

Conservatorium van Amsterdam

Bachelor of Music
Programme in **Early Music**

Study Guide 2021-2022
Part 1: Programme description

User's instruction: Where to find which information?

In this part of the study guide, you can find all the relevant information regarding the Bachelor Early Music at the Conservatorium van Amsterdam (CvA). Combined with the study guide 'general part', this guide offers you all the necessary information to successfully complete a bachelor programme at the CvA. In the 'general part', information can be found regarding the organization of the CvA, internationalization and admission. Further (practical) information regarding studying at the CvA, can be found in the booklet 'This-is-how-it-works', that students receive at the start of their study.

Admission regulations (per principal subject) and a list of the teachers, can be found on the CvA website. Further information on education and examination can be found in the Teaching and Examination Regulations and the Additional Regulations with Respect to Reviews and Examinations.

Courses of the Bachelor's programme in Early Music can be divided into 5 categories:

1. Principal subject and related practical courses
2. Additional practical courses
3. Theory and history
4. Entrepreneurship and education
5. Other

In this part of the Study Guide for the BA Early Music 2021-2022 you can find the **general information** about the programme as well as the descriptions of the Principal Subjects as mentioned under **Category 1**.

The description of the **Categories 2, 3, 4 and 5** can be found on the Intranet (AHK Sharepoint): <https://ahknl.sharepoint.com/sites/ClassicalStudyProgramme>

There you will find the descriptions of all courses under the headings Propaedeutic Programme (1st year courses) or "Post-propaedeutic Programme" (courses of the 2nd, 3rd and 4th year).

The description of the Elective courses (a part of **Category 5**) is also listed on the Intranet: Classical Study Programme → Post-Propaedeutic Programme → Electives in Year 3 and 4

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1. STUDYING EARLY MUSIC AT THE CvA

1.1 Introduction

Students wishing to specialize in historical performance will find that the Conservatorium van Amsterdam (CvA) offers the ideal study environment. The Early Music Department offers full-time degree programmes in historical instruments, and subsidiary subjects for classical music students looking to familiarize themselves with the performance of historical repertoire. 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 within 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.

1.2 Department staff

Okke Westdorp okke.westdorp@ahk.nl	Associate Director	
	<i>Head of Dept. Classical Music, Early Music, Music in Education</i>	
Kees Koelmans mans@ahk.nl	<i>Head of Early Music</i>	kees.koel-
Michel Dispa	Senior Adviser Progr.Development	michel.dispa@ahk.nl
Will Jansen	Programme Manager	will.jansen@ahk.nl
Dorine Jansma ma@ahk.nl	Academic Adviser	dorine.jans-

1.3 Course details

Study Load:	240 ECTS
Length of Study:	4 years full-time
Language of Instruction:	Dutch and English
CROHO code:	34739 (B Muziek)
Degree:	Bachelor of Music (BMus)

1.4 Academic guidance

Students receive most of their academic guidance from their academic coaches. When starting at the CvA, each student is assigned a coach. Their coach can (amongst other things) help with information and advice on:

- course contents;

- the course of study and academic progress;
- exemptions;
- additional subsidiary subjects;
- 'individual credits';
- or a modified study plan.

Aboveall, the Classical Department also has its own study advisor who coordinates the coaches, Dorine Jansma: dorine.jansma@ahk.nl / 020-5277563, by appointment via e-mail or by signing a list on the door of the office nr. 17.

1.5 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 expert. 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. Students or student ensembles will be approached or a call will be done 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.

More information on projects can be obtained via Erik van Lith: erik.vanlith@ahk.nl

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 early music can make use of study exchange programmes in their 3rd bachelor year. More information about possible destinations and study planning can be obtained via the [designated Intranet-page](#) of the CvA, or by contacting CvA's In-

ternational Relations Officer and Erasmus+ Coordinator Ruth Graf-Fleet: ruth.graf-fleet@ahk.nl

2. THE BACHELOR'S PROGRAMME IN EARLY MUSIC

2.1 Programme description

The Conservatorium van Amsterdam's Early Music Department ensures students attain an excellent level of musicianship based on thorough historical research and knowledge. An international team of leading teachers instructs students in the historical performance of music from the Renaissance to early Romanticism. The courses on offer include individual and group lessons, a weekly Baroque orchestra class, and combined student-teacher ensembles.

The Early Music Department regularly organizes masterclasses, lectures, workshops and projects which are accessible and beneficial to all CvA students. The CvA early music curricula have two main objectives:

1. Offering a full-time degree programme in historical instruments, or copies of original instruments;
2. Offering subsidiary subjects for students of modern instruments looking to familiarize themselves with the performance of historical repertoire on historical instruments or copies of original instruments.

All principal subjects, except for clavichord and basso continuo, may be pursued as a complete four-year bachelor's programme, or as a postgraduate study - as a specialization following a general classical principal study, for example.

Basso Continuo and Clavichord may be taken as principal subjects in the third and fourth year of the bachelor's programme as long as the student has completed a degree in a keyboard instrument or has skills equivalent to those required to obtain the bachelor's degree.

In addition to individual principal private lessons, a specific theory programme has been put together for early music students with subjects focusing on the historical and theoretical background of early music, such as historical harmony and voice-leading, historical treatises, historical solfège and theory of the affects. A system of electives allows students to take music theory subjects that relate even more closely to their principal study.

A solid foundation is also laid in the bachelor's phase for future work as a teacher, with a central focus on securing a position as an artistic entrepreneur in the future. Finally, the curriculum places a growing emphasis on healthy musicianship.

2.2 Structure

The Bachelor's Degree in Music is a four-year course. Each year involves a study load of 60 credits (EC). The study consists of a **propaedeutic phase** (the first academic

year) and a **main phase** (post-propaedeutic) comprising the second, third and fourth years.

2.2.1 Propaedeutic year

The propaedeutic year is introductory and selective in nature and concludes with a propaedeutic examination covering the entire first-year curriculum. Students must pass all the so-called core subjects (as a rule, the principal subject, harmony and analysis, solfège and ear-training). It is very important to understand that if a student's first-year performance is deemed unsatisfactory, a binding recommendation that he/she discontinue his/her studies may be issued. A student for whom such a recommendation has been issued may not pursue the same degree course at the CvA.

The principal subject propaedeutic examination is held in May or June. For each principal subject, this prospectus lists all first-year requirements specific to principal subjects. If students pass the exam and have completed all first-year courses, they will have earned all sixty credits for year 1 and will be awarded a propaedeutic certificate. The certificate is proof that the holder has been accepted to complete the rest of the degree programme.

2.2.2 Main phase

As the course progresses, the influence exerted by the student on the general direction of his/her course of study increases thanks to additional electives from which he/she may choose. The general structure of the programme is outlined in the table below. The courses are divided into five course categories. The specific requirements for each principal subject may differ, and the diagram below is presented primarily as an indication of the general course offering. In addition, third- and fourth-year students can always take electives and avail themselves of 'individual credits'. The student's academic goals will be outlined in close consultation with the principal study teacher.

