Conservatorium van Amsterdam

Master of Music
Department of Early Music

Study Guide 2022-2023

Part 2: Course descriptions

Conservatorium van Amsterdam
Amsterdam University of the Arts

Contents

Baroque Dance: Practice and Notation	3
Course code	
Course type	Keuzevak
Level	Ma 1, 2
Requirements	
Course contents	The spirit of dance permeates the music of the seventeenth and eighteenth centuries. Whether chamber, church or theatre music, whether for dancers, voices or just for instruments alone, much of the music of the baroque period can be directly related to dance music and its rhythms: in fact, Kirnberger, a pupil of J.S. Bach, went so far as to say that it was impossible to even perform a fugue well without a complete understanding of dance and its rhythms! This course will focus on Baroque dance in its courtly and, from January on, its theatrical forms. Students will be required to dance, to experience their own bodies in motion to Baroque music.
General goals	To give students practical experience in combining dance and music based authentic choreographies and sources, to have some bewackround knowledge on baroque dance, and to acquire a basic skill in reading the Beauchamp-Feuillet notation.
Course organisation	
Work form	Classes, discussions, and lots of dancing!
Course planning	
Assessment moment	
Assessment form	Attendance is required. Assessment is based on class preparation, participation, a practical exam on recognizing types of dances and combining them with appropriate dance steps as well as a written exam on Beauchamps-Feuillet notation and some background of the dances. In the second half of the course (from January to April), instead of a written exam, the students will assessed on the basis of a research on a topic of their choice.
Assessment criteria	
EC	5 (one period) or 10 (two periods)
Course coordination	

Building a Successful Professional Practice	
Course code	
Course type	Keuzevak
Level	Ma 1, 2
Requirements	
Course contents	First period: intensive seminars given by Aart-Jan van de Pol and guest professors. Renowned musicians, festival leaders, concert and label managers, music educators, and media specialists will give their views on musical life, and cast judgement on your proposals. These experts offer not only a wealth of artistic insight and management experience, but also an opportunity for critical discussion and feedback. Second period: under extensive supervision you will turn theory into practice as part of a project that will help you launch your career after graduation. The invited guest teachers of this coming year are: Alban Wesly (Calefax Reed Quintet), Jared Sacks (Channel Classics), Lucine Schippers (Tivoli Vredenburg), Ruud Hoevenaar (Fontys Rockacademie), en Stephan Aerts (Vondel/CS). Please note that this list may still be subject to changes.
General goals	This course teaches musicians how to develop a professional career. Subjects include a.o. networking, programming, finances, grants, agents and managers, audiences, educational projects, branding, marketing, communication, time management and personal leadership.
Course organisation	
Work form	Classes, discussions, and lots of dancing!
Course planning	
Assessment moment	
Assessment form	Period 1: active participation in weekly seminars; assignments Period 2: completion of artistic project
Assessment criteria	
EC	5 (one period) or 10 (two periods)
Course coordination	

Creative Performance Lab	
Course code	
Course type	Keuzevak
Level	Ma1 en Ma2
Requirements	
Course contents	
General goals	
Course organisation	The CPL course consists of three interdisciplinary projects a year. Each project is coached by a reputed artist from outside the CvA, specialized in a specific discipline such as music theatre, movement, video art or electronics, as well as by the CPL tutors. The coaching team helps the students to collectively develop and realize the performances, while the content of the productions is largely determined by the input and interests of the participating students. Each project involves coaching in performance-specific skills, and in the productional and organizational aspects of interdisciplinary productions. The three projects are supported by a number of so-called bootcamp sessions, focusing on specific knowledge and skills related to the projects.
Work form	Creative Performance Lab aims to provide master students who have an interest in interdisciplinary art in which music plays a central role, with the opportunity to create performances within a close-knit team of students over the course of a full academic year, coached by guest experts from various disciplines, each resulting in a public performance at the CvA or an external venue or festival.
Course planning	
Assessment moment	
Assessment form	
Assessment criteria	
EC	Sessions take place in the evenings, generally between Monday and Thursday, in 3 concentrated working periods between September and May; a detailed planning is provided at the start of the academic year.
Course coordination	

