

# Conservatorium van Amsterdam

Master of Music  
Department of **Early Music**

Study Guide 2020-2021  
*Part 1: Programme Description*

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# 1. STUDYING EARLY MUSIC IN THE CLASSICAL MUSIC DEPARTMENT

## 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 enroll in 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, QuirineViersen, 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.

## Department Staff

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## 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)

## 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](mailto: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.

## Early music project office

A number of projects undertaken by the Sweelinck Baroque Orchestra (SBO) are initiated throughout the year under the direction of a guest conductor or a CvA teacher. The aim is to offer students, with a variety of programmes and combinations of instruments, as realistic a concert performance experience as possible. These projects usually last one week, with rehearsal days and performances at various venues throughout the country. The project office assigns students at the behest of their principal study teacher. Participation is required.

The early music project office organizes all projects, and answers questions about the projects, rehearsal schedules, those involved and information about the programmes and concerts. The project overview for the coming season is made available to all students in May and is also published on the intranet in September.

The project office also organizes chamber music concerts at many venues throughout the country to give students the opportunity to gain experience in a more individual 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.

## 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](mailto:ruth.graf-fleet@ahk.nl)).

## 2. STRUCTURE OF THE MASTER'S PROGRAMME IN EARLY 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 caliber. 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.

<b>Algemene opbouw studieprogramma en studiepunten Master Klassieke Muziek/Oude Muziek 2020-2021</b>											
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			<i>Aanbevolen:</i>				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
<b>totaal</b>		<b>80</b>		<b>10</b>		<b>0</b>		<b>20</b>		<b>10</b>	<b>120</b>

## 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 in EARLY MUSIC

#### Woodwinds and Brass

#### *Recorder (Early Music)*

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

#### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Blokfluit 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	15 EC door keuze uit de volgende vakken: Building a succesful professional practice Baroque Dance; Practice and Notation Tuning and Temperament	15	Vrije keuze	5		10
subtotaal-1		40		5	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	Sources an Resources, from Manuscript to Edition Introduction to Gregorian Chant					
subtotaal-2		40		5						
totaal		80		10		15		5		10 120

#### General:

The early music recorder curriculum is distinguished from the classical recorder curriculum primarily in terms of the choice of repertoire. The Master's Degree in Recorder is 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. During these five days, when all courses and activities are, in principle, open to the public, students will be provided with all sorts of information. The curriculum includes individual and ensemble lessons, technical sessions, lectures and student concerts. All students participate in the programme collectively.

In addition to the ten blocks of lessons, activities such as lectures, workshops (with e.g. a recorder maker or musicologist) and projects (involving special topics addressed by guest teachers) are held during the academic year. Specific technical matters relating to playing, more interpretive aspects, and historical literature are addressed. Without neglecting the development of individual players (possibly as soloists), the programme devotes a great deal of attention specifically to ensemble in the broadest sense of the word. All these are examined in relation to solo playing and recorder consort and/or mixed chamber music ensembles. The results will be featured regularly in public concerts.

#### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- Baroque Dance: Practice and Notation
- Building a Successful Professional Practice

- Tuning and Temperament
- Introduction to Gregorian Chant
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

#### Final exam:

After the two-year course, recorder students will have developed their talents in line with the study plan. They will then be ready to enter the professional music world at the highest level. For the final examination, recorder students present a programme featuring works from various style periods or originating from the specialization (medieval, Renaissance, Baroque) and in various settings.

An original and well-thought-out programme in which extremes need not be avoided will attest to the candidate's unequivocal artistic merit. Additionally, the student must also demonstrate his/her farreaching insights into planning, organizing and developing workshops, courses and projects, all of which must meet international standards.

#### Traverso

- Section representative: Marten Root (marten.root@ahk.nl)

#### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale 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 New methodologies for Music Research	15	Vrije keuze  Aanbevolen:	5		10	
subtotaal-1		40		5							
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:

Students working towards the Master's Degree in Historical Flutes are immersed in the experience of playing as many of the predecessors of today's modern flute as possible – from the Renaissance traverso through to the nineteenth-century multi-key flute. These days, it is both an inevitability and a necessity that flautists should be versatile and competent in every context of the profession, ranging from a consort of Renaissance flutes to the performance of a Brahms symphony on period instruments.

