

# Conservatory of Amsterdam

Bachelor of Music

Department of Classical Music

Study guide 2022-2023

Part 2: Course Descriptions

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| <b>Ensembles/projects</b>                                |  |
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| <i>General study program Classical Music-Early Music</i> |  |
| Course code  |  |
| Course type  | Obliged  |
| Level  | Ba 1, Ba 2, Ba 3 and Ba 4NB: this can differ per main subject. For details see the information in the chapters per main subject  |
| Entry requirements                                       |  |
| Course contents  | In addition to orchestral projects and the weekly orchestra class in the first teaching period from the second year, all woodwind, brass, percussion and strings students are trained in group orchestral and ensemble skills from the first year onwards. The woodwind players take part in the weekly 1st year wind ensemble all year round, for brass students there is the large brass ensemble CvA-Brass and for the percussionists the percussion ensemble CvA-Percussion. For the performance of specific ensemble skills in the field of Old or New music, students in the higher years of study can be divided into the Sweelinck Baroque Orchestra or the Score Collective (new music). In addition to the aforementioned projects with large ensembles and orchestras, thematic projects and mini-festivals also regularly take place around a specific composer, style, art form of instrument, in which the music-historical context is also discussed. |
| General learning objectives                              | 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3,3, 3,4.  |
| Educational organization                                 |  |
| Work form  | Practical education in project form in large groups.   |
| Period   | Regular (weekly) ensembles such as 1st year wind ensemble are scheduled within the curriculum. The orchestras and ensembles are formed and scheduled for each project.   |
| Assessment moment  |  |
| Assessment form  | Each project is concluded with at least 1 (semi-)public concert.   |
| Assessment criteria                                      |  |
| ECTS   | 3  |
| Course coordination                                      | Depending on the type of ensemble/project:<br>Project office, Marianne Berenschot (marianne.berenschot@ahk.nl) Study leader main subject cluster, see relevant main subject clusters.<br>Department representative main subject, see description per main subject.   |

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| <b>1styear choir</b>                                     |  |
| <i>General study program Classical Music-Early Music</i> |  |
| Course code  |  |
| Course type  | Obligated  |
| Level  | Ba 1 and 2   |
| Entry requirements                                       |  |
| Course contents  | Singing together forms the basis of music making, both historically and technically. For instrumentalists, singing is the starting point for tone formation and melodic interpretation. The choir becomes acquainted with a wide and varied repertoire and its harmonic, melodic and stylistic characteristics. During rehearsals, the use of the voice is practiced as part of a collaborative group, the senses are sharpened and the interaction between hearing, seeing and singing is stimulated. |
| General learning objectives                              | 1.1, 1.2, 1.3  |
| Educational organization                                 |  |
| Work form  | Group workshop year 1  |
| Period   | 1st and 2nd period   |
| Assessment moment  |  |
| Assessment form  | Private and public presentations   |
| Assessment criteria                                      | Presence, commitment, involvement  |
| ECTS   | 2  |
| Course coordination                                      | Jos Vermunt; post@josvermunt.nl  |

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| <b>A Composers' Career Seminar</b><br><i>Composition</i> |   |
| Course code  |   |
| Course type  | Obligated   |
| Level  | Ba 4  |
| Entry requirements                                       | Entrepreneurship (Ba 3)   |
| Course contents  | <p>Are you a young composer? Looking for ways to make a living of your profession?</p> <p>After finishing their education at a conservatory, young composers jump into a new phase where they need to survive as a composer. Many topics require special attention. Apart from composing in and of itself, composers need to know about author rights, funding, entrepreneurship, Buma/Stemra, programming, and publishing, to name just a few of the ever-increasing number of topics.</p> <p>The Donemus Foundation started Donemus Academy to guide new composers on these topics. We are there to help you with the first steps in your profession as composer.</p> |
| General learning objectives                              | 3.1 - 3.5; 5.1 - 5.7  |
| Educational organization                                 |   |
| Work form  | College (first period); work group with homework assignments (second period)  |
| Period   | 1st and 2nd period, every other week  |
| Assessment moment  |   |
| Assessment form  | Portfolio, business plan  |
| Assessment criteria                                      | <p>Does the student have sufficient insight into the topics covered to apply this to their own situation?</p> <p>Knowledge about rights around own productions</p> <p>Knowledge about the role of BUMA/Stemra</p> <p>Qualitative finishing of your own composition with regard to layout, description, etc</p> <p>Insight into one's own positioning in the music field</p>   |
| ECTS   | 2   |
| Course coordination                                      |   |

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| <b>Advanced Rhythm</b><br><i>Composition</i> |   |
| Course code                                  |   |
| Course type                                  | Elective  |
| Level  | Ba 3  |
| Entry requirements                           | Introduction to Advanced Rhythm, or take this course in the 1st period (September-December) in addition to Advanced Rhythm  |
| Course contents                              | <p>The enormous growth of rhythmic possibilities, through Western developments or through the adoption of rhythms from non-Western traditions, is one of the most important developments in music in the past hundred years. Most classical musicians have come across works by Stravinsky, Béla Bartók, Ligeti, Messiaen, Varèse or Xenakis in their orchestral or ensemble practice. Improvisers deal with music influenced by Dave Holland, Steve Coleman, Aka Moon, Vijay Iyer, Miles Okazaki or with elements from music from the Balkans, India, Africa or Cuba. In addition, many classical and jazz composers organize their music not only by pitch, but also by rhythmic structures, and would like to learn how to structure and classify rhythmic possibilities in a practical and coherent way. Music of the 20th and 21st centuries requires a new approach to rhythmic training, one that equips musicians with the necessary skills to accurately perform more varied and complex rhythmic concepts while preserving emotional charge. The 'Advanced Rhythm' course covers ways in which the Karnatic rhythmic system can enrich, enhance or even radically change the creation (composed or improvised) and interpretation of (complex) contemporary classical and improvised music. Just as composers are aware of an instrument's physical capabilities as it expands techniques, they can consciously deal with the organic implications of a rhythmic challenge to achieve an effective result. In the field of rhythm, much has been tried in the past hundred years, but to achieve a clear vision, one must continue to focus on the essence of the matter. The Carnatic technique provides clarity in understanding the phenomenon of 'rhythm'. Many Carnatic methods help deal with the rhythmic problems mentioned below.</p> <p>Of course, rhythm is linked to all other musical parameters, it never stands alone. Thus, an in-depth understanding of its unique characteristics and how it enriches other parameters works at all levels. It only depends on the inventiveness, creativity and innovativeness of the composer how far he goes.</p> <p>The Carnatic rhythmic system offers ways to compose music in which complex rhythms take shape organically, without falling into the fraught 'intellectual approach' that characterizes the use of complex rhythms. An important aspect of Karnatic rhythm is that it is a system in which the methodology of practice and the development possibilities of the same concept are inextricably linked. This permeates the structural architecture of each technique and its development potential.</p> <p>Course description</p> <p>Advanced Rhythm for Composers is a cross-cultural approach to universal rhythmic concepts. We cover the essence of rhythm and its abstract and concrete ideas, its simple and complex expressions</p> |

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|                             | <ul style="list-style-type: none"> <li>• Pulse, non-pulse, division, speed, density, accents, polyrhythm, polypulse.</li> <li>• Comparative notation of rhythmic values, time marks, tempo, metric modulations...</li> <li>• Rhythmic coherence between phrasing, texture, form, larger structures...</li> </ul> <p>Many Carnatic (South Indian) tools provide insight into the phenomenon of 'rhythm'; they support the personal vision of the composer and promote his creativity in all possible genres and views.</p>   |
| General learning objectives | <p>Composers enrich their rhythmic palette and gain in intuitive, expressive and creative potential.</p> <p>Theory and practice. Carnatic concepts in an intercultural context. Universal rhythmic concepts.</p> <p>Composers develop an organic sense of rhythmic proportions</p> <p>Physical exercises based on Carnatic tools. Physical experience. Being able to demonstrate.</p> <p>Composers investigate rhythmic problems in existing repertoire, including their own work.</p> <p>Listening and analysis of relevant material from different origins in different styles.</p> <p>Composers experiment with the latest developments in complex rhythmic notation and develop their own vision.</p> <p>Comparing notational solutions of rhythmic challenges.</p> <p>Composers can integrate rhythmic concepts into a larger-scale form and structure.</p> <p>Work on developing longer formal strategies. Carnatic, Western and examples from elsewhere.</p> |
| Educational organization    |   |
| Work form                   |   |
| Period                      | Whole year  |
| Assessment moment           | March   |
| Assessment form             | Homework, composition, theory exam  |
| Assessment criteria         |   |
| ECTS                        | 10 - Composition students in the third year choose within their curriculum between Electronics (6 credits) or Advanced Rhythm (10 credits). If they choose Advanced Rhythm, the 10 credits are divided into 6 credits within the compulsory curriculum and 4 credits within the elective programme.   |
| Course coordination         |   |

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| <b>Advanced Rhythm</b><br><i>General Study Program Classical Music</i> |  |
| Course code  |  |
| Course type  | Elective   |
| Level  | Ba3  |
| Entry requirements   | Introduction to Advanced Rhythm, or take this course in the 1st period (September-December) in addition to Advanced Rhythm   |
| Course contents  | <p>The enormous growth of rhythmic possibilities, through Western developments or through the adoption of rhythms from non-Western traditions, is one of the most important developments in music in the past hundred years. Most classical musicians have come across works by Stravinsky, Béla Bartók, Ligeti, Messiaen, Varèse or Xenakis in their orchestral or ensemble practice. Improvisers deal with music influenced by Dave Holland, Steve Coleman, Aka Moon, Vijay Iyer, Miles Okazaki or with elements from music from the Balkans, India, Africa or Cuba. In addition, many classical and jazz composers organize their music not only by pitch, but also by rhythmic structures, and would like to learn how to structure and classify rhythmic possibilities in a practical and coherent way.</p> <p>Music of the 20th and 21st centuries requires a new approach to rhythmic training, one that equips musicians with the necessary skills to accurately perform more varied and complex rhythmic concepts while preserving emotional charge. The 'Advanced Rhythm' course covers ways in which the Karnatic rhythmic system can enrich, enhance or even radically change the creation (composed or improvised) and interpretation of (complex) contemporary classical and improvised music.</p> <p>Pierre Boulez said in an August 2000 interview: "If the rhythms and phrasing that are peculiar to contemporary music would be taught in the best conservatories in an intensive way, the future of contemporary music would certainly change and performers and general public would really start enjoying pieces by Berio, Xenakis or myself. The lack of accuracy in orchestras is the biggest obstacle for communication between composers and public".</p> <p>The main objective of the Advanced Rhythm course is to equip the student with rhythmic skills that will help him/her develop greater accuracy and confidence. South Indian (Carnatic) music not only uses one of the most complex rhythmic systems, but also has clear and practical teaching and practice methods. The incredible wealth of rhythmic techniques and concepts and the highly structured step-by-step approach to working with irregular groupings, polyrhythms, polypulse, metric modulations, time changes, etc. enable Western musicians to improve their precision. That makes the study of Carnatic rhythm a fascinating adventure with far-reaching consequences. This course is purely practical. No complicated theories or concepts; you only get practical exercises to get to a greater degree of accuracy without losing the sense of the emotional charge.</p> <p>In the first year, all classical students receive the essential rhythmic foundation: the techniques needed to perform western music from the first half of the 20th century, as well as later music that contains the same level of rhythmic complexity (about general music that most</p> |

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|                             | <p>professional musicians will encounter in their orchestral or ensemble practice).</p> <p>In the next three years, the techniques required for music from the 1950s onwards will be discussed. The lessons deal with material that occurs in rhythmically demanding pieces that can already be counted among the 'classics': music by composers such as E. Varèse, E. Carter, O. Messiaen, P. Boulez, L. Berio, I. Xenakis , G. Ligeti, T. Murail, K. Stockhausen, M. Finnissy, and B. Ferneyhough.</p> |
| General learning objectives |  |
| Educational organization    |  |
| Work form                   | Reading ensemble   |
| Period                      | All year, 2 lessons per week   |
| Assessment moment           | In the last two months of each year, each student prepares a contemporary duo or trio work (possibly a solo piece). A presentation of all documents takes place at the end of the year.  |
| Assessment form             | Presentation   |
| Assessment criteria         | <p>presence and work attitude, also with regard to homework</p> <p>demonstrable increase in skill in applying the subject matter in compositions or ensemble playing</p> <p>a theory exam at the end of the academic year</p>  |
| ECTS                        | 10   |
| Course coordination         |  |

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| <b>General Music Theory</b><br><i>General study program Classical Music-Early Music</i> |  |
| Course code   |  |
| Course type   | Obliged  |
| Level   | Ba 1   |
| Entry requirements  |  |
| Course contents   | Unit 1A topics include key signatures, measure and rhythm, musical notation and ornamentation, which are covered in weekly lectures in the first period. Unit 1B includes score reading, instrument construction and acoustics; this substance is treated in the second period. Certain subjects, to be indicated by the teacher, must be learned entirely through self-study. |
| General learning objectives   |  |
| Educational organization  |  |
| Work form   | College  |
| Period  | 1st and 2nd period   |
| Assessment moment   |  |
| Assessment form   | Both AML 1A and 1B are concluded with a written partial exam.  |
| Assessment criteria   | 80% attendance. Results of the written exams   |
| ECTS  | 2  |
| Course coordination   | Department representative/coordinator Theory & History<br>John Koslovsky: john.koslovsky@ahk.nl<br>Ralf Pisters: ralf.pisters@ahk.nl   |

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| <b>Analysis 3: 20th/21st century</b><br><i>General study program Classical Music-Early Music</i> |   |
| Course code  |   |
| Course type  | Obligated   |
| Level  | Ba 3. The student may choose to take this course in Ba 4 as well.   |
| Entry requirements   |   |
| Course contents  | <p>This course is a continuation of Harmony/Analysis 2, with an emphasis on Western classical music of the 20th and 21st century. In addition to the analysis itself, attention is also paid to tracing and weighing the content of secondary specialist literature in this area. Solfège and ear training are also covered on the basis of this repertoire. The course is available in three variants. Depending on the variant chosen by the student, the course focuses on specific subjects. In this context, the student must choose one of three variants of the course, namely:</p> <p>Music and the avant-garde<br/>In this course variant, the emphasis is on the musical innovations developed by the avant-garde since the early 20th century. Examples include atonality/post-tonality, dodecaphony, futurism, serialism, spectralism, minimalism, etc.</p> <p>Music and the tonal tradition<br/>In this course variant, the emphasis is on how the tonal tradition of the 17th to 19th centuries is reflected in the compositional techniques of the 20th/21st century.</p> <p>musical crossovers<br/>In this course variant, the emphasis is on composition-technical cross-fertilization between Western classical music and other music, such as jazz, pop, electronic music and non-Western music.</p> |
| General learning objectives  | 1.1.2, 1.2.2, 1.3, 2.2.2, 3.1.1, 3.1.2, 3.2.2.  |
| Educational organization   |   |
| Work form  | Work group  |
| Period   | 1st and 2nd period (September - April); 1.5hr p/w   |
| Assessment moment  |   |
| Assessment form  | Written exam in class (33%)<br>Final paper (33%) with presentation (33%)  |
| Assessment criteria  | Sufficient results on presentations and exams<br>Quality of the submitted final paper.<br>Presence, participation, communication  |
| ECTS   | 3   |
| Course coordination  | Department representative/coordinator Theory & History<br>John Koslovsky: john.koslovsky@ahk.nl<br>Ralf Pisters: ralf.pisters@ahk.nl  |

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|---|---|
| <b>Analysis for Composers</b><br><i>Composition</i> |   |
| Course code   |   |
| Course type   | Obliged   |
| Level   | Ba 3  |
| Entry requirements                                  |   |
| Course contents                                     | Compositions from the past 500 years – with a heavy emphasis on the last 50 years – are analyzed with the aim of understanding the background of the piece and the intentions of the composer. While compositions are assessed on sound and performance in the general analysis lessons, in these lessons they are assessed on relevance in a broader musical, historical and cultural sense. Compositions are seen as teachings and as a source of information that composition students can learn from in determining their own position in their professional environment. |
| General learning objectives                         | 1.1, 2.1, 2.2, 3.1, 3.3   |
| Educational organization                            |   |
| Work form   | Ensemble lessus   |
| Period  |   |
| Assessment moment                                   |   |
| Assessment form                                     | An analysis, explained orally or in writing   |
| Assessment criteria                                 | level of understanding of the analyzed composition  |
| ECTS  | 3   |
| Course coordination                                 | Department representative: Jorrit Tamminga; <a href="mailto:j.tamminga@ahk.com">j.tamminga@ahk.com</a>  |

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| <b>Anatomy and history</b><br><i>Voice</i> |  |
| Course code                                |  |
| Course type                                | Compulsory   |
| Level                                      | Bachelor 2   |
| Entry requirements                         | The course is accessible for all Classical Voice students  |
| Course contents                            | <ul style="list-style-type: none"> <li>- Anatomy and history forms a course together with Methodology and Internship.</li> <li>- In anatomy, the focus is on breathing, the function of the larynx, and how these physical aspects affect resonance. The auditorive aspect of the human voice thus comes into play in the learning process.</li> <li>- In history, the focus is on the development of singing techniques and methodology from the 16th century until now.</li> </ul> |
| General learning objectives                | The anatomy and history course aims to provide tools and knowledge towards well informed voice teaching, and towards a healthy singing practice.   |
| Educational organization                   | Group lessons  |
| Work form                                  | Lecturing  |
| Period                                     | Periods 1 & 2  |
| Assessment moment                          | April  |
| Assessment form                            | Written assignment   |
| Assessment criteria                        | <ul style="list-style-type: none"> <li>- Knowledge of and insight into the physical aspects of singing</li> <li>- Knowledge of the development of singing techniques and methodology from the 16th century until now</li> <li>- Active participation in the course</li> </ul>  |
| ECTS                                       | 1 EC   |
| Course coordination                        | Arnold Marinissen  |