During the main phase (from the second to the fourth year), assessments or examinations for all required subjects are made or given at least once a year. Students with instrumental and vocal principal subjects successfully completing all four years are awarded a Bachelor of Music degree.

2.3 Overview of Early Music programme: structure and credits

General Program structure and credits bachelor Early Music

Various subjects may deviate from this general diagram because of differences in university subjects relative to the principal subject.

Year	Principal subject and Related Practical Subjects	Additional Practical Subjects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject EE Ensemble/Credits EE Instrumental Solo/voice (class) Body & Mind	EE Applied/Credits EE 1st year choir EE Historical dance Body & Mind	EE Music and Cultural History EE Theory & Analysis EE Music Theory	EE Entrepreneurship EE Education studies EE Musicology EE Constructive activity		60
2	Principal subject EE Ensemble/Credits EE Instrumental Solo/voice (class) Theory & Performance practice	EE Applied/Credits EE Chamber choir EE Vocal Chamber EE Historical dance	EE Historical music (class) EE Instrumental A EE Musicology (subject 1)	EE Basic entrepreneurship EE Educational studies EE Musicology EE Constructive activity		60
3	Principal subject EE Ensemble/Credits EE Instrumental Solo/voice (class) Theory & Performance practice	EE Applied/Credits EE Chamber conducting A EE Historical dance	EE Historical music (class) EE Analysis of early music (class) EE Musicology (subject 1) EE Musical studies	EE Entrepreneurship		60
4	Principal subject EE Ensemble/Credits EE Instrumental Solo/voice (class)		EE Historical music (paper)	EE Entrepreneurship		60
total		EE AP 100	EE AP 110	EE AP 40	EE AP 10	EE AP 260

The core subjects consist of the 1st year (instrumental principal subject, history & analysis, college and/or training).
Principal subject consists of available instruments, baroque, renaissance, modern class, performance, self-reflection study, academic class.
EE Ensemble/Credits consists of applicable Ensemble Music (Ensembles) (EM), Performance projects, academic music class.

2.4 Description of the five course categories

In the foregoing academic schedule, the curriculum is divided into five course categories:

- Principal subject and related practical courses
- Additional practical courses
- Theory and history
- Entrepreneurship and education
- Other

Below is a general description of these categories.

2.4.1 Principal subject and related practical courses

All 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 subject lessons. In Body and Mind,

students focus on improving their awareness of their physical and mental interaction with their instrument. Vocalists and players of a melodic instrument are also accompanied and coached by a co-répétiteur. This component is part of the principal subject and is therefore not listed separately in the overview. Starting in their first year, students pursue a detailed chamber music programme, which also covers the theoretical and historical context of the music studied. In addition, they take part in the annual chamber music festival in April.

Collaboration and performance as part of an ensemble are important skills for musicians entering the professional world, which will demand diverse skills and flexibility. In addition to chamber music, score study, choir and ensemble conducting courses, ensembles - both large and small - provide the perfect opportunity to acquire and train the necessary competencies. In addition to orchestral projects and the orchestra class, there are dedicated ensemble projects for strings, winds and percussion. Students wishing to acquire ensemble skills specific to early or new music can participate in their higher years in the Sweelinck Baroque Orchestra or the Score Collective (contemporary music). These ensembles are conducted and coached by permanent CvA staff and renowned guests. In addition to the aforementioned projects involving large ensembles, there are also thematic projects and festivals dedicated to particular composers, styles, art forms and instruments. These sometimes entail ensemble work with principal subject and/or guest teachers. Such projects also increasingly examine the historical context of the music performed.

2.4.2 Additional practical courses

The instrumental/vocal subsidiary subject is intended to allow students to develop their knowledge and skills in respect of an instrument other than their principal instrument. They may choose to further develop their pianistic or vocal skills as a follow-up to their first two years of piano or choir as subsidiary subjects. Alternatively, they may opt to take up an instrument that is related to their principal subject. Finally, they may elect to study the historical context of their own principal subject.

2.4.3 Theory and History

The theory and history courses listed in the table serve to further develop students' musical imagination and analytical skills. Students are thus able to reinforce their knowledge of the 'language of music', thereby strengthening their musical awareness. Knowledge of music theory and history helps students become aware of the context of the repertoire they study, practice and perform as part of their principal study.

The aforementioned course category of principal subject, and the practical courses related to it, often feature an integrated approach to performance, music theory and music history components. Years 2 and 3 of the bachelor's degree programme also focus extensively on historical music theory and solfège.

2.4.4 Entrepreneurship and Education

The profession of classical musician has been undergoing major changes for many years. Naturally, first-rate artistry is an obvious and necessary qualification for a successful career, yet it is often 'merely' a prerequisite for success. In addition to outstanding competencies as a musician and performing artist, knowledge and understanding of the professional world is crucial in order to find and seize opportunities, thus allowing musicians to establish themselves perennially in the community.

A special curriculum called the Enterprising Artist (known in Dutch as De Ondernemende Kunstenaar, or DOK) has been developed to equip musicians with those skills necessary to establish themselves. Guest teachers are enlisted to teach some of the classes. The programme is supported by the www.beroepkunstenaar.nl website, developed in collaboration with Kunstenaars&Co. Students largely determine for themselves how to shape their development as enterprising artists. The courses entitled Introduction to Education and Career (Ba 1), Basic Entrepreneurship (Ba 2) and the subject of entrepreneurship in Ba 3 and 4 contribute significantly to students' growth and increase their chances of success in the professional world without compromising their musical personalities.

In today's professional world, virtually every musician comes into contact with the field of education: great stage artists give masterclasses and lecture recitals, while some of the activities carried out by orchestral musicians will involve education programmes. Holders of a bachelor's degree in music have earned the qualification to teach at a music school or arts centre; the degree also provides the basis for building a thriving private teaching studio. The basic pedagogical subjects offered in Ba 3 involve the methodology of the student's own instrument, teaching and an internship. In Ba 4, this can be further developed in the elected components programme (see below).

2.4.5 Other

This category involves the electives programme. Students can choose to further explore areas such as historical performance, contemporary music, jazz or non-Western music, world music, improvisation, live electronics, studio engineering or a subsidiary instrument related to the principal study. Deeper theoretical or educational study is also an option. Electives give students the chance to prepare themselves more intentionally for more specific aspects of their future careers and/or further study in a master's programme either at the CvA or another institution.