Naturally, it is also possible to specialize in only one of these style periods, such as the Baroque, in order to gain greater depth, but greater versatility remains the preferred option.

The bachelor's degree is intended mainly to teach basic skills so that students can put these into practice in ensembles and orchestras. At the same time, they learn in a well-reasoned way to engage with an extensive repertoire and, as far as regards performance practice, become familiar with issues and the supporting primary and secondary literature. The main aim of the master's degree, on the other hand, is to train students to be active and more independent musicians who can develop good ideas and activities and who prepare themselves for a career after leaving the conservatory, be it as a teacher, chamber player or orchestral musician.

In addition to principal private lessons and group lessons, students participate in Renaissance consort, and multiple evening group recitals are given so that they can gain stage experience. Students will also be asked to participate in the organization of activities in order to learn about the supporting practical and organizational side of the musician's life.

Flautists participate in Sweelinck Baroque Orchestra projects, and there are many opportunities to play chamber music in a wide variety of ensembles – both in and outside the CvA. A very fruitful collaboration exists between the flute studios of the Classical and Early Music Departments. Not only is it possible for the student of modern flute to take introductory lessons in traverso or study the instrument as a subsidiary subject, but early music students may also attend projects, masterclasses and workshops for students of modern flute.

#### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

#### Final exam:

For the final examination, the student will perform an interesting, challenging and cohesive programme featuring a cross section of the solo repertoire and chamber music for flute on the appropriate historical instruments – preferably a programme which would not be out of place on a concert series. Research into, interest in and rediscovery of lesser-known or completely unknown repertoire are an advantage.

#### Baroque oboe

- Section representative: Josep Domenech (josep.domenechlafont@ahk.nl)

#### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 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	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 New methodologies for Music Research	15	Vrije keuze  Aanbevolen:	5		10
subtotaal-1		40		5						
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:

Students pursuing a Master's in Baroque Oboe are immersed in playing the entire range of historical instruments – from the Baroque oboe to the nineteenth-century oboe, including the Viennese oboe, the German oboe (from Beethoven to Brahms) and the entire range of French oboes (from Berlioz to Debussy). The students play on evening group performances and recitals in and outside the CvA to be

flexible in changing instruments and the reeds and tuning these require. In this way, they prepare themselves to their best advantage for a diversified career

It is fundamental that Baroque oboe students actively participate in group lessons, masterclasses, chamber music ensembles and orchestral projects in addition to their principal private lessons. Peer learning is an important fundamental principle in the Baroque oboe studio. In addition to a far-reaching refinement of technical mastery, the main focus is on individual creative development. The skills acquired in the bachelor's programme should lead to the artistic interpretation of the stylistic characteristics of various periods and areas in the master's programme.

#### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

#### Final exam:

For the final examination, the student performs a virtuoso, cohesive program on at least two different oboes with different tuning. An integral part of the final examination is at least one oboe concerto and at least one challenging virtuoso chamber work. The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

#### Baroque bassoon

- Section representative: Benny Aghassi (benny.ghassi@ahk.nl)

#### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale 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		Aanbevolen:				
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:

In the master's programme, students of the Baroque bassoon are expected to further develop into independent, creative musicians with the prospect of a flourishing, diverse career. Students cultivate their mastery of the entire spectrum of instruments ranging from the dulcian to the early nineteenth century bassoon. Today's professional world requires broad versatility and, consequently, knowledge of and skills pertaining to all the various bassoons and styles at the master's level. Some students intentionally choose an advanced specialization in a certain style period, but greater versatility, and thus better chances in the labour market, remains the preferred option. Baroque bassoonists who earn a

master's degree at the CvA will have all the tools they need to embark on a successful career in the world of historically informed performance practice.

