Conservatorium van Amsterdam
2019 – 2020 Study Guide

Master’s Degree in Music
Department of Classical Music & Early Music
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1. STUDYING IN THE CLASSICAL MUSIC DEPARTMENT

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

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

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

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

Okke Westdorp    Vice-Principal   okke.westdorp@ahk.nl
Michel Dispa    Senior Adviser Progr.Development michel.dispa@ahk.nl
Will Jansen    Programme Manager will.jansen@ahk.nl
Dorine Jansma    Academic Adviser dorine.jansma@ahk.nl

Subject heads and faculty representative:

Michiel Schuijer    Composition, Theory, Research michiel.schuijer@ahk.nl
Pierre Volders    Woodwind & Brass;Conducting pierre.volders@ahk.nl
Richard Jansen    Percussion & Accordeon richard.janssen@ahk.nl
Kees Koelmans    Strings kees.koelmans@ahk.nl
David Kuyken    Keyboard instruments david.kuyken@ahk.nl
Don Marrazzo    Voice don.marrazzo@ahk.nl
Teunis v.d. Zwart (until 1-1-20)    Early Muziek teunis.vanderzwart@ahk.nl
John Koslovsky    Faculty repres. Theory&History John.koslovsky@ahk.nl

Coordination:

Ralf Pisters    Theory & History ralf.pisters@ahk.nl
Marieke Oremus    Education & Entrepreneurship marieke.oremus@ahk.nl
Debby Korfmancher    Healthy Musicianship debby.korfmancher@ahk.nl
Marian Schutjens    Chamber Music Ba-1 marian.schutjens-bouwhuis@ahk.nl
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Arnold Marinissen    Research Master arnold.marinissen@ahk.nl
Mimi Mitchell    Research Master mimi.mitchell@ahk.nl

Production:

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

Study-secretariate:

Saskia Aly    coordination saskia.aly@ahk.nl
Miranda Arends-Bolhoeve miranda.arends-bolhoeve@ahk.nl
Mirte van Gent mirte.vangent@ahk.nl
Sietske Dudink sietske.dudink@ahk.nl
1.3. Course details
Study Load: 120 ECTS
Length of study: 2 years full-time
Languages of instruction: Dutch and English
CROHO code: 44739 (M Muziek)
Degree: Master of Music

1.4. Mission
The Conservatorium van Amsterdam is deeply committed to excellence in education, performance and creative activity and to the cultural enrichment of the larger community. A premier international conservatory, the CvA inspires and empowers highly talented individuals to realise their potential. For this, the CvA offers Bachelor’s and Master’s degree courses in Classical, Jazz and Popular music, a Music in Education Programme and the National Programme for Young Top Talent. Through this comprehensive offer of genres and courses, the CvA represents a full reflection of the present-day musical landscape. It accordingly plays an active part in shaping national and international musical life, both now and in the future.

We take full advantage of Amsterdam’s excellent learning and performance opportunities, preparing our students to be passionate performers, composers and teachers, and imaginative, effective contributors to the arts and society. In order to achieve this mission, the CvA offers an exceptional teaching staff of international reputation and standing, a curriculum containing state-of-the-art education in every genre and pathway of the present-day musical landscape and close collaboration with renowned national and international musical institutions.

1.5. Vision
The Conservatorium van Amsterdam prepares some 1250 highly talented students for careers as passionate performers and composers, and as imaginative, effective leaders in the international music scene. Our guiding principle is ‘excellent education’. Our international student body thrives in a supportive atmosphere that encourages excellence, values individuals and welcomes innovation. The CvA inspires the performance, creation and knowledge of great music, while exchange programmes, distant learning and entrepreneurial opportunities expand the school’s reach. Every year, hundreds of concerts and community and outreach events take place. The CvA is a steady contributor to the cultural fabric of Amsterdam and an important player on the world stage.

The musical world is always in motion. This has a major impact on the infrastructure, artistic concepts and how we reach out to audiences. The musician of the future will be a specialist who is in full charge of his profession, and who possesses skills beyond his excellence in performance. The CvA follows a clear path through all this: excellence above all. Every element of the musical profession is practised at a high level; musical craftsmanship, artistic authenticity, but also didactic and entrepreneurial skills. All of this provides graduate CvA students with the best possible starting position for a career in the international music world.
2. ORGANIZATION

2.1. Conservatorium van Amsterdam
The courses given at the Conservatorium van Amsterdam are categorized as higher professional education (or hbo in Dutch), and more specifically as arts education courses. The conservatory is funded by the Dutch Ministry of Education, Culture, and Science.

The CvA offers bachelor’s and master’s programmes in classical music, early music, opera, jazz and pop. With the national young top talent programme (Sweelinck Academy and Junior Jazz College) and a wide range of continuing education and training, the CvA offers education of the highest level to pupils and students from the age of eight.

Conservatorium van Amsterdam
Tel.: +31 (0)20–527 75 50
Oosterdokskade 151
1011 DL Amsterdam
Email: cva-info@ahk.nl
Internet www.consam.nl

The Pop-department is located at the Q-Factory:
Atlantisplein 1
1093 NE Amsterdam
Email: cva-info@ahk.nl
Internet: www.consam.nl/pop

2.2. Amsterdam University of the Arts
The CvA is part of the Amsterdam University of the Arts (or the Amsterdamse Hogeschool voor de Kunsten (AHK), as it is known in Dutch). The AHK covers a broad spectrum of disciplines, including the visual arts, film, theatre, dance, architecture/urban planning and cultural heritage/museology. The courses are given at various locations in Amsterdam. Some 3,000 students are currently enrolled at the AHK.

The other faculties of the AHK are:
- Breitner Academy
- Netherlands Film Academy
- Reinhardt Academy
- Academy of Architecture
- Academy for Theatre and Dance
- DAS Graduate School

The quality of education is ensured by the nearly 600 teachers employed by the AHK and a large number of national and international guest teachers – some 2,000 a year.

2.3. The AHK organizational structure
The Amsterdam University of the Arts has foundation (stichting) status under Dutch law. The competent authority governing the Stichting AHK is the Executive Board. The AHK also has a Supervisory Board.

2.4. AHK Service Office
The AHK Service Office carries out the following joint services: finance and administration; housing and facility management; ICT; quality, communications and policy; human resources; student affairs; and the lectorates.

The Central Student Registrar Office manages the fees paid by students, annual enrolment, deregistration and the refunding of fees. Students’ rights and responsibilities are set out in the students’ charter maintained centrally by the AHK.

AHK Service Office
Tel.: +31 (0)20–527 77 10
Jodenbreestraat 3
Postbus 15079
1001 MB Amsterdam
Email: secretariaat@ahk.nl
Internet: www.ahk.nl
2.5. Board and management
Education at the CvA is overseen by the Board of Directors, which is made up of the principal, the vice-
principal / director of the Classical/Early Music Departments and the Music in Education programme, and the
vice-principal / director of the Jazz and Pop Department and the Amsterdam Electronic Music Academy. The
management is supported in operational terms by the Classical Department heads and main and assistant jazz
staff.

The CvA Board of Directors:

- Janneke van der Wijk – Principal (cva-secretariaat@ahk.nl)
- Okke Westdorp – Vice-principal, Director of Classical Music, Early Music, Music in Education
  Departments (okke.westdorp@ahk.nl)
- Edo Righini – Vice-principal, Director of Jazz and Pop Departments, and Amsterdam Electronic Music
  Academy (edo.righini@ahk.nl)

2.6. Organization of education
Education at the CvA is organized into various departments: classical, jazz, pop and the music education
programmes. The departments are overseen by the assistant head. Next in line are the department heads and
department coordinators who are in charge of organization and coordination, either in whole or in part.
Teachers, coordinators, department heads, programme managers, the study secretariat, academic advisers
and the Dean of Students answer questions, give advice, offer help and help find solutions to problems. The
principal study teacher, department coordinator and/or department head, together with the academic
adviser, are the first points of contact for students.

2.7. Academic guidance
For information and advice on course contents, the course of study and academic progress; exemptions;
additional subsidiary subjects; ‘free space’; or a modified study plan, students can contact the academic
advisors. Students of the Jazz department can contact:

Dorine Jansma academic adviser dorine.jansma@ahk.nl / 020-5277563
Office Hours: by appointment via e-mail or by signing a list on the door of the office nr. 17

In addition to the academic adviser, the Classical Department makes academic coaches available for first- and
second-year students. At the beginning of the year, all propaedeutic students are assigned an academic
counselor.

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

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

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

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

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

The project office also organizes chamber music concerts at many venues throughout the country to give students the opportunity to gain experience in a more individual setting. Students are not required to participate. The project office will approach students or student ensembles, or call for programme proposals for a particular concert venue. Students participating in these concerts are also expected to take the initiative in organizing the choice of repertoire, players and rehearsals. They are also expected to participate in the publicity campaign. Students will receive modest financial compensation for these concerts, but no credits.

2.10. Study secretariat
The study secretariat is located on the tenth floor to the right of the lift, and is open Monday to Friday from 10.00 a.m. to 12.00 p.m. and from 2.00 to 4.00 p.m. to help students with a wide variety of student affairs. For example, they can print out an overview of their marks for them, or prepare various documents and statements. Students may also contact them with questions about exam dates and schedules.

2.11. Organization of the final examination
Preparing for the final examination constitutes the final component of the student’s studies. Students who plan to take the final examination must see to a great many things, such as
* putting together a programme,
* finding other players,
* instruments,
* sheet music and
* sending out invitations.
By starting their preparations on time, students will be able to avoid unnecessary stress.

Important points concerning the final examination:
* Students may schedule their final examination only if they have concluded all other subjects. See also the graduation requirements for both the bachelor’s and master’s degree programmes.
* The examination date must be set before 1 February.
* The Master examination may not exceed 90 minutes of music (including stage changes and announcements) and must be at least 70-75 minutes long including a break.
* Postponement of the final examination is possible only if the student has obtained the written consent of the Board of Directors.
* All examinations will take place in the concert halls of the conservatory (except for organ).
* Any special costs resulting from the student’s choice of repertoire will be borne by the student.
2.12. Student counsellor
The CvA student counsellor is Heleen de Kam: tel. 020–5277584; email: heleen.dekam@ahk.nl.
Walk-in office hours: Tuesdays and Thursdays from 11.00 a.m. to 1.00 p.m. or by appointment.

The student counsellor informs and guides students when it comes to practical and personal matters relating to the student’s situation and being a student. Practical matters include legislation and regulations (e.g. registration, withdrawal, a binding recommendation that a student discontinue his/her studies, residence permits, insurance), financial assistance and other financial matters, as well as your legal status as a student. The student counsellor can confer with and refer the student to other bodies at or outside the Conservatory. All conversations with the student counsellor are confidential, and any personal information is treated with the utmost care. More information is available at MyAHK.

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

2.14. Examination committee
2.14.1. Duties of the examination committee
The examination board is responsible for guaranteeing the quality of testing and assessment as they relate to the CvA degree programmes. The committee thus plays an important role in the institution. The committee appoints examiners, draws up guidelines for the supervision of examinations (for additional rules regarding examinations, see below in this guide), grants exemptions, etc. All the duties carried out by the committee are outlined in the AHK Examination Committee Regulations, available at MyAHK.

2.14.2. Contacting the examination committee
If all goes smoothly, students should notice little of the examination committee’s work. If there are questions about or issues arising from examinations, it is advisable to discuss them first with the relevant teacher, academic coach or department head. Should such discussion fail to bring about the desired result, the student may consider lodging a complaint with the examination committee. Such a complaint may be lodged, for example, if the student believes that an error was made in the making of the assessment or doubts its validity, and discussions with the teacher or department head/head of the degree programme have failed to resolve this; or the student believes an error was made in relation to an exemption being granted or in determining personal academic goals.

The student will then lodge a complaint in respect of the course of events or the decision. The examination committee will investigate whether the relevant procedures were followed correctly and whether the Teaching and Examination Regulations (see also below) were properly adhered to. The examination committee’s decision may require that a given procedure be repeated.

2.14.3. Contacting the examination committee
The examination committee can be reached via the committee’s secretary, Daphne Wassink. Upon each request, please provide your name, student number, address, telephone number and email address. Also state the degree programme, principal subject and academic year in question. Explain the request, complaint or objection as clearly as possible. The student will receive a reply from the examination committee within four working weeks.
2.14.4. Composition of the examination committee

As of 1 September 2019, the examination committee is made up of the following members:

- Arnold Marinissen (chairman) – coordinator of master research, head-teacher percussion;
- Nathalie Doucet (member) – opera coach with the Dutch National Opera Academy;
- Dorine Jansma (member) – classical academic adviser and SLB coordinator;
- Nico Brandsen (member) – senior teacher keyboards pop and band coach;
- Adri Schreuder (member) – head of the music education programmes and teacher of music history;
- Bram Strijbis (member) – coordinator and teacher of jazz theory, jazz programme manager and jazz academic adviser;
- Jet Langman (external member) – policy officer and administrative secretary of the Examination committee of the Gerrit Rietveld Academy.

Administrative support for the examination committee is provided by Daphne Wassink, Faculty Secretary, Senior Education Policy Advisor.

2.15 Participation

The Amsterdam University of the Arts has a university council, and each one of its academies (such as the Conservatorium van Amsterdam) an academy council. The participation councils are formal bodies for students and staff with which the Executive Board and the Boards of Directors of the academies discuss policy and educational matters. The university council is made up of two members from each academy, one member of staff and one student, as well as one member of staff from the service office. University and academy council members are elected and serve a two-year term.