3. DESCRIPTIONS OF PRINCIPAL SUBJECTS in EARLY MUSIC

Woodwinds

Study programme overview Early Music Winds

Program structure and credits bachelor Early Music Winds & Brass						
Bassoon, Baroque Flute, Baroque Trombone, Baroque Trumpet, natural Horn						
Year	Principal subject area	Approved Principal Subjects	Approved Practical Subjects	Approved Elective Subjects	Approved Elective Subjects	Approved Elective Subjects
1	Principal subject 20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h
2	Principal subject 20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h
3	Principal subject 20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h
4	Principal subject 20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h	20 ECTS/60h/180h
total		80 ECTS/240h/720h	80 ECTS/240h/720h	80 ECTS/240h/720h	80 ECTS/240h/720h	80 ECTS/240h/720h

The core subjects consist of the 7th year compulsory principal subject, history & analysis, college and ear training.
Principal subject consists of applicable corequisite, technique, improvisation, master class, performance, self-reflection, study abroad U.S.A.
20 ECTS/60h/180h consists of applicable: Feedback Based (FB), Performance projects, master class U.S.A.

Baroque flute

Introduction

This is a multifaceted degree programme in which repertoire ranging from the seventeenth to the nineteenth century style periods is taught, incorporating as many aspects of the subject of historical flute as possible:

- individual private lessons (technique, études, repertoire from the various style periods on appropriate instruments from an historically informed performance practice perspective)
- regular group lessons

- methodology (education)
- chamber music and ensembles taught by various teachers
- orchestral repertoire, orchestra class and participation in orchestral projects
- The Sweelinck Baroque Orchestra class is held once a week under the guidance of various teachers, giving participants a chance to work on concertos for flute and orchestra, in addition to other opportunities.
- regular evening group recitals
- coaching
- participation in masterclasses
- lectures
- attending the rehearsals and concerts of acclaimed orchestras and ensembles

Study programme: See page 13

Electives and individual credits (third and fourth year)

See also the general selection of electives in the Elected Components programme.

Evaluation

At the end of the first, second and third years:

* end-of-year examination lasting 20 minutes: an étude and two concert pieces of contrasting character

At the end of the fourth year:

* final examination lasting 50 minutes: works from various style periods, preferably including a chamber work

Baroque Oboe

Introduction

This is a multifaceted degree programme which incorporates many aspects of the subject of historical oboe:

- principal private lessons: technique, études and repertoire from the various style periods performed on a variety of historical instruments, including the Baroque oboe, oboe da caccia, oboe d'amore, classical oboe and nineteenth-century oboe.
- regular group lessons. These are taught by the teacher and sometimes by students (with the supervision of the teacher).
- methodology (education)
- chamber music and ensembles taught by various teachers
- orchestral repertoire, orchestra class and participation in orchestral projects
- The Sweelinck Baroque Orchestra class is held once a week under the guidance of various teachers, giving participants a chance to work on concertos for oboe and orchestra, in addition to other opportunities.
- monthly evening group recitals
- coaching
- participation in masterclasses
- lectures
- attending the rehearsals and concerts of acclaimed orchestras and ensembles

Study programme: see the overview on page 13

Electives and individual credits (third and fourth year)

See also the general selection of electives in the Elected Components programme.

Final exam

At the end of the first, second and third years:

* end-of-year examination lasting 20 minutes: two concert pieces of contrasting character

At the end of the fourth year:

* final examination lasting 50 minutes: works from various style periods, preferably including a chamber work

Baroque Bassoon

Introduction

This is a multifaceted degree programme which incorporates as many aspects of the subject of historical bassoon as possible:

- *principal private lessons: technique, études and repertoire from the various style periods performed on a variety of historical instruments, including dulcian, Baroque bassoon, classical bassoon and, should the student wish, the nineteenth-century bassoon.
- *regular group lessons
- *dulcian consort
- *reed-making workshops
- *methodology (education)
- *chamber music and ensembles taught by various teachers
- *orchestral repertoire, orchestra class and participation in orchestral projects
- *The Sweelinck Baroque Orchestra class is held once a week under the guidance of various teachers.
- *regular evening group recitals
- *coaching
- *participation in masterclasses
- *lectures
- *attending the rehearsals and concerts of acclaimed orchestras and ensembles

Study programme: see the overview on page 13

Electives and individual credits (third and fourth year)

See also the general selection of electives in the Elected Components programme.

Final exam

At the end of the first, second and third years:

- *end-of-year examination lasting 20 minutes: one étude and two concert pieces of contrasting character, plus one basso continuo part.

At the end of the fourth year:

- *final examination lasting 50 minutes: works from various style periods, preferably including a chamber work

Recorder

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

The early music recorder curriculum is distinguished from the classical department recorder curriculum primarily by the choice of repertoire. The Classical and Early Music Departments work closely together.

Introduction

The current CvA recorder teachers have put together a unique, comprehensive curriculum which makes the programme a very broad and complete course of study. This system entails a unit of lessons taught over five consecutive days each month in which all principal study components are addressed. All lessons and activities are in principle open to the public, and all students participate in them collectively. The curriculum includes individual and ensemble lessons, technical sessions, historical development and methodology, electronics, lectures, discussions of the literature, internships and student concerts. The programme: in addition to the ten blocks of lessons, activities such as lectures, workshops (with e.g. a recorder maker or composer), and a three-day project (involving special topics addressed by guest teachers) are held.

The curriculum can best be described as a non-stop masterclass. Matters relating to technique, more interpretive aspects, and historical and contemporary literature are addressed; all these are examined in relation to solo playing and recorder consort and/or mixed chamber music ensembles. All students, whether they have been studying for five years or have just embarked on their first year, work together in the lessons. Each brings his or her own repertoire with its own specific problems. In this way, students learn not only from their teachers, but also from each other, while the issues raised form a broad spectrum encompassing the whole recorder literature.

General

The teachers in the Recorder Department have structured their lessons in a unit system ('recorder unit'): this entails a week-long unit of lessons each month in which all principal study components are addressed. In the first year of the bachelor's programme, the propaedeutic year, which can be characterized as broad and general in scope, the foundation is laid for the rest of the study. Specific technical matters relating to playing, more interpretive aspects, and historical and contemporary literature are addressed; all these are examined in relation to solo playing and recorder consort and/or mixed chamber-music ensembles. The richly varied selection of auxiliary subjects is inextricably linked, and considered equivalent, to the practically oriented part of the course. The unit lessons have been put together in such a way that students can continue taking the other weekly scheduled lessons. After four years, the practically oriented component will be concluded with a recital. During the study, students may be encouraged to specialize. Distinct talents and goals can also lead to more advanced study. In principle, recorder players take piano as a subsidiary subject. If possible, the student may request to substitute piano with harpsichord or organ. For recorder, see also the information on the projects organized by the Early Music Department.

Second year

Technique lessons and chamber music

See first year

Methodology (years 2 and 3)

In the methodology classes, pedagogical aspects will be examined in greater detail using theoretical and analytical approaches.

Instrument building and history (years 2 and 3)

The historical development of the instrument is studied using treatises, the historical recorder literature, instrument construction and iconographic material.