Drama *Voice*	
Course code	
Course type	Verplicht
Level	Master 1/2
Requirements	The course is accessible for all Classical Voice students
Course contents	- In Drama Master 1/2, characters from opera / vocal material are developed on the basis of the discipline of acting, analysing and interpreting text, and a consciousness of time and space on stage. - Creativity, the joy of performing, individual personality and talent, and collaborative and improvisational skills play a central role. - The work process involves monologue (aria), dialogue (duet) and group scenes (chorus). - Students will watch and analyse others, give feedback, and possiby develop directing skills. - Aspects of mise-en-scène, dramaturgy, text analysis and a personal vision of the content come into play.
General goals	- Developing creativity, individual personality and talent, improvisational skills, and the joy of performing - Developing acting skills in an opera context - Learning to analyse and work with (opera) text - Learning to build a character in an opera context - Developing a consciousness of time and space on stage - Learning to watch and analyse, give feedback, and be involved with mise-en-scène and dramaturgy - Extending the knowledge of the opera repertoire and the arts in a wider sense
Course organisation	Group lessons
Work form	Individual as well as group training and assignments
Course planning	Periods 1, 2 & 3
Assessment moment	June
Assessment form	Performance around a character developed from opera / singing material
Assessment criteria	- Creativity, improvisational and collaborative skills - Acting skills - Skills in interpreting text in speaking and/or singing - Communication of an opera character - Projection / stage presence

	- Active participation and progress made during the course
EC	5 EC's per study year
Course coordination	Arnold Marinissen

French Language Class
Voice

Course code	
Course type	Verplicht
Level	Master 1/2
Requirements	The course is accessible for all Classical Voice Ma students
Course contents	- The French Language Class Master 1/2 focuses on French diction and the interpretation of French text in singing. Students bring their own French repertoire, towards exams, performances and auditions.
General goals	- Correctly applying French diction rules in speaking and singing - Understanding and interpreting text in French vocal repertoire - Becoming autonomous in the use of French in singing
Course organisation	Individual lessons
Work form	Coaching
Course planning	Periods 1, 2 & 3
Assessment moment	June
Assessment form	The student - pronounces, translates and explains the text of a chosen French vocal work - sings the chosen vocal work
Assessment criteria	Proficiency in: - French diction - understanding a French vocal text and its meaning and context Active participation and progress made during the course
EC	1 EC per Master year, for the total of three languages (French, German, Italian)
Course coordination	Arnold Marinissen

Sources and Resources: From Manuscript to Edition

Course code	
Course type	keuzevak
Level	Ma1, Ma2
Requirements	
Course contents	The first part of the course will be devoted to the history of Textkritik. How did one deal with textual problems in previous centuries, and what are the latest methods? Special emphasis will be given to the stemmatic system by Karl Lachmann and its influence on musical manuscript traditions. Students will learn to work with all the major musicological resources (RISM, RILM, Grove, MGG, etc) and will also be asked to fashion their own editions from photocopies of manuscripts so as to make them aware of the problems pertaining to different repertoires. In the second part students will learn how to date musical sources based on the handwriting and/or external features of manuscripts and prints.
General goals	To enable students to make and use critical editions of music. Participants will be trained in the craft of finding, evaluating and comparing sources, and producing critical notes.
Course organisation	
Work form	
Course planning	September 2021-April 2022
Assessment moment	one at the end of each period.
Assessment form	Two tests, one at the end of each period. Furthermore, the students will make a small critical edition which they present in the class.
Assessment criteria	
EC	10
Course coordination	

German Language Class
Voice

Course code	
Course type	Verplicht
Level	Master 1/2
Requirements	The course is accessible for all Classical Voice Ma students
Course contents	- The German Language Class Master 1/2 focuses on German diction and the interpretation of German text in singing. Students bring their own German repertoire, towards exams, performances and auditions.
General goals	- Correctly applying German diction rules in speaking and singing - Understanding and interpreting text in German vocal repertoire - Becoming autonomous in the use of German in singing
Course organisation	Individual lessons
Work form	Coaching
Course planning	Periods 1, 2 & 3
Assessment moment	June
Assessment form	The student - pronounces, translates and explains the text of a chosen German vocal work - sings the chosen vocal work
Assessment criteria	Proficiency in: - German diction - understanding a German vocal text and its meaning and context Active participation and progress made during the course
EC	1 EC per Master year, for the total of three languages (French, German, Italian)
Course coordination	Arnold Marinissen