The academy councils deal with matters involving the academy proper, while the university council deals with matters involving the entire university or going beyond the scope of a given academy. Depending on the matter at hand, the councils are vested with the right of consent and the right to prior consultation. A description of these rights is given in the participation rules, which are available at MyAHK.

2.16 Confidential advisers and the AHK integrity code

It is of the utmost importance that students and staff can study and work in a safe and pleasant environment. However, if there are any issues you would like to discuss with someone, you are free to contact one of the confidential advisers. They are the first point of contact when reporting intimidation (sexual or otherwise), aggression, violence, bullying or discrimination. The counsellor’s role is to help the victims of these behaviours find a solution. All discussions are in complete confidence unless you wish otherwise. The counsellor will never take steps without first discussing them with you and asking your permission.

You are free to choose which counsellor to consult. Should you prefer to speak to someone outside the AHK, you may contact the counsellor at the AHK’s occupational health and safety service, HumanCapitalCare. For more information and the counsellors’ contact details, please visit the intranet page of MyAHK regarding Health and Safety, and the website: [https://www.ahk.nl/en/confidential-advisers/](https://www.ahk.nl/en/confidential-advisers/).

The AHK Integrity Code is available at MyAHK and is included here as Annex 6.
3. LEARNING OBJECTIVES

3.1. Competency-based learning
The curriculum has been developed on the basis of the competencies defined in the national music programme guidelines (landelijk opleidingsprofiel Muziek), published in 2017. A competency is a behaviourally observable combination of knowledge, skills, attitude and/or personal characteristics (qualities) with which goals can be met in a professional capacity. In other words, it is the behaviourally observable ability to function satisfactorily in the professional world. Competency-based education is characterized by an integral approach to knowledge, expertise and attitude. As a result, this education is geared towards the future careers of students who are expected to possess outstanding self-management skills. The features of competency-based education mean that this approach is ideally suited to professional music education.

The level descriptions of the bachelor’s and master’s programmes take into account both the national (NLQF) and the international (European Qualifications Framework and Polifonia/Dublin) level descriptions. The general level of master’s degree was the guiding principle behind the update to the degree programme profiles, together with the higher professional education standards published in the Netherlands Association of Universities of Applied Sciences quality agenda entitled ‘Kwaliteit als opdracht’ in 2009 and the ‘Standaard masteropleidingen hogescholen’ in 2012.

A master programme offered by the CvA guarantees that students, in both a national and an international context, are capable of:

1. acquiring a solid basis in advanced practical theory;
2. initiating, effecting and evaluating practically oriented research, either independently or with others, in order to contribute to the innovation of their own work and profession;
3. taking their professional competences to a higher level;
4. further developing their professional ethics and a social orientation befitting a responsible senior-level professional.

Acquiring these final qualifications is made possible by achieving of the six sets of competencies that are described in detail in the following chapter. The final qualifications 1 and 3 are gained through the competencies 1 (Technical skills), 2 (Creative skills), and 6 (Organizational skills). The competencies 4 (Research and development skills) and 2 (Creative skills) prove that master graduates have reached the qualification under 2. Lastly, the final qualification 4 is elaborated in the competencies 3 (Contextual focus) and 5 (Communication skills).

3.2. The competency set
The competency set consists of 7 competencies (6 of which are relevant for the master), all of which have been translated into multiple indicators. These indicators are descriptions of the knowledge and skills to be acquired as part of that competency.
1. Technical skills

The student has a wide range of professional knowledge and skills, and applies them in different musical contexts.

<table>
<thead>
<tr>
<th>Bachelor</th>
<th>Master</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  The student is technically proficient in his/her specialist field.</td>
<td>The student creates and produces artistic concepts at a high professional level.</td>
</tr>
<tr>
<td>2  The student commands a representative, varied repertoire within his/her field.</td>
<td>The student commands a representative, varied repertoire within his/her field, has enhanced or broadened his/her knowledge and knows how to set himself/herself apart as a professional artist.</td>
</tr>
<tr>
<td>3  The student works in ensembles or in creative collectives varying in composition, size and style.</td>
<td>The student works in ensembles or in creative collectives varying in composition, size and style.</td>
</tr>
<tr>
<td>4  The student has a basic knowledge of music theory, music history, musical styles and performance practices.</td>
<td>The student has enhanced and/or broadened his/her basic knowledge of music theory, music history, musical styles and performance practices.</td>
</tr>
<tr>
<td>5  The student demonstrates that he/she is capable of analysing music he/she hears, or notated music with which he/she is presented, based on his/her understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it.</td>
<td>The student demonstrates that he/she is capable of analysing music he/she hears, or notated music with which he/she is presented, based on his/her understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it.</td>
</tr>
<tr>
<td>6  The student demonstrates musical freedom using improvisation techniques when performing repertoire.</td>
<td>The student demonstrates the ability to apply individual advanced-level improvisation techniques associated with the repertoire performed.</td>
</tr>
<tr>
<td>7  The student has mastered effective study and rehearsal skills.</td>
<td>The student has mastered effective study and rehearsal skills.</td>
</tr>
<tr>
<td>8  The student is aware of his/her posture and movements. He/she demonstrates awareness of health risks and takes preventative measures.</td>
<td>The student is aware of his/her posture and movements. He/she demonstrates awareness of health risks and takes preventative measures.</td>
</tr>
</tbody>
</table>
2. Creative skills

The student can shape musical expression based on his/her own artistic vision and aims.

<table>
<thead>
<tr>
<th>Bachelor</th>
<th>Master</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The student develops musical products based on an artistic concept and/or puts together programmes on the basis of that concept.</td>
</tr>
<tr>
<td>2</td>
<td>The student shows creativity in his/her choice of repertoire, programming, arrangements, compositions and/or productions, in performance and in musical solutions.</td>
</tr>
<tr>
<td>3</td>
<td>The student develops and communicates an artistic vision.</td>
</tr>
<tr>
<td>4</td>
<td>As a player or creator, the student puts himself/herself at the service of the musically artistic product and its realization.</td>
</tr>
<tr>
<td>5</td>
<td>As a player, the student contributes in an inspiring way to the creation of a musical product.</td>
</tr>
<tr>
<td>6</td>
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</tbody>
</table>

3. Contextual skills

The student identifies developments in the national and international professional world and in society at large, positioning himself/herself and his/her work in relation to these.

<table>
<thead>
<tr>
<th>Bachelor</th>
<th>Master</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>The student is aware of developments in his/her specialist field and in the wider professional music world. The student demonstrates how he/she integrates that awareness into his/her professional abilities and uses it to enhance his/her own career.</td>
</tr>
<tr>
<td></td>
<td>The student identifies opportunities in the community, turning these into concrete actions. He/she is not afraid to take risks and positions himself/herself with his/her products or activities.</td>
</tr>
<tr>
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</tr>
<tr>
<td>3</td>
<td>The student demonstrates an understanding of how the national and international music markets function and are organized. To that end, he/she has knowledge of music marketing and production, money flows and revenue models, and applies that knowledge to position himself/herself in the professional music world.</td>
</tr>
<tr>
<td>4</td>
<td>The student participates in professional/cultural life, and networks with peers, other musicians, members of the public and press, and potential and current clients.</td>
</tr>
<tr>
<td>5</td>
<td>The student demonstrates resourcefulness and is capable of securing commissions, jobs and/or work.</td>
</tr>
<tr>
<td>6</td>
<td>The student is aware of technological developments and of the influence technology has on the professional music world. The student has relevant knowledge and skills, and applies them in a music-specific context.</td>
</tr>
</tbody>
</table>

### 4. Research and development skills

<table>
<thead>
<tr>
<th></th>
<th>The student evaluates his/her own artistic performance by reflecting on and exploring the development of his/her own identity, personal actions and work, and those of others, with the aim of continuously improving that performance.</th>
<th>The student constantly evaluates his/her own artistic performance through self-initiated research and reflection on his/her own identity, actions and work with the aim of improving that performance and simultaneously contributing to innovation in his/her field.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor</td>
<td>The student asks critical questions and is open to the questions of others.</td>
<td>The student asks critical questions and is open to the questions of others.</td>
</tr>
<tr>
<td>Master</td>
<td>The student reflects on his/her own assumptions, preferences, strengths and weaknesses, and</td>
<td>The student reflects on his/her own assumptions, preferences, strengths and weaknesses, and</td>
</tr>
<tr>
<td></td>
<td>understands their implications for his/her development.</td>
<td>understands their implications for his/her development and career opportunities.</td>
</tr>
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<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>3</td>
<td>The student reflects on his/her own working methods, and thus understands the implications of choices and decisions, which he/she can defend retrospectively.</td>
<td>The student reflects on his/her own working methods, and thus understands the implications of choices and decisions, which he/she can defend retrospectively both to colleagues and to individuals working outside the field.</td>
</tr>
<tr>
<td>4</td>
<td>The student gives a justified assessment of the artistic merit of his/her own work and that of others, as well as an assessment as to how effectively it meets his/her intentions.</td>
<td>The student gives a justified assessment of the artistic merit of his/her own work and that of others, as well as an assessment as to how effectively it meets his/her intentions.</td>
</tr>
<tr>
<td>5</td>
<td>The student independently collects, analyses and interprets knowledge and information relevant to his/her field.</td>
<td>The student independently collects, analyses and interprets knowledge and information relevant to his/her field and contributes through his/her own research to the development of new source material.</td>
</tr>
<tr>
<td>6</td>
<td>The student conducts structured research on issues directly related to his/her own field.</td>
<td>The student conducts structured research on issues directly or indirectly related to his/her own field.</td>
</tr>
<tr>
<td>7</td>
<td>The student uses knowledge, insight and skills gained from reflection, feedback and research to help further develop his/her work and professional status.</td>
<td>The student proactively organizes his/her own input in the form of reflection, feedback and research, using knowledge, insight and skills to help further develop his/her work, professional status and field.</td>
</tr>
<tr>
<td>8</td>
<td>The student explores, identifies and experiments with innovations in his/her field.</td>
<td>The student explores, identifies and experiments with innovations in his/her field, in addition to fostering innovation himself/herself.</td>
</tr>
</tbody>
</table>

5. Communication skills

The student interacts effectively in various professional contexts, using appropriate forms and means of communication.

<table>
<thead>
<tr>
<th></th>
<th>Bachelor</th>
<th>Master</th>
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<tbody>
<tr>
<td>1</td>
<td>The student presents himself/herself and his/her work, individually and/or collectively, in a way</td>
<td>The student presents himself/herself and his/her work, individually and/or collectively, in a way</td>
</tr>
<tr>
<td></td>
<td>that is suited to the work presented and the intended audience.</td>
<td>that is suited to the work presented and the intended audience.</td>
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</tr>
<tr>
<td>2</td>
<td>As part of a collaborative undertaking, the student actively and demonstrably contributes to the artistic process and to the creation of artistic products.</td>
<td>The student actively and demonstrably contributes to multi- and/or interdisciplinary collaborations in his/her own discipline.</td>
</tr>
<tr>
<td>3</td>
<td>The student collaborates in ensembles that are varied in terms of composition and style, or in creative projects of different sizes and focus.</td>
<td>The student leads creative processes, projects and/or collaborations.</td>
</tr>
<tr>
<td>4</td>
<td>The student is aware of his/her identity and qualities, and makes effective use of them within a collaborative undertaking.</td>
<td>The student demonstrates skills and initiative in teamwork, negotiation and organization.</td>
</tr>
<tr>
<td>5</td>
<td>The student can articulate artistic and other choices verbally and in writing in a clear and structured way using correct grammar and good style.</td>
<td>The student uses his/her oral, written and IT skills to convincingly and effectively communicate his/her own work, working method, vision and research results to professionals and the public.</td>
</tr>
<tr>
<td>6</td>
<td>The student gives and receives feedback, using it as a means to develop himself/herself and to encourage others to do so.</td>
<td>The student deals strategically and respectfully with the various roles, responsibilities, interests and qualities inherent in a collaborative undertaking.</td>
</tr>
<tr>
<td>7</td>
<td>The student demonstrates effective intercultural communication skills.</td>
<td>The student demonstrates effective intercultural communication skills.</td>
</tr>
</tbody>
</table>

6. Organizational skills

The student creates sustainable work situations and networks, enabling himself/herself to achieve his/her goals.

<table>
<thead>
<tr>
<th></th>
<th>Bachelor</th>
<th>Master</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>The student sets realistic goals, and makes and works according to a plan.</td>
<td>The student sets realistic goals, and makes and works according to a plan.</td>
</tr>
<tr>
<td>2</td>
<td>The student has sufficient business, organizational and administrative knowledge and skills, operating as a professional to ensure the success and continuity of his/her career.</td>
<td>The student has sufficient business, organizational and administrative knowledge and skills, operating as a professional to ensure the success and continuity of his/her career.</td>
</tr>
<tr>
<td></td>
<td>The student organizes workflows mutually with others, seeking an appropriate balance between artistic, business and facilitating activities.</td>
<td>The student organizes workflows mutually with others, seeking an appropriate balance between artistic, business and facilitating activities.</td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td>4</td>
<td>The student maintains sustainable professional networks and contacts, thereby strengthening his/her own activities and those of others.</td>
<td>The student maintains sustainable professional networks and contacts, thereby strengthening his/her own activities and those of others.</td>
</tr>
<tr>
<td>5</td>
<td>The student responds to changing situations and circumstances, and contributes to solving various context-specific problems.</td>
<td>The student responds to changing situations and circumstances, and contributes to solving and addressing complex context-specific problems and issues.</td>
</tr>
<tr>
<td>6</td>
<td>The student is aware of relevant parameters and deals with them appropriately.</td>
<td>The student is aware of relevant parameters and deals with them appropriately.</td>
</tr>
</tbody>
</table>

7. **Teaching skills**

The student uses his/her own musical knowledge and skills to facilitate the musical development or performance of others.