Once a month throughout the academic year, students in their second year of study having specialized in the field of methodology and historical development in a particular area will also give public lessons and lectures. This specialization is eventually concluded with a paper/lesson plan in conjunction with the conclusion of the practically oriented part of the course.

Electronics (years 2 and 3)

New forms of social interaction and communication are entering the field of performing arts under the name of 'new media'. A wealth of software has now set new standards for how visual and aural content is created onstage.

Thanks to the interest of a number of players and composers, the recorder has emerged as a modern interpretive vehicle in the world of live electronics and multimedia. The student is confronted with issues addressed in the real-life settings in which electronics and new media are employed: how do electronics contribute to the development of an individual, unique sound? To what extent is the technique of playing an instrument emphasized? What mechanisms and creative processes are fundamental to composition and improvisation?

Special attention is paid to contemporary recorder music using electronics (live and recorded) and individual electro-acoustic improvisations. BLOK has a complete set of electronics including a laptop, speakers, a mixing console, sound effects, MIDI equipment, interfaces and cabling.

Third year

Technique lessons and chamber music

See first year

Methodology, instrument building and history, electronics

See second year

Arranging for recorder ensemble

The vast musical literature, varying from e.g. a medieval frottola, an English consort song and a fugue by Bach to a composition by Kodály, Berio, Reich or Thelonious Monk, offers the performing recorder player innumerable possibilities of extending the repertoire in a meaningful way. Additionally, attention is given to the arranging of literature suited for use in current music education. In the second year of the course, sequencers and music notation software programs (Score, Finale or Sibelius) are also used. Students demonstrate what they have learnt in the Performance Practicum and Arranging courses in a group performance, which will be evaluated.

Fourth year

Technique lessons and chamber music

See first year

Harmony in historical performance and continuo playing

See electives

Electives and individual credits (third and fourth year)

- harmony in historical performance and continuo playing
- live electronics course
- non-Western techniques course
- historical performance: Baroque instrument as a subsidiary subject (Baroque and classical flute, gamba, etc.)

See also the general information on ‘individual credits’ electives in the Elected Components programme.

Final exam

After four years, the practically oriented component will be concluded with an hour-long recital featuring broad repertoire and various combinations of instruments. During the study, students may be encouraged to specialize. Distinct talents and goals can also lead to more advanced study. For details, consult the master’s programme prospectus.

- chamber music and ensembles taught by various teachers
- orchestral repertoire, orchestra class and participation in orchestral projects
- The Sweelinck Baroque Orchestra class is held once a week under the guidance of various teachers, giving participants a chance to work on concertos for horn and orchestra, in addition to other opportunities.
- regular evening group recitals
- coaching
- participation in masterclasses
- lectures
- attending the rehearsals and concerts of acclaimed orchestras and ensembles

Study programme: see the overview on page 21

Electives and individual credits (third and fourth year)

See also the general selection of electives in the Elected Components programme.

Evaluation

At the end of the first, second and third years:

*end-of-year examination lasting 20 minutes: an étude and two concert pieces of contrasting character

At the end of the fourth year:

*final examination lasting 50 minutes: works from various style periods, preferably including a chamber work.

Natural trumpet

Introduction

This is a multifaceted degree programme which incorporates many aspects of the subject:

- principal private lessons: technique, études and repertoire from the various style periods performed on a variety of historical instruments, including Baroque trumpet, classical trumpet, cornett
- regular group lessons
- trumpet consort
- visits to museums and libraries
- knowledge of instruments and history of historical brass instruments
- seventeenth-century brass consort (including cornett and trombone)
- methodology (education)
- chamber music and ensembles taught by various teachers
- orchestral repertoire, orchestra class and participation in orchestral projects
- The Sweelinck Baroque Orchestra class is held once a week under the guidance of various teachers.
- regular evening group recitals
- coaching
- participation in masterclasses
- lectures
- attending the rehearsals and concerts of acclaimed orchestras and ensembles

Study programme: see the overview on page 21

Electives and individual credits (third and fourth year)

See also the general selection of electives in the Elected Components programme.

Evaluation

At the end of the first, second and third years:

*end-of-year examination lasting 20 minutes: an étude and two concert pieces of contrasting character

At the end of the fourth year:

*final examination lasting 50 minutes: works from various style periods, preferably including a chamber work.

Strings

Study programme overview Early Music Strings

Program structure and credits bachelor Early Music Strings						
Year	Mandatory Subjects and Related Practical Subjects	Elective Subjects	Theory and studies	Entrepreneurship and Education	Other	Credits per year
1	Principal subject EM Ensemble/Chester EM String Class Body & Mind	EM Percussion/Contrabass EM Violin/Choir EM Historical dance EM Body & Mind	History of EM EM Music and Cultural History EM Harmony & Analysis EM Solfège and ear training EM General Music Theory EM Harmony at the piano	EM Introduction to Education and Career		60
subtotal 1						60
2	Principal subject EM Ensemble/Chester EM String Class EM Harmony in performance practice	EM Percussion/Contrabass EM Computer music EM String Continuum EM Historical dance	EM EM Biennial course cycle EM Historical solfège A EM Musicology development 1	EM Music entrepreneurship EM Educational studies EM Musicology EM Pedagogy EM Contribution and history		60
subtotal 2						60
3	Principal subject EM Ensemble/Chester EM String Class EM Harmony in performance practice	EM Percussion/Contrabass EM Ensemble conducting A EM Historical dance	EM EM Biennial course cycle EM Analysis of early music EM Research development 1 EM Musical notation	EM Music entrepreneurship EM Educational studies EM Musicology EM Pedagogy EM Contribution and history		60
subtotal 3						60
4	Principal subject EM Ensemble/Chester EM String Class	EM Percussion/Contrabass EM Ensemble conducting A EM Historical dance	EM Personal research project	EM Music entrepreneurship		60
subtotal 4						60
Total						240

The 100 subjects consist of the 7th year components: principal subject, harmony & analysis, solfège and ear training.
Principal subject consists of applicable: repertoire, technique, programme, number class, performance, self-reflection, study advising u.s.s.
EM Ensemble/Chester consists of applicable: Ensemble/Baroque Orchestra (EMO), Performance projects, chamber music u.s.s.

Baroque violin and viola

Introduction

This is a multifaceted degree programme in which repertoire ranging from the seventeenth to the nineteenth century style periods is taught, incorporating as many aspects of the subject as possible:

- individual private lessons with technique, études, repertoire from the various style periods from an historically informed performance practice perspective
- regular group lessons
- methodology (education)

- chamber music and ensembles taught by various teachers
- orchestral repertoire, orchestra class and participation in orchestral projects
- The Sweelinck Baroque Orchestra class is held once a week under the guidance of various teachers, giving participants a chance to work on concertos for violin/viola and orchestra, in addition to other opportunities.
- regular evening group recitals
- coaching
- participation in masterclasses
- lectures
- attending the rehearsals and concerts of acclaimed orchestras and ensembles

Study programme: see the overview on page 24

Electives and individual credits (third and fourth year)

See also the general selection of electives in the Elected Components programme.