In addition to principal private lessons, group lessons and masterclasses, the dulcian consort offers students an important opportunity to gain experience. Learning to play vocal lines on alto, tenor and bass dulcian in the original tuning provides a deep understanding of Renaissance music from which Baroque music would develop. Regular evening group recitals, as well as participation in chamber music projects in and outside the CvA and Sweelinck Baroque Orchestra projects guarantee a great deal of stage experience. Another important aspect of the study is learning to make and to adapt reeds for the various types of bassoon in regular workshops attended by all Baroque bassoon students.

#### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

#### Final exam:

For the final examination, the student will perform a challenging and cohesive programme featuring solo repertoire and relevant chamber music for historical bassoon on the appropriate historical instruments. Extensive programme notes and a professional artistic presentation are also required of those taking the final examination.

#### Natural horn

- Section representative: Bart Aerbeydt (bart.aerbeydt@ahk.nl)

#### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 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	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
		5					Aanbevolen:			
subtotaal-1		40		5	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						
		5								
subtotaal-2		40		5						
totaal		80		10		15		5		10 120

#### General:

Students pursuing a Master's in Natural Horn are immersed in playing the entire range of historical horns – from the Baroque horn to the nineteenth-century valve horn. Given the nature of the profession, it is important that students attain a master's level on all these various types of horn and can play in every conceivable context in and outside early music. In addition to a far-reaching refinement of technical mastery, the main focus is on individual creative development. The skills acquired in the bachelor's

programme should lead to the artistic translation of the stylistic characteristics of various periods or areas in the master's programme.

In addition to principal private lessons and group lessons, at least five evening group recitals are given each year which are evaluated in class. The teacher will promote a sense of solidarity and healthy competition in the natural horn studio. Naturally, natural horn students participate in Sweelinck Baroque Orchestra projects, and there are plenty of opportunities to play chamber music in a wide variety of ensembles – both in and outside the CvA. The Classical and Early Music Departments collaborate by providing students of classical horn the chance to study the natural horn as a subsidiary instrument and by holding joint evening group recitals.

#### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

#### Final exam:

For the final examination, the student will perform a challenging and cohesive programme featuring a cross section of the solo repertoire for horn composed between 1700 and 1900 on the appropriate historical instruments, or a challenging and artistic selection from that repertoire. The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

#### Historical trumpet

- Section representative: Nicolas Isabelle (nicolas.isabelle@ahk.nl)

#### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale 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	
		5					Aanbevolen:				
subtotaal-1		40		5	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							
		5									
subtotaal-2		40		5							
totaal		80		10		15		5		10	120

#### General:

Students pursuing a Master's Degree in Historical Trumpet are immersed in playing the entire range of historical trumpets – from the late-Renaissance (without holes) to the nineteenth-century valve trumpet and cornet. Given the nature of the profession, it is important that students attain a master's level on all



these various types of instrument and gain the necessary experience to play in every conceivable professional context in and outside early music.

In addition to a far-reaching refinement of technical mastery, the main focus is on individual creative development. The skills acquired in the bachelor's programme should lead to the artistic translation of the stylistic characteristics of various periods and areas in the master's programme.

In addition to principal private lessons and group lessons, at least three evening group recitals are given each year which are evaluated in class. The teacher will seek out opportunities for students to gain experience in the professional world together with him. The teacher will promote a sense of solidarity and healthy competition in the Baroque trumpet studio. Naturally, Baroque trumpet students participate in Sweelinck Baroque Orchestra projects, and there are plenty of opportunities to play chamber music in a wide variety of ensembles – both in and outside the CvA. The Classical and Early Music Departments collaborate by providing students of classical trumpet the chance to study the Baroque trumpet as a subsidiary instrument and by holding joint evening group recitals.