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| <b>Arranging for recorder players</b><br><i>Recorder</i> |   |
| Course code  |   |
| Course type  | Obliged   |
| Level  | Ba 3  |
| Entry requirements                                       |   |
| Course contents  | In this course, three style examples are used to teach how to arrange for a homogeneous or heterogeneous group with recorder. This concerns matters such as idiomatic notation, ambitus, tessitura and historical performance practice. |
| General learning objectives                              | Being able to arrange in different styles for recorder.<br>1.1, 2.1, 2.2  |
| Educational organization                                 |   |
| Work form  | Work college  |
| Period   | Monthly   |
| Assessment moment  |   |
| Assessment form  | Written, oral and performance   |
| Assessment criteria                                      |   |
| ECTS   | 3   |
| Course coordination                                      | Department representative, Jorge Isaac: Isaac@visionair.net   |

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| <b>Arranging for classroom practice</b><br><i>PPE</i> |  |
| Course code   |  |
| Course type   | Obliged  |
| Level   | Ba 3   |
| Entry requirements                                    |  |
| Course contents                                       | In this third-year course, different skills such as hearing, writing and musical imagination come together. Various elementary instrumentation principles are discussed that are necessary for making and adapting arrangements in the service of teaching practice. The student makes a number of instrumentations, with an emphasis on writing for ensembles of unusual composition and with varying levels: from beginner to experienced player. Thorough knowledge of the possibilities and limitations of the most common instruments at different levels is an essential part of this. |
| General learning objectives                           | 1.1.2,1.2.2, 2.2.1, 3.1.2, 3.3, 3.4.1  |
| Educational organization                              |  |
| Work form   | Working group with compulsory homework assignments   |
| Period  | 1st, 2nd and 3rd period  |
| Assessment moment                                     |  |
| Assessment form                                       | You demonstrate that you have achieved the learning objectives on the basis of the submitted arrangements. The student builds up a file with assignments, supplemented with a few arrangements of his own choice.  |
| Assessment criteria                                   | Assessment criteria are writing skills, knowledge of the instruments, pragmatic flexibility and creativity; commitment, active participation and quality of the submitted work   |
| ECTS  | 3  |
| Course coordination                                   | coordinator Theory and History<br>John Koslovsky: john.koslovsky@ahk.nl<br>Ralf Pisters: ralf.pisters@ahk.nl   |

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| <b>Assistantship</b><br><i>Theory of Music</i> |   |
| Course code                                    |   |
| Course type                                    | Obliged   |
| Level  | Ba 4  |
| Entry requirements                             |   |
| Course contents                                | Assistantship is intended for fourth-year theory students to give them direct experience in daily theory teaching. Students are assigned to a specific teacher / subject (solfège, harmony / analysis, etc.); they follow the entire course and assist the teacher where possible, in the form of occasional teaching (with feedback from the teacher), doing assignments/tests, and checking homework. |
| General learning objectives                    | 1.2, 1.3, 2.1, 2.2, 3.4, 3.5  |
| Educational organization                       |   |
| Work form                                      | Work group  |
| Period   | Whole year  |
| Assessment moment                              |   |
| Assessment form                                | Sufficient participation in the lesson and in assisting the teacher.  |
| Assessment criteria                            | Ability to become an independent teacher; clear progress of communication and teaching skills   |
| ECTS   | 2   |
| Course coordination                            | Coordinator Theory of Music<br>John Koslovsky: john.koslovsky@ahk.nl  |

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| <b>Basic Entrepreneurship</b><br><i>General study program Classical Music-Early Music</i> |  |
| Course code   |  |
| Course type   | Obliged  |
| Level   | Ba 2   |
| Entry requirements  |  |
| Course contents   | <p>An introduction to cultural entrepreneurship in 8 workshops.</p> <p>Reflection on own musical identity and development</p> <p>Vision on musicianship (who am I, what do I want, what is my "product")</p> <p>Musical landscape of the Netherlands and beyond (incl. educational projects)</p> <p>Financing (including crowd funding) Marketing, publicity, social media</p> <p>Best practices</p> |
| General learning objectives   | 3.1, 3.2, 3.3  |
| Educational organization  |  |
| Work form   | Workshops, lectures  |
| Period  | 2nd period   |
| Assessment moment   |  |
| Assessment form   | Participation, first draft vision document   |
| Assessment criteria   | <p>80% attendance, commitment and involvement</p> <p>Vision on own professional practice</p>   |
| ECTS  | 1  |
| Course coordination   | Coordinator Entrepreneurship, Marieke Oremus: m.oremus@ahk.nl  |

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| <b>Continuo playing for cellists</b><br><i>Cello</i> |  |
| Course code  |  |
| Course type  | Obliged  |
| Level  | Ba 2, Ba 3   |
| Entry requirements                                   |  |
| Course contents                                      | A first introduction to the historical performance practice of 17th and 18th century repertoire and the role of the cello in it, with special attention to playing basso continuo. |
| General learning objectives                          |  |
| Educational organization                             |  |
| Work form  | Group lessons  |
| Period   | Oct - Mar 10 lessons, 2hrs each by appointment   |
| Assessment moment                                    |  |
| Assessment form                                      |  |
| Assessment criteria                                  | style understanding  |
| ECTS   | 1  |
| Course coordination                                  | Viola de Hoog: viola.dehoog@ahk.nl   |

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| <b>Movement</b><br><i>Voice</i> |   |
| Course code                     |   |
| Course type                     | Obliged   |
| Level                           | Ba 1 & 2 (optional 3/4)   |
| Entry requirements              | The course is accessible for all Classical Voice students   |
| Course contents                 | Understanding and training the moving body, with a focus on relaxation, physical strength and inner calmness. The focus is initially on each body part separately, then on their interconnections. Subsequently, attention is given to feeling and emotion in moving. Especially in Bachelor 3/4, the course leads to a performance moment. |
| General learning objectives     | <ul style="list-style-type: none"> <li>- Gaining an understanding of the moving body</li> <li>- Developing an efficient and effective use of the moving body in (vocal) performance</li> <li>- Learning to work with feeling and emotion in moving</li> <li>- Unlearning disadvantageous habits, learning beneficial habits</li> </ul>      |
| Educational organization        | Group lessons   |
| Work form                       | Work sessions   |
| Period                          | Periods 1, 2 & 3  |
| Assessment moment               | June  |
| Assessment form                 | Evaluation at the end of each study year, based on the course results and presentation moments  |
| Assessment criteria             | <ul style="list-style-type: none"> <li>- understanding of the moving body</li> <li>- efficient and effective use of the moving body</li> <li>- technique and preparation</li> <li>- flexibility, improvisational skills</li> <li>- stage presence</li> </ul>  |
| ECTS                            | 2 ECs per study year  |
| Course coordination             | Arnold Marinissen   |

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|---|---|
| <b>Wind instrument</b><br><i>Conducting Harmony and Fanfare</i> |   |
| Course code   |   |
| Course type   | Obliged   |
| Level   | Ba 1, 2 and 3   |
| Entry requirements  | Course content is adapted to the level of the student.  |
| Course contents   | Learning to play a wind instrument in which knowledge of elementary techniques are central. Breathing, breathing support and starting in particular require a lot of attention, also because the connection between these three is very high. Formation of a useful embouchure is also discussed. In addition to these elementary matters, the development of good technique, knowledge of the application and good expressiveness on the instrument are of great importance. |
| General learning objectives                                     | 1.1, 1.2, 1.3, 2.1.1, 2.2, 3.1.2  |
| Educational organization  |   |
| Work form   | Individual lessons  |
| Period  | Whole year  |
| Assessment moment   |   |
| Assessment form   | Practical exam  |
| Assessment criteria   | Technique and musical expression.   |
| ECTS  | 3   |
| Course coordination   | Danny Oosterman: danny.studiooosterman@gmail.com  |

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| <b>Body &amp; Mind</b><br><i>General study program Classical Music-Early Music</i> |  |
| Course code  |  |
| Course type  | Obligated  |
| Level  | Ba 1   |
| Entry requirements   |  |
| Course contents  | <p>The aim of this course is to make students aware of the physical and mental demands of the performing arts profession. They become acquainted with different techniques (Alexander technique, Feldenkrais, meditation) and practice them in the lessons.</p> <p>To be discussed:</p> <p>Recognizing signs of overload (physical and mental) in time</p> <p>Preventing injuries</p> <p>Studying and performing more efficiently and more relaxed</p> |
| General learning objectives  | 2.1.5  |
| Educational organization   |  |
| Work form  | Workshops, skills training   |
| Period   | 2nd period   |
| Assessment moment  |  |
| Assessment form  | Participation  |
| Assessment criteria  | 80% attendance, commitment, involvement  |
| ECTS   | 1  |
| Course coordination  | Coordinator Healthy Musicianship   |

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|---|---|
| <b>Construction and history</b><br><i>General study program Classical Music-Early Music</i> |   |
| Course code   |   |
| Course type   | Obliged   |
| Level   | Ba 2  |
| Entry requirements  |   |
| Course contents   | Subjects:<br><br>Development of the construction of the instrument and the main interpreters of the different periods and styles<br><br>Development of the history of the instrument<br><br>Development of the history of playing technique |
| General learning objectives   | 2.2.2, 3.1.2, 3.3, 3.5.1  |
| Educational organization  |   |
| Work form   | Knowledge transfer, teaching and home assignments, demonstrations, visit to instrument builder, etc.  |
| Period  | First or second period (depending on main subject)<br><br>The subject is integrated in the methodology lessons for some main subjects   |
| Assessment moment   |   |
| Assessment form   | Choose from: exam, presentations, homework assignments, etc.  |
| Assessment criteria   |   |
| ECTS  | 1   |
| Course coordination   | Coordinator educational subjects:<br><br>Marieke Oremus: m.oremus@ahk.nl  |

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| <b>Colloquium</b><br><i>Theory of Music</i> |   |
| Course code                                 |   |
| Course type                                 | Obligated   |
| Level                                       | Ba 2, 3, 4  |
| Entry requirements                          |   |
| Course contents                             | This course is intended as a "proseminar" in which all Theory of Music students and highly skilled other students can delve into the (recent) professional literature of music theory. All kinds of topics are covered that relate to the entire breadth of the professional music theory world. The relevant teacher gives an overview of the specific topics in his/her lesson at the beginning of the course. Students not only learn the breadth of the professional field, but also, if desired, the most important trends in music theory at that time. |
| General learning objectives                 | 1.1, 1.2, 1.3, 2.1, 2.2, 3.3, 3.4.  |
| Educational organization                    |   |
| Work form                                   | Work group / seminar  |
| Period                                      | 1st and 2nd period, 1 IESSON / week   |
| Assessment moment                           |   |
| Assessment form                             | Written papers and oral presentations.  |
| Assessment criteria                         |   |
| ECTS  | 2   |
| Course coordination                         | Coordinator Theory of Music<br>John Koslovsky: john.koslovsky@ahk.nl  |

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| <b>Composers' forum</b><br><i>Composition</i> |  |
| Course code                                   |  |
| Course type                                   | Obligated  |
| Level   |  |
| Entry requirements                            |  |
| Course contents                               | During the weekly composers' forum, there are presentations, discussions and masterclasses by renowned composers, artists, guest lecturers, students and lecturers. Every week there is a different topic or guest. The topics range from analysis of composition to the composer's entrepreneurship, from creative processes to aesthetics. |
| General learning objectives                   | 1.2, 3.1, 3.2, 3.3, 3.4  |
| Educational organization                      |  |
| Work form                                     | Hearing college, work group  |
| Period  |  |
| Assessment moment                             |  |
| Assessment form                               | Presence   |
| Assessment criteria                           | The role and participation of the students during the discussions.   |
| ECTS  | 2  |
| Course coordination                           | Jorrit Tamminga: jorrit.tamminga@ahk.nl  |

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| <b>Counterpoint: Writing and Analysis 1</b><br><i>Theory of Music</i> |  |
| Course code   |  |
| Course type   | Obliged  |
| Level   | Ba 1   |
| Entry requirements  |  |
| Course contents   | In the first year of the course, a number of basic renaissance counterpoint skills are taught: knowledge and use of the modes and hexachords, dissonant treatment, cantus-firmus technique and imitation. Through two-, three- and four-part assignments and the analysis of important works from the Renaissance, style knowledge and a thorough polyphonic writing skills are developed. |
| General learning objectives   | 1.2., 2.1., 2.2., 3.4.   |
| Educational organization  |  |
| Work form   | Individually or in small groups  |
| Period  | 2 hours per week   |
| Assessment moment   |  |
| Assessment form   | Portfolio  |
| Assessment criteria   | The submitted work contains a variety of workpieces of a solid quality.  |
| ECTS  | 17   |
| Course coordination   | Department representative Theory of Music<br>John Koslovsky: john.koslovsky@ahk.nl   |

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| <b>Conducting technique</b><br><i>Choir/Orchestra conducting</i> |  |
| Course code  |  |
| Course type  | Obliged  |
| Level  | Ba 1   |
| Entry requirements   |  |
| Course contents  | <p>The technique of conducting consists of the following parts:</p> <p>Body posture<br/> Nature of movement, speed, character, upper arm, forearm, hand<br/> Independence of left and right<br/> Extensive knowledge of rhythm<br/> Imagination when reading the score<br/> Rehearsal technique<br/> Psychology of the conductor's profession<br/> Developing a musical personality with expressiveness in different styles<br/> More than superficial knowledge of the possibilities of the different orchestral instruments<br/> A well-trained ear, both melodic and harmonic</p> <p>Other important aspects of the profession that extend beyond the extensive technical skills:<br/> Insight into the origin and development of the (modern) orchestra<br/> Understanding the possibilities of orchestral ensemble and orchestral set-up in all style periods<br/> Extensive knowledge of the orchestral repertoire<br/> Language skills<br/> Developing the ability to accompany soloists, both vocal and instrumental. This requires an open ear, empathy and flexible technique,</p> <p>The technique of conducting is developed by means of complex-increasing exercises and by studying occasional ensembles consisting of music students, vocal and/or instruments.</p> |
| General learning objectives                                      | 1.1, 1.2, 1.3, 2.1, 2.2, 3.1   |
| Educational organization   |  |
| Work form  | Individual and group lessons   |
| Period   | Wednesday and Thursday   |
| Assessment moment  |  |
| Assessment form  |  |
| Assessment criteria  |  |
| ECTS   | 3  |
| Course coordination  |  |

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| <b>Drama</b><br><i>Voice</i> |  |
| Course code                  |  |
| Course type                  | Obliged  |
| Level                        | Bachelor 1, 2, 3 & 4   |
| Entry requirements           | The course is accessible for all Classical Voice students  |
| Course contents              | <p>* In the Bachelor 1 and Bachelor 2 groups, creativity and the joy of performing are explored. The focus is on the discipline of acting (laws and techniques of tragedy and comedy); approaching and analysing text; learning to build a character; gaining knowledge of the basic works, and of the arts in a wider sense. Individual personality and talent; collaborative skills; and a consciousness of time and space on stage are developed. Speaking, acting and improvisation are trained, as well as body, soul and mind.</p> <p>* In the Bachelor 3/4 group, the focus is extended to the laws and techniques of opera, building a character from opera / vocal material, and the combination of singing and acting. Students will watch and analyse others, give feedback, and possibly develop directing skills.</p> |
| General learning objectives  | <ul style="list-style-type: none"> <li>- Developing creativity, individual personality and talent, and the joy of performing</li> <li>- Developing acting skills</li> <li>- Learning to work with text</li> <li>- Learning to build a character</li> <li>- Developing a consciousness of time and space on stage</li> <li>- Gaining knowledge of the basic works, and the arts in a wider sense</li> </ul>   |
| Educational organization     | Group lessons  |
| Work form                    | Individual as well as group training and assignments   |
| Period                       | Periods 1, 2 & 3   |
| Assessment moment            | June   |
| Assessment form              | <p>Bachelor 1 &amp; 2: performance around a character developed during the course</p> <p>Bachelor 3 &amp; 4: performance around a character developed from opera / singing material</p>  |

|                     |   |
|---------------------|---|
| Assessment criteria | Creativity, improvisational and collaborative skills<br>Acting skills<br>Skills in interpreting text, in speaking and/or singing<br>Communication of a character<br>Projection / stage presence<br>Active participation and progress made during the course |
| ECTS                | 3 ECs per study year  |
| Course coordination | Arnold Marinissen   |