Evaluation

At the end of the first, second and third years:

*end-of-year examination lasting 20 minutes: an étude and two concert pieces of contrasting character

At the end of the fourth year:

*final examination lasting 50 minutes: works from various style periods, preferably including a chamber work.

Baroque cello

Introduction

This is a multifaceted degree programme in which repertoire ranging from the seventeenth- to the nineteenth century style periods is taught, incorporating as many aspects of the subject as possible:

- principal private lessons (technique, études and repertoire from different style periods)
- In historically informed performance practice, two things are of special importance to the cellist:
 - *playing basso continuo
 - *extension of the repertoire to the first half of the nineteenth century

- methodology (education)
- chamber music and ensembles taught by various teachers
- orchestral repertoire, orchestra class and participation in orchestral projects
- The Sweelinck Baroque Orchestra class is held once a week under the guidance of various teachers.
- regular evening group recitals
- coaching
- participation in masterclasses
- lectures
- attending the rehearsals and concerts of acclaimed orchestras and ensembles.

Study programme: see the overview on page 24

Electives and individual credits (third and fourth year)

See also the general selection of electives in the Elected Components programme.

Evaluation

At the end of the first, second and third years:

* end-of-year examination lasting 20 minutes: three works from different style periods

At the end of the fourth year:

* final examination lasting 50 minutes: works from various style periods, preferably including a chamber work

Viola da gamba

Introduction

This is a multifaceted degree programme which incorporates as many aspects as possible of the subject which are studied in the context of historically informed performance practice:

- principal private lessons
- technique, études and repertoire from different style periods
- solo playing

- continuo playing
- consort playing
- regular group lessons
- methodology (education)
- chamber music and ensembles taught by various teachers
- orchestral repertoire, orchestra class and participation in orchestral projects
- The Sweelinck Baroque Orchestra class is held once a week under the guidance of various teachers.
- regular evening group recitals
- visits to museums and libraries
- participation in masterclasses
- lectures
- attending the rehearsals and concerts of acclaimed orchestras and ensembles

Study programme see the overview on page 24

Electives and individual credits (third and fourth year)

See also the general selection of electives in the Elected Components programme.

Evaluation

At the end of the first, second and third years:

* end-of-year examination lasting 20 minutes. Concert pieces and chamber music from different style periods

At the end of the fourth year:

* final examination lasting 50 minutes:

1. Pieces

* One work for solo viola da gamba. Level of proficiency: Tobias Hume - *Musicall Humours*, Diego Ortiz - solo *recercadas*, Christopher Simpson - Solo preludes, de Machy - suites of the student's choice

* works for viola da gamba with accompaniment or obbligato harpsichord from different style periods; must include a sonata for viola da gamba and harpsichord by J.S. Bach (e.g. the Sonata in G major, BWV 1027); level of proficiency: C. Simpson - divisions on a ground of the student's choice, M. Marais - selections of the student's choice from *Pièces de violes*

2. Chamber music

* consort music; level of proficiency: Orlando Gibbons, Samuel Scheidt, etc.

* ensemble music with obbligato gamba; level of proficiency: G. Telemann - Paris quartets, J.S. Bach - arias from cantatas or the Passions.

Violone

Introduction

This is a multifaceted degree programme in which repertoire ranging from the sixteenth to the nineteenth century style periods is taught, incorporating as many aspects of the subject as possible:

- individual private lessons (technique, études, repertoire from the various style periods from an historically informed performance practice perspective)
- lessons on various instruments: 8' violone, the historical bass, Viennese bass
- regular group lessons
- methodology (education)
- chamber music and ensembles taught by various teachers
- orchestral repertoire, orchestra class and participation in orchestral projects
- The Sweelinck Baroque Orchestra class is held once a week under the guidance of various teachers, giving participants a chance to work on concertos for double bass and orchestra, in addition to other opportunities.
- regular evening group recitals
- coaching
- contemporary music on historical instruments
- participation in masterclasses
- lectures
- attending the rehearsals and concerts of acclaimed orchestras and ensembles
- visits to museums and libraries

Study programme see the overview on page 24

Electives and individual credits (third and fourth year)

See also the general selection of electives in the Elected Components programme.

Evaluation

At the end of the first, second and third years:

* end-of-year examination lasting 20 minutes: two concert pieces and/or chamber works of contrasting character

At the end of the fourth year:

* final examination lasting 50 minutes: works from different style periods, preferably on the 8' violone, historical double bass and Viennese double bass, including chamber works.

Lute and theorbo

Introduction

The student can focus on one or two specializations, each with basso continuo.

Electives and 'individual credits' (third and fourth years)

See also the general selection of electives in the Elected Components programme.

Evaluation

Propaedeutic examination: two concert pieces and/or chamber works of contrasting character.

Final examination:

I. Renaissance lute final examination in combination with basso continuo

A programme lasting 60 minutes and featuring the following works:

- * Sixteenth-century Italian: F. da Milano - two fantasias
- * Seventeenth-century Italian or French, e.g. J.H. Kapsperger - Toccata-Gagliarda-Corrente; R. Ballard: Entrée de luth-Ballet-Courante.
- * Sixteenth and seventeenth-century English: J. Dowland or A. Holborne - Fantasy, Pavan, Galliard, Almain
- * 2 lute ayres or airs de cour

II. Baroque lute final examination in combination with basso continuo

A programme lasting 60 minutes and featuring the following works:

- * Seventeenth-century French: Suite de pièces, including a prélude non mesuré by e.g. Ennemond or Denis Gautier, François Dufaut, Charles Mouton or Jacques Gallot.
- * Seventeenth- and eighteenth-century Germany/Austria/Bohemia: works by e.g. E. Reusner, J.A. Logy, S.L. Weiss and J.S. Bach.