#### **Electives and 'free space':**

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

#### **Final exam:**

For the final examination, the student will perform a challenging and cohesive programme featuring a cross section of the solo repertoire for trumpet composed between 1600 and 1900 on the appropriate historical instruments, or a challenging and artistic selection from the Baroque repertoire. For students of Baroque trumpet, the choice of programme is very important – it should preferably be one which would not be out of place as a recital on a concert series and one which in some way tells a story.

The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

## Strings

### Baroque violin / viola

- Section representative: Antoinette Lohmann (antoinette.lohmann@ahk.nl)

#### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale 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		Aanbevolen:				
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:

To be admitted to the Master's Degree in Baroque Violin/Historical Violin and Viola, the student is expected to possess a broad knowledge of styles. Repertoire in various national styles from 1600 to 1900 is a key element of this master's programme, in which the focus may vary according to the student's experience and artistic development. During the course, the different musical styles and techniques specific to them are further explored by means of historical sources and instruments, bows, strings, etc., which are used in different projects and other performance opportunities in which various instruments and styles are addressed.

Finding repertoire outside the canon and the development of an individual repertoire are encouraged. Collaboration with the Classical Department is also encouraged where repertoire overlaps.

#### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

#### Final exam:

The programme presented during the examination reflects the student's development over the course of the master's programme. Originality and creativity also make up an important part of the assessment. The focus may vary from student to student, yet knowledge of the chronological development of violin technique and repertoire from the early seventeenth century onwards is required.

## Baroque cello

- Section representative:: Viola de Hoog (viola.dehoog@ahk.nl)

### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale 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  Aanbevolen:	5			10
subtotaal-1		40		5	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:

Students pursuing a Master's Degree in Baroque Cello study all aspects, both technical and musical, involved in the repertoire and instruments of the seventeenth, eighteenth and nineteenth centuries. More specifically, from a technical perspective, dealing with gut strings, the use of early and late Baroque, Classical and Romantic instruments and bows. From a musical perspective, insight into selecting and using the right sources, the history of the repertoire and the corresponding musical language. This broad-based development is important both in the world of early music, where playing nineteenth-century repertoire is no longer an exception, and in the traditional classical music ensembles and orchestras making use of the expertise of early music specialists for eighteenth- and nineteenth century repertoire.

Instruction is given in the principal private lessons, group lessons, evening group recitals and an annual masterclass covering a different special subject each year and given by a specialist in that area, an internationally renowned fellow cellist. Chamber music and orchestral experience at the CvA are guaranteed, and students are encouraged to gain experience outside the CvA as well. Contact between the Baroque cello studio and its classical equivalent is active. Students whose principal subject is classical cello and who are studying the Baroque cello as a subsidiary subject participate in all the activities of the Baroque cello studio.

### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

### Final exam:

As the Master's Degree in Baroque Cello can serve to broaden the student's knowledge and experience if preceded by a bachelor's degree in classical cello, or to deepen them if he/she first earned a bachelor's in Baroque cello, the final examination concluding the Master's Degree in Baroque Cello will consist either of a broad programme offering an overview of the different styles and periods, or of one very specific style examined in all its facets and at a very high level of proficiency. The programme must, at all

events, be well conceived, one which would not be out of place on a concert series. Interesting, well written and informative programme notes are also a requirement. The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

### Viola da Gamba

- Section representative:: Mienke van der Velden (mienke.vandervelden@ahk.nl)

#### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 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, correpitie) 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	
		5					Aanbevolen:			
subtotaal-1		40		5	New methodologies for Music Research					
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5						
		5								
subtotaal-2		40		5						
totaal		80		10		15		5	10	120

#### General:

The Master's Degree in Viola da Gamba lets students build on the knowledge and skills they acquired in the bachelor's programme. Much attention will be given to preparing for entering the professional world, which will demand versatility and flexibility from the viola da gamba player. The viola da gamba lends itself to a wide variety of roles in early music: from accompanying a soloist as a continuo player (together with a keyboard or plucked instrument), chamber music with virtuoso obbligato parts, consort playing and solos in oratorios to solo performance. An important aspect of the viola da gamba player's career involves collaborating with vocal soloists or ensembles; this is why the ensemble classes focus on vocal music and how the instrumentalist should approach a text. Gamba students participate in CvA projects playing these various roles.

#### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

#### Final exam:

A master's student studying the viola da gamba may specialize in one of the specific areas of the repertoire or put together a programme with an overview of the music from 1500 to 1750 all the way through to contemporary works. It is very important that the student put together a well-considered programme for the final examination – one which is well-structured and cohesive.

The final examination will be assessed at the level of a professional concert, taking into account all relevant criteria including persuasiveness, stage presence, mutual collaboration between the musicians, and rhetorical and technical skills.

## Violone

- Section representative:: Margaret Urquhart (margaret.urquhart@ahk.com)

### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale 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  Aanbevolen:	5		10	
subtotaal-1		40		5	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:

Students enrolled on the Master's Degree in Violone are immersed in playing violones with a focus on the repertoire ranging from the Renaissance, via the Baroque, classical and Romantic periods, up to and including contemporary music written for the instrument. Students generally choose one or two specific style periods or areas of interest as their specialization owing to the enormous range of instruments and available repertoire.

Instruction focuses simultaneously on professional development of instrumental technique and on the individual artistic vision – both based on the potential and functionality of the violone. Each student is challenged to draw up his or her own study plan, structuring it on the basis of their talents and ambitions as they relate to their future career and/or the completion of the master's degree.

The regular principal private lessons are supplemented by group lessons and evening group recitals, as well as the annual Viennese Bass Days Competitions and Workshops. Students are also encouraged to give constructive criticism and advice to their fellow students and to work together with a supportive, respectful attitude.

Students can participate in the Sweelinck Baroque Orchestra and in masterclasses and can form ensembles to perform in and outside the CvA. They are strongly advised to form ensembles to participate in competitions and festivals such as Utrecht Fringe, and to prepare for individual auditions for professional orchestras and academies such as the OAE scheme.

### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

### Final exam:

The violone students will perform challenging, creative programmes which showcase the historical specialization(s) they have chosen, such as immersion in a certain period or a combination of different styles. They are advised to juxtapose solo works with ensemble playing, with the emphasis on a

programme which would not be out of place on a professional concert series and which appeals to audiences.

The instrumental technical level, programming from an artistic point of view and personal professional development and growth over the course of the programme are all assessed as part of the final examination.

### Lute/Theorbo

- Section representative: Fred Jacobs (fred.jacobs@ahk.nl)

#### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale 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		Aanbevolen:				
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:

The Master's Degree in Lute/Theorbo allows students to study a specific subject (genre, style, repertoire) or type of instrument (e.g. archlute, English/French theorbo, ten-course lute in accords nouveaux) which was not a main component of the bachelor's programme, as part of a course in which technical refinement and musicological (i.e. source) research are a key focus. This gives them the opportunity to deepen their skills and knowledge of the Renaissance and Baroque lute, as well as the theorbo, which they acquired in the bachelor's programme in the form of a personal trajectory.

In addition to the principal private lessons, there will be presentations focusing on the results of ongoing research, combining a short recital with a lecture or written programme notes. Depending on the chosen subject, ensemble playing or the accompanying of vocalists/instrumentalists both in and outside the CvA will be a component of the course of study.

#### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- Sources and resources, from Manuscript to Edition
- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- New methodologies for Early Music Research

#### Final exam:

For the final examination, the student will perform a programme, presenting the results of his/her research on a well-structured concert accompanied by written programme notes.

The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

## Keyboard Instruments

### Harpsichord

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

#### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale 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 New methodologies for Music Research	15	Vrije keuze	5		10	
subtotaal-1		40		5		Aanbevolen:					
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5							
subtotaal-2		40		5							
<b>totaal</b>		<b>80</b>		<b>10</b>		<b>15</b>		<b>5</b>		<b>10</b>	<b>120</b>

#### General:

The student studying harpsichord at the master's level is expected already to have a certain focus, specialization and/or highly personal style, and will continue to develop these. The subject of the master's research may constitute one of the essential elements of the study. Students will have to select a number of areas of focus (e.g. particular composers or a particular school of composition or repertoire, a specific style, improvisation, chamber music, a particular type of harpsichord or an instrument related to the harpsichord) – they do so not in order to pass over all the rest but to bring their own skills and knowledge to the highest technical level and to explore and experiment with the most distinct artistic and personal approach, and to discover and break into truly new areas and experience the most extreme possibilities.