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| <b>German Language</b><br><i>Class Voice</i> |   |
| Course code                                  |   |
| Course type                                  | Obligated   |
| Level  | Bachelor 1, 2 3 & 4   |
| Entry requirements                           | The course is accessible for all Classical Voice students   |
| Course contents                              | - In Bachelor 1 and 2, the German Language Class course focuses on IPA, diction, translation and meaning of text in German vocal repertoire. - In Bachelor 3-4, the focus shifts to skills and knowledge as applied to the performance of German vocal repertoire, and the interpretation of German text in singing.<br>- Particularly in Bachelor 3-4, students are invited to bring their own German repertoire, towards exams, performances and auditions. |
| General learning objectives                  | - Learning and correctly using IPA in German- Learning German diction rules- Improving German diction in speaking and singing- Translating a given German text in English, and understanding it- Using the learned knowledge and skills in further study of German vocal repertoire- Towards the final Bachelor year, becoming autonomous in the use of German in singing   |
| Educational organization                     | Bachelor 1, 2 & 3: group lessons<br>Bachelor 4: individual lessons  |
| Work form                                    | Lecturing and coaching  |
| Period                                       | Periods 1, 2 & 3  |
| Assessment moment                            | June  |
| Assessment form                              | The Bachelor 1 & 2 student:<br>- prepares an IPA and a translation of a chosen text/vocal work- explains and contextualises the text in English- reads and/or sings the chosen text/vocal work<br><br>The Bachelor 3 & 4 student:<br>- prepares a vocal work, not previously worked- explains and contextualises the text in English- reads and sings the chosen vocal work   |
| Assessment criteria                          | Proficiency in:<br>- IPA as applied to German<br>- German diction<br>- understanding of a German vocal text and its context<br><br>Active participation and progress made during the course   |
| ECTS   | Bachelor 1 & 2: 3 EC's per study year<br><br>Bachelor 3: 2 EC's<br><br>Bachelor 4: optional, no EC's  |
| Course coordination                          | Arnold Marinissen   |

| <b>Education &amp; Outreach Program EOP</b><br><i>PPE</i> |   |
|---|---|
| Course code   |   |
| Course type   | Obligated course for PPE students, Elective for PPA students  |
| Level   | Ba 3  |
| Entry requirements  |   |
| Course contents   | <p>Students learn a number of skills around musical leadership and non-verbal didactics to work with groups. They learn to apply these skills and see examples of these methods.</p> <p>The following domains are discussed: singing, improvising and playing, possibly. Expanded with moving, composing/noting and listening.</p> <p>Examples of skills are:</p> <ul style="list-style-type: none"> <li>-Learn song</li> <li>-Call-response to instrument</li> <li>-Improvising according to a Creative Music Making principle</li> <li>-Mixing/stacking rhythms, building groove, starting/stopping</li> <li>-Leading composing assignments</li> </ul> <p>The acquired skills are then used to create a series of lessons in teams of 2 or 3 students, which will be carried out as an internship at a primary school or school in secondary education.</p> |
| General learning objectives                               | 1.2, 1.3, 3.4.1, 3.4.2, 3.5   |
| Educational organization                                  |   |
| Work form   | Working groups, coaching  |
| Period  | All year round  |
| Assessment moment   |   |
| Assessment form   | Internship report, reflection on developed and to be developed skills, lessons made   |
| Assessment criteria                                       | Commitment, active participation and quality of the submitted work  |
| ECTS  | 5   |
| Course coordination                                       | <p>Study leader ODM, Adri Schreuder, a.schreuder@ahk.nl</p> <p>or coordinator educational subjects and education Marieke Oremus, m.oremus@ahk.nl</p>  |

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|---|---|
| <b>Final presentation</b><br><i>Theory of Music</i> |   |
| Course code   |   |
| Course type   | Obligated   |
| Level   | Ba 4  |
| Entry requirements                                  |   |
| Course contents                                     | This course is designed to help students in the final year of the bachelor's programme prepare for their graduation presentation. The student chooses a specific topic in music theory and works together with the teacher to bring the subject to a concrete performance. The teacher guides the student in the choice of subject, in the research method and in giving the presentation itself. |
| General learning objectives                         | 1.1, 2.1, 2.2, 3.3  |
| Educational organization                            |   |
| Work form   | Individual lessons  |
| Period  | Second and third periods  |
| Assessment moment                                   |   |
| Assessment form                                     | The student's final presentation  |
| Assessment criteria                                 | Content of the presentation, presentation form, and stage skills (communicating ideas with an audience).  |
| ECTS  | 8   |
| Course coordination                                 | Department representative Theory of Music<br><br>John Koslovsky: john.koslovsky@ahk.nl  |

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| <b>Electronic Music</b><br><i>Composition</i> |  |
| Course code                                   |  |
| Course type                                   | Obliged  |
| Level   |  |
| Entry requirements                            |  |
| Course contents                               | <p>This course divides into three parts:</p> <p>1. Spectral Music 2. Live Electronics 3. algorithmic composition</p> <p>In the part on 'spectral music', the following topics will be addressed: spectral analysis, spectral sound processing, psychoacoustics and several methods to obtain musical material from sounds, transformation and sound synthesis. Furthermore, students gain insight in the acoustical properties of music instruments.</p> <p>Under the rubric of 'live electronics' fall such topics as digital signal processing techniques, spatialism, 'score following', the use of microphones, mixing consoles, speakers and controllers in combination with acoustical instruments will be discussed. The last part of the course ('algorithmic composition') focuses on stochastic techniques, fractals, generative systems, and analysis-synthesis models. There will also be discussion of computer-aided composition and notation.</p> |
| General learning objectives                   | Students will learn new software, techniques and technology so as to be able to integrate them in their compositions and performances.   |
| Educational organization                      |  |
| Work form                                     |  |
| Period  | Sept-june  |
| Assessment moment                             |  |
| Assessment form                               |  |
| Assessment criteria                           |  |
| ECTS  | 10   |
| Course coordination                           |  |

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| <b>Electronics for recorder players</b><br><i>Recorder, Pan flute</i> |  |
| Course code   |  |
| Course type   | Obligated  |
| Level   | Ba 1, 2  |
| Entry requirements  |  |
| Course contents   | In these classes, the student develops the technical skills and aesthetic understanding necessary to be able to give live performances with recorder and electronic media. Students will have the opportunity to explore the combination of acoustic instruments with a network of electronic equipment (live electronics). Special attention is paid to how to use (live) electronics and the student is encouraged to find his/her own creative path based on an in-depth knowledge of and understanding of the creative possibilities of sound. |
| General learning objectives   | 1.1, 1,2, 2.1, 2.2, 3.1, 3.3   |
| Educational organization  |  |
| Work form   | Group lessons  |
| Period  | Lessons take place during the Block weeks.   |
| Assessment moment   |  |
| Assessment form   | Participation in pre-performance evenings with (live) electronics.   |
| Assessment criteria   | Development of insight into the use of electronics in modern pieces and own improvisations.  |
| ECTS  | 2  |
| Course coordination   | Jorge Isaac  |

| <b>Ensemble Conducting A</b><br><i>General study program Classical Music-Early Music</i> |  |
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| Course code  |  |
| Course type  | Obliged  |
| Level  | Ba 3   |
| Entry requirements   |  |
| Course contents  | 6 lessons of baton technique (early September-mid-October) and then 6 lessons ensemble conducting four-part repertoire (end of October-beginning of December).<br><br>Acquire basic skills in percussion technique and rehearsal technique for leading a small ensemble. |
| General learning objectives  | 1.1, 1.2, 1.3, 2.2, 3.5.   |
| Educational organization   |  |
| Work form  | Group practical, an average of 5 students per group, homogeneous composition   |
| Period   | First period, 1.5 hours per week.  |
| Assessment moment  |  |
| Assessment form  | Private 30-minute practical test (mid-December)  |
| Assessment criteria  | 80% presence, commitment, involvement, striking technique, rehearsal technique,  |
| ECTS   | 1  |
| Course coordination  | Jacob Slagter: <a href="mailto:jacobslagter@me.com">jacobslagter@me.com</a>  |

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| <b>Ensemble conductor B</b><br><i>PPE</i> |  |
| Course code                               |  |
| Course type                               | PPE Obligated, PPA Choice  |
| Level                                     | Ba 3   |
| Entry requirements                        |  |
| Course contents                           | Learning to apply for a heterogeneous ensemble the basic skills of percussion technique and rehearsal technique acquired in Ensemble Leadership-A. The skills to be acquired are aimed both at assisting (as a member of an undirected professional ensemble) in rehearsing complex repertoire, and at rehearsing and performing student repertoire within a teaching practice under their own leadership. |
| General learning objectives               | 1.1, 1.2, 1.3, 2.2, 3.5.   |
| Educational organization                  |  |
| Work form                                 | Group practical, an average of 8 students per group.   |
| Period                                    | Second and third period, 2 hours per week.   |
| Assessment moment                         |  |
| Assessment form                           | Private practical test of 30 minutes (May/June) with the following parts: . Intonation (tuning), Balance, Coloring mixing between the instruments, Rhythm, Articulation, Tempo changes and transitions, Frasing and lines.   |
| Assessment criteria                       | 80% presence, commitment, involvement, percussion technique, score knowledge, interpretation, rehearsal technique, efficient rehearsal layout  |
| ECTS                                      | 2  |
| Course coordination                       | Jacob Slagter: jacobslagter@me.com   |

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| <b>Ensemble conducting C</b><br><i>Div. main subjects</i> |  |
| Course code   |  |
| Course type   | Elective   |
| Level   |  |
| Entry requirements  | Ensemble conducting A and B  |
| Course contents   | <p>a) For all participants (classroom):</p> <p>conducting technique</p> <p>Score analysis</p> <p>conducting some score fragments from various stylistic periods</p> <p>b) For each participant individually: each student chooses a style period or a specific work and thus works on the components:</p> <p>conducting technique</p> <p>Score analysis</p> <p>specific details in the field of performance practice concerning that period or composition</p> |
| General learning objectives                               |  |
| Educational organization                                  | Classroom/individual   |
| Work form   |  |
| Period  | 1st period in class; 2nd period separately, by appointment   |
| Assessment moment   |  |
| Assessment form   |  |
| Assessment criteria                                       |  |
| ECTS  | 3  |
| Course coordination                                       |  |

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| <b>Ensembles/projects</b><br><i>General study program Classical Music-Early Music</i> |  |
| Course code   |  |
| Course type   | Obligated  |
| Level   | Ba 1, Ba 2, Ba 3 and Ba 4<br><br>Note: this may vary per main subject, see the information in the chapters per main box for details.   |
| Entry requirements  |  |
| Course contents   | In addition to orchestral projects and the weekly orchestra class in the first period from the second year onwards, all students of wood, brass, percussion and strings from the first year onwards are trained in orchestral and ensemble skills in groups. The woodwinds participate in the weekly 1st jr. wind ensemble all year round, for brass students there is the large brass ensemble CvA-Brass and for the percussionists the percussion ensemble CvA-Percussion. In order to acquire specific ensemble skills in the field of Old or New music, one can be assigned to the Sweelinck Baroque Orchestra or to the Score Collective (new music) in the higher years of study. In addition to the aforementioned projects with large ensembles and orchestras, thematic projects and mini-festivals also regularly take place around a particular composer, style, art form or instrument, in which the music-historical context is also discussed. |
| General learning objectives   | 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3,3, 3,4.  |
| Educational organization  |  |
| Work form   | Practical education in project form in large groups.   |
| Period  | Regular (weekly) ensembles as 1st year wind ensemble are roasted within the curriculum. The orchestras and ensembles are formed and planned for each project.  |
| Assessment moment   |  |
| Assessment form   | Each project is concluded with at least 1 (semi-)public concert.   |
| Assessment criteria   | Attendance obligation, individual preparation, commitment, involvement, cooperation, communication, presentation.  |
| ECTS  | 3 per year   |
| Course coordination   | Depending on the type of ensemble/project:<br><br>Project office, Marianne Berenschot (marianne.berenschot@ahk.nl)<br>Study leader main subjects cluster, see relevant major(cluster)s<br><br>Department representative main subject, see description per main subject.  |

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| <b>External Internship IEP</b><br><i>PPE</i> |   |
| Course code                                  |   |
| Course type                                  | Obliged in PPE  |
| Level  | Ba 2  |
| Entry requirements                           |   |
| Course contents                              | <p>The external internship IEP is obliged part of the PPE profile.</p> <p>For three months, the student goes to a music school or similar institution (e.g. Yamaha wind class, music association, learning orchestra, music warehouse) to hospice (observe lessons/activities), to stagnate (to teach himself) and to investigate the educational vision of the institution, and how the institution functions in terms of organization, communication, funding, recruitment of students, personnel policy etc.</p> |
| General learning objectives                  | 1.2, 3.4, 3.5   |
| Educational organization                     |   |
| Work form                                    | Student observes lessons, gives a number of (parts of) lessons himself, and researches and participates in other activities at the institution  |
| Period                                       | Second period   |
| Assessment moment                            |   |
| Assessment form                              | Internship report and feedback interviews during the internship period  |
| Assessment criteria                          | Commitment, active participation and quality of the submitted work  |
| ECTS   | 2   |
| Course coordination                          | <p>Coordinator educational subjects and education</p> <p>Marieke Oremus, m.oremus@ahk.nl</p>  |

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| <b>French Language Class</b><br><i>Voice</i> |  |
| Course code                                  |  |
| Course type                                  | Obligated  |
| Level  | Bachelor 1, 2 3 & 4  |
| Entry requirements                           | The course is accessible for all Classical Voice students  |
| Course contents                              | <ul style="list-style-type: none"> <li>- In Bachelor 1 and 2, the French Language Class course focuses on IPA, diction, translation and meaning of text in French vocal repertoire.</li> <li>- In Bachelor 3-4, the focus shifts to skills and knowledge as applied to the performance of French vocal repertoire, and the interpretation of French text in singing.</li> <li>- Particularly in Bachelor 3-4, students are invited to bring their own French repertoire, towards exams, performances and auditions.</li> </ul> |
| General learning objectives                  | <ul style="list-style-type: none"> <li>- Learning and correctly using IPA in French- Learning French diction rules- Improving French diction in speaking and singing</li> <li>- Translating a given French text in English, and understanding it</li> <li>- Using the learned knowledge and skills in further study of French vocal repertoire</li> <li>- Towards the final Bachelor year, becoming autonomous in the use of French in singing</li> </ul>  |
| Educational organization                     | Bachelor 1, 2 & 3: group lessons<br>Bachelor 4: individual lessons   |
| Work form                                    | Lecturing and coaching   |
| Period                                       | Periods 1, 2 & 3   |
| Assessment moment                            | June   |
| Assessment form                              | <p>The Bachelor 1 &amp; 2 student:</p> <ul style="list-style-type: none"> <li>- prepares an IPA and a translation of a chosen text/vocal work- explains and contextualizes the text in English- reads and/or sings the chosen text/vocal work</li> </ul> <p>The Bachelor 3 &amp; 4 student:</p> <ul style="list-style-type: none"> <li>- prepares a vocal work, not previously worked- explains and contextualizes the text in English- reads and sings the chosen vocal work</li> </ul>                                       |
| Assessment criteria                          | <p>Proficiency in:</p> <ul style="list-style-type: none"> <li>- IPA as applied to French- French diction- understanding of a French vocal text and its context</li> </ul> <p>Active participation and progress made during the course</p>  |
| ECTS   | <p>Bachelor 1 &amp; 2: 3 EC's per study year</p> <p>Bachelor 3: 2 EC's</p> <p>Bachelor 4: optional, no EC's</p>  |
| Course coordination                          | Arnold Marinissen  |

| <b>Fundamentals 1</b>       |   |
|-----------------------------|---|
| Course code                 |   |
| Course type                 | Obligated   |
| Level                       | Ba 1  |
| Entry requirements          |   |
| Course contents             | <p>Fundamental elements on which a composition can be built, for example: Time, space, rhythm, sound (also in relation to physics), technology (also electronics), structure, notation, performance, concept, audience.</p> <p>We analyze examples together. If possible, compositions are also performed with the idea of creating deeper insight into the score but also to put the student-composer in the place of the performer, and also to see things in the eyes of the performer. In the event of results, they listen in a different way to a professional recording of the work, which we may then listen to together.</p> <p>Very small composition assignments are also given in class. These assignments are immediately carried out and discussed together. In addition, the students are given a small assignment to take home. These assignments will also be carried out together with everyone in the next lesson and critically discussed.</p>  |
| General learning objectives | <p>In the course Fundamentals, students learn to recognize, analyze, critically discuss, and apply fundamental basic elements in contemporary music in the field of composing processes.</p> <p>In the lessons, existing contemporary compositions are used as examples. These examples are also presented in a historical context. In each new example, a basic element that has an important role and clear affinity with the structure of the work will be discussed. These elements are therefore analyzed in relation to the entire structure of the work and the associated composition process.</p> <p>By means of analysis, small composing assignments and discussing and executing each other's work / assignments; the students get to know various basic elements, composing processes, methods and techniques in a mainly practical way.</p> <p>In the end, the students can indicate basic elements on which a composition is built, but also relate them to the composition process and the structure of the composition. They can also critically discuss the certain techniques and methods and apply them themselves.</p> |
| Educational organization    | Classic   |
| Work form                   | Working group   |
| Period                      | Period 1/2/3  |

|                     |  |
|---------------------|--|
| Assessment moment   | During the entire school year during the lessons   |
| Assessment form     | By means of all (home) made assignments during the year.<br>Their active participation in the lessons: performing each other's work and critically discussing the data.  |
| Assessment criteria | Expressiveness of the assignments<br>Artistic vision<br>Technical mastery of the medium<br>Context awareness<br>Professional attitude<br>Inquisitive attitude<br>Cooperation<br>Presentation and communication |
| ECTS                | 4  |
| Course coordination | Meriç Artaç and Maya Verlaak   |

| <b>Fundamentals 2</b>       |   |
|-----------------------------|---|
| Course code                 |   |
| Course type                 | Obliged   |
| Level                       | Ba 2  |
| Entry requirements          | Fundamentals 1  |
| Course contents             | <p>Fundamental elements on which a composition can be built, for example: Time, space, rhythm, sound (also in relation to physics), technology (also electronics), structure, notation, performance, (visual) presentation, concept, context, audience.</p> <p>In the lessons, existing contemporary compositions are used as examples. Unlike Fundamentals 1, where the teacher chooses his own examples, in Fundamentals we discuss 2 examples:</p> <p>1. in relevance to the work of guest composers/teachers who previously presented his or her work in the conservatory (e.g., in the composer's forum). We place the working method of this composer in a broader context. 2. that the students choose themselves, this may also be their own work. The student will present the example himself by placing it in a broader historical context and indicating a basic element, which has an important role and clear affinity with the structure of the work.</p> <p>These elements are analyzed in relation to the complete structure of the work and the associated composition process. All examples will be discussed in a critical way with the whole group.</p> <p>Finally, Fundamentals 2 also focuses on performing work. By means of performances, the student gains insight into, for example, notation and presentation. In the course of the year, the students are therefore instructed to work in a group, as an ensemble. They will have to work with the limitations of their own group. During each lesson, an assignment will be given to the ensemble and assignments can also be adjusted according to the needs of the student(s) after discussion.</p> |
| General learning objectives | <p>In the course Fundamentals 2, students learn to recognize, analyze, critically discuss, and apply fundamental basic elements in contemporary music in the field of composing processes. Through analysis and discussing and carrying out contemporary work, the students get to know various basic elements, composition, methods, and techniques in a mainly practical way.</p> <p>In the end, the students can indicate basic elements on which a composition is built, but also relate them to the composition process and the structure of the composition. They can also critically discuss the certain techniques and methods and apply them themselves.</p>   |
| Educational organization    | Classic   |
| Work form                   | Working group   |
| Period                      | Period 1/2/3  |
| Assessment moment           | During the entire school year during the lessons  |

|                     |  |
|---------------------|--|
| Assessment form     | By means of all (home) made assignments during the year. Their active participation in the lessons: performing each other's work and critically discussing the data.   |
| Assessment criteria | Expressiveness of the assignments<br>Artistic vision<br>Technical mastery of the medium<br>Context awareness<br>Professional attitude<br>Exploring attitude<br>Cooperation<br>Presentation and communication |
| ECTS                | 4  |
| Course coordination | Meriç Artaç and Maya Verlaak   |

|   |   |
|---|---|
| <b>Galante schemata</b><br><i>Theory of Music</i> |   |
| Course code                                       |   |
| Course type                                       | Obligated   |
| Level   | Ba 3  |
| Entry requirements                                |   |
| Course contents                                   | In this course, music from the 18th and early 19th centuries in particular is approached from the perspective of schema theory. The musical vocabulary of this period consists largely of common patterns. The student learns to recognize these patterns and to put them in the right context. |
| General learning objectives                       | 1.2.,2.1.,2.2., 3.4.  |
| Educational organization                          |   |
| Work form   | Individually or in small groups   |
| Period  | 1.5 hours per week for 1 period   |
| Assessment moment                                 |   |
| Assessment form                                   | Portfolio   |
| Assessment criteria                               | The student shows that he/she has sufficient knowledge and understanding of the 18th and 19th century schemata.   |
| ECTS  | 3   |
| Course coordination                               | Job IJzerman: job.ijzerman@ahk.nl   |