<p>| | |</p>
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<tbody>
<tr>
<td>Bachelor</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Using his/her knowledge and skills, the student formulates goals for development or performance in consultation with the person(s) involved.</td>
</tr>
<tr>
<td>2</td>
<td>The student uses various teaching methods, resources and materials – geared to the needs and learning style of those involved – to develop and implement musical learning situations and/or processes.</td>
</tr>
<tr>
<td>3</td>
<td>The student identifies, assesses and evaluates the learning effect on the person(s) involved in the educational situations or processes designed and implemented.</td>
</tr>
</tbody>
</table>

3.3 The competencies as a cohesive system

The competencies described above can be represented in a following model:
This model shows that in the course of the realization of the musical and artistic productions the first three competencies (Technical skills, Creative skills, and Contextual focus) have the greatest impact and interact constantly with each other and with other four competencies.

The competencies 4 – 7 are all separately connected with the first three, and also reinforce each other.

The CvA master graduates are able to create and re-create them their own compositions. They have an individual artistic identity in their musical expression and vision (competence 2). Together with research (4) this forms the base for inspiration needed for the realisation of musically artistic productions and publications. The advanced artistic practice becomes apparent in musical productions by way of integration of the technique with research-based reflective attitude. Master of Music graduates can function in both national and international professional context as a musician / composer.

Understanding and skill in artistically-technical work processes (competence 1) have its base in students’ individual study-plan, with which the students give form to their programme. Furthermore, having constructed and monitored their own study progress as students, they will be able to reflect upon, review, and adjust their further development in course of their career (competence 4). Their own reflection of the study-plan gives the graduates insight in their own artistic and technical work process.

The contextual focus (competence 3) is also entwined with the whole programme. What is crucial here is that graduates are able to identify opportunities at the level of community and social responsibility, but also the at level of music markets and the professional music field. They are able to implement this competence on both national and international level. The emphasis that CvA puts on the highest possible technical and creative quality of musicianship (competences 1 and 2) ensures that it’s graduates can function on the forefront of the music sector and society worldwide.

The research and development skills (competence 4) which enable Master of Music graduates to review and contribute to their professional field, form the core of the research component of the master programme. Also, other competencies are gained through master-research, such as reflective qualities regarding their own practice and performance, the historical developments, the professional context, and theory of the discipline. Furthermore, the research component explicitly supports competence 2 (Creative skills) as it contributes to development of musicianship at the highest level.

The CvA pays great attention to the development of communication skills (competence 5), considering the musical practice in its core as means of communication. Graduates are able to communicate through and about their practice, as only that way can they be successful in performances, auditions, interviews, and, importantly, in teaching music. Participating in ensembles, organizing their own concerts, making and
narrating their programme choices, are different contexts in which students learn and improve their communication skills. The master research symposium and the final exam are some of the concrete expressions of these competencies.

A musician with high artistic and technical qualities, optimally reflecting and communicating in a given context, also needs good organizational skills (competence 6). CvA graduates are able to organize their own career and practice in such a way that their skills and qualities can be put to practice in effectively and efficiently.

The transfer of knowledge and skills by way of teaching skills (competence 7) is an important way in which the musical practice was has been distributed from generation to generation and developed in such a way that it is still an important factor in society and personal life. This competence is made an obligatory only as part of the bachelor programme. In the master programme it is part of an elective component and therefore can be replaced by another specialization.
4. TESTING AND ASSESSMENT

4.1. Vision on testing and assessment
Testing and assessment are an integral part of the CvA curriculum and are implemented by all teachers, who know and apply the principles. In this way, testing and assessment make an invaluable contribution towards maximizing the development of individual artistic and musical talent. Three forms/functions are distinguished.

4.1.1. Summative assessment: determining and guaranteeing the quality of the final level
First and foremost, testing and assessment are a means for determining and guaranteeing the quality of the final level. The level required to function in the international music world is a guiding principle in this respect. Because they themselves are active in that world, examiners have a good grasp of current requirements and use this knowledge and experience to assess students’ performance. The most important times at which the musical and artistic levels of students are tested are the entrance exam, the end-of-year examinations, and the final examination. These assessments are summative – in other words, a decision is taken regarding the academic progress and/or an assessment is made regarding the student’s performance.

4.1.2. Formative assessment: gaining insight into a student’s development and stimulating the learning process
Second, testing and assessment are an instrument for gaining insight into a student’s development and for stimulating the learning process. Students receive very regular feedback and feedforward on their progress in the various competencies. The teacher gives direct, verbal feedback during principal private lessons and ensemble playing sessions, for instance. There are also at least two times during the year when the student’s progress in the principal study is assessed and discussed by the relevant team of teachers. In doing so, they look not only at the student’s current level in absolute terms, but also at the progress the student has made. The aim is to guide students in developing their talent to the greatest possible extent. These reviews are formative – in other words, feedback, feedforward and goal setting are paramount.

4.1.3. Long-term assessment: letting students manage their own learning process
Lastly, the aim behind testing and assessment is to teach students to increasingly manage their own learning process (assessment for learning). Students learn to reflect on their performance and development, in relation to which they are increasingly able to set realistic, independent goals in line with their personal ambitions and potential. This prepares them for lifelong learning in an ever-changing field of work.

The CvA offers places to the best and most talented students. Over 2,000 applications from all over the world are received each year for the bachelor’s programme alone for an average of only 400 places. There are limited places available for each principal study, with only one in five candidates being admitted to the degree course.

In addition to the formal requirements applying to the secondary school preparatory courses of pre-university education (vwo), senior general secondary education (havo) or senior secondary vocational education (mbo), all the conservatory programmes employ a selection procedure. This procedure takes into account the musical and artistic level of the candidate, as well as his/her development potential. Principal subjects with a high number of applicants make a preselection based on the audio and video recordings submitted. The entrance requirements and selection procedure for each principal subject are described on the website, which also features examples of theory admission tests. CvA-online offers two modules to help students prepare for the entrance examination. The formal aspects of the entrance examination are set out in the Additional Regulations With Respect to Reviews and Examinations (annex).
A good command of Dutch or English is crucial. Non-Dutch-speaking students must demonstrate a sufficient command of English by sitting the international TOEFL or a comparable examination.

4.2. Forms of assessment
A distinguishing feature of music education is that students are constantly assessed, especially in practical lessons, the classroom and rehearsals. This is particularly the case in principal private lessons, group lessons and ensembles and projects, where the student receives direct feedback from the teacher or fellow students. In daily practice, there are no distinct boundaries between music-making, reacting, reflecting and assessment (formative or otherwise).

The CvA employs various forms of assessment:

**Practical examinations:**
All performance examinations are assessed by a committee made up of multiple examiners. The principal subject is formally (summatively) assessed once a year by means of an examination in which the student performs certain repertoire for the committee and possibly an audience. The examination is assessed by a committee made up of teachers in the same department, including the principal study teacher. The committee follows established assessment protocols. The chairs have been trained to use these protocols and to lead committee deliberations. After consultation, the committee members arrive at an intersubjective assessment. The protocol thus ensures no interference from the so-called order effect.

**Additional forms of assessment:**
- Written examinations and papers (history, theory subjects, arranging, research, electives)
- Oral examinations (solfège, harmony, analysis, electives)
- Presentations (research, entrepreneurship, methodology, electives)
- Active participation (conducting courses, ensemble participation, internship, electives)
- Recordings

In principle, assessments are made by the teacher of the relevant course. In accordance with the guidelines, oral examinations are always conducted by at least two teachers. The study guide describes how each course component for every subject is completed and what the assessment criteria are.

4.3. Principal subject examinations

4.3.1. End-of-year examinations
The first master year is generally concluded with a practical end-of-year examination in which a committee assesses whether the student has made sufficient progress and meets the requirements set. In some cases, the department head may decide that a student must repeat either all or part of the academic year. The end-of-year examination is also used to provide feedback to students on their development and feedforward on follow-up steps for the course in accordance with students’ individual talent, profile and aims.

4.3.2. Final examination
The second year concludes with a public final examination—presentation. On the one hand there is the presentation of the research and thesis, on the other hand there is the final presentation of the principal study. This examination can take place only after all other curriculum components have been successfully completed. Students decide on the repertoire and programme in close consultation with their principal study teacher. The programme must be approved by both the department head and the examination committee. This conclusion to the degree programme is an opportunity for students to present themselves to a wide audience and to showcase their talent and ability to those active in the music world.

Their terms of employment require all principal study teachers to serve as members of committees assessing final examinations. It is becoming more and more common for teachers outside a relevant department, too, to sit on the committee. In all cases, one external expert is a member of the committee.
The final level as demonstrated in the final examination reflects the final qualifications set. The assessment criteria used are broken down into musical, technical and other aspects, and are recorded on the report sheet.

4.4. Assessment in other subjects
- Assessment is carried out in different ways for other subjects:
  - Written examinations and papers (history, theory subjects, arranging, research, electives)
  - Oral examinations (solfège, harmony, analysis, electives)
  - Presentations (research, entrepreneurship, methodology, electives)
  - Active participation (conducting courses, ensemble conducting, internships, electives)

In principle, assessments are made by the teacher of the relevant course. In accordance with the guidelines, oral examinations are always conducted by at least two teachers. The course description for the curriculum describes how each course component for every subject is completed and what the assessment criteria are.

4.5. Ensuring the quality of assessment
The frameworks for testing and assessment are set out in the Teaching and Examination Regulations and the Additional Regulations With Respect to Reviews and Examinations. The examination committee (see also section 2.13 of this study guide) plays an important role in ensuring the quality of examinations.

4.6. Validity, trustworthiness and transparency
In order to ensure the quality of examinations, the degree programme focuses on three criteria.

4.6.1. Validity
The assessment criteria are based on the requirements of the professional world and correspond to the programme profile. The assessment criteria relating to examinations reflect the learning objectives of the subjects, thereby contributing to the acquisition of the competencies. The forms of assessment reflect the nature of the learning objectives. All this, plus the fact that the committee members are well aware of the current requirements in the professional world, ensures the validity of the examinations. They assess what they are meant to assess: the requirements which the professional world imposes on musicians having successfully completed the Master of Music programme at the CvA.

4.6.2. Trustworthiness
The trustworthiness of the practical examinations is ensured by the composition of the committees of examiners, which consist of members with a great deal of experience in administering practical examinations. Intersubjective assessment by experts in the various subjects (e.g. the principal study teachers and external experts) ensures the highest degree of objectivity. In addition, set protocols and report sheets are always used to assess practical examinations.

4.6.3. Transparency
Students may attend all public examinations and presentations given by their fellow students. They also hear feedback from the examiners, giving them an idea of the assessment criteria and the assessment methods of the committee. Trial examinations are also given for theory subjects.
5. STRUCTURE OF THE MASTER’S PROGRAMMES IN CLASSICAL MUSIC/EARLY MUSIC

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

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

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

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

5.2. Course structure and credit scheme
The Master’s Degree in Music is a two-year course. Each year involves a study load of 60 credits (EC). For each principal subject, this prospectus lists those requirements and options specific to principal subjects. The so-called practical entrance examination is required of all candidates. Further, the questions to be answered in writing in advance will form the basis of an additional admissions interview. The public end-of-year examination held between the first and second years of the master’s degree is an important moment, on which basis a recommendation that the study be discontinued can be given. The course is concluded with a Master of Music (MMus) diploma being awarded. The procedures and formal requirements for testing and assessment are set out in the Teaching and Examination Regulations and the Additional Regulations with Respect to Reviews and Examinations (annexed).

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

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

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

<table>
<thead>
<tr>
<th>Algemene opbouw studieprogramma en studiepunten Master Klassiek 2019-2020</th>
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5.3. Description of the five course categories

Principal subject and related practical courses

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

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

Research

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

Required profile subjects

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

Electives

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

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

6. DESCRIPTIONS OF PRINCIPAL SUBJECTS CLASSICAL MUSIC

COMPOSITION

Head of Composition and Music Theory Department: Michiel Schuijer (michiel.schuijer@ahk.nl)

Faculty representative: Jorrit Tamminga (jorrit.tamminga@ahk.nl)

Introduction

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

The Composition Department stands for
* artistic openness,
* diversity in genres and aesthetics,
* new intercultural music,
* music and technology,
* collaboration with other disciplines (artistic and otherwise).

Composition students can participate in projects involving music theatre, film music and community art; crossover projects with the Jazz and Pop Departments; and collaborative projects with the Percussion Department. Master’s students may choose the Creative Performance Lab (CPL) profile (see p. 70) or the Carnatic Rhythm in Western Music profile (see p. 79). When a profile is chosen as part of this principal subject, 15 EC a year are dedicated to the profile and 23 EC to the principal subject of composition.