Improvisation	
Course code	
Course type	Keuzevak
Level	Ma1 en Ma2
Requirements	
Course contents	
General goals	
Course organisation	
Work form	
Course planning	The choice of theme for an improvisation may be a note, interval, rhytimic-melodic motif, rhythmic-melodic ostinato, harmonic pattern, melody, 'poem' or image. The improvisation pattern may consist of a cluster of notes, dynamics or playing technique. How to make variations by variations in melody, transformation, contrasts.
Assessment moment	
Assessment form	
Assessment criteria	
EC	Students will learn to improvise solo or in an ensemble on a given theme. Students will learn the techniques of an improvisation structure. Students will learn how to use variations in their improvisations.
Course coordination	

Introduction to Gregorian Chant	
Course code	
Course type	Keuzevak
Level	Ma
Requirements	
Course contents	Subjects include: • History and use of notation • Theory of form • Composition techniques of Proprium songs • History of the interpretation of Gregorian Chant • Gregorian repertoire as a basis for polyphonic vocal and instrumental music
General goals	Gregorian chant is the basis for the development of Western European music. The Goals is to acquire knowledge and insight into the many aspects of the Gregorian Chant repertoire, the development of the notation (a-diastematic and diastematic), the interpretation, the different musical forms, repertoires for the office of hours and the mass, aspects of modality and the relation between the Gregorian repertoire and polyphonic music.
Course organisation	
Work form	Weekly Classes of 90 minutes on Friday (11.30-13.00 or 13:00-14:30). Singing of examples, audio-visual recordings of Gregorian Chant and polyphonic repertoire.
Course planning	
Assessment moment	
Assessment form	Weekly preparation of the songs and participation and participation in a Gregorian Mass on June 7 (the 2020 feast of Trinity). NB! These days should already be kept free. See credits. Presentation of several papers with an analysis of different Gregorian chants concerning modality and melody type or a special subject concerning the interpretation and use of Gregorian Chant or the relation between Gregorian Chant and vocal/instrumental music.
Assessment criteria	attendance of 80% of Lessons, Presentation of several papers and participation in the Gregorian Mass.
EC	5
Course coordination	information can be obtained from Dr. Richard Bot, botnobel@xs4all.nl

Italian Language Class *Voice*	13
Course code	
Course type	Verplicht
Level	Master 1/2
Requirements	The course is accessible for all Classical Voice Ma students
Course contents	- The Italian Language Class Master 1/2 focuses on Italian diction and the interpretation of Italian text in singing. Students bring their own Italian repertoire, towards exams, performances and auditions.
General goals	- Correctly applying Italian diction rules in speaking and singing - Understanding and interpreting text in Italian vocal repertoire - Becoming autonomous in the use of Italian in singing
Course organisation	Individual lessons
Work form	Coaching
Course planning	Periods 1, 2 & 3
Assessment moment	June
Assessment form	The student - pronounces, translates and explains the text of a chosen Italian vocal work - sings the chosen vocal work
Assessment criteria	Proficiency in: - Italian diction - understanding a Italian vocal text and its meaning and context Active participation and progress made during the course
EC	1 EC per Master year, for the total of three languages (French, German, Italian)
Course coordination	Arnold Marinissen

Introduction MAX/MSP	
Course code	
Course type	Keuzevak
Level	Ma1 en Ma2
Requirements	
Course contents	
General goals	
Course organisation	Een introductie tot Max/MSP, het bekendste computerprogramma voor het maken van live-elektronische patches, dat inmiddels meer dan twintig jaar bestaat. De cursus benadert het programma vanuit de praktijk van de musicus, niet die van de computerprogrammeur. In deze cursus wordt basiskennis voor het programmeren in Max/MSP aangeboden. Instrumentalisten en componisten worden in staat gesteld zelf patches te bouwen of andermans patches te analyseren en te gebruiken. De deelnemende student moet over een eigen laptop (Mac of pc) beschikken en minimaal een studenten-licentie van Max/MSP hebben. Overige hardware wordt (in beperkte mate) ondersteund door het conservatorium zodat de student zelf een smaak en voorkeur kan ontwikkelen alvorens tot aanschaf over te gaan.
Work form	
Course planning	
Assessment moment	
Assessment form	
Assessment criteria	
EC	
Course coordination	Werkgroep, max 9 studenten

