç Artaç, *principal subject*

Richard Ayres, *principal subject*

Wim Henderickx, *principal subject*

Willem Jeths, *principal subject*

Maya Verlaak, *principal subject*

Anna Korsun, *regular guest teacher*

Jacob Slagter, *ensembleleiding*

Rafael Reina, *advanced rhythm*

Jos Zwaanenburg, *live electronics, advanced rhythm*

Davo van Peursen, *entrepreneurship*

Theory of Music (principal subject)

John Koslovsky *section representative*

Menno Dekker

Martijn Hooning

Job IJzerman

Michiel Schuijjer

Jaap Zwart

Courses in music theory and history

John Koslovsky, *section representative*

Ralf Pisters

Jan Derk van de Berg

Vincent van den Bijlaard

Barbara Bleij

Menno Dekker

Gerben Gritter

Martijn Hooning

Job IJzerman

Michel Khalifa

Michael Langemann

Willem Wander van Nieuwkerk

Gilbert Noël

Michiel Schuijjer

Saskia Törnqvist

Gustavo Trujillo Delgado

Jaap Zwart

Woodwinds

Pierre Volders, *head of winds*

Bas Pollard, *woodwinds score study*

Recorder

Jorge Isaac, *principal subject & section representative*

Erik Bosgraaf, *regular guest teacher*

Maria Martinez Ayerza *historical development*

Panpipes

Matthijs Koene, *principal subject*

Flute

Kersten McCall, *principal subject & section representative*

Vincent Cortvrint, *principal subject*

Marieke Schneemann, *principal subject*

Raymond Honing *methodology*

Oboe

Ernest Rombout, *principal subject & section representative*

Miriam Pastor Burgos, *principal subject*

Aisling Casey *methodology, preliminary training*

Clarinet / bass clarinet

Hans Colbers, *principal subject & section representative*

Harmen de Boer, *principal subject*

Arno Pitters, *principal subject*

Tom Wolfs, *methodology*

Davide Lattuada, *regular guest teacher of bass clarinet as subsidiary subject*

Bart de Kater, *preliminary training*

Frank van de Brink, *historical clarinet*

Bassoon

Simon Van Holen *principal subject bassoon / double bassoon & section representative*

Jos de Lange, *principal subject*

Ronald Karten, *principal subject*

Helma van den Brink, *principal subject*

Gustavo Nunez, *regular guest teacher*

Saxophone

Arno Bornkamp, *principal subject & section representative*

Willem van Merwijk, *preliminary training & methodology*

Brass

Pierre Volders *head of brass*

Horn

Jasper de Waal, *principal subject*

Laurens Woudenberg, *regular guest teacher*

Trumpet

Ad Welleman, *principal subject & section representative*

Theo Wolters, *principal subject*

Miroslav Petkov, *principal subject*

Omar Tomasoni, *principal subject*

Trombone / Bass Trombone

Pierre Volders, *principal subject & section representative*

Remko de Jager, *principal subject*

Raymond Munnecom, *principal subject (bass trombone)*

Jörgen van Rijen, *principal subject*

Bart van Lier, *guest teacher*

Adam Woolf, *regular guest teacher Baroque trombone*

Tuba

Perry Hoogendijk, *principal subject*

Rodin Rosendahl, *euphonium*

Percussion

Richard Jansen, *head of percussion, section representative, mallets, orchestra percussion, set-up, percussion ensembles*

Nick Woud, *timpani*

Tomohiro Ando, *assistant timpani*

Mark Braafhart, *orchestra percussion*

Bence Major, *orchestra percussion*

Peter Prommel, *marimba*

Rachel Zhang, *marimba, chamber music*

Ramon Lormans, *marimba, percussion ensembles, methodology*

Laurent Warnier, *vibraphone*

Arnold Marinissen, *set-up, chamber music, percussion ensembles*

Marijn Korff de Gidts, *Afrikaans percussion, methodology*
Nancy Zeltsman, *guest teacher of marimba*