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

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

Entrance requirements (supplementary or otherwise)

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

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

First year

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

End-of-year examination

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

Second year

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

Required and/or recommended electives

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

Final examination

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

Teachers

See list of teachers (annexed).
CONDUCTING

National Master Orchestral Conducting

Department Head Woodwind, Brass, Conducting: Pierre Volders (pierre.volders@ahk.nl)

Faculty representative: Ed Spanjaard (edspan@xs4all.nl)

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

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

The NMO curriculum offers the following:

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

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

The participating professional orchestras are:

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

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

Admission Requirements

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

Admission Procedure for the NMO

1. A candidate must be in possession of a Bachelor of Music degree before they commence the Master’s course.
2. Enrolment takes place at the Conservatorium van Amsterdam or at the Royal Conservatoire. Before the application deadline the candidate must submit the following:
   a. a number of video fragments which show the candidate conducting and orchestra, facing the camera. The selection of video fragments should cover a number of works for orchestra. The (movements of the) orchestral works performed may not have been edited.
   b. a portfolio with concert programmes conducted by the candidate.
   c. a study plan that complies with the criteria specified in the study guides of both institutes.
3. The video fragments, portfolio and study plan will be evaluated after the deadline. After a preliminary selection, a limited number of candidates will be invited for the auditions.
4. The audition takes place in three rounds:
   a. a session with a chamber music ensemble
   b. an interview by the selection committee on knowledge, insight and views with respect to the repertoire
   c. a maximum of 4 selected candidates will conduct part of an orchestral rehearsal.

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

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

5. The number of places available for each master year is two.

Curriculum Overview

<table>
<thead>
<tr>
<th>Code</th>
<th>National Master Orchestral Conducting 2019-2020</th>
<th>Year 1</th>
<th>Year 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>KC-M-</td>
<td>Principal Study</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DI-IOD</td>
<td>Main subject incl placements with professional orchestras and masterclasses</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>DI-RP</td>
<td>Repertoire and programming</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Working with an opera director</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>KC-M-I</td>
<td>Professional integration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CDO</td>
<td>CDO / free space</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td></td>
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<td>---------------</td>
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<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td><strong>KC-M-AL</strong></td>
<td>Research</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRIP</td>
<td>Introductory course 'Research in the Arts'</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td><strong>EL</strong></td>
<td>Master electives:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Contemporary Music through non-Western techniques</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Analysis and Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Historically Informed Practice for conductors</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Score Playing</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RD</strong></td>
<td>Musician's research and development (coaching, individual research + presentation)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>15</td>
<td></td>
</tr>
<tr>
<td><strong>Total 120 EC</strong></td>
<td></td>
<td>60</td>
<td></td>
</tr>
</tbody>
</table>

**Course Descriptions NMO**

<table>
<thead>
<tr>
<th>Course title:</th>
<th>Main subject Orchestral Conducting (NMO)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Osiris course code:</td>
<td>KC-M-DI-IOD</td>
</tr>
<tr>
<td>Course content:</td>
<td>This course prepares students for a professional career as a conductor. In the lessons in the main subject the students develop their technique, their interpretation of scores and the rendition of those scores during rehearsals to a professional level. In the process, they prepare themselves for practical assignments with a professional orchestra.</td>
</tr>
<tr>
<td>Objectives:</td>
<td>At the end of this course, the student:</td>
</tr>
<tr>
<td></td>
<td>• Conducts on a level that can be qualified as ‘excellent at an international level’.</td>
</tr>
<tr>
<td></td>
<td>• Relates his/her position independently towards the music and the music profession at an advanced level</td>
</tr>
<tr>
<td></td>
<td>• Develops, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation.</td>
</tr>
<tr>
<td></td>
<td>• Demonstrates significant practical experience in his attitude towards the professional orchestras with which he works. Characteristic features of this attitude are self-awareness, self-confidence, practical know-how, eagerness and an interest in the people around him.</td>
</tr>
<tr>
<td></td>
<td>• Rehearses in a professional manner with a professional symphony orchestra, in the process incorporating the appropriate beating technique and demonstrating a personal/artistic vision.</td>
</tr>
<tr>
<td></td>
<td>• Leads and inspires a professional symphony orchestra as conductor during a concert while demonstrating a personal/artistic vision.</td>
</tr>
<tr>
<td></td>
<td>• Communicates in a professional manner about his artistic vision with colleagues, orchestra directors and artistic leaders of orchestras</td>
</tr>
</tbody>
</table>
- Shows an understanding of professional practice and an ability to move in it by virtue of his knowledge, skills, artistic vision and research skills.
- Develops and maintains a large network of contacts in the orchestra world and make use of that network.
- Is able to act as his/her own teacher by knowing what determines the quality of his conducting and how to maintain and further develop that standard by continuing to learn independently.

<table>
<thead>
<tr>
<th>Type of course:</th>
<th>Compulsory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level:</td>
<td>Master I and II</td>
</tr>
</tbody>
</table>
| Duration:      | Main subject lesson: 1.5h per week  
Projects and masterclasses: as planned with partner orchestras |
| Prior qualifications/prerequisites: | Bachelor of Music |
| Teachers:      | Jac van Steen (KC) / Ed Spanjaard (CvA) / Kenneth Montgomery (KC) |
| Credits:       | 35 ECTS per academic year |
| Literature:    | Scores of the programmes, together with background literature about works, composers and historic context. |
| Work form:     | Group lessons with all NMO students  
Orchestra projects at partner orchestras  
Masterclasses |
| Assessment:    | First year: rehearsal with a professional orchestra.  
Students are assessed on their capacity to conduct a rehearsal to a professional standard:  
- Structure of rehearsal and rehearsal technique  
- Quality of the contact with the musicians  
- Understanding of the score  
Final exam: project with a professional orchestra.  
Students are assessed on their capacity to achieve an artistically convincing result with professional musicians. This refers to the quality of the rehearsal process (see first-year exam) and the artistic quality of the concert |
| Grading system: | Master I: qualifying result  
Master II: numeric |
<p>| Language:      | English |
| Schedule, time, venue: | Depending on the availability of the teacher, by appointment. |
| Information:   | Jaike Bakker (<a href="mailto:j.bakker@koncon.nl">j.bakker@koncon.nl</a>) |</p>
<table>
<thead>
<tr>
<th>Course title:</th>
<th>Repertoire and Programming (NMO)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Osiris course code:</td>
<td>KC-M-DI-RP</td>
</tr>
<tr>
<td>Course content:</td>
<td>This course prepares students for a professional career as a conductor by teaching them to compile concert programmes and explain and justify the choice of programme in artistic terms as well as from a logistics and financial perspective.</td>
</tr>
<tr>
<td>Objectives:</td>
<td>At the end of this course, the student:</td>
</tr>
<tr>
<td></td>
<td>• Compiles concert programmes for professional orchestras that are original and based on relevant research and varied information sources, advanced knowledge of repertoire and taking into consideration context in the framework of an international concert practice of a conductor</td>
</tr>
<tr>
<td></td>
<td>• Is aware of the practical and financial realities of today’s orchestral world in relation to programming possibilities</td>
</tr>
<tr>
<td></td>
<td>• Is able to underpin, explain and motivate the choices for compiling this programme</td>
</tr>
<tr>
<td></td>
<td>• Can communicate about repertoire and the choices for programming with specialist and non-specialist audiences</td>
</tr>
<tr>
<td>Type of course:</td>
<td>Compulsory</td>
</tr>
<tr>
<td>Level:</td>
<td>Master I-II</td>
</tr>
<tr>
<td>Duration:</td>
<td>6 lessons of 3-4 hours</td>
</tr>
<tr>
<td>Prior qualifications/prerequisites:</td>
<td>Bachelor degree in Music + official admission to the National Master Orchestral Conducting programme</td>
</tr>
<tr>
<td>Teachers:</td>
<td>Different specialists from the field, i.e. Sven Arne Tepl, Maarten Brandt, Marcel Mandos, Wim Vos</td>
</tr>
<tr>
<td>Credits:</td>
<td>3 ECTS</td>
</tr>
<tr>
<td>Literature:</td>
<td>Scores of the programmes, together with background literature on the works, composers and historical context.</td>
</tr>
<tr>
<td>Work form:</td>
<td>Group lesson</td>
</tr>
<tr>
<td>Assessment:</td>
<td>First year: oral defence of a concert programme. Second year: oral defence of the series of concert programmes.</td>
</tr>
<tr>
<td>The student is assessed by a committee consisting of the Head of Department and another teacher. The assessment criteria are:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Quality of the programme</td>
</tr>
<tr>
<td></td>
<td>• Knowledge and understanding of the major repertoire</td>
</tr>
<tr>
<td></td>
<td>• Knowledge and understanding of the working reality of professional orchestras</td>
</tr>
<tr>
<td></td>
<td>• Quality of the debate: verbal skills, quality of the arguments</td>
</tr>
<tr>
<td>Grading system:</td>
<td>Qualifying result</td>
</tr>
</tbody>
</table>
### Course title:
**Working with an Opera Director (NMO)**

### Osiris course code:
KC-[Angelique: nieuwe code aanmaken]

### Course content:
In this course, the student explores the triangle conductor-director-singer in a laboratory set up of an opera house practice. At first, a series of theoretical sessions prepares conductors to understand the history of different forms and styles of opera directing. Then, on the basis of chosen operas, conductors learn to collaborate with a director on the development of a concept for an opera production. Thereafter, in practical sessions with singers, the student comes to recognize the different forms and styles of directing in practice, and learns to cope with conflicting views within the triangle conductor-director-singer.

### Objectives:
At the end of this course, the student:
- is able to identify of the different forms of opera directing that have developed since 1830;
- is able to distinguish between these forms in different stage concepts;
- is able to identify the difficulties between conductor, director and singer;
- is able to cope with these difficulties in a productive manner.

### Type of course:
Compulsory

### Level:
Master I-II

### Duration:
4 hours per week for 5 weeks, or in an intensive weeklong workshop

### Prior qualifications/prerequisites:
Bachelor degree in Music + official admission to the National Master programme

### Teachers:
Peter te Nuyl

### Credits:
2 ECTS

### Literature:
Watching opera concepts and stagings, provided reading material, score preparation for practical sessions

### Work form:
Group lesson

### Assessment:
100% attendance requirement, active participation
Course title: **Introduction to Research in the Arts (NMO)**

Osiris course code: KC-M-AL-TRIP

Course content: This course introduces students to the phenomenon of “research in the arts”. This research should be strongly connected to the main subject of the student, and the research question(s) will be derived from the student’s own musical practice. The research method is typically practice-based, i.e. the research is done in and through performing or composing, and the final outcome of the research will often be musical practice, e.g. performances or compositions. During the course we will discuss these issues in order to prepare the student to develop his or her own research project in the Master’s programme. Students will also be introduced to the online Research Catalogue, as well as the various methods of documenting and presenting their research.

Objectives: At the end of this course, the student:

- Is able to demonstrate an understanding of what research in the Master’s programme of the conservatoire comprises;
- Has an understanding of the use of source material;
- Has an understanding of the skills required to document their research results;
- Is able to demonstrate skills of formulating a research proposal and abstract;
- Is able to document their research process and results on the Research Catalogue.