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| <b>History of Music Theory</b><br><i>Theory of Music</i> |  |
| Course code  |  |
| Course type  | Obligated for TdM and minor music theory; may be followed as an Elective by other students   |
| Level  | Ba 3   |
| Entry requirements                                       |  |
| Course contents  | This course gives students a broad overview of the history of Western music theory, from the ancient Greeks to the present. Students learn both the practical developments in areas such as counterpoint, harmony, formal theory, etc. and the more speculative side of music theory: "Harmony of the Spheres," the history of tuning, connection with mathematics and the quadrivium, etc. Students will eventually be able to form a general picture of the long and rich history of music theory. |
| General learning objectives                              | 1.1, 1.2, 1.3, 2.1, 2.2, 3.3, 3.4.   |
| Educational organization                                 |  |
| Work form  | Working group / seminar  |
| Period   | All year round   |
| Assessment moment  |  |
| Assessment form  | Two written papers during the academic year; In addition, giving a presentation and leading a discussion in class.   |
| Assessment criteria                                      | Meet the requirements for the written papers; active participation in the lessons; mastering the knowledge.  |
| ECTS   | 4  |
| Course coordination                                      | Department representative Theory of Music<br>John Koslovsky: john.koslovsky@ahk.nl   |

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| <b>Harmony at the piano</b><br><i>String instruments</i> |  |
| Course code  |  |
| Course type  | Obliged  |
| Level  | Ba 1, 2  |
| Entry requirements                                       |  |
| Course contents  | The theme is playing triads and septime chords on the piano, in various reversals and soprano positions, broken or not. First one learns to find the chords as separate building blocks, then the chords are gradually connected more and more precisely according to the correct voting rules. Soon the piano becomes an accompanying function for melody parts, where people later try to find the right chords themselves. The student is ultimately able to provide diverse music with homophonic accompaniment in a simple way, and to make harmonic situations on a piano audible and visible. |
| General learning objectives                              | 1.1, 1.2, 1.3, 2.1.1, 2.2.1, 3.3, 3.4, 3.5   |
| Educational organization                                 |  |
| Work form  | Weekly working group   |
| Period   | All year round   |
| Assessment moment  |  |
| Assessment form  | Three or four tests per year, individually or in pairs, in which students supervise each other.  |
| Assessment criteria                                      | Skill and correctness when playing chords in light style from chord symbols, and in classical style from chord symbols, Roman symbols and/or graded bass, and overall effort. Skill is the number of harmonies and keys that the student masters, and the regularity and speed with which he/she can play. Correctness is understood to mean the quality of the voice and the application of the correct doubling.   |
| ECTS   | 2  |
| Course coordination                                      | Menno Dekker: m.dekker@ahk.nl  |

| <b>Harmony &amp; Analysis</b><br><i>General study program Classical Music-Early Music</i> |  |
|---|--|
| Course code   |  |
| Course type   | Obliged  |
| Level   | Ba 1, Ba 2   |
| Entry requirements  |  |
| Course contents   | <p>The course Harmony &amp; Analysis is part of the core curriculum of all bachelor's students within the first two years of their studies. Students are taught weekly how to write, sing, and perceive harmony and voice. In addition, students learn analytical skills, with attention to sentence structure, cadence, form, and the role of harmony and counterpoint in composition.</p> <p>Harmony: In year 1, the diatonics + simple chromatics are mainly discussed; In year 2, the chromaticism is handled, often leading to style copies.</p> <p>Analysis: In year 1, sentence structure and simple forms are introduced; In year 2, more complex forms are discussed, with occasional professional literature being introduced.</p> |
| General learning objectives   | 1.1.2,1.2.2, 2.2.1, 3.1.2, 3.3, 3.4.1  |
| Educational organization  |  |
| Work form   | Working group  |
| Period  | First, second and third periods  |
| Assessment moment   |  |
| Assessment form   | 80% attendance. Written and oral exams, spread over the year (analytical papers, harmony portfolios; analysis and harmonie tests on site). Weekly homework is also sometimes part of the assessment.   |
| Assessment criteria   | Results of the written and oral exams; commitment, active participation and quality of the work submitted  |
| ECTS  | 6  |
| Course coordination   | Department representative/coordinator Theory & History<br>John Koslovsky: john.koslovsky@ahk.nl<br>Ralf Pisters: ralf.pisters@ahk.nl   |

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|---|--|
| <b>Harmony in performance practice</b><br><i>Recorder</i> |  |
| Course code   |  |
| Course type   | Obliged  |
| Level   | Ba 2   |
| Entry requirements  |  |
| Course contents   | The course covers the step-by-step transition from a modal to a tonal system. The development of dissonance theory pays particular attention to this. And above all how harmony affects the execution, i.e., the interpretation. |
| General learning objectives                               | 1.1, 1.3, 2.1, 2.2, 3.1, 3.4   |
| Educational organization                                  |  |
| Work form   | Group lessons  |
| Period  | Weekly lessons of two clock hours.   |
| Assessment moment   |  |
| Assessment form   | Constantly checking and discussing homework together. Final test in May: writing out the right harmony in four fragments from four different styles.   |
| Assessment criteria                                       | Faithful and correct voice, demonstrating stylistic insight, recognizing and applying harmonic patterns.   |
| ECTS  | 3  |
| Course coordination                                       | Johan Hofmann: johan.hofmann@ahk.nl  |

|  |   |
|--|---|
| <b>Harmony on own instrument</b><br><i>Accordion</i> |   |
| Course code  |   |
| Course type  | Obligated   |
| Level  | Ba 1, 2   |
| Entry requirements                                   |   |
| Course contents                                      | Harmony on one's own instrument involves learning techniques that make the musician more independent of sheet music, and less dependent on preparation time. One learns to play by heart, improvise, deal freely with given sheet music, and deal with incomplete sheet music, such as lead sheets, calculated basses or partimenti. The aim is to ensure the most direct possible contact between the inner hearing and the hands. |
| General learning objectives                          | 1.1, 1.2, 1.3, 2.1, 2.2, 3.3, 3.5.  |
| Educational organization                             |   |
| Work form  | Weekly lessons.   |
| Period   | All year round  |
| Assessment moment                                    |   |
| Assessment form                                      | Two to four times a year practical exam; Sometimes written work is also submitted or shown.   |
| Assessment criteria                                  | Correctness in harmonic progressions and vocal conducting, creativity and dexterity in harmonic progressions and improvisations, variation in expression, partly due to the use of different textures, overall commitment.  |
| ECTS   | 2   |
| Course coordination                                  | Menno Dekker: m.dekker@ahk.nl   |

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|---|---|
| <b>Harmony on own instrument</b><br><i>harp</i> |   |
| Course code                                     |   |
| Course type                                     | Obliged   |
| Level   | Ba 1, 2   |
| Entry requirements                              |   |
| Course contents                                 | <p>As a harpist you can be asked to play something, while there is no harp part available. Or you want to guide a beginning student, who only plays melodies... And how do you actually make your own cadenza for a harp concert?</p> <p>What you learn in the harmonieles, you learn to apply to the harp here, so that you can make an instant harp accompaniment on the basis of a lead sheet, a calculated bass line or even just a melody.</p> <p>Not only the theoretical and craftsmanship side are highlighted; The artistic/creative side is just as important: how do you make a nice clear prelude? How do you use those chords in such a way that the music and the harp come into their own?</p> |
| General learning objectives                     | 1.1, 1.2, 1.3, 2.1.1, 2.1.2, 2.2.1, 2.2.2, 3.3, 3.5.4   |
| Educational organization                        |   |
| Work form                                       | group lessons   |
| Period  | in consultation, on average 1 hour every two weeks.   |
| Assessment moment                               |   |
| Assessment form                                 | practical exam  |
| Assessment criteria                             | correct 'grammar', rhythmic stability, creative input   |
| ECTS  | 2   |
| Course coordination                             |   |

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| <b>Harmony: Writing, HaP, Analysis</b><br><i>Theory of Music</i> |   |
| Course code  |   |
| Course type  | Obligated   |
| Level  | Ba 1/2/3/4  |
| Entry requirements   | N/a.  |
| Course contents  | The course, for four years, includes three core components: written harmony (four-part writing and style composition), harmony at the piano and (harmonic) analysis.  |
| General learning objectives                                      | -A thorough awareness of the (tonal) harmony (especially between the 18th and the beginning of the 20th century), at main subject level.<br><br>-Learning to write, play and analyze harmony in Western music, in increasingly complex forms.                             |
| Educational organization   | individual  |
| Work form  | Working group   |
| Period   | All year round  |
| Assessment moment  | The formal Assessment moment takes place during the transition exams in June; sometimes there will also be an interim assessment by a smaller committee in December.  |
| Assessment form  | Written test; handing in portfolio; analysis workpieces; oral exam for HaP  |
| Assessment criteria  | -Good performance in oral and written exams<br><br>-High Level of submitted assignments and workpieces<br><br>-The student shows a strong affinity not only with "rules" but also with stylistic components.<br><br>-Showing theoretical knowledge, skills and musicality |
| ECTS   | Year 1: 21 EC<br><br>Year 2: 16 EC<br><br>Year 3: 13 EC<br><br>Year 4: 12 EC  |
| Course coordination  | john.koslovsky@ahk.nl   |

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| <b>IEP/EOP choice variant</b><br><i>General study program Classical Music-Early Music</i> |   |
| Course code   |   |
| Course type   | Obligated for students following the PPE profile  |
| Level   | Ba 4  |
| Entry requirements  | Have completed 3rd year courses of PPE  |
| Course contents   | For the IEP/EOP choice variant education, an individual trajectory is agreed per student. Depending on what the student wants to learn and in consultation with the teachers and coordinator involved, a plan is made on how the student can further develop his educational skills. This can be an additional internal or external internship, writing a curriculum, doing an outreach project in collaboration with ODM, etc. |
| General learning objectives   | 1.2, 1.3, 3.4.1, 3.4.2, 3.5   |
| Educational organization  |   |
| Work form   | Individual guidance   |
| Period  | First and second period, by appointment   |
| Assessment moment   | Equipment for educational professional practice   |
| Assessment form   | Port folio + conversation   |
| Assessment criteria   |   |
| ECTS  | 6   |
| Course coordination   | Coordinator educational subjects and entrepreneurship<br>Marieke Oremus, m.oremus@ahk.nl  |

| <b>Introduction to Music aesthetics</b><br><i>Theory of Music, K+O Conducting and Composition</i> |  |
|---|--|
| Course code   |  |
| Course type   | Obligated for composition and orchestral conducting students, as well as for students majoring in theory.  |
| Level   | Ba 3   |
| Entry requirements  |  |
| Course contents   | <p>Introduction to the main themes of music aesthetics and thinking about music. A chronological overview discusses the most important philosophical and aesthetic views on music and art.</p> <p>The students read and report on a number of primary and secondary sources. Participating in classroom discussions helps students learn how to reflect on music aesthetic issues.</p> |
| General learning objectives   | 1.1, 1.2, 1.3, 2.1.5, 2.2.2, 3.1, 3.3, 3.5.1   |
| Educational organization  |  |
| Work form   | Seminar, with plenty of room for discussion about the subject matter.  |
| Period  | First period   |
| Assessment moment   |  |
| Assessment form   | Midterm homework assignment and written final test.  |
| Assessment criteria   | In addition to the results of the midterm assignment and the written exam, attendance, active participation and small homework assignments also count.   |
| ECTS  | 2  |
| Course coordination   | Subject teachers: Michel Khalifa, michel.khalifa@ahk.nl  |

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|---|---|
| <b>Instrumental/vocal minor</b><br><i>General study program Classical Music-Early Music</i> |   |
| Course code   |   |
| Course type   | Obliged   |
| Level   | Ba 3  |
| Entry requirements  | Piano minor completed   |
| Course contents   | <p>The motivation that leads to the choice of a particular instrumental/vocal subsubject is partly decisive for the course content. We distinguish 3 options here.</p> <p>Further development in piano minor or a related keyboard instrument, as a follow-up to the course 'piano minor' in Ba 1 and 2 (see there).</p> <p>Further broadening on related contemporary or historical instrument, in order to be more widely applicable in professional practice and/or partly in preparation for a specialized master's programme.</p> <p>Possibility for the musical jack-of-all-trades to further develop himself in another non-major-related discipline, where self-study or previous study already provides a professional starting level.</p> <p>All options therefore build on the competences previously acquired. The course content will be tailored to the student's intended goals but will primarily focus on artisanal instrumental/vocal mastery, playing quality, interpretation and sense of style through repertoire.</p> |
| General learning objectives   | 1.1, 2.1, 2.2.  |
| Educational organization  |   |
| Work form   | Individual lessons, 30 lessons annually for 30 minutes / 15 lessons for 60 minutes  |
| Period  | First, second and third period, total 15 whole or 30 half lessons.  |
| Assessment moment   |   |
| Assessment form   | At the end of the academic year, the developments are examined during an individually closed practical exam with a presentation of twenty minutes of playtime, in which the student performs a varied program.  |
| Assessment criteria   | Development, craft instrumental/vocal mastery, playing quality, interpretation and sense of style. A good score increases the chance of a possible award when applying for an instrumental/vocal Elective in Ba-4.  |
| ECTS  | 3   |
| Course coordination   | Study advisor Dorine Jansma: dorine.jansma@ahk.nl   |

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| <b>Instrumental Education Program IEP</b><br><i>PPE</i> |  |
| Course code   |  |
| Course type   | Obligated course for students PPE, (Obligated) Elective for student PPA  |
| Level   | Ba 3   |
| Entry requirements                                      |  |
| Course contents   | <p>Instrumental Education Program is part of the Profile Performer Educator (PPE) but can also be followed as a separate Elective. For certain main subjects this is an Obligated Elective.</p> <p>Many musicians will not only play (sing) but also teach as part of their professional practice. In this Elective, students are made aware of the importance of methodical, didactic and conscious action and the tools are provided to teach in a responsible manner: after all, it is of great importance that the new generation also receives good instrumental (vocal) education.</p> <p>In the second year, a foundation was laid in the field of methodology, internship and educational science; in this Elective this basis is deepened.</p> <p>IEP consists of 3 parts:</p> <p>IEP methodology:</p> <p>The important learning content of the professional methodology (of course very different for each instrument) are further elaborated and applied in the internship.</p> <p>Internship IEP:</p> <p>The student teaches two internship students and ends the internship by organizing a student evening together with the other students who follow this course.</p> <p>Educational Science IEP:</p> <p>The student follows one more semester of lessons in educational science in which developmental psychology is further deepened on the basis of the different age categories. In addition, attention is paid to the didactics of instrumental (vocal) education, and you become familiar with the different music pedagogical currents.</p> |
| General learning objectives                             | 1.2, 3.1.3, 3.2, 3.4, 3.5  |
| Educational organization                                |  |
| Work form   | Teaching internship students, knowledge transfer, group discussions, teaching and home assignments, demonstrations, etc.   |
| Period  | All year round   |
| Assessment moment                                       |  |
| Assessment form   | Internship report, organizing student evening, systematized repertoire list and written reflection on methodical and didactic principles   |
| Assessment criteria                                     | Knowledge and insight in the field of methodical and educational texts and concepts offered.   |

|                     |   |
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|                     | Application of acquired knowledge and insights. |
| ECTS                | 4   |
| Course coordination |   |