III. Bachelor's in lute, basso continuo final examination Performed on the theorbo and/or archlute:

- * accompaniment on an unfigured bass (Italian or English monody)
- * two movements from a vocal or instrumental composition (seventeenth or early eighteenth century)
- * accompaniment to a recitative

Study programme

Program structure and credits bachelor Early Music Lute						
Year	Principal Subject and Related Practical Subjects	Additional Practical Subjects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject Basso Continuo EM Ensemble/Orchestra EM Keyboard Class Solo & Duo	EM 1st year class Historical data	History of EM Music and Culture History Aesthetics & Analysis Subject and/or learning General Music Theory	Introduction to Education of Europe		60
additional 1		EM Ensemble/Orchestra EM Keyboard Class Harmony, improvisation practice	EM 2nd year course cycle Aesthetics & Analysis Orchestration (intermediate I)			30
2	Principal subject Basso Continuo EM Ensemble/Orchestra EM Keyboard Class Harmony, improvisation practice	EM 2nd year class Aesthetics & Analysis Historical data	EM 2nd year course cycle Analysis of early music Harmony (intermediate I) Musical notation	Basic entrepreneurship Educational studies Pedagogy Research Conductor and history		60
additional 2		EM Ensemble/Orchestra EM Keyboard Class Harmony, improvisation practice	EM 3rd year course cycle Analysis of early music Harmony (intermediate I) Musical notation			30
3	Principal subject Basso Continuo EM Ensemble/Orchestra EM Keyboard Class Harmony, improvisation practice	EM 3rd year class Aesthetics & Analysis Historical data	EM 3rd year course cycle Analysis of early music Harmony (intermediate I) Musical notation	EM Entrepreneurship		60
additional 3		EM Ensemble/Orchestra EM Keyboard Class Harmony, improvisation practice	EM 4th year course cycle Analysis of early music Harmony (intermediate I) Musical notation			30
total		180	180	30		450

The core subjects consist of the 7th year components: principal subject, harmony & analysis, solfège and ear training.
Principal subject consists of applicable core subjects, technique, performance, music class, performance, self-reflection, study advising B.S.S.
EM Ensemble/Orchestra consists of applicable: Ensemble Music (Orchestra) (EM), Performance projects, chamber music B.S.S.

Early Music Keyboard Instruments

The Keyboard Studies programme trains harpsichordists, fortepianists, pianists and organists to become performing musicians of outstanding caliber, ensuring they have excellent career prospects when they join the professional music world, both in and outside the Netherlands.

General curriculum

The curriculum focuses on preparing students to join the professional world of the contemporary keyboard instrumentalist. Using a wide range of working methods including weekly private lessons, workshops, group lessons, repertoire classes (on various instruments and focusing on a wide variety of repertoire), faculty classes and masterclasses given by leading Dutch and international musicians, students develop their knowledge of the various instruments and their repertoire, and performance

practice. They are given the chance to work with all the teachers in the department and to make full use of the university's artistic and intellectual potential.

The course blends theory and praxis in equal measure. The keyboard musicianship component equips students with such indispensable skills as sight-reading, practical harmony, transposition and improvisation. Theory and history courses make direct connections between the works and the students programme. Throughout the course, connections between theory and history and onstage performance are thus explored. Projects introduce students to the knowledge and insights of various other departments.

The early music keyboard cluster consists of the principal subjects clavichord, harpsichord, fortepiano, organ and basso continuo. The clavichord, harpsichord and basso continuo curricula are structured in the same way, the main difference between them being the choice of instrument. The principal subjects of clavichord and basso continuo are specialist Ba 3 and Ba 4 curricula, subsequent to a Ba 1 and Ba 2 course in another keyboard instrument.

The fortepiano curriculum differs from that of the other keyboard instruments in that it includes additional subjects relating to the fortepiano (tuning and maintenance); fortepianists take continuo rather than basso continuo, as the other keyboard players do

Study programme Harpsichord, Clavichord and Basso Continuo

Program structure and credits bachelor Early Music Harpsichord, Clavichord, Basso Continuo						
Year	Principal Subject and Related Practical Subjects	Additional Practical Subjects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal Subject Basso Continuo EM Exercises/Organetto EM Keyboard Class Study & work	EM 1st year class Historical theory	EM Ethics of Art Music- and Cultural history Harmony & Analysis Pedagogy and ear training General Music Theory Applied counterpoint	EM Introduction to Education and Career		60
subtotal 1						60
2	Principal Subject Basso Continuo EM Exercises/Organetto EM Keyboard Class Harmony in performance practice Courses on the harpsichord Practical Introduction to Modern Repertoires Clubs, exams and transcription	EM Organetto class EM Keyboard Class Historical theory	EM Baroque counterpoint EM Baroque & A. EM Baroque counterpoint 1			60
subtotal 2						60
3	Principal Subject Basso Continuo EM Exercises/Organetto EM Keyboard Class Harmony in performance practice Courses on the harpsichord	EM Exercises conducting & EM Keyboard Class EM Keyboard Class Harmony in performance practice Courses on the harpsichord	EM Baroque counterpoint EM Baroque counterpoint 2 EM Baroque counterpoint 3 EM Baroque counterpoint 4 EM Baroque counterpoint 5 EM Baroque counterpoint 6 EM Baroque counterpoint 7 EM Baroque counterpoint 8 EM Baroque counterpoint 9 EM Baroque counterpoint 10 EM Baroque counterpoint 11 EM Baroque counterpoint 12 EM Baroque counterpoint 13 EM Baroque counterpoint 14 EM Baroque counterpoint 15 EM Baroque counterpoint 16 EM Baroque counterpoint 17 EM Baroque counterpoint 18 EM Baroque counterpoint 19 EM Baroque counterpoint 20 EM Baroque counterpoint 21 EM Baroque counterpoint 22 EM Baroque counterpoint 23 EM Baroque counterpoint 24 EM Baroque counterpoint 25 EM Baroque counterpoint 26 EM Baroque counterpoint 27 EM Baroque counterpoint 28 EM Baroque counterpoint 29 EM Baroque counterpoint 30 EM Baroque counterpoint 31 EM Baroque counterpoint 32 EM Baroque counterpoint 33 EM Baroque counterpoint 34 EM Baroque counterpoint 35 EM Baroque counterpoint 36 EM Baroque counterpoint 37 EM Baroque counterpoint 38 EM Baroque counterpoint 39 EM Baroque counterpoint 40 EM Baroque counterpoint 41 EM Baroque counterpoint 42 EM Baroque counterpoint 43 EM Baroque counterpoint 44 EM Baroque counterpoint 45 EM Baroque counterpoint 46 EM Baroque counterpoint 47 EM Baroque counterpoint 48 EM Baroque counterpoint 49 EM Baroque counterpoint 50 EM Baroque counterpoint 51 EM Baroque counterpoint 52 EM Baroque counterpoint 53 EM Baroque counterpoint 54 EM Baroque counterpoint 55 EM Baroque counterpoint 56 EM Baroque counterpoint 57 EM Baroque counterpoint 58 EM Baroque counterpoint 59 EM Baroque counterpoint 60	EM Entrepreneurship EM Educational studies EM Methodology EM Pedagogy EM Construction and history		60
subtotal 3						60
4	Principal Subject Basso Continuo EM Exercises/Organetto EM Keyboard Class		EM Baroque counterpoint EM Baroque counterpoint 2 EM Baroque counterpoint 3 EM Baroque counterpoint 4 EM Baroque counterpoint 5 EM Baroque counterpoint 6 EM Baroque counterpoint 7 EM Baroque counterpoint 8 EM Baroque counterpoint 9 EM Baroque counterpoint 10 EM Baroque counterpoint 11 EM Baroque counterpoint 12 EM Baroque counterpoint 13 EM Baroque counterpoint 14 EM Baroque counterpoint 15 EM Baroque counterpoint 16 EM Baroque counterpoint 17 EM Baroque counterpoint 18 EM Baroque counterpoint 19 EM Baroque counterpoint 20 EM Baroque counterpoint 21 EM Baroque counterpoint 22 EM Baroque counterpoint 23 EM Baroque counterpoint 24 EM Baroque counterpoint 25 EM Baroque counterpoint 26 EM Baroque counterpoint 27 EM Baroque counterpoint 28 EM Baroque counterpoint 29 EM Baroque counterpoint 30 EM Baroque counterpoint 31 EM Baroque counterpoint 32 EM Baroque counterpoint 33 EM Baroque counterpoint 34 EM Baroque counterpoint 35 EM Baroque counterpoint 36 EM Baroque counterpoint 37 EM Baroque counterpoint 38 EM Baroque counterpoint 39 EM Baroque counterpoint 40 EM Baroque counterpoint 41 EM Baroque counterpoint 42 EM Baroque counterpoint 43 EM Baroque counterpoint 44 EM Baroque counterpoint 45 EM Baroque counterpoint 46 EM Baroque counterpoint 47 EM Baroque counterpoint 48 EM Baroque counterpoint 49 EM Baroque counterpoint 50 EM Baroque counterpoint 51 EM Baroque counterpoint 52 EM Baroque counterpoint 53 EM Baroque counterpoint 54 EM Baroque counterpoint 55 EM Baroque counterpoint 56 EM Baroque counterpoint 57 EM Baroque counterpoint 58 EM Baroque counterpoint 59 EM Baroque counterpoint 60	EM Entrepreneurship		60
subtotal 4						60
EM	EM 1st year class EM 2nd year class EM 3rd year class EM 4th year class	EM 1st year class EM 2nd year class EM 3rd year class EM 4th year class	EM 1st year class EM 2nd year class EM 3rd year class EM 4th year class	EM 1st year class EM 2nd year class EM 3rd year class EM 4th year class	EM 1st year class EM 2nd year class EM 3rd year class EM 4th year class	60