Type of course: Compulsory

Level: Master

Duration: 6 sessions of 2 hours

Prior qualifications/prerequisites: Bachelor of Music

Teachers: Kathryn Cock, Henk Borgdorff and others

Credits: 1 ECTS

Literature: A reader will be distributed at the start of the course

Work form: Seminar, individual study and workshops
<table>
<thead>
<tr>
<th>Assessment:</th>
<th>Attendance results (80%) and a written research proposal and abstract</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grading system:</td>
<td>Pass-fail</td>
</tr>
<tr>
<td>Language:</td>
<td>English</td>
</tr>
<tr>
<td>Schedule, time, venue:</td>
<td>See Asimut schedule</td>
</tr>
<tr>
<td>Information:</td>
<td>Klarijn Verkaart, Coordinator Master Research (<a href="mailto:ma.studies@koncon.nl">ma.studies@koncon.nl</a>)</td>
</tr>
<tr>
<td>Course title:</td>
<td>Contemporary Music through non-Western Techniques (NMO)</td>
</tr>
<tr>
<td>Osiris course code:</td>
<td>KC-</td>
</tr>
<tr>
<td>Course content:</td>
<td>This course addresses the rhythmical problems that may arise in many contemporary music pieces from Stravinsky, Béla Bartók or Varèse to Xenakis, Boulez, Elliot Carter, Ferneyhough or Ligeti, as well as more recent composers. The main objective is to provide rhythmical tools that will help the student achieve a higher degree of accuracy and confidence in the performance of rhythmical complexities, as well as an important support to the students' conducting technique when working on contemporary repertoire. Karnatic (South Indian classical) music not only makes use of one of the most complex rhythmical systems but, in addition, has very clear and practical teaching and exercise methods. The students will not be asked to perform the karnatic techniques with instrument but using exclusively ‘solkattu’ (set of rhythmical syllables used in South India as the first step before playing an instrument). Topics like metrical modulation, polyrhythms, polypusles, polytempi, inner amalgamation or meter changes will come under scope using the wide variety of karnatic techniques and concepts as starting point. There will also be an exhaustive and intense comparative analysis of how to apply these techniques to western pieces from a conductor’s viewpoint.</td>
</tr>
<tr>
<td>Objectives:</td>
<td>At the end of this course, the student:</td>
</tr>
<tr>
<td></td>
<td>• can use karnatic techniques to better ‘understand’ a myriad of rhythmical complexities used in western contemporary music</td>
</tr>
<tr>
<td></td>
<td>• is able to ‘sing’ a rhythm or phrase to a performer while rehearsing, using the solkattu technique, and to adapt the techniques to his/her own whims while conducting.</td>
</tr>
<tr>
<td></td>
<td>• knows how to translate these techniques into conducting patterns or different ways of thinking while conducting</td>
</tr>
<tr>
<td>Type of course:</td>
<td>Elective</td>
</tr>
<tr>
<td>Level:</td>
<td>Master</td>
</tr>
<tr>
<td>Duration:</td>
<td>2 hours per week, 34 weeks</td>
</tr>
<tr>
<td>Prior qualifications/prerequisites:</td>
<td>Bachelor of Music+ official admission to the NMO programme</td>
</tr>
<tr>
<td>Teachers:</td>
<td>Jos Zwaanenbourg</td>
</tr>
<tr>
<td>-------------------</td>
<td>-------------------------------------------------------</td>
</tr>
<tr>
<td>Credits:</td>
<td>5 ECTS</td>
</tr>
<tr>
<td>Literature:</td>
<td>Provided by the teacher</td>
</tr>
<tr>
<td>Work form:</td>
<td>Group lesson with other NMO students</td>
</tr>
<tr>
<td>Assessment:</td>
<td>Maximum amount of lessons that can be missed is six out of the 28 of theory/exercise lessons that take place until mid-April. It is not allowed to miss two subsequent lessons. In the last eight weeks (mid-April to mid-June), the student can propose a final project; this project can range from a short dissertation about one of the topics seen, or a thorough rhythmical analysis of contemporary pieces with karnatic techniques (or any other proposal that would be suitable to the subject). Individual meetings will then take place in order to coach the student in his project.</td>
</tr>
<tr>
<td></td>
<td>* Attendance, homework and attitude (40%)</td>
</tr>
<tr>
<td></td>
<td>* Final project (40%)</td>
</tr>
<tr>
<td></td>
<td>* Theory exam at the end of the year (20%)</td>
</tr>
<tr>
<td>Grading system:</td>
<td>Numeric</td>
</tr>
<tr>
<td>Language:</td>
<td>English</td>
</tr>
<tr>
<td>Schedule, time,</td>
<td>Conservatorium van Amsterdam, by appointment</td>
</tr>
<tr>
<td>venue:</td>
<td></td>
</tr>
<tr>
<td>Information:</td>
<td>Jaike Bakker (<a href="mailto:j.bakker@koncon.nl">j.bakker@koncon.nl</a>)</td>
</tr>
</tbody>
</table>

<p>| Course title:     | Analysis and Performance (NMO)                        |
| Osiris course code: | KC-M-EL-AP                                           |
| Course content:   | In this course students will study and discuss many examples from compositions in which the connection can be made between analysis and performance. We will investigate and practically try in what way analytical observations may influence the interpretation of the music, and recordings from different performers will be compared. Examples will be chosen from the student’s repertoires. Students will also study recent literature in this research area. Therefore, a syllabus will be provided. |
| Objectives:       | At the end of this course, the student:               |
|                   | • Has an advanced understanding of the relationship between analysis and performance. |
|                   | • Has an advanced understanding of recent literature on analysis and performance. |
|                   | • Has developed concrete ideas about applying the results of an analysis to the performance of compositions that they conduct. |
| Type of course:   | Elective                                              |</p>
<table>
<thead>
<tr>
<th><strong>Level:</strong></th>
<th>Master</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Duration:</strong></td>
<td>1 hour per week</td>
</tr>
<tr>
<td><strong>Prior qualifications/prerequisites:</strong></td>
<td>Bachelor of Music</td>
</tr>
<tr>
<td><strong>Teachers:</strong></td>
<td>Paul Scheepers</td>
</tr>
<tr>
<td><strong>Credits:</strong></td>
<td>5 ECTS</td>
</tr>
<tr>
<td><strong>Literature:</strong></td>
<td>Syllabus will be handed out</td>
</tr>
<tr>
<td><strong>Work form:</strong></td>
<td>Private lessons or in a group with other NMO students</td>
</tr>
<tr>
<td><strong>Assessment:</strong></td>
<td>Attendance results (80%) + Presentation: students analyze a composition that they conduct and apply the results to their own performance. They are also expected to refer to recordings and literature. The presentation will be judged by a committee.</td>
</tr>
<tr>
<td><strong>Grading system:</strong></td>
<td>Pass/fail</td>
</tr>
<tr>
<td><strong>Language:</strong></td>
<td>English</td>
</tr>
<tr>
<td><strong>Schedule, time, venue:</strong></td>
<td>Depending on availability, by appointment</td>
</tr>
<tr>
<td><strong>Information:</strong></td>
<td>Jaike Bakker (<a href="mailto:j.bakker@koncon.nl">j.bakker@koncon.nl</a>)</td>
</tr>
</tbody>
</table>

**Course title:** Score Playing (NMO)  
**Osiris course code:** KC-DI-PS  
**Course content:** Students of this course receive a weekly private lesson in which the student develops the ability of playing a score on the piano. By doing so, the student will gradually increase his ability in score reading which is vital for his professional competencies. The course is always adjusted to the individual pianistic level of the student.  
**Objectives:** On completion of this course, the student:  
- is able to play symphonic scores (or parts of these) on the piano - if necessary in a slower tempo - but with the demanded musical expression and timing;  
- can act as his own teacher, by analysing what determines the quality of his playing and how to maintain and develop it.  
**Type of course:** Elective  
**Level:** Master  
**Duration:** 25 minutes per week, 36 weeks per academic year
<table>
<thead>
<tr>
<th>Prior qualifications/prerequisites:</th>
<th>Bachelor of Music + official admission to the NMO programme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers:</td>
<td>Richard Ram</td>
</tr>
<tr>
<td>Credits:</td>
<td>5 EC per academic year</td>
</tr>
<tr>
<td>Literature:</td>
<td>Scores, to be determined by teacher</td>
</tr>
<tr>
<td>Work form:</td>
<td>Individual lesson</td>
</tr>
<tr>
<td>Assessment:</td>
<td>Active participation, short presentation at the end of the year</td>
</tr>
<tr>
<td>Grading system:</td>
<td>Qualifying result</td>
</tr>
<tr>
<td>Language:</td>
<td>English and/or Dutch</td>
</tr>
<tr>
<td>Schedule:</td>
<td>Tuesdays or Wednesdays</td>
</tr>
<tr>
<td>Time:</td>
<td>Depending on availability, by appointment</td>
</tr>
<tr>
<td>Venue:</td>
<td>Royal Conservatoire</td>
</tr>
<tr>
<td>Information:</td>
<td>Jaike Bakker (<a href="mailto:j.bakker@koncon.nl">j.bakker@koncon.nl</a>)</td>
</tr>
</tbody>
</table>

**Course title:** Historically Informed Practice for Conductors (NMO)

**Course content:** During the sessions, several topics will be discussed (among others):
- evolution and different versions of historic orchestral instruments (sound, tuning, possibilities, problems)
- the development of the size of the orchestra
- the evolution of the staging of the orchestra
- role and function of the leadership/conductor

**Objectives:** On completion of the course, the student:
- is knowledgeable about the manifold relations between repertoire and performance traditions.
- Can make informed decisions about the size and staging of the orchestra for any particular programme.
- Posesses a working knowledge of the various historical versions of the main instruments in the orchestra

**Type of course:** Elective

**Level:** Master

**Duration:** 6-8 sessions of 4-6 hours per year
### Course title:
Musician’s Research and Development (NMO)

### Osiris course code:
KC-

### Course content:
There are three stages in the research element of the Master of Music programme:

- Becoming aware of the problem to be addressed and being able to clearly formulate the research question.
- Developing a research project and selecting a research method.
- Presenting the results of the research to an interested audience, having chosen an appropriate form of presentation and documentation.

Students must write and develop their personal research proposal (a detailed description of their research project), as soon as possible in the first semester of the first year of the master’s programme in consultation with their research supervisor, Master circle leader, and Head of Master Research Kathryn Cok. This proposal will be the conclusion of the Introduction to Research in the Arts course. The research component of the Master of Music programme requires the participation in the following activities:

**Individual supervising:** The curriculum provides that every student will have a personal research supervisor in the first year, from the beginning of their study up to their research presentation in April of the second year (15 hours over the entire course of the programme). Students will be assigned a research supervisor, selected from a pool of teachers whose duties also include supervising. In addition students may choose a supervisor from outside the pool of supervisors, with whom they can work part of the time in conjunction with their assigned supervisor. Both student and (internal) supervisor will use the online Research Catalogue as collaborative workspace.

### Prior qualifications/prerequisites:
Bachelor of Music+ official admission to the NMO programme

### Teachers:
Peter van Heyghen

### Credits:
5 ECTS

### Literature:
t.b.a.

### Work form:
Group lesson

### Assessment:
Attendance, preparation, and active participation

### Grading system:
Pass/fail

### Language:
English / Dutch

### Schedule, time, venue:
On appointment

### Information:
Jaike Bakker (j.bakker@koncon.nl)
**Individual research and presentation:** In order to complete the requirements of the Master of Music programme, each student must successfully undertake an individual research project, and present the findings of this project in a public research presentation during the Master Research Symposium, which is held in April of each year. The format of the final presentation can vary.

<table>
<thead>
<tr>
<th>Objectives:</th>
<th>At the end of the research component of the Master of Music programme, students should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>▪ Develop a deeper understanding of and insight into music.</td>
</tr>
<tr>
<td></td>
<td>▪ Analyze and solve technical problems and to make a conscious choice for a specific artistic concept of their own on the basis of historical or contemporary information.</td>
</tr>
<tr>
<td></td>
<td>▪ Increase, through the findings of their research, their understanding of the professional environment, and of their own opportunities and possibilities.</td>
</tr>
<tr>
<td></td>
<td>▪ Formulate judgments on the basis of information and to link these judgments to reflection on artistic and, where relevant, social and ethical responsibilities.</td>
</tr>
<tr>
<td></td>
<td>▪ Present the result of their research project to specialist and non-specialist audiences.</td>
</tr>
</tbody>
</table>

| Type of course: | Compulsory |
| Level: | Master |

**Prior qualifications/prerequisites:** Successful completion of the bachelor’s degree with a grade of at least 8 for the artistic and playing aspect or for the compositional aspect, and a realistic study plan, the so-called Master Plan. Students from outside the Royal Conservatoire must pass an entrance exam including an intake interview, demonstrating their insight and motivation for the chosen study and associated elements of the curriculum.

| Teachers: | Each student will be assigned a research supervisor depending on their particular research topic and/or study programme. |
| Credits: | Year 1: 4 ects. Year 2: 10 ects. |
| Work form: | The individual research supervising will occur on a one to one basis. |
| Assessment: | Regular contact with the assigned research supervisor and a successful presentation of the research results during the Master Research Symposium. At the presentation, all students are required to demonstrate the following points: |

**Relevance**

- Artistic development
  
  *Is the research relevant for the artistic development of the student?*

- Wider context
  
  *Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?*

**Project design and content**

- Questions, issues, problems
  
  *Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student’s main studies?*

- Contextualisation
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?</td>
<td></td>
</tr>
<tr>
<td>Methods</td>
<td></td>
</tr>
<tr>
<td>Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?</td>
<td></td>
</tr>
<tr>
<td>New knowledge, insights, experiences, techniques and/or devices</td>
<td></td>
</tr>
<tr>
<td>Does the research deliver something that we did not know, understand, experience or have?</td>
<td></td>
</tr>
<tr>
<td>Process</td>
<td></td>
</tr>
<tr>
<td>Is the research process sufficiently well described or otherwise communicated?</td>
<td></td>
</tr>
<tr>
<td>Outcome</td>
<td></td>
</tr>
<tr>
<td>Is the balance between the research process and the (artistic) outcome of the research satisfactory?</td>
<td></td>
</tr>
</tbody>
</table>

**Argumentation, documentation, presentation**

<table>
<thead>
<tr>
<th>Reasoning, writing, documentation</th>
<th>Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Information, source material, referencing, language</td>
<td>Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?</td>
</tr>
<tr>
<td>Public presentation</td>
<td>Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?</td>
</tr>
</tbody>
</table>

**Grading system:** Qualitative result

**Language:** English

**Schedule, time, venue:** See Asimut schedule

**Information:** Klarijn Verkaart, Coordinator Master Research: ma.studies@koncon.nl
Choral Conducting

Department Head Woodwind, Brass, Conducting: Pierre Volders (pierre.volders@ahk.nl)

Faculty representative: Jos Vermunt (jos.vermunt@ahk.nl)

Introduction

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

Entrance requirements (supplementary or otherwise)

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

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

Study programme

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

Teachers
See list of teachers (annexed)
Wind and fanfare band conducting

Head of the Woodwind and Conducting Departments: Pierre Volders (pierre.volders@ahk.nl)

Faculty representative: Danny Oosterman (danny.oosterman@ahk.nl)

Introduction

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Entrance requirements (supplementary or otherwise)

*CvA students

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Study programme

| Opbouw studieprogramma en studiepunten Master Hoofdvak Directie 2019-2020 |
|---|---|---|---|---|---|
| Jaar | Hoofdvak en hoofdvakgebonden praktijkvakken | Onderzoek | EC | Verplichte Keuzevakken | Keuzevakken |
| 1 | | | 4 | | Vrije keuze |
| subtotal-1 | | | 40 | Aangeboden: | |
| 2 | | | 5 | | |
| subtotal-2 | | | 40 | | |
| totaal | 30 | 10 | 0 | 20 | 10 | 120 |

General

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

Teachers

See list of teachers (annexed)
WOODWINDS

Head of the Woodwind and Conducting Departments: Pierre Volders (pierre.volders@ahk.nl)

**Recorder (classical)**

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

**Study programme**

| Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020 |
|---------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|
| jaar | Hoofdvak en hoofdvakgebonden praktijkvakken | EC | Onderzoek | EC | Verplichte Keuzevakken | EC | Keuzevakken | EC | Vrije Ruimte | EC | tot. |
| 1 | Hoofdvak | 40 | Onderzoek | 5 |  |  |  |  |  |  |  |  |  |  |
|   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
| subtotal-1 |   | 40 |   | 5 |  |  |  |  |  |  |  |  |  |  |
| 2 | Hoofdvak | 40 | Onderzoek | 5 |  |  |  |  |  |  |  |  |  |  |  |
|   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
| subtotal-2 |   | 40 |   | 5 |  |  |  |  |  |  |  |  |  |  |
| totaal |   | 80 |   | 10 |  |  |  |  |  |  |  |  |  |  |

**General**

The recorder is known to many for its use in the earliest stages of musical training. Yet the strong interest in early music and the simultaneous expansion of the contemporary repertoire have given the recorder a completely new dimension over the last fifty years. These facets of the recorder repertoire have put the instrument in the international limelight. Together with the instrument’s renewed pedagogical potential, these are challenges up-and-coming recorder players face. Gaining a deeper understanding of the early music repertoire and undertaking a far-reaching exploration of the contemporary literature, today’s recorder player must be very flexible and resourceful.