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| <b>Instrumentation</b><br><i>Composition</i> |   |
| Course code                                  |   |
| Course type                                  | Obliged   |
| Level  | Ba 1, 2, 3  |
| Entry requirements                           |   |
| Course contents                              | The content of the course is learning to instrument mainly piano music for small and large ensembles. The starting point is to independently learn to write scores for historically sound ensembles. All aspects of score writing is covered, including instrument knowledge, notation conventions and work strategies. In addition to instrument selection, the balancing of an ensemble as well as the organization of the ensemble playing by means of a score is important. Attention is also paid to the instrumentation aspect of existing works. |
| General learning objectives                  | 1.1.2, 2.1.1, 2.1.3, 2.1.4, 2.2, 3.3.   |
| Educational organization                     |   |
| Work form                                    | Group lessons (group size max. 5 students)  |
| Period                                       | First, second period and third period, 1 lesson per week of 60 minutes. Exam is held on the second Tuesday of June.   |
| Assessment moment                            |   |
| Assessment form                              |   |
| Assessment criteria                          | Sense of style, knowledge of instruments, harmonic and contrapuntal insight, analytical skills, correct application of all notation conventions including transpositions, musical imagination.  |
| ECTS   | 5   |
| Course coordination                          | Instrumentation teacher: Theo Verbey t.verbey@ahk.nl  |

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| <b>Introduction to research and writing thesis</b><br><i>Theory of Music</i> |  |
| Course code  |  |
| Course type  | Obligated  |
| Level  | Ba 4   |
| Entry requirements   |  |
| Course contents  | The course consists of seven sessions on topics such as the research question, research methodology, the value of information, bibliographic tools and techniques and argumentative writing. |
| General learning objectives  | 3.1, 3.2, 3.3  |
| Educational organization   |  |
| Work form  | workshop   |
| Period   |  |
| Assessment moment  |  |
| Assessment form  |  |
| Assessment criteria  | attendance, weekly assignments.  |
| ECTS   | 2  |
| Course coordination  | Michiel Schuijjer: <a href="mailto:michiel.schuijjer@ahk.nl">michiel.schuijjer@ahk.nl</a>  |

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|---|--|
| <b>Italian Language Class</b><br><i>voice</i> |  |
| Course code                                   |  |
| Course type                                   | Obligated  |
| Level   | Bachelor 1, 2 3 & 4  |
| Entry requirements                            | The course is accessible for all Classical Voice students  |
| Course contents                               | <ul style="list-style-type: none"> <li>- In Bachelor 1 and 2, the Italian Language Class course focuses on IPA, diction, a basic notion of Italian grammar, translation and meaning of text in Italian vocal repertoire.</li> <li>- In Bachelor 3-4, the focus shifts to skills and knowledge as applied to the performance of Italian vocal repertoire, and the interpretation of Italian text in singing.</li> <li>- Particularly in Bachelor 3-4, students are invited to bring their own Italian repertoire, towards exams, performances and auditions.</li> </ul> |
| General learning objectives                   | <ul style="list-style-type: none"> <li>- Learning and correctly using IPA in Italian</li> <li>- Learning Italian diction rules</li> <li>- Improving Italian diction in speaking and singing</li> <li>- Translating a given Italian text in English, and understanding it</li> <li>- Using the learned knowledge and skills in further study of Italian vocal repertoire</li> <li>- Towards the final Bachelor year, becoming autonomous in the use of Italian in singing</li> </ul>  |
| Educational organization                      | <p>Bachelor 1 &amp; 2: group lessons</p> <p>Bachelor 3 &amp; 4: individual lessons</p>   |
| Work form                                     | Lecturing and coaching   |
| Period  | Periods 1, 2 & 3   |
| Assessment moment                             | June   |
| Assessment form                               | <p>The Bachelor 1 &amp; 2 student:</p> <ul style="list-style-type: none"> <li>- prepares an IPA and a translation of a chosen text/vocal work</li> <li>- explains and contextualises the text in English</li> <li>- reads and/or sings the chosen text/vocal work</li> </ul> <p>The Bachelor 3 &amp; 4 student:</p> <ul style="list-style-type: none"> <li>- prepares a vocal work, not previously worked</li> <li>- explains and contextualises the text in English</li> <li>- reads and sings the chosen vocal work</li> </ul>                                       |
| Assessment criteria                           | <p>Proficiency in:</p> <ul style="list-style-type: none"> <li>- IPA as applied to Italian</li> </ul>   |

|                     |   |
|---------------------|---|
|                     | <ul style="list-style-type: none"> <li>- Italian diction</li> <li>- understanding of an Italian vocal text and its context</li> </ul> <p>Active participation and progress made during the course</p> |
| ECTS                | <p>Bachelor 1 &amp; 2: 3 ECs per study year</p> <p>Bachelor 3: 2 ECs</p> <p>Bachelor 4: optional, no EC's</p>   |
| Course coordination | Arnold Marinissen   |

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| <b>Jazz Theory</b><br><i>Theory of Music</i> |   |
| Course code                                  |   |
| Course type                                  | Obliged   |
| Level  | Ba 4  |
| Entry requirements                           |   |
| Course contents                              | Introduction to jazz from the perspective of music theory. The student comes into contact with the most important styles and musical aspects of jazz. Attention is also paid to the music-theoretical approach to jazz from the perspective of the players/makers, and from the perspective of (academic) theory. Active introduction to chord material and setting of tonal jazz (especially standards). Depending on the prior knowledge and interest of the student(s), a more style-specific deepening may be part of the course. |
| General learning objectives                  | 1.1, 2.1, 2.1.1, 2.1.3, 2.1.4, 2.2, 2.2.1, 2.2.1, 3.1, 3.1.1, 3.1.2, 3.3, 3.4, 3.5.1  |
| Educational organization                     |   |
| Work form                                    | Individual or group lessons   |
| Period                                       |   |
| Assessment moment                            |   |
| Assessment form                              | take-away ingredients   |
| Assessment criteria                          | Knowledge of most important musical aspects of and 'topics' in jazz; Basic skill five-part jazz harmony in tonal context  |
| ECTS   | 3   |
| Course coordination                          | Barbara Bleij <a href="mailto:barbara.bleij@ahk.nl">barbara.bleij@ahk.nl</a>  |

|  |   |
|--|---|
| <b>Chamber Music</b><br><i>General study program Classical Music-Early Music</i> |   |
| Course code  |   |
| Course type  | Obliged   |
| Level  | Ba 1, 2, 3  |
| Entry requirements   |   |
| Course contents  | <p>Making music together is, also for most soloists, a core competence. The commonality of interplay and interpretation should always be based on the intrinsic content and meaning of the repertoire. The rehearsal process by the ensemble is therefore a voyage of discovery through the present repertoire and a learning path on how to deal with the various interests and insights.</p> <p>The study of chamber music thus contributes to the achievement of two important objectives. Not only do students gain experience with music from the most diverse style periods, but they also learn to realize that historical and analytical insight into compositions contributes substantially to the quality of their performance.</p> |
| General learning objectives  | 1.1, 1.2, 1.3, 2.1.3, 2.1.4, 2.1.5, 2.2, 3.1, 3.4.  |
| Educational organization   |   |
| Work form  | ensemble lessons  |
| Period   | First and second period, on average 1 lesson per two weeks  |
| Assessment moment  |   |
| Assessment form  | Ba 1 to 3: practical exam: public chamber music presentations planned and scheduled by CvA in early December and early April, assessed by committee composed of chamber music teachers.   |
| Assessment criteria  | interplay, communication, sound balance, style understanding, rehearsal technique, stage presentation, ability to develop one's own interpretation, commitment, mastery of one's own part.  |
| ECTS   | 3   |
| Course coordination  | <p>Coordinators Chamber Music:</p> <p>Ba 1 Marian Schutjens:marian.schutjens@ahk.nl</p> <p>Ba 2-3 Paul Scheepers:paul.scheepers@ahk.nl</p>  |

|   |   |
|---|---|
| <b>Elective Program</b><br><i>General study program Classical Music-Early Music</i> |   |
| Course code   |   |
| Course type   | Obliged   |
| Level   | Ba 3, 4   |
| Entry requirements  |   |
| Course contents   | Part of the study programme can be set up according to your own choice. If desired, the student can pay more attention to chamber music, ensemble projects, orchestral playing, historical performance practice, world music, improvisation, live electronics, studio technique, etc. and/or to a minor instrument related to the main subject. An additional deepening in the theoretical or educational field is also possible. Part of the study load reserved for this study component can, under certain conditions, be filled in with extracurricular activities after approval by the study advisor. |
| General learning objectives   | 1.1, 1.2, 1.3, 2.1, 2.1, 3.1, 3.2, 3.3, 3.4, 3.5.   |
| Educational organization  |   |
| Work form   | See overview Ba-Electives   |
| Period  | See overview Ba- Electives  |
| Assessment moment   |   |
| Assessment form   | See overview Ba- Electives  |
| Assessment criteria   | See overview Ba- Electives  |
| ECTS  | 14 EC divided between Ba-3 and Ba-4   |
| Course coordination   | Program Coordinator, Daan Kortekaas daan.kortekaas@ahk.nl   |

|  |   |
|--|---|
| <b>Keyboard musicianship</b><br><i>harpsichord, organ, piano</i> |   |
| Course code  |   |
| Course type  | Obliged   |
| Level  | Ba 1, 2   |
| Entry requirements   |   |
| Course contents  | Keyboard Musicianship involves learning techniques that make the musician more independent of sheet music, and less dependent on preparation time. One learns to play great vista games, play by heart, improvise, deal freely with given sheet music, and deal with incomplete sheet music, such as lead sheets, calculated basses or partimenti. The aim is to ensure the most direct possible contact between the inner hearing and the hands. |
| General learning objectives                                      | 1.1, 1.2, 1.3, 2.1, 2.2, 3.3, 3.5.  |
| Educational organization   |   |
| Work form  | Weekly lessons.   |
| Period   |   |
| Assessment moment  |   |
| Assessment form  | Practical exams two to four times a year; Sometimes written work is also submitted or shown.  |
| Assessment criteria  | Creativity and agility in harmonic progressions and improvisations, variation in expression, partly due to the use of different textures, correctness in harmonic progressions and vocals, skill in prima vista playing, overall commitment.  |
| ECTS   | 4   |
| Course coordination  | Menno Dekker: m.dekker@ahk.nl   |

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|---|--|
| <b>Keyboard Improvisation</b><br><i>organ</i> |  |
| Course code                                   |  |
| Course type                                   | Obliged  |
| Level   | Ba 1 to 4  |
| Entry requirements                            |  |
| Course contents                               | <ul style="list-style-type: none"> <li>-exercises for expanding knowledge in the field of harmony in the 16th-18th centuries</li> <li>-modulation-exercises-figuration-exercises on a bass-small composition-exercises in historical styles in preparation for equal situations in improvisation</li> <li>-improvisation/composing bass under a given melody</li> <li>-improvising/composing discant part(s) on a given bass</li> <li>-improvisation of small, later larger, preludiums with and without given harmonic scheme, also Prélude non mesuré possible</li> <li>-improvisation in chaconne/passacaglia-form</li> <li>-improvisation of diminutions on 16th century vocal compositions</li> <li>-improvisation of variations on simple baschemas, later song and chorale variations</li> <li>-improvisation of small dances, later whole suites (prelude, dances, etc.)</li> <li>-plotting/playing and 'editing' partimento fugues in preparation for fugue improvisation</li> <li>-improvisation of fughettas, fugues-introduction of the 'concerto form' and improvisation of concerto preludiums in this form</li> <li>-improvisation of French overtures</li> <li>-improvisation of simple sonata form in gallante/early-classical style</li> <li>-free fantasy in the style/technique of C.P.E.Bach</li> </ul> |
| General learning objectives                   | 1.1, 1.2, 2.1, 2.2   |
| Educational organization                      |  |
| Work form                                     | Group lessons and individual lessons   |
| Period  |  |
| Assessment moment                             |  |
| Assessment form                               |  |
| Assessment criteria                           |  |
| ECTS  | 2  |
| Course coordination                           | Miklos Spanyol: miklos.spanyi@ahk.nl   |

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|----------------------------------|--|
| <b>Small Harp</b><br><i>harp</i> |  |
| Course code                      |  |
| Course type                      |  |
| Level                            | Ba 3   |
| Entry requirements               |  |
| Course contents                  | The following skills are studied:<br>-special technique due to the crochet system for chromaticism<br>- tone formation by various material of the strings (nylon, carbon)<br>- study literature especially for this instrument |
| General learning objectives      | 1.1, 2.1, 2.2  |
| Educational organization         |  |
| Work form                        | Group lessons  |
| Period                           | 20 min per week  |
| Assessment moment                | Exam in May  |
| Assessment form                  | Exam in May  |
| Assessment criteria              |  |
| ECTS                             | 3  |
| Course coordination              | Erika Waardenburg: erika.waardenburg@ahk.nl  |

|   |  |
|---|--|
| <b>Choral practicum</b><br><i>choral conducting</i> |  |
| Course code   |  |
| Course type   | Obliged  |
| Level   | Ba 1 to 4  |
| Entry requirements                                  |  |
| Course contents                                     | In this choir practical, the choir conducting students come to work weekly with the Sweelinck Chamber Choir. In consultation, a varied a cappella program is put together, rehearsed by the students and concluded with a concert. Three programmes are implemented per course year.<br><br>The rehearsals are coached by Geert Berghs (voice formation and choir training) and Jos Vermunt (rehearsal and conducting technique) |
| General learning objectives                         | 1.1, 1.2, 1.3, 2.1, 2.2  |
| Educational organization                            |  |
| Work form   |  |
| Period  |  |
| Assessment moment                                   |  |
| Assessment form                                     | The concerts conducted by the students with the Sweelinck Chamber Choir are assessed.  |
| Assessment criteria                                 |  |
| ECTS  | 3  |
| Course coordination                                 | Jos Vermunt: jos.vermunt@ahk.nl  |

|   |   |
|---|---|
| <b>Song class</b><br><i>Piano, vocals</i> |   |
| Course code                               |   |
| Course type                               | Obliged   |
| Level                                     | Piano: Ba 1<br>Vocals: Ba 2 and Ba 3  |
| Entry requirements                        |   |
| Course contents                           | Each singing student Ba-2/3 forms a duo with a pianist Ba-1 at the beginning of the course year. Each block focuses on a composer or a group of related composers. In the individual duo coaching (one per block by the vocalist, one by the pianist) aspects such as interplay, style, (text) interpretation, expressiveness and transference are discussed. In the workshop, jointly given by the teachers, the duo coachings provide and discussed are shared with the group and deepened. |
| General learning objectives               | 1.1, 2.1, 3.1   |
| Educational organization                  |   |
| Work form                                 | During the course year, blocks consisting of duo coachings and group workshops are provided, both provided by both a vocalist and a pianist.  |
| Period                                    | Partly at the beginning of the year (workshops), partly by individual appointment   |
| Assessment moment                         |   |
| Assessment form                           | Two presentations per year (public concerts).   |
| Assessment criteria                       |   |
| ECTS                                      | 3   |
| Course coordination                       | Pierre Mak: pierre.mak@ahk.nl   |

|   |  |
|---|--|
| <b>Literature</b><br><i>Choral conducting</i> |  |
| Course code                                   |  |
| Course type                                   |  |
| Level   | Ba 1 to 4  |
| Entry requirements                            |  |
| Course contents                               | During the weekly literature lesson (120 minutes), choral literature from 1600 to the present day is streamed, studied and listened to.<br><br>Style comprehension, difficulty, conducting technique and rehearsal technique are components. |
| General learning objectives                   | Becoming familiar with the extensive choral repertoire. Researching and compiling concert programs.  |
| Educational organization                      |  |
| Work form                                     | group lessons  |
| Period  |  |
| Assessment moment                             |  |
| Assessment form                               | Create six choral programs in year 4   |
| Assessment criteria                           | Oral exam in which the 6 programs are discussed  |
| ECTS  | 3  |
| Course coordination                           | Jos Vermunt: jos.vermunt@ahk.nl  |

|   |   |
|---|---|
| <b>Mensural notation</b><br><i>choir conducting &amp; early music</i> |   |
| Course code   |   |
| Course type   | Obliged   |
| Level   | Ba 2  |
| Entry requirements  |   |
| Course contents   | <p>The term Mensural notation refers to the rhythmic mensured polyphonic music from c. 1200 to c. 1600. The non-mixed music, including Gregorian chant, is referred to as <i>musica plana</i>.</p> <p>In this course, using a syllabus, extensive work is done on matters such as:</p> <p>Note names and their values</p> <p>Rules for the note values within the ligatures</p> <p>Man-hours (ratio of a note to the smaller note value); <i>tempus perfectum</i> and <i>imperfectum</i>; <i>prolatio major</i> and <i>minor</i>), rules for imperfection, perfection and alteration</p> <p>Color *blackening white notes to indicate triplets and hemioli)</p> <p>Proportions (tact ratios) in the different periods</p> <p>Each lesson is sung from the original notation. Central is the white notation from 1440 to ca. 1640. At the end of the course, if time permits, attention can be paid to the complex matter of the proportions in the early 17th century. Or the music of the 14th century, the <i>Ars Nova</i>. Guillaume de Machaut's four-part <i>Messe de Notre Dame</i> from 1363 takes centre stage.</p> |
| General learning objectives   | 1.1, 2.1, 2.2, 3.1, 3.4   |
| Educational organization  |   |
| Work form   | Group lessons   |
| Period  | 1st and 2nd period, 1 lesson per week   |
| Assessment moment   |   |
| Assessment form   | Singing a part from a specified work and submitting a number of transcripts   |
| Assessment criteria   |   |
| ECTS  | 2   |
| Course coordination   | Henny Heikens: <a href="mailto:henny.heikens@ahk.nl">henny.heikens@ahk.nl</a>   |

| <b>Methodology</b><br><i>General study program Classical Music-Early Music</i> |  |
|--|--|
| Course code  |  |
| Course type  | Obliged  |
| Level  | Ba 2   |
| Entry requirements   |  |
| Course contents  | <p>Introduction of the important learning content of the professional methodology (of course very different for each instrument), namely:</p> <p>Knowledge of and insight into musical educational learning processes and methodical thinking.</p> <p>Basic technical training</p> <p>Music education</p> <p>Repertoire</p> <p>Early education</p> <p>Internship preparation</p> |
| General learning objectives  | 3.1.3, 3.4, 3.5  |
| Educational organization   |  |
| Work form  | Knowledge transfer, skills training, group discussions, teaching and home assignments, demonstrations, etc.  |
| Period   | First and second periods   |
| Assessment moment  |  |
| Assessment form  | Choice of exam, presentations, homework assignments, etc.  |
| Assessment criteria  | <p>Knowledge, insight in the field of offered methodology</p> <p>Application of acquired knowledge and insights</p>  |
| ECTS   | 1  |
| Course coordination  | <p>Coordinator educational subjects and education</p> <p>Marieke Oremus, m.oremus@ahk.nl</p>   |