Harpsichord

Introduction

This is a multifaceted degree programme in which repertoire ranging from the fifteenth- to the eighteenth-century and twentieth/twenty-first-century style periods is taught, incorporating as many aspects of the subject as possible:

- individual principal lessons (technique, use of the instrument, stylistically differentiated technique and performance practice, repertoire from different style periods, and on appropriate instruments wherever possible)
- basso continuo classes, both private/practical and theoretical (group lessons)
- special classes in twentieth- and twenty-first-century harpsichord repertoire
- improvisation classes
- theory of the principal subject (tuning, construction, history, repertoire, notation, performance practice)
- option to elect an instrumental subsidiary subject (organ, piano or clavichord)

- regular group lessons
- methodology (education)
- chamber music and ensembles taught by various teachers
- orchestral repertoire, orchestra class and participation in orchestral projects
- The Sweelinck Baroque Orchestra class is held once a week under the guidance of various teachers, giving participants a chance to work on concertos for harpsichord and orchestra, in addition to other opportunities.
- regular evening group recitals
- visits to museums and libraries
- participation in masterclasses
- lectures
- attending the rehearsals and concerts of acclaimed orchestras and ensembles

Electives and ‘individual credits’ (third and fourth years)

See also the general selection of electives in the Elected Components programme.

Evaluation

At the end of the first, second and third years:

* two end-of-year examinations lasting 20 minutes (harpsichord and basso continuo): varied programme with works in different styles

At the end of the fourth year:

* final examination lasting 50 minutes: works from various style periods, preferably including a chamber work; students will prepare a 25-minute programme for the basso continuo final examination.

Clavichord

Introduction

The bachelor’s degree programme in clavichord consists of the first two years of the principal study in harpsichord, organ or piano, followed by a specialization in clavichord in the third and fourth years, during which the student focuses particularly on the clavichord. The important types of clavichords are covered, from the multi-fretted instruments of the sixteenth and seventeenth centuries, to the double-fretted instruments and the large unfretted instruments of the eighteenth century, including pedal clavichords.

The most important subsidiary subjects are basso continuo (including chamber music, vocal accompanying and choral, orchestral, theatre and church music). Students who have already acquired considerable experience in this field may also choose an instrumental subsidiary subject (e.g. organ, piano, harpsichord or pianoforte).

Electives and ‘individual credits’ (third and fourth years)

See also the general selection of electives in the Elected Components programme.

Evaluation

Ba 3 end-of-year examination.

The final examination at the end of the second year, Ba 4, which depending on the programme may be split into two parts.

Basso Continuo (specialization)

Introduction

The Conservatorium van Amsterdam is the only conservatory in the Netherlands to offer the specialist subject of basso continuo at the bachelor's level. Harpsichord, organ and fortepiano bachelor students having completed their second year of study may specialize in the principal subject of basso continuo in their third and fourth year.

External candidates will be admitted in the third year after they have passed the entrance examination on condition that they hold a bachelor's degree in harpsichord, organ or fortepiano, or demonstrate an equal level of proficiency at their instrument. Candidates who do not hold such a degree must be able to produce a certificate proving that they have completed the general theory subjects.

The bachelor's degree programme in basso continuo should be seen as a specialization originating from the more general field of 'historical keyboard instruments' (organ, harpsichord and fortepiano).

The following components are included in the principal study:

- * basso continuo accompaniment of chamber-music repertoire
- * basso continuo accompaniment of opera and orchestra
- * improvisation (teacher: Miklós Spányi)
- * regular evening group recitals
- * coaching
- * participation in masterclasses
- * lectures
- * attending the rehearsals and concerts of acclaimed orchestras and ensembles

Electives and 'individual credits' (third and fourth years)

See also the general selection of electives in the Elected Components programme.

Evaluation

At the end of the third year:
end-of-year examination lasting 20 minutes featuring works from different style periods

At the end of the fourth year:
*final examination lasting 50 minutes: works from different style periods

Fortepiano

Introduction

Required components of the curriculum:

1. solo works
2. chamber music
3. historical performance: a study of the literature from 1750 to 1850
4. tuning the instrument
5. maintaining and adjusting the instrument

* Components 1 and 2 are covered in private lessons, component 2 also in project form.

* Components 3, 4 and 5 are taught in classes given by various teachers.

* Component 3 is a class workshop (given by Bart van Oort), concluded with a thesis or paper.

Electives and ‘individual credits’ (third and fourth years)

See also the general selection of electives in the Elected Components programme.

Evaluation

Propaedeutic examination and end-of-year examinations at the end of the second and third year: a varied 20-minute programme featuring works in different styles a

classical sonata (by e.g. Haydn, Mozart, Beethoven or their contemporaries), a work by C.P.E. Bach, an early Romantic work (e.g. a sonata or concert piece by Schubert, Mendelssohn, Weber, Ries or Moscheles).