Accordingly, the aim of the Master's Degree in Harpsichord is to train the student to be an active, independently reflective musician capable of producing technically and artistically high-quality interpretations.

#### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

#### Final exam:

For the final examination, the student will perform an ambitious and coherent solo programme featuring an interesting and artistically sound selection from the vast harpsichord repertoire. The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

## Basso continuo

- Section representative:: Kris Verhelst (kris.verhelst-vanheyghen@ahk.nl)

### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale 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  Aanbevolen:	5		10	
subtotaal-1		40		5	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:

The Master's Degree in Basso Continuo allows students to study all the various historical styles, both on harpsichord and on organ. The aim is for students to be able to work in all possible types and sizes of ensemble – from duos to large orchestra, and from the religious to the operatic repertoire.

In addition to a far-reaching refinement of technical mastery, the main focus is on individual creative development. All this is based on a thorough study of historical sources and secondary literature. The skills acquired in the bachelor's programme should lead to the artistic translation of the stylistic characteristics of various periods and areas in the master's programme. Students pursuing the Master's Degree in Basso Continuo learn to play in the service of the music and their fellow musicians.

In addition to the principal private lessons, students are encouraged to form their own ensembles both in and outside the CvA. Naturally, basso continuo students participate in Sweelinck Baroque Orchestra projects, and there are plenty of opportunities to play chamber music in a wide variety of ensembles – both in and outside the CvA.

### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

### Final exam:

For the final examination, students will perform a challenging and cohesive programme in which they are given the freedom to present themselves in a programme of their choice. The programme may or may not have a stylistic focus. The assessment criteria are instrument/technical, artistic and programmatic abilities, as well as sufficient attention to stylistically and historically appropriate performance practice.



## Fortepiano

- Section representative: Olga Pashchenko (olga.pashchenko@ahk.nl)

### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel) 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale 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 New methodologies for Music Research	15	Vrije keuze  Aanbevolen:	5		10	
subtotaal-1		40		5							
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:

Students pursuing the Master's Degree in Fortepiano are immersed in the repertoire and technique of the historical piano in the broadest sense of the word. Students become familiar with as many variants of the fortepiano as possible by way of the CvA collection, the Sweelinck Collection and instruments outside the conservatory.

In addition to a far-reaching refinement of technical mastery and the development of a sense of the various types of fortepiano, the main focus is on individual creative development. The skills acquired in the bachelor's programme should lead to the artistic translation of the stylistic characteristics of various instruments, periods and areas in the master's programme.

Fortepiano students participate in chamber music ensembles as often as they can; there are opportunities in and outside the CvA to gain stage experience.

### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

### Final exam:

For the final examination, the student will perform a challenging and cohesive programme featuring a cross section of the solo repertoire for fortepiano composed between 1750 and 1900 on the appropriate historical instruments, or a challenging and artistic selection from that repertoire.

The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

## Organ (Early Music)

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

### Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Orgel 2020-2021											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale 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		Aanbevolen:				
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:

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 Ton Koopman, Masaaki Suzuki and Leo van Doeselaar. The latest generation of organists also attests to the quality of the course: current and former students regularly compete successfully at leading organ competitions on historical organs in and outside the Netherlands.

The Organ Department offers a varied curriculum built around playing historic organs. For the lessons, historical instruments tailored to several styles are used exclusively. Students are taught on beautiful, legendary organs in and outside Amsterdam, such as the Christiaan Müller organ at St Bavo, the Müller organ at the Walloon 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. In addition to the weekly private lessons, the weekly group lessons are of vital importance. These group lessons focus specifically on two elements: performing and the collective discussion to which this gives rise. Projects (overseen by several international experts) and excursions supplement the foregoing. 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.