Strings

Kees Koelmans *head of strings*

Harp

Erika Waardenburg, *principal subject & section representative*

Sandrine Chatron *orchestra and audition training*

Miriam Overlach, *chambe music*

Gwyneth Wentink, *regular guest teacher*

Guitar

Gabriel Bianco, *principal subject*

Erik Vaarzon Morel, *flamenco*

Hans Kunneman *electric guitar as a subsidiary subject*

Marion Schaap, *methodology*

Violin

Kees Koelmans, *section representative*

Vera Beths, *principal subject*

Peter Brunt, *principal subject*

Ilya Grubert, *principal subject*

Eliot Lawson, *principal subject*

Johannes Leertouwer, *principal subject*

Liviu Prunaru, *principal subject*

Maria Milstein *principal subject*

Tjeerd Top, *principal subject*

David Peralta Alegre, *orchestra training for master students*

Marc Danel *string quartet*

Wiesje Miedema *methodology*

Tim Kliphuis, *improvisation*

Emma Breedveld, *violin as a subsidiary subject*

Viola

Francien Schatborn, *principal subject & section representative*

Marjolein Dispa, *principal subject*

Nobuko Imai, *principal subject*

Sven Arne Tepl, *principal subject*

Jürgen Kussmaul, *regular guest teacher*

Wiesje Miedema *methodology*

Cello

Maarten Mostert, *principal subject & section representative*

Dmitri Ferschtman, *principal subject*

Gideon den Herder *principal subject*

Jelena Očić, *principal subject*

Michael Stirling *principal subject*

Pieter Wispelwey, *principal subject*

Monique Heidema, *methodology*

Double bass

Olivier Thiery, *principal subject & section representative*

Burak Marlali *principal subject*

Ying Lai Green, *orchestra training*

Margaret Urquhart, *early bass, methodology*

Rick Stotijn, *guest teacher*

Keyboard instruments

David Kuyken *head of keyboard instruments*

Piano

Frank van de Laar, *principal subject & section representative*

Naum Grubert, *principal subject*

David Kuyken, *principal subject*

Frank Peters, *principal subject*

Ralph van Raat, *contemporary music*

Olga Pashchenko, *period keyboard instruments*

Marc Pauwels, *methodology*

Organ

Pieter van Dijk, *principal subject & section representative*

Matthias Havinga, *principal subject*

Louis Robilliard, *guest teacher*

Miklos Spanyi, *improvisation and basso continuo*

Gerben Gritter, *organ building*

Henny Heikens *hymnology/community singing*

Piet van der Heijden *liturgy*

Moern Harpischord

Goska Isphording, *principal subject*

Accordion

Marieke Hopman, *principal subject*

Marko Kassl, *principal subject*

Répétiteurs

Jaap Kooi *coordinator*

Jeroen Bal

Peter Besseling

Marianne Boer

David Bollen

Tobias Borsboom

Nathalie Doucet

Gerardo Felisatti

Daniel Kramer

Alla Libo

Tjako van Schie

Vital Stahievitch

Martijn Willers
Noriko Yabe

Piano as a subsidiary subject

Marian Schutjens-Bouwuis *coordinator*
Wouter Bergenhuizen
Peter Besseling
Wim Leising
Marta Liébana
Gert Jan Vermeulen
Matthijs Verschoor

Voice

Don Marrazzo, *head of voice, principal subject*
Pierre Mak, *principal subject*
Sasja Hunneco, *principal subject*
Claron McFadden, *coaching modern repertoire & artist in residence*
Alexander Oliver, *opera literature*
Flavio Aulino, *Italian*
Valentina di Taranto, *Italian*
Sára Gutvill, *German*
Nathalie Doucet, *French*
Saskia Mees Christeller, *drama*
Marc Krone, *drama*
Fajo Jansen, *movement*
Virag Dezsö, *physical acting*
Jean-Baptiste Milon, *Lied class*
Michael Tweed-Kent, *Feldenkrais*

Voice as subsidiary subject

Roswitha Bergmann, *instrumentalists*
Geert Berghs, *choral conducting*

Educational subjects & entrepreneurship

Marieke Oremus *coordinator*
Hester Groenleer, *entrepreneurship*
Marijn Koff de Gidts, *entrepreneurship*
Renée Harp, *entrepreneurship*
David Peralta, *entrepreneurship*
Aart Jan van de Pol, *master elective 'Buibuilding a successful professional practice'*
Maaïke Vertregt, *theory of education*

Healthy musicianship

Debby Korfmacher, *coordinator*
Doris Hochscheid *alexandertechniek, body & mind*
Hans Kunneman, *flow on stage*

Marja Mosk, *body & mind*
Michael Tweed-Kent, *posture & beweging, feldenkrais*

Study supervision

Dorine Jansma, *coordinator*
Marieke Oremus
Lolke van Diggelen
Marijn Korff de Gidts
Renee Harp
Remko de Jager
Marian Schutjens

Ensemble conducting

Jacob Slagter
Karel Deseure