Final examination (at the end of the fourth year) lasting 50 minutes: works from various style periods, preferably including a chamber work; chamber music at the level of Haydn, Mozart, Beethoven, Schubert, Mendelssohn, etc.

Program structure and credits bachelor Early Music Fortepiano

Year	Principal subject and Related Subjects	Additional Practical Subjects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject Continuo EM Ensemble Orchestras EM Keyboard Class Early Lit and Prepared Living Ensemble instruments	EM Lit per choir EM Historical dance EM Historical dance EM Historical dance EM Historical dance EM Historical dance EM Historical dance	History of early Music and Cultural History History & Analysis Subject and ear training General Music Theory Applied musicology	Introduction to Education and Career		60
2	Principal subject Continuo EM Ensemble Orchestras EM Keyboard Class History & performance practice	EM Organist class EM Historical dance EM Historical dance EM Historical dance EM Historical dance EM Historical dance	EM Historical music cycle Historical pedagogy Musicianship (intermediate 1)	EM Entrepreneurship EM Educational skills EM Marketing awareness EM Creative psychology		60
3	Principal subject Continuo EM Ensemble Orchestras EM Keyboard Class History & performance practice	EM Ensemble conducting A EM Historical dance EM Historical dance EM Historical dance EM Historical dance EM Historical dance	EM Historical music cycle Analysis of early vocal Bach and Monteverdi 1 Baroque vocalists	EM Entrepreneurship EM Educational skills EM Marketing awareness EM Creative psychology		60
4	Principal subject Continuo EM Ensemble Orchestras EM Keyboard Class	EM Ensemble conducting B EM Historical dance EM Historical dance EM Historical dance EM Historical dance EM Historical dance	EM Historical music cycle Analysis of early vocal Bach and Monteverdi 2 Baroque vocalists	EM Entrepreneurship EM Educational skills EM Marketing awareness EM Creative psychology		60
total		EM Lit, 180		EM Lit, 48		240

The core subjects consist of one year (preparation), principal subjects, history & analysis, writing and recording.
Principal subject consists of applicable composition, technique, programme, master class, workshops, self-reflection, study advising & i.a.s.
EM Ensemble Orchestras consists of applicable: Ensemble/Orchestra (E/O), performance projects, calendar music & i.a.s.

Study programme

Organ

The early music organ curriculum is distinguished from the classical department organ curriculum by the choice of repertoire. The Classical and Early Music Departments work closely together.

Introduction

The Organ Department offers a varied curriculum built around playing historic organs. Students are taught on beautiful, legendary organs in and outside Amsterdam. In addition to their weekly principal private lessons, students may take lessons with all the teachers in the department via team-teaching. The Organ Department is firmly embedded in the larger Department of Keyboard Studies, which offers instruction in or-

Learning objective

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
- * thorough knowledge of performance practice
- * understanding of style and a balanced sense of aesthetics
- * improvisation
- * communicative abilities and personality

Description

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, and short presentations given by the teacher concerning certain aspects of performance practice (e.g. rhetoric, theory of the affects, etc.). Projects (overseen by several international experts) and excursions supplement the foregoing.

Method of instruction

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

Teaching materials For the lessons, historical instruments tailored to several styles are used exclusively:

- * Walloon Church, Amsterdam, C. Müller
- * St Bavo, Haarlem, C. Müller
- * St Lawrence Church in Alkmaar, v. Haagerbeer/F.C. Schmitzer, van Covelens
- * Haarlem Philharmonie, Cavallé-Coll
- * the Moses and Aaron Church in Amsterdam, the Adema/Philbert organ
- * the Bätz organ at the Round Lutheran Church

Evaluation

An interim evaluation at the end of each academic year will take place in the form of an instrumental recital. The repertoire is split up into two parts (up to ca. 1800 and from 1800 to the present day). Students will perform on two instruments during the evaluation.

The evaluation will last a total of 40 minutes (two 20-minute segments).

A committee consisting of the permanent teachers and a member of the Board of Directors will assess the candidates. In theory, the same qualitative standards will be applied as are during the final examinations. The level of difficulty of the repertoire will vary, however. The main assessment criterion will be the student's development between two evaluation periods and how the level demonstrated at the end of a particular academic year relates to the attainment targets.

First (propaedeutic) year

In the propaedeutic year, the student must demonstrate that he/she is capable of developing his/her talents and that he/she can fulfil the requirements of the exit qualifications in four years' time. Students will be trained in the basics of technique, expression and aesthetics. Given the breadth of the organ repertoire, the earliest keyboard techniques will serve as a point of departure and will be addressed in chronological order.

A great deal of attention will be given to the 'ergonomic' aspects of playing and to the automatizing of technical skills.

The church music subjects of hymnology, Liturgy and Gregorian chant constitute a component of the propaedeutic year in organ.

Second year

Development of stylistic differentiation in the area of performance practice in relation to repertoire- or period-specific techniques. Development of aesthetics, personality and communicative ability.

Third year

Developing stylistic differentiation in the area of performance practice. Cultivating aesthetics, personality and communicative ability. Try-out performances and mock concert situations.

Fourth year

Preparations for the final examination programme.

Electives and individual credits (third and fourth year)

See also the general selection of electives in the Elected Components programme.

Final exam

The bachelor final examination will take the form of an instrumental performance to be given by the student on one or two instruments of his/her choice. The examination programme to be chosen by the student will last 45 minutes. This programme will be supplemented by a required work to be chosen by the jury which will last no more than ten minutes. The student will be informed of this required work six weeks before the examination and must prepare it independently, i.e. without assistance from teachers. The examination programme must consist of works from all style periods: pre-Bach (e.g. Sweelinck, Buxtehude, Frescobaldi, Muffat, de Grigny), J.S. Bach, the nineteenth century and the twentieth/twenty-first century. The student will be evaluated by a jury consisting of the three teachers and an outside expert and chaired by a representative of the Board of Directors of the CvA. The student must demonstrate a reliable technique, an understanding of styles, personality and communicative abilities.

Voice (early music)

Introduction

The bachelor's degree is a four-year programme tailored specifically to singers looking to specialize in the vocal techniques and performance practice of the various musical styles in fashion from the Middle Ages to the nineteenth century. In addition to the main subject (solo voice) and the usual theory subjects such as solfège, harmony and musical analysis, various specialist subjects make up the programme, such as rhetoric, gestures, Renaissance and Baroque dance, improvisation, ornamentation and diminutions, and reading figured bass.

Students also participate in projects focusing on a specific style, period or composer overseen by internationally renowned specialists in the relevant areas.

Electives and 'individual credits' (third and fourth years)

See also the general selection of electives in the Elected Components programme.

Evaluation

Propaedeutic examination and end-of-year examinations at the end of the second and third year: programme lasting 20 minutes: songs and/or arias from different style periods and in different languages

Final examination at the end of the fourth year lasting 50 minutes: works from different style periods.

Study Programme