The following methods of instruction are thus employed:

- weekly private lessons
- weekly group lessons
- group improvisation lessons
- masterclasses given by guest teachers
- projects involving particular repertoire or instrument
- excursions

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 enroll 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. In order to encourage students to become versatile musicians of the highest caliber, the course focuses extensively not only on interpreting

early organ music, but also on improvisation, Miklós Spányi gives a monthly group lesson in historical improvisation. Collaboration with other departments offers students the opportunity to gain worthwhile experience and to develop new perspectives.

**Learning objectives:**

A solid mastery of the instrument with an emphasis on the following components:

- \* a solid and reliable technique and the ability to manage stress
- \* the ability to deal with historical instruments from several style periods (tone production, registration, etc.)
- \* mastery of repertoire-specific techniques, early fingerings and articulation
- \* thorough knowledge of performance practice
- \* understanding of style and a balanced sense of aesthetics
- \* improvisation
- \* communicative abilities and personality

**Electives and 'free space':**

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

**Interim examination (between year 1 and 2):**

An interim evaluation at the end of the first year of the master's degree will take place in the form of an instrumental recital on the Müller organ at the Walloon Church in Amsterdam. The evaluation will last a total of 40 minutes. The same qualitative criteria will be assessed as are during the final examinations. The main assessment criterion will be the student's development between two evaluation periods and how the level demonstrated at the end of the first academic year relates to the attainment targets.

**Final exam:**

The final examination may consist of a programme featuring works from various style periods, including pre-Bach (e.g. Sweelinck, Buxtehude, Frescobaldi, Muffat, de Grigny), J.S. Bach, or a specialization in one or more styles. In the case of a combination master's degree with fortepiano, the student's repertoire may be extended to include e.g. Mendelssohn, Schumann and Brahms.

The student must demonstrate a reliable technique, an understanding of styles, personality and communicative abilities.

## Voice (Early Music)

- Section representative: Xenia Meijer (xenia.meijer@ahk.nl)

### Study programme:

Opbouw studieprogramma en studiepunten Master Oude 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 instrumentale/vocale lesser (inclusief: family class, concerts, correpetitie) Ensembles, koren, 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		Aanbevolen:			
2	Hoofdvak en gerelateerde instrumentale/vocale lesser (inclusief: family class, concerts, correpetitie) Ensembles, koren, projecten en stages	35	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		15		5		10 120

### General:

The Master's Degree in Early Music Voice immerses students in the musical styles prevalent between 1300 and 1830. Students may focus more heavily on a style period with which they have the greatest affinity. Versatility is, however, a prerequisite for earning this master's degree, which is why students are encouraged to learn as many different styles in various languages as possible.

The curriculum includes monthly group lessons in which a different style period is addressed by a different guest teacher specializing in a specific field of expertise. These group lessons also provide scope for polyphonic works so that students can master the skills of ensemble singing. There are various projects led by renowned conductors in which voice students participate as soloists. There are at least two evening group recitals each year.

In addition, the principal private voice lessons will focus on historical vocal techniques, as described in treatises from the sixteenth, seventeenth and eighteenth centuries (Zacconi, Caccini, Tosi, Mancini, de Bacilly, Mersenne, Agricola, etc.). In addition to activities carried out at the CvA, students are also supported in developing a professional performance career through giving concerts and performances outside the conservatory. The teacher encourages the supporting role of fellow students wherever possible. A hallmark of the early music voice studio is the variety of voice types (soprano I and II, contralto, tenor and bass), guaranteeing the possibility of ensemble singing. Students have a weekly lesson with a répétiteur specializing in the various styles.