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

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

Former and current CvA recorder students play in The Royal Wind Music.

The Recorder Department has its own website. See [www.blokamsterdam.info](http://www.blokamsterdam.info) for more information.

**Teachers**

See list of teachers (annexed)
Panpipes

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

Study programme

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

Students of the panpipes are given one hour of private instruction a week and one four-hour group lesson a month. Every year, five afternoon/evening group recitals are given during which knowledge and skills can be put into practice and which are then evaluated in class.

There is close collaboration with the Recorder Department. Upon request, students can take a lesson with a recorder player who discusses with them the musical and, if necessary, interpretative aspects of a prepared work.

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

Teachers
See list of teachers (annexed)

Flute

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

Study programme

Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020

<table>
<thead>
<tr>
<th>Jaar</th>
<th>Hoofdvak en hoofdvakgebonden praktijkvakken</th>
<th>EC</th>
<th>Onderzoek</th>
<th>EC</th>
<th>Verplichte Keuzevakken</th>
<th>EC</th>
<th>Keuzevakken</th>
<th>EC</th>
<th>Vrije Ruimte</th>
<th>EC</th>
<th>Totale EC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hoofdvak</td>
<td>40</td>
<td>Onderzoek</td>
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<td></td>
<td>Vrije keuze</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td></td>
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<td>5</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Hoofdvak</td>
<td>40</td>
<td>Onderzoek</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
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<tr>
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<td>80</td>
<td>10</td>
<td>0</td>
<td>20</td>
<td>10</td>
<td>120</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
General
For those wishing to be a flautist in this day and age, versatility is a must. Candidates should be able to picture themselves as part of an orchestra or chamber music ensemble, simultaneously teaching or experimenting with new forms of expression and even collaborating with other disciplines. As flautists, they can expect to develop all these aspects at the CvA.

Since the three teachers all have rich, yet very different, backgrounds and work together in accordance with a team-teaching model, students are given every opportunity to develop themselves and find their own path.

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

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

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

Teachers: See list of teachers (annexed)

Oboe

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

Study programme

<table>
<thead>
<tr>
<th>Jaar</th>
<th>Hoofdvak en hoofdvakgebonden praktijkvakken</th>
<th>EC Onderzoek</th>
<th>EC Verplichte Keuzevakken</th>
<th>EC Keuzevakken</th>
<th>EC Vrije Ruimte</th>
<th>EC tot.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hollaak</td>
<td>40</td>
<td>Onderzoek</td>
<td>5</td>
<td></td>
<td>Vrije koue</td>
</tr>
<tr>
<td></td>
<td>subtotal-1</td>
<td>40</td>
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<td></td>
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<tr>
<td>2</td>
<td>Hollaak</td>
<td>40</td>
<td>Onderzoek</td>
<td>5</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>subtotal-2</td>
<td>40</td>
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<td>80</td>
<td>10</td>
<td>0</td>
<td>20</td>
<td>120</td>
</tr>
</tbody>
</table>

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

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

For those wishing to develop themselves in the area of historical performance, the degree course offers many opportunities, such as lessons with the Baroque oboe teacher on the Baroque or modern oboe. The Classical and Early Music Departments work closely together. For instance, the Baroque and modern
oboe studios organize joint evening group recitals and other activities, such as visits to the Rijksmuseum’s Music Department.

Renowned oboists are regularly invited to teach; Heinz Holliger, Alexei Ogrintchouk, Lucas Macías Navarro, Pauline Oostenrijk, Miriam Pastor and Roland Perrenoud have all given masterclasses.

**Teachers:** See list of teachers (annexed)

### Clarinet

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

#### Study programme

<table>
<thead>
<tr>
<th>Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>jaar</strong></td>
</tr>
<tr>
<td>1</td>
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<tr>
<td></td>
</tr>
<tr>
<td>2</td>
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<tr>
<td></td>
</tr>
<tr>
<td>totaal</td>
</tr>
</tbody>
</table>

**General**

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

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

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

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

**Teachers:** See list of teachers (annexed)

### Bass clarinet

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

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

Teachers
See list of teachers (annexed)

Bassoon
Faculty representative: Simon van Holen (simon.vanholen@ahk.nl)

Study programme

General
The bassoon functions as the bass, tenor and often the alto voice of the woodwind family. Moreover, the bassoon has been around for over 500 years, which means we have music for bassoon from the early Baroque period all the way up to the present day. Many different kinds of music have been written for our wonderful instrument, which also happens to bear a close resemblance to the human voice. Students make real connections with the music world by virtue of the fact that all the bassoon teachers are members of the Royal Concertgebouw Orchestra. Regular guest teacher Gustavo Núñez also gives several masterclasses each year.

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

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

Teachers: See list of teachers (annexed)

Saxophone

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

Study programme

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

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

Of course, we do not lose sight of the fact that a master’s student studying classical saxophone should be an all-round musician, one who can play all types of saxophone and in every conceivable context. This requires continuity, which is the responsibility of the regular teachers. They oversee the general musical context, in which outstanding master’s students from different national and international saxophone schools can find their niche. The result is a highly varied saxophone studio in which all the members play together in the CvA-SaX saxophone ensemble.

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

Teachers: See list of teachers (annexed)
BRASS

Head of the Wind and Conducting Departments: Pierre Volders (pierre.volders@ahk.nl)

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

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

Horn

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

Study programme

| Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020 |
|-----------------------------------------|----------|----------|----------|----------|----------|----------|
| Jaar | Hoofdvak en hoofdvakgebonden vakken | EC Onderzoek | EC | Verplichte Keuzevakken | EC Keuzevakken | EC Vrije Ruimte | EC tot |
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| subtotaal-1 | | 40 | | 5 | |
| 2    | Hoofdvak | 40 | Onderzoek | 5 | - | Vrije keuze |
| subtotaal-2 | | 40 | | 5 | |
| totaal | 80 | 10 | 0 | 20 | 10 | 120 |

General

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

Teachers: See list of teachers (annexed)
**Trumpet**

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

**Study programme**

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<th>Jaar</th>
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**General**

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

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

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

**Teachers:** See list of teachers (annexed)

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**Trombone and bass trombone**

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

**Study programme**

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

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

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

**Teachers:** See list of teachers (annexed)

_Tuba_

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

**Study programme**

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**General**

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

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

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

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

Only rarely and in the case of exceptional talent are students accepted for euphonium (tenor tuba) given the few employment opportunities available to these instrumentalists.

**Teachers:** See list of teachers (annexed)
PERCUSSION

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

Study programme

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

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

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

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

Past percussion students, particularly over the last few years, have gone on to have successful careers, joining orchestras in and outside the Netherlands, including the RCO, and ensembles such as Asko|Schoenberg, the Nieuw Ensemble, the Ives Ensemble and Ensemble Modern. A solo career for a percussionist is indeed possible, as attested by such alumni as Dominique Vleeshouwers, overall winner of the 2014 TROMP international percussion competition, current marimba teacher Ramon Lormans, and Rachel Zhang and Laurent Warnier, who perform all over the world as soloists and together as the Joint Venture Percussion Duo. The Percussion Department also achieves successes in the area of percussion education, as evidenced by such initiatives as Percussion Friends, now part of the Sweelinck Academy, where CvA alumni teach. Year after year, students of Percussion Friends successfully pass conservatory auditions. Many graduates are appointed teaching positions elsewhere in and outside the Netherlands, teaching at a professional level.

Teachers: See list of teachers (annexed)

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| Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020 |
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| jaar   | Hoofdvak en hoofdvakgebonden praktijkvakken | Onderzoek | Verplichte Keuzevakken | Keuzevakken | Vrije keuze |
| 1      | Hoofdvak | 40 | Onderzoek | 5 | - | Vrije keuze | Subtotaal-1 | 40 | 5 |
| 2      | Hoofdvak | 40 | Onderzoek | 5 | - | Vrije keuze | Subtotaal-2 | 40 | 5 |
| totaal | 80 | 10 | 0 | 20 | 10 | 120 |

Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020

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55
Strings Department head: Kees Koelmans (kees.koelmans@ahk.nl)

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

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

Harp

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

Study programme

| Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020 |
|---|---|---|---|---|---|---|---|
| jaar | Hoofdvak en hoofdvakgebonden praktijkvakken | EC Onderzoek | EC Verplichte Keuzevakken | EC Keuzevakken | EC Vrije Ruimte | EC EC tot. |
| 1 | Hoofdvak | 40 Onderzoek | 5 | | | 120 |
| subtotaal-1 | | 40 | 5 | | | |
| 2 | Hoofdvak | 40 Onderzoek | 5 | | | 120 |
| subtotaal-2 | | 40 | 5 | | | |
| totaal | 80 | 10 | 0 | 20 | 10 | 120 |

General

The principal study of harp focuses primarily on developing the student’s musical and technical skills on the instrument during the principal private lessons. Lessons are given both on an individual basis and in groups, and are of an internationally high level. Students are prepared to take auditions, to participate in competitions, etc. Students have won major competitions such as those in Israel and Bloomington, and the ARD. CvA harp alumni are members of some of the best orchestras in and outside the Netherlands. All the teachers are active soloists, chamber musicians and principals in orchestras. They also organize evening group recitals, public concerts and audition training.

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

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

Teachers: See list of teachers (annexed)
**Guitar**

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

**Study programme**

| Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020 |
|---|---|---|---|---|---|---|
| jaar | Hoofdvak en hoofdvakgebonden praktijkvakken | EC | Onderzoek | EC | Verplichte Keuzevakken | EC | Keuzevakken | EC | Vrije Ruimte | EC | tot. |
| 1 | Hoofdvak | 40 | Onderzoek | 5 | - | Vrije keuze | |
| subtotaal-1 | 40 | 5 | |
| 2 | Hoofdvak | 40 | Onderzoek | 5 | - | Vrije keuze | |
| subtotaal-2 | 40 | 5 | |
| totaal | 80 | 10 | 0 | 20 | 10 | 120 |

**General**

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

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

**Teachers:** See list of teachers (annexed)

**Violin**

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

**Study programme**

| Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020 |
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| jaar | Hoofdvak en hoofdvakgebonden praktijkvakken | EC | Onderzoek | EC | Verplichte Keuzevakken | EC | Keuzevakken | EC | Vrije Ruimte | EC | tot. |
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| subtotaal-1 | 40 | 5 | |
| 2 | Hoofdvak | 40 | Onderzoek | 5 | - | Vrije keuze | |
| subtotaal-2 | 40 | 5 | |
| totaal | 80 | 10 | 0 | 20 | 10 | 120 |

**General**

The Violin Department upholds a long tradition going back to the legendary Hungarian teacher Oskar Back, himself a student of Eugène Ysaÿe’s. Carl Flesch also taught at the conservatory. Following in the footsteps of Oskar Back, Herman Krebers and Davina van Wely produced renowned students for years.

The Violin Department organizes masterclasses given by permanent teachers and by guest teachers based in and outside the Netherlands such as Ivry Gitlis, Philippe Graffin, Isabelle van Keulen, Gerhard Schulz, Liza Ferschtman, Simone Lamsma and Liviu Prunaru. Orchestral playing is an integral part of the
degree course. Students are assigned to as many orchestral and ensemble projects as possible, as well as special string projects and a wide range of chamber music.

**Teachers:** See list of teachers (annexed)

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**Viola**

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

**Study programme**

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**General**

The principal study of viola focuses primarily on developing the student’s musical and technical skills on the instrument during the principal private lessons. Great importance is also attached to the development of chamber music and orchestral playing skills with a view to preparing students for a professional career as a violist.

The CvA viola teachers are all very active in the Dutch and international music scenes as chamber players, principals in various orchestras and soloists. They regularly organize evening group recitals for the students which are open to the public and invite guest teachers to come and give masterclasses. In recent years, these have included Jürgen Kussmaul, Daniel Bard, Lawrence Power, Garth Knox and Pauline Sachse.