|   |   |
|---|---|
| <b>Musical Texture</b><br><i>elective</i> |   |
| Course code                               |   |
| Course type                               |   |
| Level                                     | Ba3 & Ba4   |
| Entry requirements                        |   |
| Course contents                           | <p>Texture is one of the most important, but least understood phenomena in music. Contemporary composers (Ligeti, Xenakis, Morton Feldman, Lutoslawski and others) have explored this phenomenon in their work and we can say that musical texture is now one of the central characteristics of new music. Despite this, texture is usually handled in an intuitive way; Few theoretical tools have been developed to analyze it.</p> <p>This course, which is based on ongoing research, is the first to provide a theoretical framework to treat texture as a separate musical element. The lectures take the form of lively discussions and students are encouraged to contribute their insights into this new and exciting area of music theory. All musicians - composers, performers and theorists - are welcome.</p> <p>Topics in the field of perception and aesthetics of texture are discussed and various forms of texture as they occur in late 20th-century and 21st-century music are analyzed. In this course, students also deepen their knowledge of the contemporary repertoire.</p> <p>During the course, participants work on creative and/or analytical assignments in the field of their expertise. Works covered are: Ligeti - Kammerkonzert, Feldman - Triadic Memories, Lutoslawski - Jeux Venitiens, Takemitsu - November Steps, Boulez - Derive, Beat Furrer - Fama.</p> |
| General learning objectives               |   |
| Educational organization                  |   |
| Work form                                 | Workshops, lectures   |
| Period                                    | Period 1  |
| Assessment moment                         |   |
| Assessment form                           |   |
| Assessment criteria                       |   |
| ECTS                                      | 3   |
| Course coordination                       |   |

| <b>Music and Cultural History</b><br><i>General study program Classical Music-Early Music</i> |  |
|---|--|
| Course code   |  |
| Course type   | Obligated  |
| Level   | Ba 1, 2  |
| Entry requirements  |  |
| Course contents   | <p>Ba-1: introductory overview of the history of Western classical music, with ample attention to the cultural backgrounds in the field of art, ideas, politics and society.</p> <p>Ba-2: substantive deepening based on capita selecta, acquisition of basic research skills, development of written and oral communication skills.</p> |
| General learning objectives   | 1.1.2, 1.2.2, 1.3, 2.2.2, 3.1.1, 3.1.2, 3.2.2.   |
| Educational organization  |  |
| Work form   | College in Ba-1, working group in Ba-2.  |
| Period  | Full year (Ba-1), first and second periods (Ba-2 and Ba-3).  |
| Assessment moment   |  |
| Assessment form   | <p>Written knowledge exams in Ba-1.</p> <p>Assignments, papers and presentations in Ba-2.</p>  |
| Assessment criteria   | <p>80% attendance.</p> <p>Ba-1: Results of the exams.</p> <p>Ba-2: Commitment, active participation and quality of the submitted work.</p>   |
| ECTS  | 3  |
| Course coordination   | <p>Department representative/coordinator Theory &amp; History</p> <p>John Koslovsky: john.koslovsky@ahk.nl</p> <p>Ralf Pisters: ralf.pisters@ahk.nl</p>  |

| <b>Music and Cultural History 3: 20th/21st century</b><br><i>General study program Classical Music-Early Music</i> |  |
|--|--|
| Course code  |  |
| Course type  | Obligated choice   |
| Level  | Ba 3. The student may choose to follow this course in Ba 4.  |
| Entry requirements   |  |
| Course contents  | <p>This course provides an overview of the historical, social and cultural context of music in the 20th and 21st centuries. Within this course, the student is also provided with the necessary methods and techniques for research and (academic) writing and speaking skills are developed.</p> <p>This course is a continuation of Music and Cultural History 2, with an emphasis on Western classical music in the "long" 20th century (late 19th century to the present day). The course will have partly a generic and partly an elective-specific element. In the generic part, students come into contact with the breadth of (classical) music in the 20th and 21st centuries. In the choice-specific section, the course focuses on specific topics. In this context, the student must choose one of three variants of the course, namely:</p> <p>Music, politics and society</p> <p>How do composers deal with war situations, authoritarian rulers, countercultures and technological developments? The political and social challenges for the (classical) music world in the last century and a half are central to this course.</p> <p>Music, globalization and interculturality</p> <p>Thanks to revolutionary developments in transport, communication and recording technology, the opportunity to learn about musical traditions outside one's own cultural experience increased exponentially in the twentieth century. In this course we will zoom in on composers and musicians who strive for intercultural cross-pollination in their work for the concert hall, the musical theatre or the film.</p> <p>Music in dialogue with other arts</p> <p>Many compositions of the 20th and 21st centuries originated from an alliance with another art discipline, such as theatre, dance, visual arts, architecture, film, literature or multimedia. In this course we investigate iconic compositions in interaction with other art forms respectively.</p> |
| General learning objectives  | 1.1.2, 1.2.2, 1.3, 2.2.2, 3.1.1, 3.1.2, 3.2.2.   |
| Educational organization   |  |
| Work form  | Working group  |
| Period   | First and second periods (September to April); 1.5 hours p/w   |
| Assessment moment  |  |
| Assessment form  | Presentation subtopic (1st period)<br>Written exams in class (1st and 2nd period)  |

|                     |   |
|---------------------|---|
|                     | Thesis + pitch (2nd period)   |
| Assessment criteria | Sufficient results on presentations and exams<br>Quality of the submitted thesis.<br>Presence, participation, communication |
| ECTS                | 3   |
| Course coordination | Department representatives Theory & History<br>John Koslovsky: john.koslovsky@ahk.nl<br>Ralf Pisters: ralf.pisters@ahk.nl   |

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| <b>Music aesthetics follow-up course</b><br><i>Theory of Music</i> |   |
| Course code  |   |
| Course type  | Obligated for composition and orchestral conducting students, as well as for students majoring in theory.   |
| Level  | Ba 3  |
| Entry requirements   |   |
| Course contents  | In the first half of this follow-up course, expert teachers give lectures on specific themes and approaches within music aesthetics. A guest lecturer from outside the CvA is occasionally invited.<br><br>In the second half of the course, each student writes a paper on a topic of their choice, with one of the teachers as coach. |
| General learning objectives  | 1.1, 1.2, 1.3, 2.1.5, 2.2.2, 3.1, 3.3, 3.5.1  |
| Educational organization   |   |
| Work form  |   |
| Period   | Second period   |
| Assessment moment  |   |
| Assessment form  | Work  |
| Assessment criteria  | In addition to the quality of the research process and of the paper, the presence and active participation in the lectures also count.  |
| ECTS   | 2   |
| Course coordination  | John Koslovsky, john.koslovsky@ahk.nl   |

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| <b>Music Technology</b><br><i>music production</i> |  |
| Course code  |  |
| Course type  | Obligated  |
| Level  |  |
| Entry requirements                                 |  |
| Course contents                                    | <p>This course demystifies the process of making great recordings. Every week you will get six hours of recording time in the studio. There will be moments where you will be the musician, the recording engineer, the assistant or the producer of the session. From these different perspectives you will learn all aspects of the recording process. You will have the possibility to invite bands/ensembles/singer-songwriters/classical musicians to the class for recording, and of course you can record your own band(s). Students can always make copies of the multitrack for studying at home or in room 538 of the CvA.</p> <p>The course starts with lessons in Pro Tools, acoustics, microphone placements, plugins, equalizing, compression, limiting, mixing and many more related subjects.</p> <p>Several times during the year we will do a location recording with the exclusive 538 mobile recording studio.</p> |
| General learning objectives                        |  |
| Educational organization                           |  |
| Work form  |  |
| Period   | period 1/2/3   |
| Assessment moment                                  |  |
| Assessment form                                    |  |
| Assessment criteria                                | attendance, skills and recording achievement   |
| ECTS   | 4  |
| Course coordination                                |  |

| <b>New Music Collegium</b>  |  |
|-----------------------------|--|
| Course code                 |  |
| Course type                 | Obliged  |
| Level                       | Ba1, Ba2   |
| Entry requirements          |  |
| Course contents             | This course covers recent and latest repertoire/styles/genres/developments. Roughly in the late 50s (the beginning of Berio Sequenza's and Variations series of Cage) to the present day. It covers all kinds of historical and analytical topics. |
| General learning objectives |  |
| Organization                | group lessons  |
| Work form                   | workshop   |
| Period                      | Period 1 & 2   |
| Assessment moment           |  |
| Assessment form             | The assessment of the students is based on a combination of attendance, preparation, motivation, commitment and results during the workshops. There will be no final review.   |
| Assessment criteria         |  |
| ECTS                        | 2  |
| Course coordination         |  |

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| <b>Entrepreneurship</b><br><i>General study program Classical Music-Early Music</i> |   |
| Course code   |   |
| Course type   | Obligated   |
| Level   | Ba 3  |
| Entry requirements  | The entrepreneurship course follows the basic entrepreneurship course in Ba-2.  |
| Course contents   | <p>In the final assignment of the basic entrepreneurship course in Ba-2, the student mapped out for himself which skills still need to be developed in the field of cultural entrepreneurship. It is encouraged to create something yourself that can serve as a start of the professional career and where the following elements are addressed:</p> <p>Finding a balance between playing, organizing and communicating.<br/>Finding one's own identity by focusing on strengths and personal areas of interest.</p> <p>Preferably, the student chooses a subject/theme that he/she already planned: e.g., professionalizing his/her ensemble, creating a website, organizing a tour, giving series of workshops, etc. The working groups and workshops cover the following topics: project management, forms of enterprise, taxation, presentation skills. Examples of courses from which the student can then choose are personal branding + social media, speaking in front of an audience, stage skills, inner game principles, workshop skills, and group teaching.</p> |
| General learning objectives   | 1.2, 1.3, 3.4.1, 3.4.2, 3.5   |
| Educational organization  |   |
| Work form   | By designing their own project and/or development trajectory plus a combination of working groups, workshops, individual guidance and short courses, the student will be able to take a number of next steps. The project or the steps within the development process can take place both within the stroke and outside it (at your choice and in consultation).  |
| Period  | All year round  |
| Assessment moment   |   |
| Assessment form   | At the end of Ba-3, a conversation takes place about the student's development trajectory in the field of entrepreneurship. To this end, the student writes a report reflecting on the skills that have already been acquired and which still need to be developed. In addition, the student writes a project plan for the profile presentation in Ba-4.  |
| Assessment criteria   | Commitment, active participation and quality of the submitted work  |
| ECTS  | 3   |
| Course coordination   | Coordinator entrepreneurship<br>Marieke Oremus: m.oremus@ahk.nl   |

| <b>Educational Studies</b><br><i>General study program Classical Music-Early Music</i> |  |
|--|--|
| Course code  |  |
| Course type  | Obligated  |
| Level  | Ba 2   |
| Entry requirements   |  |
| Course contents  | <p>In this course 3 modules are offered:</p> <p>Communication + music didactics: knowledge and application of a number of key concepts from communication theory and knowledge of a number of music-taught principles</p> <p>Learning and thinking: The student has knowledge of (musical) learning processes and is able to apply this knowledge in the internship.</p> <p>Developmental psychology: The student has a global understanding of the world of the preschooler, the primary school child, the child in secondary education and the adolescent.</p> |
| General learning objectives  | 3.4, 3.5   |
| Educational organization   |  |
| Work form  |  |
| Period   | First and second periods   |
| Assessment moment  |  |
| Assessment form  | Knowledge transfer, skills training, group discussions, teaching and home assignments  |
| Assessment criteria  | Knowledge, insight and application of the theories covered.  |
| ECTS   | 2  |
| Course coordination  | <p>Coordinator educational subjects and education</p> <p>Marieke Oremus: m.oremus@ahk.nl</p>   |

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| <b>Opera Class Ba3</b><br><i>voice</i> |   |
| Course code                            |   |
| Course type                            | Obliged   |
| Level                                  | Bachelor 3  |
| Entry requirements                     | The course is accessible for all Ba3 Classical Voice students   |
| Course contents                        | <ul style="list-style-type: none"> <li>- Lessons on the voice categories (Stimmfächer), the opera repertoire suited to these categories, some of the great opera singers of the past, and the cultural and historical context of selected opera repertoire</li> <li>- Coaching of interpretative and dramatic skills in selected opera repertoire</li> </ul>  |
| General learning objectives            | <ul style="list-style-type: none"> <li>- Having a basic understanding of the voice categories (Stimmfächer), the repertoire suited to the categories, some of the great opera singers of the past, and the cultural and historical context of selected opera repertoire</li> <li>- Developing basic interpretative and dramatic skills in selected opera repertoire</li> <li>- Having the capacity to present 3 contrasting arias in at least 2 different languages, in different styles, including 1 aria with recitativo</li> </ul> |
| Educational organization               | Group lesson  |
| Work form                              | Lectures and coaching sessions  |
| Period                                 | Period 2  |
| Assessment moment                      | April and May   |
| Assessment form                        | Performance or mock audition  |
| Assessment criteria                    | <ul style="list-style-type: none"> <li>- interpretational skills</li> <li>- dramatic skills and stage presence</li> <li>- awareness of style and context</li> <li>- language skills</li> </ul>  |
| ECTS                                   | 5 ECs   |
| Course coordination                    | Arnold Marinissen   |

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| <b>Oratorium class</b><br><i>voice</i> |  |
| Course code                            |  |
| Course type                            | Obligated  |
| Level                                  | Ba 2, 3  |
| Entry requirements                     |  |
| Course contents                        | Musical, stylistic and rhetorical aspects of the repertoire are discussed and elaborated. In the ensembles, attention is also paid to issues such as mixing, voice, transparency, intonation.  |
| General learning objectives            | 1.1, 1.3, 2.1, 2.2, 3.4  |
| Educational organization               |  |
| Work form                              | Individual sessions, public, in block of one and a half hours.   |
| Period                                 | On a weekly basis, in block of 1 1/2 hours   |
| Assessment moment                      |  |
| Assessment form                        | Presentation concert in May or June  |
| Assessment criteria                    | Sufficient presence, sufficient repertoire that has been worked on, during the presentation the student must be able to show that the knowledge and skills described above have been acquired. |
| ECTS                                   | 2  |
| Course coordination                    | pierre.mak@ahk.nl  |

| <b>Orientation to study and profession</b><br><i>General study program Classical Music-Early Music</i> |   |
|--|---|
| Course code  |   |
| Course type  | Obliged   |
| Level  | Ba 1  |
| Entry requirements   |   |
| Course contents  | <p>This course systematically works on a number of themes related to studying at a conservatory and later professional practice.</p> <p>Topics covered include:</p> <ul style="list-style-type: none"> <li>goal setting, motivation, study strategies</li> <li>mental study</li> <li>Performing under tension</li> <li>study wisely and healthily</li> <li>the versatile professional practice</li> </ul> |
| General learning objectives  | 2.1.5, 3.1  |
| Educational organization   |   |
| Work form  | Knowledge transfer, group discussions, teaching and home assignments  |
| Period   | First period  |
| Assessment moment  |   |
| Assessment form  | Submitting a log summary  |
| Assessment criteria  | Presence and demonstrated reflection in summary   |
| ECTS   | 1   |
| Course coordination  | <p>Coordinator educational subjects and DOK program</p> <p>Marieke Oremus: m.oremus@ahk.nl</p>  |

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|---|--|
| <b>Orientation performance practice</b><br><i>voice</i> |  |
| Course code   |  |
| Course type   | Obliged  |
| Level   | Ba 4   |
| Entry requirements                                      |  |
| Course contents   | <p>performance practice of vocal music from the 16th, 17th and 18th centuries</p> <p>Intonation, tuning and tuning systems</p> <p>practical handling of different tuning systems</p> <p>Use of rhetoric in the performance practice of vocal music</p> <p>Training in sight reading singing linked to different style periods</p> <p>decorations in vocal music</p> <p>composition and working method of vocal ensembles</p> <p>overview of the repertoire and literature concerning vocal music from the 16th, 17th and 18th centuries</p> <p>guidance in finding suitable and new repertoire</p> <p>setting up a rehearsal process</p> <p>creating programs</p> <p>lineups and scoring</p> |
| General learning objectives                             | 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4  |
| Educational organization                                |  |
| Work form   | group lessons  |
| Period  | A weekly lesson of 1.5 hours   |
| Assessment moment                                       |  |
| Assessment form   | There is no final exam. Only presence is tested.   |
| Assessment criteria                                     | <p>Understanding the substance</p> <p>Being able to apply the substance independently</p> <p>Being able to connect with professional practice</p>  |
| ECTS  | 3  |
| Course coordination                                     | Jos van Veldhoven: jos.vanveldhoven@ahk.nl   |

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|--|---|
| <b>Orientation Violone</b><br><i>double bass</i> |   |
| Course code                                      |   |
| Course type                                      | Obliged   |
| Level  | Ba 1  |
| Entry requirements                               |   |
| Course contents                                  | Many professional musicians — not just those working in the field of "early music" — today must have practical and theoretical knowledge of historical performance practice. Musicians in modern top orchestras and ensembles are expected to be able to play baroque and classical music with knowledge of, for example, rhetoric, ornamentation, simple improvisation and appropriate use of vibrato. This course introduces these skills on the violone and double bass from the period 1550-1850. |
| General learning objectives                      | 1.1.2,1.2.2, 1.3,2.1, 2.1.2,2.1.3,2.2.1, 2.2.2,   |
| Educational organization                         |   |
| Work form  | Ensemble lessons  |
| Period   | All year round, one hour a week.  |
| Assessment moment                                |   |
| Assessment form                                  | Exam June: a half-hour concert in which everyone plays together on 8' or 16' violone in a program of short Renaissance and Baroque works.   |
| Assessment criteria                              | Interplay, understanding of style, commitment, mastery of one's own party.  |
| ECTS   | 1   |
| Course coordination                              | Margaret Urquhart, maggiebass@hetnet.nl   |