New Methodologies for Music Research	
Course code	
Course type	Keuzevak
Level	Ma
Requirements	
Course contents	This course has been especially designed to help students explore different research tools that could be helpful for their careers, as well as for their master's research project. Basic musicology methodologies include the study of music sources (manuscripts, printed editions, written additions), contemporaneous source material (treatises, diaries, reviews), and organology (musical instruments). Visual sources (paintings, prints, photographs, videos) and audio material (from mechanical toys to recordings) will also be examined. Ethnomusicology, the study of music within a cultural context, brings topics such as gender, folk traditions, and immigration into focus. Methodologies used in this field include oral history (interviews as source material) which provide new ways for musicians to gather unique information.
General goals	To acquaint students with new methodologies that will help expand their research skills. Certain methodologies are well-known (digital sources for finding music, recordings and videos, for example), but other methodologies - especially those from ethno/cultural musicology - are less often used. Research is no longer confined to the library or online source material but can now be done in a variety of new and exciting ways.
Course organisation	
Work form	Weekly Lectures
Course planning	
Assessment moment	
Assessment form	Will be based on attendance and class participation. Each student will be expected to provide an example of each research methodology covered.
Assessment criteria	
EC	4
Course coordination	

Opera Class *Voice*	
Course code	
Course type	Verplicht
Level	Master 1&2
Requirements	Admission to the Classical Voice Master gives access to Opera Class
Course contents	- 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 - Coaching of interpretative and dramatic skills in selected opera repertoire
General goals	- Having a thorough 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 - Acquiring advanced interpretative and dramatic skills in selected opera repertoire - Having the capacity to present 5 contrasting arias in at least 3 different languages, in contrasting styles and periods, and having studied the selected repertoire in detail
Course organisation	Group lesson
Work form	Lectures and coaching sessions
Course planning	Periode 2
Assessment moment	April and May
Assessment form	Performance resp. mock audition
Assessment criteria	- interpretational skills - dramatic skills and stage presence - awareness of style and context - language skills
EC	5 EC's per Master year
Course coordination	Arnold Marinissen

Orchestral practive and training *Voice*	
Course code	
Course type	Keuzevak
Level	Ma1 en Ma2
Requirements	Participants have considerable experience as ensemble players and show a clear intention to start a career as an orchestra musician.
Course contents	
General goals	
Course organisation	The course is based on the idea of audition simulation, what will be the last part of this programme. After learning how to prepare for it through different exercises and workshops using professional coaching tools and some basics about emotional stress management techniques, the students will play an audition simulation.
Work form	Each participant will be taken two times through the recruitment process for an imaginary post in a modern symphony orchestra, one at the beginning of the course, the other at the end. For each of the two fancied job openings, the student will be given an audition to be adjudicated by the teachers and the rest of the group. Each audition consists of two rounds, the first is short and played from behind a curtain. The second one will be like a final in a professional orchestra. The course devotes itself to the preparation and evaluation of these auditions.
Course planning	The course is based on generative learning strategies and professional coaching tools for musicians.
Assessment moment	Teachers:
Assessment form	David Peralta Alegre, Professional Certified Coach by International Coaching Federation and Principal second violins NedPhO.
Assessment criteria	
EC	
Course coordination	Through an audition training programme, the course help students to learn how to prepare an audition for an orchestra based in three pillars: preparation (practice techniques and time management), emotional/stress management and audition performing.

Tuning and Temperament	
Course code	
Course type	Keuzevak
Level	Ma
Requirements	
Course contents	This course will give an overview of western and non-western tuning principles. We will not only study Pythagorean tuning, meantone temperament, Werckmeister I-IV, and Huygens's 31-tone system, but also look into the work of Harry Partch and the microtonal intonation of South-Indian Janaka, Janya, and Bhasanga raga. However, the course is mainly practical in outlook. Your will train your ears with exercises supported by the electronic simulation of tunings. (For this, you will receive an application that can be operated on your own computer.) The training will be tailored to practical application in the performance of early and contemporary music.
General goals	
Course organisation	
Work form	Bi-weekly sessions in the first and second periods.
Course planning	
Assessment moment	
Assessment form	The performance of a work that uses one of the tuning principles discussed. The work can be performed by your own ensemble, or a group of participants (minimally a duo).
Assessment criteria	
EC	5
Course coordination	