The department organizes the biennial Amsterdam Viola Festival together with the National Viola Competition Amsterdam since 2009. The festival features concerts to attend, masterclasses in which to participate, and concerts on which students can perform together, giving them an excellent opportunity to bond.

**Teachers:** See list of teachers (annexed)

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**Cello**

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

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

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

**Teachers:** See list of teachers (annexed)

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**Double bass**

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

**Study programme**

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**General**

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

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

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

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

**Teachers:** See list of teachers (annexed)

**KEYBOARD INSTRUMENTS**

Head of the Department of Keyboard Studies: David Kuyken (david.kuyken@ahk.nl)

**Piano**

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

**Study programme**

<p>| Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020 |
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**General**

The large and varied repertoire and role of the piano put this instrument at the very heart of the CvA. Throughout the course, students learn to perform the repertoire in all its breadth and depth, and attain an excellent level of musicianship meeting international standards.

A closely knit team of highly qualified teachers is responsible for training. The great diversity within the team ensures that the students are exposed to the instrument in all its breadth and depth. In addition to their weekly principal private lessons, students may take lessons with all the teachers in the department via team-teaching. Group lessons and workshops are important supplemental methods of instruction.

The Piano Department is a dynamic one which attaches great importance to student input. The Piano Student Council is involved in planning and organizing projects and masterclasses. Every year, internationally renowned pianists and pedagogues give masterclasses; in recent years, these have included Ferenc Rados, Robert Levin, Dmitri Bashkirov, Enrico Pace, Håkon Austbø and Murray Perahia.
The Piano Department is firmly embedded in the larger Department of Keyboard Studies, which offers instruction in piano, fortepiano, harpsichord and clavichord. In addition, projects contribute to students acquiring knowledge and skills for playing all these instruments.

**Teachers:** See list of teachers (annexed)

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**Organ (classical)**

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

**Study programme**

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<th>Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020</th>
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**General**

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

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

In addition to their weekly principal private lessons, students may take lessons with all the teachers in the department via team-teaching. The Organ Department is firmly embedded in the larger Department of Keyboard Studies, which offers instruction in organ, piano, fortepiano, harpsichord and clavichord. Students may elect to study individual secondary subjects within the Department of Keyboard Studies. They may also enrol on a multidisciplinary master’s degree programme, in which organ can be combined with one of the other keyboard instruments offered by the Department of Keyboard Studies.

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

**Teachers:** See list of teachers (annexed)
Contemporary harpsichord

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

Study programme

**Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020**

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General

JOIN THE CONTEMPORARY HARPSICORD MOVEMENT !

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

Students enrolled on the contemporary harpsichord course work individually and in various ensembles on music written in the twentieth and twenty-first centuries, and specialize in rehearsing and performing ‘classic’ works from this period. Close partnerships with the Composition Department and the Live Electronics course of study play an increasingly important role particularly in the master’s phase, when students use their own musical personalities to help promote and encourage the creation of new harpsichord repertoire.

**Teachers:** See list of teachers (annexed)
**Accordion**

Faculty representative: Marieke Grotenhuis ([marieke.grotenhuis@ahk.nl](mailto:marieke.grotenhuis@ahk.nl))

**Study programme**

<p>| Opbouw studieprogramma en studiepunten Master Instrumentaal Klassieke Muziek 2019-2020 |
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**General**

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

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

**Teachers:** See list of teachers (annexed)

**Répétiteurship**

Head of the Department of Keyboard Studies: David Kuyken ([david.kuyken@ahk.nl](mailto:david.kuyken@ahk.nl))

**Introduction**

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

Entrance requirements are a bachelor’s degree in piano, demonstrable chamber musical skills and satisfactory communicative and teaching abilities.

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

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

**Entrance requirements**

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

**Study programme**

| Opbouw studieprogramma en studiepunten Master Hoofdvak Repetiteurship 2019-2020 |
|---------------------------------|---|---|---|---|---|---|
| **jaar** | **Hoofdvak en hoofdvakgebonden praktijk- en bijvakken** | **EC Onderzoek** | **EC Verplichte Keuzevakken** | **EC Keuzevakken** | **EC Vrije Ruimte** | **EC tot.** |
| 1 | Repetiteurship Piano Keyboard Musicianship Taken of Lied Didactiek Repertoire en Contact | 36 | 5 | - | Vrije keuze | 41 |
| | subtotaal-1 | 36 | 5 | - | | |
| 2 | Repetiteurship Piano Keyboard Musicianship Taken of Lied Didactiek | 40 | 5 | - | | |
| | subtotaal-2 | 40 | 5 | - | | |
| **totaal** | 76 | 10 | 0 | 20 | 10 | 120 |

**Electives and ‘free space’**

There are no obligatory electives for this master’s subject, but students do have 20 EC worth of electives which they are free to choose.

**Teachers:** See list of teachers (annexed)
**MUSIC THEORY**

Head of Composition and Music Theory Department: Michiel Schuijer (michiel.schuijer@ahk.nl)

Faculty representative: John Koslovsky (john.koslovsky@ahk.nl)

**Introduction**

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

**Entrance requirements (supplementary or otherwise)**

* Submission of a ‘theory portfolio’ from a previous degree, ideally containing examples of written harmony/counterpoint, analysis, model composition and arrangements/orchestrations.

* If the submitted portfolio does not provide sufficient information: a separate written examination given remotely by the committee in harmony/counterpoint, ear-training and/or analysis, to be submitted before the audition.

* A written/oral examination over the course of two or three days during the entrance exam period. The candidate is given written tests in harmony, ear-training (from the piano and from a recording) and analysis. Finally, the candidate takes an oral exam in solfège, keyboard harmony and score reading; discusses the written work with the committee; and receives a final result from the committee on his/her admissibility.

**Study programme**

| Opbouw studieprogramma en studiepunten Master Hoofdvak Theorie der Muziek 2019-2020 |
|---|---|---|---|---|---|
| jaar | Hoofdvak en hoofdvakgebonden praktijkvakken | Onderzoek | Keuzevakken | EC | tot. |
| 1 | Analyse, Schrijfkunst, Literatuur Oude Muziek | 15 | | Vrije keuze | 65 |
|  | Analyse, Schrijfkunst, Literatuur Klassiek/Romantiek | 15 | | | |
|  | Analyse, Schrijfkunst, Literatuur 20e/21e Eeuw | 15 | 10 | | |
|  | Voortgezet Methodeck Hoofdvak ThdM/Stage | 10 | | | |
|  | Improvisatie | 10 | | | |
| subtotaal-1 | | | | | 65 |
| 2 | Analyse, Schrijfkunst, Literatuur Specialisatie | 20 | | 10 | 30 |
|  | Improvisatie | 10 | 10 | | |
| subtotaal-2 | | | | | 40 |
| totaal | | | | | 105 |

**General**

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

**First year**

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

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

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

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

End-of-year examination

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

Second year

In the second year of the programme, the student chooses a specific topic within the ASL offerings, the ‘ASL Specialisatie’. The student takes this course for the entire year for a total of 1.5 hours (30 min. for each component weekly) and works with the teacher(s) of his/her choice. As in the first-year ASLs, each component must be completed with a written and/or oral assignment. The student also completes improvisation (practical skills) and the electives (if still needed), and devotes the rest of his/her time to completing the final research project, which is usually connected with the ASL.

Required and/or recommended electives

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

Final examination

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

Teachers

See list of teachers (annexed)
VOICE (Classical)

Voice Department head and faculty representative: Don Marrazzo (don.marrazzo@ahk.nl)

Study programme

The international vocal world places high demands on singers, and competition is very stiff, particularly for sopranos and mezzo-sopranos. The Master’s Degree in Voice offers students the opportunity to develop in three specific professional areas: opera, lied and oratorio. Students who have the requisite ambition and potential may, nearing the end of their studies, focus on one of these three priority areas, including as part of historically informed performance practice.

In the Western world, there has traditionally been a strong focus on opera, which continues to offer many vocalists a way to earn a stable basic income. A separate master’s programme, known as the Dutch National Opera Academy, meets this need for specialization. The CvA Master’s Degree in Voice offers a wide variety of opportunities for a broader, more versatile master’s programme in voice, with a strong focus both on the continued development of the operatic repertoire and on the knowledge and skills it requires, including those relating to performance practice and existing traditions.

First year

The set vocal curriculum is very rigorous and demanding, which is why the electives component for the principal subject of voice has been reduced to 10 EC over the two years. The attendance requirement applies to all and is clearly described and discussed in the Voice Department’s Annual Brochure, which is made available to every student. This attendance requirement also extends to student concerts, masterclasses and public examinations.

Operational collaboration between the various teachers is robust and effective. Group lessons and student concerts are held jointly. An effective interchange has also been established with the Early Music Voice Department. Depending on the student’s development and choice of repertoire, a portion of his/her vocal instruction may be provided there.

During the year, intensive opera repertoire and skills training are taught in weekly coachings with both a voice teacher and a répétiteur. The main focus of the required language training is on Italian, but individual coaching sessions are also provided where needed – mainly in French and German. Each year, the master’s opera studio is concluded with a concert performance of arias, duets and ensembles studied during the year.

Drama and Body Awareness will require an intensive structural development and cultivation by students of the skills they acquired as bachelor’s students. In addition, there are opportunities to enrol on one or two sessions in Alexander Technique or Feldenkrais.
End-of-year examination

50 minutes of actual music (not including stage changes, short breaks, applause, etc.). Repertoire in German, French, Italian and two other languages of the student's choice is required, as is lied, oratorio and operatic repertoire. Students are strongly advised to present repertoire from the Baroque, Classical, Romantic and twentieth-century style periods.

Second year

See first year.

Electives and 'free space'

There are no required electives for this master's subject, but students do have 10 EC worth of electives which they are free to choose. CVA electives such as Music Theatre and Stage Performance and The Musical Body are recommended, as are the electives offered by the University of Amsterdam (UvA).

Final examination

70 to 75 minutes of actual music (not including stage changes, short breaks, applause, etc.). Repertoire in German, French, Italian and two other languages of the student's choice is required, as is lied and operatic repertoire. Oratorio repertoire is not required. Students are strongly advised to present repertoire from the Baroque, Classical, Romantic and twentieth-century style periods.

Teachers

See list of teachers (annexed)
LIVE ELECTRONICS

Head of Jazz, Pop, Electronic Music: Edo Righini (edo.righini@ahk.nl)

Head of Classical Music, Early Music, Music in Education: Okke Westdorp (okke.westdorp@ahk.nl)

Faculty Representative: Jos Zwaanenburg (jos.zwaanenburg@ahk.nl)

Introduction

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

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

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

The program is completely cross-genre and is not biased towards just one music style or tradition. Musicians with a background in classical, jazz or pop music can all follow this master's program.

Lessons, lectures, workshops are given by an experienced team of CvA teachers and special guest teachers from all around the world.

Entrance requirements (supplementary or otherwise)

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

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

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

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

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

General

The two year program will run in project weeks, which means that once a month there will be a 5 day intensive project (order and content subject to change in relation to availability of guest teachers). There will be 10 of those projects per academic year.

Each project deals with two main subjects of which one is mainly practical and the other either theoretical or computer software oriented.

Each project week will offer group lessons, individual lessons and workshops. Throughout the projects, the live electronics ensemble will rehearse and perform; participation is compulsory.

Individual instrumental lessons can be organised, be it in the format of a subsidiary subject.

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

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

First year

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

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

Second year

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

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

Electives and free space

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

Teachers

See list of teachers (annexed)
7. DESCRIPTIONS OF PRINCIPAL SUBJECTS EARLY MUSIC

Department head Early Music: Teunis van der Zwart (teunis.vanderzwart@ahk.nl)

WOODWINDS AND BRASS

Recorder (early music)

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

Study programme:

<table>
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<tr>
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<th>Hoofdvak en hoofdvakgebonden praktijkvakken</th>
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<th>Verplichte Keuzevakken</th>
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<th>Vrije Ruimte</th>
<th>EC tot</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, competities)</td>
<td>30 Onderzoek</td>
<td>5</td>
<td>15 EC door keuze uit de volgende vakken: Building a successful professional practice</td>
<td>5 Vrije keuze</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Ensembles, orkesten, projecten en stages</td>
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<tr>
<td></td>
<td>Subtotaal 1</td>
<td>40</td>
<td>5</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, competities)</td>
<td>30 Onderzoek</td>
<td>5</td>
<td>Tuning and Temperament</td>
<td>5 Vrije keuze</td>
<td>10</td>
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<td></td>
<td>Subtotaal 2</td>
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<td>5</td>
<td>15</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Totaal 80</td>
<td>10</td>
<td></td>
<td>15</td>
<td></td>
<td>120</td>
</tr>
</tbody>
</table>

General

The early music recorder curriculum is distinguished from the classical recorder curriculum primarily in terms of the choice of repertoire. The Master’s Degree in Recorder is taught in accordance with the BLOK system developed in Amsterdam: this entails a unit of lessons taught over five consecutive days each month in which all principal study components are addressed. During these five days, when all courses and activities are, in principle, open to the public, students will be provided with all sorts of information. The curriculum includes individual and ensemble lessons, technical sessions, lectures and student concerts. All students participate in the programme collectively.

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

Electives and ‘free space’:

Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:
- Baroque Dance; Practice and Notation
- Building a Successful Professional Practice
- Tuning and Temperament
- Introduction to Gregorian Chant
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research
Final examination:
After the two-year course, recorder students will have developed their talents in line with the study plan. They will then be ready to enter the professional music world at the highest level. For the final examination, recorder students present a programme featuring works from various style periods or originating from the specialization (medieval, Renaissance, Baroque) and in various settings.