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|---|---|
| <b>Part study</b><br><i>General study program Classical Music-Early Music</i> |   |
| Course code   |   |
| Course type   | Obliged   |
| Level   | Ba 3 and Ba 4,<br><br>NB: for some main subjects also in Ba 1 and Ba 2, for some main subjects not at all. For details, see the information in the chapters by main course.   |
| Entry requirements  |   |
| Course contents   | Learning to master, interpret and perform orchestral parts individually and in a homogeneous group for future (stage) test performances and for the profession 'ensembles and projects' (including the orchestra class, etc.) |
| General learning objectives   | 1.1, 1.2, 1.3, 2.1.3, 2.1.4, 2.2.1, 3.4.  |
| Educational organization  |   |
| Work form   | Group and/or individual lessons   |
| Period  | First and second periods.   |
| Assessment moment   |   |
| Assessment form   | Practical private exams, in Ba 4 also (trial) auditions.  |
| Assessment criteria   | 80% attendance. See description by main course.   |
| ECTS  | 3   |
| Course coordination   | Department representative, see description per main subject.  |

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| <b>Score playing</b><br><i>K./O.-Conducting</i> |  |
| Course code                                     |  |
| Course type                                     | Obliged  |
| Level   | Ba 2, 3, 4   |
| Entry requirements                              |  |
| Course contents                                 | Learning techniques to realize orchestral scores as efficiently as possible on the piano, both prepared and à vue. In addition to proficiency in reading different keys and transpositions, it also teaches how situations that are idiomatic for strings or winds can be transformed into idiomatic keyboard playing. Attention is also paid to playing brass or wood groups separately, and to singing a certain part. |
| General learning objectives                     | 1.1.1, 1.2, 1.3, 2.1, 2.2.1, 3.1.2, 3.3, 3.4, 3.5  |
| Educational organization                        |  |
| Work form                                       | Weekly individual lessons  |
| Period  | All year round   |
| Assessment moment                               |  |
| Assessment form                                 | Weekly individual lessons  |
| Assessment criteria                             | Agility in score playing, the extent to which the candidate is able to efficiently bring the essential components of the composition to sound on the keyboard, both prepared and à vue, and the expressiveness of the playing and any singing.   |
| ECTS  | 2  |
| Course coordination                             | Menno Dekker: m.dekker@ahk.nl  |

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| <b>Physical acting 1</b><br><i>voice</i> |  |
| Course code                              |  |
| Course type                              | Obliged  |
| Level                                    | Ba 1   |
| Entry requirements                       |  |
| Course contents                          | The first year of the holistic program focuses on developing an understanding of basic principles such as 'abc' as a toolbox for physical theatre and of body and physical awareness, in order to create clarity in stage presentation in support of singing. Exercises with a partner or the whole group are essential, in addition to the individual exercises, as well as teaching objective observation, analysis and giving and receiving feedback.   |
| General learning objectives              | 1.2, 1,3, 2.1, 3.1, 3.4  |
| Educational organization                 |  |
| Work form                                | Group lessons  |
| Period                                   | 2 hours per week   |
| Assessment moment                        |  |
| Assessment form                          | - regular observation of individual physical progress throughout the academic year - in the lessons- singing evenings- final improvement lesson in June by the teacher- December and May: written analysis of three core exercises or etudes of your choice showing understanding of the principles applied in practical work.   |
| Assessment criteria                      | - Physical progress in basic principles of body and physical awareness, such as position, neutrality, focus, balance, articulation, connection between breath and movement, concentration, working with a partner, group listening, giving feedback, based on regular observation during classes throughout the academic year and a final presentation in June.<br><br>- demonstrate theoretical understanding of the basic principles applied in practice through a written analysis of three core exercises or etudes - December and May |
| ECTS                                     | 2  |
| Course coordination                      | Virag Dezso: virag.etternedezso@ahk.nl   |

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|--|--|
| <b>Physical acting 2</b><br><i>voice</i> |  |
| Course code                              |  |
| Course type                              | Obliged  |
| Level                                    | Ba 2   |
| Entry requirements                       |  |
| Course contents                          | The second year focuses on developing an understanding of basic principles such as 'abc' as a toolbox for physical theatre and of body and physical awareness, in order to create clarity in stage presentation in support of singing. Acting exercises with a partner and listening principles become essential. Individual exercises and exercises with partner are extended with improvised or given sound and text elements. The physical trust is further worked on with various means (décor, props, a partner, space as a dramatic partner). The 'dramatic body' or 'speaking body' is central, with room for understanding body language, the importance of clear details and the relationship between the acting elements in the physical expression and the relationship between performer and spectator. Develop the ability to change physical expression in an authentic way – transformation. Improve objective observation, analysis and feedback giving and receiving. |
| General learning objectives              | 1.2, 1,3, 2.1, 3.1, 3.4  |
| Educational organization                 |  |
| Work form                                | Group lessons  |
| Period                                   |  |
| Assessment moment                        |  |
| Assessment form                          | <ul style="list-style-type: none"> <li>- regular observation of individual physical progress throughout the academic year in the lessons, on singing evenings, in mirror lessons by means of video.</li> <li>- final presentation in June</li> <li>- depending on the progress of the group: written analysis of one partner exercise, showing understanding of the principles used in the practical work</li> </ul>   |
| Assessment criteria                      | <ul style="list-style-type: none"> <li>-Physical progress in basic principles on the second Level concerning body and physical awareness, such as position, neutrality, focus, balance, articulation, connection between breath and movement, concentration, working with a partner, group listening, giving feedback</li> <li>- in addition: physical transformation, playing with timing, moving-not moving, authenticity in being and acting, impulsivity without losing attention and focus, concentration, centered listening</li> <li>-showing theoretical understanding of the basic principles applied in practice through a written analysis of a partner exercise - date depends on the group process</li> </ul>   |
| ECTS                                     | 1  |
| Course coordination                      | Virag Dezso: virag.etternedezso@ahk.nl   |

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| <b>Piano minor</b><br><i>General study program Classical Music-Early Music</i> |   |
| Course code  |   |
| Course type  | Obliged   |
| Level  | Ba 1 and Ba 2. For some main subjects also in Ba 3 (and Ba 4), see the description per main subject. In Ba 3, the course 'instrumental/vocal sub-subject' (see there) can also be filled in as such.  |
| Entry requirements   |   |
| Course contents  | The piano minor serves to support the general theoretical subjects and increase the understanding of harmonies, melodies and structures, as well as to prepare one's own repertoire and as an accompaniment instrument in a future teaching practice.   |
| General learning objectives  | 2.1, 2.2, 3.5   |
| Educational organization   |   |
| Work form  | Individual lessons  |
| Period   | First, second and third periods.  |
| Assessment moment  |   |
| Assessment form  | Practical exam: At the end of Ba 1, the developments are examined during an individual exam. At the end of Ba 2, the student concludes this course with a presentation of approximately twenty minutes in which the student performs a varied program in front of a committee in a closed exam. Accompanying vocal and/or instrumental compositions is an Obliged part of the transition exam and final exam. The development in harmony at the piano is also tested. |
| Assessment criteria  | 80% attendance. Be able to perform the prepared repertoire adequately and without interruptions   |
| ECTS   | 3   |
| Course coordination  | Coordinator Marian Schutjens, marian.schutjens@ahk.nl   |

| <b>Stage presentation for conductors</b><br><i>H./K./O.-Directie</i> |  |
|--|--|
| Course code  |  |
| Course type  | Obliged  |
| Level  | Ba 3   |
| Entry requirements   |  |
| Course contents  | In the lessons, the presentation as a conductor is worked on in a practical way, with some theoretical substantiation on the important topics.<br><br>Topics covered: Verbal and non-verbal communication; Competence, charisma and credibility; Qualities and pitfalls; Process and product leadership; give and receive feedback; Authority: power and authority; Negotiate; The big stage: dealing with openness (interviews, etc.) |
| General learning objectives  | 1.2, 1.2.2, 1.3.1, 2.1.1, 3.1.3, 3.2.3, 3.4.2  |
| Educational organization   |  |
| Work form  | Knowledge transfer, Skills training, Feedback rounds, Practicing all facets of presentation: walking, standing, moving, speaking, etc.   |
| Period   | 12 weeks of 2 lessons  |
| Assessment moment  |  |
| Assessment form  | Degree and use of participation, Observation by teacher of concert or rehearsal, Final essay about one's own presentation.   |
| Assessment criteria  | Active participation and commitment to the lessons; Reflection on one's own strengths and acceptable weaknesses of the presentation; Handling feedback   |
| ECTS   | 3  |
| Course coordination  | Lolke van Diggelen: l.vandiggelen@ahk.nl   |

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| <b>Post-tonal analysis</b><br><i>Theory of Music</i> |  |
| Course code  |  |
| Course type  | Obligated  |
| Level  | Ba 4   |
| Entry requirements                                   |  |
| Course contents                                      | Study of a number of analysis techniques that can be useful for music written after ca. 1900, such as Schenkerian, Neo-Riemannian, network and pitch-class set analysis. The usefulness of these models is investigated on the basis of different types and styles of music since 1900, including the most important movements from that period. |
| General learning objectives                          | 1.1, 1.2, 1.3, 2.1.1, 2.12, 2.2, 3.1, 3.3, 3.1, 3.5  |
| Educational organization                             |  |
| Work form  | Weekly lesson  |
| Period   | All year round   |
| Assessment moment                                    | Weekly lesson  |
| Assessment form                                      | Reporting own research in both written (paper) and oral (referaat) form. Two written papers during the course year, oral presentation at the end of the year.  |
| Assessment criteria                                  | Content quality of the analysis or defense with arguments, including correct use and citation of sources, as well as the defense of the chosen angle.  |
| ECTS   | 3  |
| Course coordination                                  | Menno Dekker: m.dekker@ahk.nl  |

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|---------------------------------------|--|
| <b>Projects</b><br><i>Composition</i> |  |
| Course code                           |  |
| Course type                           | Obliged  |
| Level                                 | Ba 3   |
| Entry requirements                    | Bachelor 2 composition   |
| Course contents                       | The composition student composes or produces a number of compositions, projects or productions.  |
| General learning objectives           | The student learns to realize a complete composition project. It is important to meet deadlines, to communicate with all those involved, and to master the entire process 'from concept to concert'. |
| Educational organization              | individual (during the composition main subject lesson)  |
| Work form                             | project  |
| Period                                | Period 1/2/3   |
| Assessment moment                     | The "Projects Composition" are assessed during the transition exam.  |
| Assessment form                       | Portfolio (submitting for the transition exam)   |
| Assessment criteria                   | Expressiveness of the work, technical realization and context awareness  |
| ECTS                                  | 5  |
| Course coordination                   | Jorrit Tamminga  |

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| <b>Renaissance or Baroque counterpoint</b><br><i>div. Main subjects</i> |   |
| Course code   |   |
| Course type   | Obliged, see description by main course   |
| Level   | Ba 2, 3   |
| Entry requirements  |   |
| Course contents   | In the course you will learn techniques that lead to the writing of polyphonic works, e.g., a motet or a mass in Renaissance style or an invention or a fugue in baroque style. The first year is largely limited to the two- and three-part. In the follow-up course, which can be chosen as an optional component, the four-part voice is also discussed. |
| General learning objectives   | 2.1   |
| Educational organization  |   |
| Work form   | group lessons   |
| Period  | All year round, 1 hour per week   |
| Assessment moment   |   |
| Assessment form   | Portfolio   |
| Assessment criteria   | Commitment, active participation and quality of the submitted work  |
| ECTS  |   |
| Course coordination   | Department representative Theory<br>John Koslovsky: john.koslovsky@ahk.nl   |

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| <b>Schenker analysis</b><br><i>Theory of Music</i> |   |
| Course code  |   |
| Course type  | Obliged   |
| Level  | Ba 3  |
| Entry requirements                                 |   |
| Course contents                                    | The course is designed to allow Theory of Music students to delve into the analytical method of Heinrich Schenker, a Viennese musician and theorist whose ideas are scattered around the world. Students learn the basic techniques of Schenker analysis (mainly with regard to 18th and 19th century repertoire) and also get an overview of the most important professional literature in the field of Schenker analysis. The aim of the course is to give students the opportunity to independently come to a Schenker analysis. |
| General learning objectives                        | 1.1, 2.1, 2.2, 3.3  |
| Educational organization                           |   |
| Work form  | Individual lessons  |
| Period   | Second period   |
| Assessment moment                                  |   |
| Assessment form                                    | A complete Schenker analysis of a chosen piece of suitable Level.   |
| Assessment criteria                                | Sufficient knowledge and skills in the Schenker analysis; sufficient final analysis   |
| ECTS   | 3   |
| Course coordination                                | Department representative Theory of Music<br>John Koslovsky: john.koslovsky@ahk.nl  |

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| <b>Schola Cantorum + Gregorian</b><br><i>Div. main subjects</i> |  |
| Course code   |  |
| Course type   | Obligated  |
| Level   | Ba 1   |
| Entry requirements  |  |
| Course contents   | <p>The course consists of a theoretical (Gregorian chant) and a practical (Schola Cantorum) component. In this course you will be introduced to the performance practice of Gregorian chant according to recent insights. Discussed:</p> <ul style="list-style-type: none"> <li>* learning to sing Gregorian chant using the neum notation from the oldest manuscripts and the square notation</li> <li>* the development of the notation and interpretation of manuscripts and prints (9th century-20th century, the relationship with polyphonic and instrumental music, the Gregorian modality (keys) and the theory of form (musical genres and forms, historical background)</li> </ul> |
| General learning objectives                                     | <ul style="list-style-type: none"> <li>* You learn to sing Gregorian chants according to the notation in the oldest manuscripts and the squared script.</li> <li>* You gain insight into the notation of Gregorian chant and the development of the Gregorian repertoire in relation to the general musical/religious context.</li> </ul>  |
| Educational organization  |  |
| Work form   | group lessons, consisting of a theoretical and (Gregorian chant) a practical part (schola cantorum = singing of hymns); Two performances: (open day) and at the end of the course (integrally sung mass with Gregorian fixed and changing chants).   |
| Period  | All year round on Fridays<br><br>09.00-10.30 Gregorian chant<br>10.30-11.30 Schola Cantorum  |
| Assessment moment   | You can sing some simple fixed and alternating chants, hymene and sequences. You show your knowledge of the squared notation, the neumen notation of St. Gallen. You will have insight into the historical development of hymns and sequences and simple formal theory.  |
| Assessment form   | <ul style="list-style-type: none"> <li>a. attendance at 80% of the lessons</li> <li>b. twice a year (January and June) an exam of 15 minutes (theory and practice) and a final exam of 20 minutes (theory and practice)</li> </ul>   |
| Assessment criteria   | You can sing some simple fixed and alternating chants, hymene and sequences. You show your knowledge of the squared notation, the neumen notation of St. Gallen. You will have insight into the historical development of hymns and sequences and simple formal theory.  |
| ECTS  | Schola Cantorum: 2 EC<br><br>Gregorian chant: 2 EC   |
| Course coordination   | Dr. Richard Bot: botnobel@xs4all.nl  |

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| <b>Writing choice variant</b><br><i>General study program Classical Music-Early Music</i> |   |
| Course code   |   |
| Course type   | Obligated choice between arranging, Renaissance or Baroque counterpoint, writing style copies, and advanced harmony   |
| Level   | Ba 3  |
| Entry requirements  |   |
| Course contents   | This course aims to further develop students' musical writing skills, in the form of arranging work, writing style copies (18-20th century), advanced harmony, or counterpoint (Renaissance or Baroque style). The students work in small working groups with the teacher and do weekly homework assignments with the aim of arriving at complete exercises, arrangements, or compositions. Successful completion of the 1st and 2nd year theoretical courses (harmony/analysis in particular) is therefore required. |
| General learning objectives   | 1.1.2,1.2.2, 2.2.1, 3.1.2, 3.3, 3.4.1   |
| Educational organization  |   |
| Work form   | working groups  |
| Period  | Entire  |
| Assessment moment   |   |
| Assessment form   | Portfolio of papers is handed in at the end of the course, with a possible execution of the pieces where possible.  |
| Assessment criteria   | Results of the returned workpieces; attendance and active participation in the lessons.   |
| ECTS  | 3   |
| Course coordination   | Department Representative, John Koslovsky (john.koslovsky@ahk.nl)<br>Department coordinator, Ralf Pisters (ralf.pisters@ahk.nl)   |