### Electives and 'free space':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

### Final exam:

The final examination in the Master's Degree in Early Music Voice will consist of a varied programme featuring at least three different styles and two languages. Students are expected to put together a concert, with instrumental accompaniment reflecting the original scoring, which also includes polyphonic

works. Naturally, only historical instruments will be used. Use may be made of theatrical additions, such as a (semi-)staged realization of the works to be sung, but this is not a requirement.

An assessment will be made of all vocal/technical criteria, in addition to students' approach to the text, artistic choices and historical research into the performance practice of the various compositions.

## 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

Guest teacheren: 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](mailto: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 is 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		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 intruments: 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](mailto: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						
<b>totaal</b>		<b>80</b>		<b>10</b>		<b>15</b>		<b>5</b>		<b>10 120</b>

### 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](mailto: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 enroll 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	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	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](http://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 coaching for the preparation of repertoire (individual coaching 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 analyzed 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 coaching 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 analyzed 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

characterized '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 śolkāṭṭu (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 analyzed 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 enroll, 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	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)  Transdisciplinary Approaches (5 EC)	15		10	
subtotaal-1		40		5							
2	Hoofdvak instrument Partijstudie Projecten en stages	25 5 10	Onderzoek	5							
subtotaal-2		40		5							
<b>totaal</b>		<b>80</b>		<b>10</b>		<b>5</b>		<b>15</b>		<b>10</b>	<b>120</b>

## 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 enroll 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 5 10	Onderzoek	5	Orchestral Practice & Audition Training History of the Orchestra	5 5	Vrije keuze	10		10
subtotaal-1		40		5						
2	Hoofdvak instrument Partijstudie Academy)	25 5 10	Onderzoek	5						
subtotaal-2		40		5						
<b>totaal</b>		<b>80</b>		<b>10</b>		<b>10</b>		<b>10</b>		<b>10 120</b>

### 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 and 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 EARLY MUSIC DEPARTMENT 2020-2021

Kees Koelmans *interim head of Early Music*

### **Recorder**

Jorge Isaac, *principal subject*

### **Traverso**

Marten Root, *principal subject*

Jed Wentz, *principal subject*

### **Baroque oboe**

Josep Domenech, *principal subject*

### **Baroque bassoon**

Benny Aghassi, *principal subject*

### **Historical clarinet**

Frank vd Brink, *supplementary subject*

### **Natural horn**

Bart Aerbeydt, *principal subject*

### **Historical trumpet / cornetto**

Nicolas Isabelle, *principal subject*

### **Baroque harp**

Constance Allanic, *subsidiary subject*

### **Baroque violin / viola**

Antoinette Lohmann, *principal subject*

Shunske Sato, *principal subject*

Sayuri Yamagata, *principal subject*

### **Baroque cello**

Viola de Hoog, *principal subject*

### **Viola da gamba**

Mieneke van der Velden, *principal subject*

### **Violone**

Margaret Urquhart, *principal subject*

### **Lute and theorbo**

Fred Jacobs, *principal subject*

### **Clavichord**

Menno van Delft, *principal subject*

### **Harpsichord**

Menno van Delft, *principal subject & section representative*

Miklos Spanyi, *historical improvisation*

**Fortepiano**

Olga Pashchenko, *principal subject*

**Organ**

Pieter van Dijk, *principal subject & Section representative*

Matthias Havinga, *principal subject*

Louis Robilliard, *guest teacher*

Miklós Spányi, *improvisation and basso continuo*

Gerben Gritter, *organ building*

**Basso continuo**

Kris Verhelst, *principal subject*

**Voice**

Xenia Meijer, *principal subject*

**Subsidiary subject and répétiteurship early music**

Jed Wentz *declamation and gesture*

Johan Hofmann, *harpsichord as subsidiary subject & harmony in historical performance practice*

Tilman Gey, *harpsichord as a subsidiary subject*

Alessandro Pianu *harpsichord répétiteur*

Olga Pashchenko, *fortepiano répétiteur*

Richard Bot *Gregorian chant*

Rachel Farr *Renaissance and Baroque dance*

Andrea Friggi *master elective*

Mimi Mitchell, *research supervision*