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| <b>Thesis</b><br><i>Theory of Music</i> |   |
| Course code                             |   |
| Course type                             | Obliged   |
| Level                                   | BA 4  |
| Entry requirements                      | N/a.  |
| Course contents                         | The thesis is intended as the final step in the bachelor's programme Theory of Music. The student chooses a subject in connection with the TdM section and writes a thesis under the guidance of a teacher.     |
| General learning objectives             | Take a first step in making theoretical research and write about it on a large scale.   |
| Educational organization                | individual  |
| Work form                               | Working group   |
| Period                                  | All year round  |
| Assessment moment                       | At the final exam/final presentation  |
| Assessment form                         | Submit a thesis of approx. 50 pages. The thesis is linked to the final presentation.  |
| Assessment criteria                     | -Articulate a good research question<br>-Do a thorough research based on the research question<br>-Writing a thesis that is at a high theoretical level (in terms of content, language, style, citation, etc.). |
| ECTS                                    | 9   |
| Course coordination                     | john.koslovsky@ahk.nl   |

| <b>Solfège and ear training</b><br><i>General study program Classical Music-Early Music</i> |  |
|---|--|
| Course code   |  |
| Course type   | Obliged  |
| Level   | Ba 1, 2  |
| Entry requirements  |  |
| Course contents   | The course Solfège & ear training is part of the core curriculum of all bachelor's students within the first two years of their studies. Students are taught weekly how to practice: singing from leaf, both accompanied and unaccompanied; Rhythms; dictation and the recognition of harmonic connections; And they get directions for practicing these skills themselves. This course runs in parallel with the Harmony & Analysis course. |
| General learning objectives   | 1.1.2,1.2.2, 2.2.1, 3.1.2, 3.3, 3.4.1  |
| Educational organization  |  |
| Work form   | Working group  |
| Period  | First, second and third periods  |
| Assessment moment   |  |
| Assessment form   | Written and oral exams, spread over the year. Weekly homework is also sometimes part of the assessment.  |
| Assessment criteria   | 80% attendance. Results of the written and oral exams; commitment, active participation and quality of the work submitted  |
| ECTS  | 5  |
| Course coordination   | Department representative/coordinator Theory & History<br>John Koslovsky: john.koslovsky@ahk.nl<br>Ralf Pisters: ralf.pisters@ahk.nl   |

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| <b>Stage</b><br><i>General study program Classical Music-Early Music</i> |   |
| Course code  |   |
| Course type  | Obliged   |
| Level  | Ba 2  |
| Entry requirements   |   |
| Course contents  | The student gives 12 lessons to an individual student or to a group of students. For some main subjects an internship project is organized at a primary school.<br><br>Under certain conditions, own apprentices can also be brought in as apprentices. |
| General learning objectives  | 3.4, 3.5  |
| Educational organization   |   |
| Work form  | Student gives 12 lessons and is supervised  |
| Period   | Second period   |
| Assessment moment  |   |
| Assessment form  | Internship report and interviews (feedback on lessons taught) during the internship period  |
| Assessment criteria  | 12 lessons given and capable of oral and/or written reflection on lessons taught  |
| ECTS   | 1   |
| Course coordination  | Coordinator educational subjects and education<br><br>Marieke Oremus: m.oremus@ahk.nl   |

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| <b>Stage 2A</b><br><i>H.-Conducting</i> |   |
| Course code                             |   |
| Course type                             | Internship  |
| Level                                   | Related to the Level of the student   |
| Entry requirements                      |   |
| Course contents                         | <p>Working with two professional correpetitors on repertoire, with an emphasis on the classics from the original repertoire for wind music, transcriptions of symphonic repertoire suitable for wind orchestras, solo repertoire and high-quality original repertoire for wind orchestra. The correpetitors play the entire orchestral score together on two grand pianos. The students conduct this 'orchestra'. They study their scores and apply their interpretation during these internships, which take place every week. Of course, other parts of conducting are also discussed, including percussion technique and communication with the orchestra. For example, it is important that students learn to formulate what they want and that they gain experience in applying the right musical vocabulary in the right way. Body language, mimicry and manual technique are the very important non-verbal part of communication with an orchestra. These are coached by the main subject teacher during the internship. The correpetitors also have their own input.</p> <p>The chosen repertoire depends on the performance level and the interpretation of the breadth of the student's total repertoire knowledge.</p> |
| General learning objectives             | 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5  |
| Educational organization                |   |
| Work form                               | Coaching in practice  |
| Period                                  | Wednesday   |
| Assessment moment                       |   |
| Assessment form                         | A practical exam at the end of the course year  |
| Assessment criteria                     | See above for course content.   |
| ECTS                                    | 3   |
| Course coordination                     | Danny Oosterman: danny.oosterman@ahk.nl   |

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|---|---|
| <b>Stage 2B</b><br><i>H.-Conducting</i> |   |
| Course code                             |   |
| Course type                             | Internship  |
| Level                                   | Related to the Level of the student   |
| Entry requirements                      |   |
| Course contents                         | Ditto as Stage 2A, however, these stages take place with amateur orchestras from surrounding provinces. The following is added: application of the entire orchestral training. This consists of intonation, sound, balance, technique, articulation, rhythm, interplay, dynamics and nuance. The pedagogical and didactic approach of the (amateur) orchestras also occupies a prominent place. The repertoire is that repertoire that these orchestras can offer us and from which we make a choice in consultation so that the quality is guaranteed. |
| General learning objectives             | 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5  |
| Educational organization                |   |
| Work form                               | Internship  |
| Period                                  | Wednesday, weeknights   |
| Assessment moment                       |   |
| Assessment form                         | A practical exam at the end of the course year  |
| Assessment criteria                     | See above for course content.   |
| ECTS                                    | 3   |
| Course coordination                     | Danny Oosterman: <a href="mailto:danny.oosterman@ahk.nl">danny.oosterman@ahk.nl</a>   |

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| <b>Stage 3A</b><br><i>H.-Conducting</i> |   |
| Course code                             |   |
| Course type                             | Internship  |
| Level                                   | Related to the Level of the student   |
| Entry requirements                      |   |
| Course contents                         | <p>Working with two professional correpetitors on repertoire, with an emphasis on the classics from the original repertoire for wind music, transcriptions of symphonic repertoire suitable for wind orchestras, solo repertoire and high-quality original repertoire for wind orchestra. The correpetitors play the entire orchestral score together on two grand pianos. The students conduct this 'orchestra'. They study their scores and apply their interpretation during these internships, which take place every week. Of course, other parts of conducting are also discussed, including percussion technique and communication with the orchestra. For example, it is important that students learn to formulate what they want and that they gain experience in applying the right musical vocabulary in the right way. Body language, mimicry and manual technique are the very important non-verbal part of communication with an orchestra. These are coached by the main subject teacher during the internship. The correpetitors also have their own input.</p> <p>The chosen repertoire depends on the performance level and the interpretation of the breadth of the student's total repertoire knowledge.</p> |
| General learning objectives             | 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5  |
| Educational organization                |   |
| Work form                               | Internship  |
| Period                                  | Wednesday, weeknights   |
| Assessment moment                       |   |
| Assessment form                         | A practical exam at the end of the course year  |
| Assessment criteria                     | See above for course content.   |
| ECTS                                    | 3   |
| Course coordination                     | Danny Oosterman: danny.oosterman@ahk.nl   |

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| <b>Stage 3B</b><br><i>H.-Conducting</i> |   |
| Course code                             |   |
| Course type                             | Internship  |
| Level                                   | Related to the Level of the student   |
| Entry requirements                      |   |
| Course contents                         | Ditto as Stage 3A, however, these stages take place with amateur orchestras from surrounding provinces. The following is added: application of the entire orchestral training. This consists of intonation, sound, balance, technique, articulation, rhythm, interplay, dynamics and nuance. The pedagogical and didactic approach of the (amateur) orchestras also occupies a prominent place. The repertoire is that repertoire that these orchestras can offer us and from which we make a choice in consultation so that the quality is guaranteed. |
| General learning objectives             | 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5  |
| Educational organization                |   |
| Work form                               | Internship  |
| Period                                  | Wednesday, weeknights   |
| Assessment moment                       |   |
| Assessment form                         | A practical exam at the end of the course year  |
| Assessment criteria                     | See above for course content.   |
| ECTS                                    | 3   |
| Course coordination                     | Danny Oosterman: danny.oosterman@ahk.nl   |

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| <b>Stage 4A</b><br><i>H.-Conducting</i> |   |
| Course code                             |   |
| Course type                             | Internship  |
| Level                                   | Related to the Level of the student   |
| Entry requirements                      |   |
| Course contents                         | <p>Working with two professional correpetitors on repertoire, with an emphasis on the classics from the original repertoire for wind music, transcriptions of symphonic repertoire suitable for wind orchestras, solo repertoire and high-quality original repertoire for wind orchestra. The correpetitors play the entire orchestral score together on two grand pianos. The students conduct this 'orchestra'. They study their scores and apply their interpretation during these internships, which take place every week. Of course, other parts of conducting are also discussed, including percussion technique and communication with the orchestra. For example, it is important that students learn to formulate what they want and that they gain experience in applying the right musical vocabulary in the right way. Body language, mimicry and manual technique are the very important non-verbal part of communication with an orchestra. These are coached by the main subject teacher during the internship. The correpetitors also have their own input.</p> <p>The chosen repertoire depends on the performance level and the interpretation of the breadth of the student's total repertoire knowledge.</p> |
| General learning objectives             | 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5  |
| Educational organization                |   |
| Work form                               | Internship  |
| Period                                  | Wednesday, weeknights   |
| Assessment moment                       |   |
| Assessment form                         | A practical exam at the end of the course year  |
| Assessment criteria                     | See above for course content.   |
| ECTS                                    | 3   |
| Course coordination                     | Danny Oosterman: danny.oosterman@ahk.nl   |

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|---|---|
| <b>Stage 4B</b><br><i>H.-conducting</i> |   |
| Course code                             |   |
| Course type                             | Internship  |
| Level                                   | Related to the Level of the student   |
| Entry requirements                      |   |
| Course contents                         | Ditto as Stage 4A, however, these stages take place with amateur orchestras from surrounding provinces. The following is added: application of the entire orchestral training. This consists of intonation, sound, balance, technique, articulation, rhythm, interplay, dynamics and nuance. The pedagogical and didactic approach of the (amateur) orchestras also occupies a prominent place. The repertoire is that repertoire that these orchestras can offer us and from which we make a choice in consultation so that the quality is guaranteed. |
| General learning objectives             | 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5  |
| Educational organization                |   |
| Work form                               | Internship  |
| Period                                  | Wednesday, weeknights   |
| Assessment moment                       |   |
| Assessment form                         | A practical exam at the end of the course year  |
| Assessment criteria                     | See above for course content.   |
| ECTS                                    | 3   |
| Course coordination                     | Danny Oosterman: danny.oosterman@ahk.nl   |

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| <b>String instrument</b><br><i>orchestral conducting</i> |   |
| Course code  |   |
| Course type  | Obligated   |
| Level  | Ba 1, 2, 3  |
| Entry requirements                                       |   |
| Course contents  | Learning to play a string instrument in which knowledge of the elementary techniques is central. In addition to the basic matters, the development of good technique, knowledge of the application and good expression skills on the instrument is of great importance. |
| General learning objectives                              | 1.1, 1.2, 1.3, 2.1.1, 2.2, 3.1.2  |
| Educational organization                                 |   |
| Work form  |   |
| Period   | All year round  |
| Assessment moment  |   |
| Assessment form  | Practical exam  |
| Assessment criteria                                      | Technique and musical expression.   |
| ECTS   | 3   |
| Course coordination                                      |   |

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| <b>Theory for conductors</b><br><i>orchestral conducting</i> |  |
| Course code  |  |
| Course type  | Obliged  |
| Level  | Ba 3   |
| Entry requirements   |  |
| Course contents  | This course focuses primarily on analysis of orchestral scores. In addition to the symphonic repertoire and the solo concert, the vocal repertoire with orchestral accompaniment is also discussed. Depending on the group, certain analysis techniques, such as the Schenkerian, may receive special attention. Furthermore, the course includes a training solfège, focused on the conducting task, and possibly writing, depending on the needs and possibilities of the group. |
| General learning objectives                                  | 1.1, 1.2, 2.1, 2.2, 3.3, 3.4, 3.5.3  |
| Educational organization                                     |  |
| Work form  | Weekly lesson  |
| Period   | All year round   |
| Assessment moment  |  |
| Assessment form  | Reporting own research in both written (paper) and oral (referaat) form, possibly supplemented with a test solfège.  |
| Assessment criteria  | Content quality of the analyses or defense with arguments, including correct use and citation of sources, as well as the defense of the chosen angle.  |
| ECTS   | 3  |
| Course coordination  | Menno Dekker: m.dekker@ahk.nl  |

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| <b>Sight reading singing</b><br><i>voice</i> |  |
| Course code                                  |  |
| Course type                                  | Obligated  |
| Level  | Ba 1, 2  |
| Entry requirements                           |  |
| Course contents                              | <p>The course of sight reading singing is closely linked to the other theory courses for singing students, namely solfège, harmony and analysis. Through vocal repertoire from different style periods, different skills are developed, such as fast reading and reproduction of noted music, analytical internal hearing and intonation. The system used is the relative solmization system (do-re-mi).</p> <p>In the second year, the skills developed in the first year are further developed. The complexity of the repertoire increases: the emphasis is on songs and arias from the (late) Romantic and twentieth centuries.</p> |
| General learning objectives                  | See general descriptions   |
| Educational organization                     |  |
| Work form                                    | Working group, practical training.   |
| Period                                       | 1 hour per week throughout the year  |
| Assessment moment                            |  |
| Assessment form                              | Group exam   |
| Assessment criteria                          | <p>The student is expected to be actively committed. By the end of the first year, demonstrable progress must have been made in terms of reading skills, musical imagination and mastery of the solmization system.</p> <p>At the end of the second year, the student demonstrates that he/she has sufficient professional skills in the field of leaf singing, internal imagination and analytical skills.</p>  |
| ECTS   | 3  |
| Course coordination                          |  |

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|---------------------------------------|---|
| <b>Vocal Coaching</b><br><i>voice</i> |   |
| Course code                           |   |
| Course type                           | Obligated   |
| Level                                 | Bachelor 1, 2 3 & 4, Master 1 & 2   |
| Entry requirements                    | The course is accessible for all Classical Voice students   |
| Course contents                       | The vocal coach works with the voice student in weekly lessons. Subjects of focus are interpretation of music and text; musical skills; style awareness; performing skills; and musical interaction with a pianist. The vocal coach collaborates closely with the vocal teacher and advises on repertoire. The vocal coach accompanies the student in performances and exams. |
| General learning objectives           | The vocal coaching lessons aim to develop: <ul style="list-style-type: none"> <li>- musical and performance skills;</li> <li>- the interpretation of music and text;</li> <li>- style awareness;</li> <li>- musical interaction with a pianist;</li> <li>- independent musicianship.</li> </ul>   |
| Educational organization              | Individual lessons  |
| Work form                             | Coaching  |
| Period                                | Periods 1, 2 & 3  |
| Assessment moment                     | The assessment is integrated within the annual voice exam   |
| Assessment form                       | Performance of relevant selected repertoire, with the vocal coach at the piano  |
| Assessment criteria                   | Proficiency in: <ul style="list-style-type: none"> <li>- performing relevant vocal repertoire, involving musical and performing skills;</li> <li>- musical and textual interpretation;</li> <li>- style awareness;</li> <li>- musical interaction with a pianist;</li> <li>- independent musicianship.</li> </ul>   |
| ECTS                                  | Bachelor 1, 2, 3 & 4: 2 EC's per study year<br>Master 1 & 2: EC's integrated within the main subject credits  |
| Course coordination                   | Arnold Marinissen   |

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| <b>Form theory</b><br><i>Theory of Music</i> |  |
| Course code                                  |  |
| Course type                                  | Obligated  |
| Level  | Ba 1, 2  |
| Entry requirements                           | In the course "Form Theory" an overview is given of the most important musical forms of the Baroque, Classical period and Romanticism. It also looks back to the Renaissance and looks ahead to the 20th century. Through analysis of many compositions and the study of – in particular – recent music-theoretical literature, the necessary insight is developed; Written analyses and oral presentations serve as an important tool in this respect. In the 1st year, the emphasis is on the 18th and early 19th centuries, covering both the formal world of homophonic music (such as sonata form, song forms, etc.) and polyphony (fugue, invention, etc.); In the 2nd year, the emphasis is on the 19th-century repertoire. |
| Course contents                              | 1.1, 1.2, 2.1.1, 2.1.4, 2.1.5, 2.2, 3.1.1, 3.1.2, 3.3  |
| General learning objectives                  |  |
| Educational organization                     |  |
| Work form                                    | Group lessons (only with a sufficient number of students)  |
| Period                                       | 1st and 2nd semester, 1 lesson per week  |
| Assessment moment                            |  |
| Assessment form                              | Ba-1 and Ba-2: written analysis papers (2 to 3 per year) and at the end of each year an oral presentation on a composition of your choice.   |
| Assessment criteria                          | Analytical Level and depth; design and structure of the papers and presentations; ability to formulate clearly (both written and oral); in the oral presentation the ability to convey one's own analytical findings to the listeners in a convincing way.   |
| ECTS   | Ba 1:3, Ba 2:5   |
| Course coordination                          | Paul Scheepers: paul.scheepers@ahk.nl<br>John Koslovsky: john.koslovsky@ahk.nl   |

| <b>Writing Film Music / Composing for Film</b><br><i>Composition</i> |   |
|--|---|
| Course code  |   |
| Course type  | Elective  |
| Level  | Ba3, Ba4, Ma1, Ma2  |
| Entry requirements   | Third- or Fourth-year jazz arranging/composition students or classical composition students   |
| Course contents  | <p>This course is primarily intended for master's degree students, with the possibility of a few third and fourth year bachelor students. In special cases, it is possible to see if this study can be combined with an instrumental principal subject. Students are required to have a reasonable knowledge of instrumentation/orchestration and should be able to work with MIDI-based instruments/sequencers. This course consists of a theoretical and practical.</p> <p>Theoretical</p> <ul style="list-style-type: none"> <li>* analysis of the history of film music</li> <li>* specials about influential film-music composers</li> <li>* learning different work techniques</li> <li>* analysing music from a range of films on video (answering a list of questions)</li> </ul> <p>Practical</p> <ul style="list-style-type: none"> <li>* composing music for selected film fragments</li> <li>* students are required to synchronise their own music with the film fragments using the MIDI synchronising equipment</li> <li>* results will be evaluated in class</li> </ul> |
| General learning objectives  |   |
| Educational organization   |   |
| Work form  |   |
| Period   | Period 1,2 & 3  |
| Assessment moment  |   |
| Assessment form  | composing and sequencing music for film fragments   |
| Assessment criteria  |   |
| ECTS   | 6   |
| Course coordination  | Jurre Haanstra  |