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

Teachers: See list of teachers (annexed)

Traverso
Faculty representative: Marten Root (mroot@xs4all.nl)

Study programme:

General
Students working towards the Master’s Degree in Historical Flutes are immersed in the experience of playing as many of the predecessors of today’s modern flute as possible – from the Renaissance traverso through to the nineteenth-century multi-key flute. These days, it is both an inevitability and a necessity that flautists should be versatile and competent in every context of the profession, ranging from a consort of Renaissance flutes to the performance of a Brahms symphony on period instruments. Naturally, it is also possible to specialize in only one of these style periods, such as the Baroque, in order to gain greater depth, but greater versatility remains the preferred option.

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

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

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

**Electives and ‘free space’:**
Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:
- History of the Early Music Movement
- Baroque Dance; Practice and Notation
- Sources and Resources: From Manuscript to Edition
- Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
- New Methodologies for Early Music Research

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

**Teachers:** See list of teachers (annexed)

**Baroque oboe**

Faculty representative: Josep Domenech (pepodomenech@yahoo.es)

**Study programme:**

| Opbouw studieprogramma en studiepunten Master Instrumentaal (m.u.v. Blokfluit en Orgel) Oude Muziek 2019-2020 |
|---|---|---|---|---|---|---|---|---|
| **Jaar** | Hoofdvak en gerelateerde instrumentale/vocale lessen | Onderzoek | Verplichte Keuzevakken | Keuzevakken | Vrije Ruimte | EC tot |
| 1 | Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, competitie) | 35 | Onderzoek | 5 | 15 EC door keuze uit de volgende vakken: | 15 | Vrije keuze | 5 |
| | Ensembles, orkestens, projecten en stages | | | | History of the Early Music Movement | | | |
| | | | | | Baroque Dance; Practice and Notation | | | |
| | | | | | Sources and Resources: From Manuscript to Edition | | | |
| | | | | | Leading from Within: Ens. Practice in the 18th Cent. Rep. | | | |
| | | | | | New Methodologies for Music Research | | | |
| subtotaal-1 | 40 | 5 | 15 | 5 | 10 | 120 |
| 2 | Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, competitie) | 35 | Onderzoek | 5 | New Methodologies for Music Research | | | |
| | Ensembles, orkestens, projecten en stages | | | | | | | |
| subtotaal-2 | 40 | 5 | | | | | |
| totaal | 80 | 10 | 15 | 5 | 10 | 120 |

**General**

Students pursuing a Master’s in Baroque Oboe are immersed in playing the entire range of historical instruments – from the Baroque oboe to the nineteenth-century oboe, including the Viennese oboe, the German oboe (from Beethoven to Brahms) and the entire range of French oboes (from Berlioz to Debussy). The students play on evening group performances and recitals in and outside the CvA to be flexible in changing instruments and the reeds and tuning these require. In this way, they prepare themselves to their best advantage for a diversified career.
It is fundamental that Baroque oboe students actively participate in group lessons, masterclasses, chamber music ensembles and orchestral projects in addition to their principal private lessons. Peer learning is an important fundamental principle in the Baroque oboe studio. In addition to a far-reaching refinement of technical mastery, the main focus is on individual creative development. The skills acquired in the bachelor’s programme should lead to the artistic interpretation of the stylistic characteristics of various periods and areas in the master’s programme.

Electives and ‘free space’:
Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:
History of the Early Music Movement
Baroque Dance; Practice and Notation
Sources and Resources: From Manuscript to Edition
Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
New Methodologies for Early Music Research

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

Teachers: See list of teachers (annexed)

Baroque bassoon

Faculty representative: Benny Aghassi (baghassi@gmail.com)

Study programme:

| Opbouw studieprogramma en studiepunten Master Instrumentaal (m.u.v. Blokfluit en Orgel) Oude Muziek 2019-2020 |
|---------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|
| Jaar                           | Hoofdvak en hoofdvakgebonden praktijkvakken | Onderzoek | Verplichte Keuzevakken | Keuzevakken | Vrije Ruimte | EC tot. |
| Subtotaal-1                    | 40                               | 5        | 15 EC door keuze uit de volgende vakken: | 5        | History of the Early Music Movement  | 5 |
|                               | Ensembles, orkesten, projecten en stages | 15       | Baroque Dance; Practice and Notation | 5        | Leading from Within, Ens. Practice in the 18th Cent. Rep. | 5 |
| Subtotaal-2                    | 40                               | 5        | New methodologies for Music Research | 5        |                                   | 5 |
| Totaal                         | 80                               | 10       | 15 | 5 | 10 120 |

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

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

**Electives and ‘free space’:**
Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:

- History of the Early Music Movement
- Baroque Dance; Practice and Notation
- Sources and Resources: From Manuscript to Edition
- Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
- New Methodologies for Early Music Research

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

**Teachers:** See list of teachers (annexed)

**Natural horn**
Faculty representative: Teunis van der Zwart (teunis.vanderzwart@ahk.nl)

**Study programme:**

| Opbouw studieprogramma en studiepunten Master Instrumentaal (m.u.v. Blokhuit en Orgel) Oude Muziek 2019-2020 |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **jaar** | **Hoofdvak en hoofdvakgebonden praktijkvakken** | **EC Onderzoek** | **Verplichte Keuzevakken** | **EC Keuzevakken** | **EC Vrije Ruimte** | **EC tot.** |
| abitotaal-1 | 40 | 35 | 5 |
| 2 | Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, competitie) Ensembles, orkesten, projecten en stages | 30 | Onderzoek | 5 | 5 |
| abitotaal-2 | 40 | 35 | 5 |
| totaal | 80 | 10 | 15 | 5 | 10 | 120 |

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

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

**Electives and ‘free space’:**

Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:
- History of the Early Music Movement
- Baroque Dance; Practice and Notation
- Sources and Resources: From Manuscript to Edition
- Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
- New Methodologies for Early Music Research

**Final examination:**

For the final examination, the student will perform a challenging and cohesive programme featuring a cross section of the solo repertoire for horn composed between 1700 and 1900 on the appropriate historical instruments, or a challenging and artistic selection from that repertoire.

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

**Teachers:** See list of teachers (annexed)

*Historical trumpet*

Faculty representative: Nicolas Isabelle (nicolasestrasse@yahoo.fr)

**Study programme:**

| Opbouw studieprogramma en studiepunten Master Instrumentaal (m.u.v. Blokhuis en Orgel) Oude Muziek 2019-2020 |
|---------------------------------------------------------------|---------------------------------------------------------------|---------------------------------------------------------------|---------------------------------------------------------------|
| jaar | Hoofdvak en hoofdvakgebonden praktijkvakken | Onderzoek | Verplichte Keuzevakken | Vrije Ruimte | EC tot. |
| 1 | Hoofdvak en gerelateerde instrumentale/vocale lessen | 35 Onderzoek | 5 History of the Early Music Movement | 5 Baroque Dance; Practice and Notation | 10 Vrije keuze | 10 | 10 | 120 |
| | (inclusief: family class, concerts, competities) | | | | | |
| | Ensembles, orkesten, projecten en stages | | | | | |
| subtotal | 40 | | | | | |
| 2 | Hoofdvak en gerelateerde instrumentale/vocale lessen | 35 Onderzoek | 5 New Methodologies for Early Music Research | | | |
| | (inclusief: family class, concerts, competities) | | | | | |
| | Ensembles, orkesten, projecten en stages | | | | | |
| subtotal | 40 | | | | | |
| total | 80 | 10 | 10 | 5 | 10 | 120 |

**General**
Students pursuing a Master’s Degree in Historical Trumpet are immersed in playing the entire range of historical trumpets – from the late-Renaissance (without holes) to the nineteenth-century valve trumpet and cornet. Given the nature of the profession, it is important that students attain a master’s level on all these various types of instrument and gain the necessary experience to play in every conceivable professional context in and outside early music.

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

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

**Electives and ‘free space’:**
Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:
- History of the Early Music Movement
- Baroque Dance; Practice and Notation
- Sources and Resources: From Manuscript to Edition
- Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
- New Methodologies for Early Music Research

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

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

**Teachers:** See list of teachers (annexed)
STRINGS

Baroque violin/viola

Faculty representative: Antoinette Lohmann (antoinette.lohmann@yahoo.co.uk)

Study programme:

<p>| Opbouw studieprogramma en studiepunten Master Instrumentaal (m.u.v. Blokfluit en Orgel) Oude Muziek 2019-2020 |
|-------------------------------------------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|</p>
<table>
<thead>
<tr>
<th>Jaar</th>
<th>Hoofdvak en hoofdvakgebonden praktijkvakken</th>
<th>Onderzoek</th>
<th>Onderzoek</th>
<th>Verplichte Keuzevakken</th>
<th>Keuzevakken</th>
<th>Vrije Ruimte</th>
<th>EC tot.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hoofdvak en gerelateerde instrumentale/ vocale lessen (inclusief: family class, concerts, competities)</td>
<td>30 Onderzoek</td>
<td>5 Onderzoek</td>
<td>History of the Early Music Movement</td>
<td>15 Vrije keuze</td>
<td>5 Vrije keuze</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Ensembles, orkesten, projecten en stages</td>
<td>5 Onderzoek</td>
<td>5 Onderzoek</td>
<td>Baroque Dance; Practice and Notation</td>
<td>5 Onderzoek</td>
<td>5 Onderzoek</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Subtotaal 1</td>
<td>40</td>
<td>5</td>
<td>15</td>
<td>15</td>
<td>5</td>
<td>120</td>
</tr>
<tr>
<td>2</td>
<td>Hoofdvak en gerelateerde instrumentale/ vocale lessen (inclusief: family class, concerts, competities)</td>
<td>30 Onderzoek</td>
<td>5 Onderzoek</td>
<td>Sources and Resources: From Manuscript to Edition</td>
<td>5 New methodologies for Music Research</td>
<td>5 New methodologies for Music Research</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Ensembles, orkesten, projecten en stages</td>
<td>5 Onderzoek</td>
<td>5 Onderzoek</td>
<td>Leading from Within, Ens. Practice in the 18th Cent. Rep.</td>
<td>5 Onderzoek</td>
<td>5 Onderzoek</td>
<td>45</td>
</tr>
<tr>
<td>Subtotaal 2</td>
<td>40</td>
<td>5</td>
<td>30</td>
<td>15</td>
<td>5</td>
<td>120</td>
<td></td>
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<tr>
<td>Totaal</td>
<td>80</td>
<td>10</td>
<td>15</td>
<td>10</td>
<td>10</td>
<td>120</td>
<td></td>
</tr>
</tbody>
</table>

General

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

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

Electives and ‘free space’:

Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:
- History of the Early Music Movement
- Baroque Dance; Practice and Notation
- Sources and Resources: From Manuscript to Edition
- Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
- New Methodologies for Early Music Research

Final examination:

The programme presented during the examination reflects the student’s development over the course of the master’s programme. Originality and creativity also make up an important part of the assessment.

The focus may vary from student to student, yet knowledge of the chronological development of violin technique and repertoire from the early seventeenth century onwards is required.

Teachers: See list of teachers (annexed)
Baroque cello

Faculty representative: Viola de Hoog (vdehoog@xs4all.nl)

Study programme:

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

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

Electives and ‘free space’:
Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:
History of the Early Music Movement
Baroque Dance; Practice and Notation
Sources and Resources: From Manuscript to Edition
Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
New Methodologies for Early Music Research

Final examination:
As the Master’s Degree in Baroque Cello can serve to broaden the student’s knowledge and experience if preceded by a bachelor’s degree in classical cello, or to deepen them if he/she first earned a bachelor’s in Baroque cello, the final examination concluding the Master’s Degree in Baroque Cello will consist either of a broad programme offering an overview of the different styles and periods, or of one very specific style examined in all its facets and at a very high level of proficiency. The programme must, at all
events, be well conceived, one which would not be out of place on a concert series. Interesting, well-written and informative programme notes are also a requirement.

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

**Teachers:** See list of teachers (annexed)

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**Viola da Gamba**

Faculty representative: Mieneke van der Velden (mienekevdvelden@tiscali.nl)

**Study programme:**

| Opbouw studieprogramma en studiepunten Master Instrumentaal (m.u.v. Blokfluit en Orgel) Oude Muziek 2019-2020 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Jaar | Hoofdvak en hoofdvakgebonden praktijkvaken | EC | Onderzoek | EC | Verplichte Keuzevakken | EC | Keuzevakken | EC | Vrije Ruimte | EC | CC tot |
| 1 | Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief family class, concerto, compettitie) | 40 | 5 | 15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an resources, from manuscript to Edition Leading from Within, Ens. Practice in the 18th Cent. Rep. | 5 | 10 | Vrije keuze | 10 | 5 | 120 |
| Subotaal 1 | | 40 | 5 | | | | | | | |
| 2 | Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief family class, concerto, compettitie) | 35 | 5 | New methodologies for Music Research | 5 | 10 | Vrije keuze | 10 | 5 | 120 |
| Subotaal 2 | | 40 | 5 | | | | | | | |
| Totaal | 80 | 10 | 15 | 5 | 10 | 120 |

**General**

The Master’s Degree in Viola da Gamba lets students build on the knowledge and skills they acquired in the bachelor’s programme. Much attention will be given to preparing for entering the professional world, which will demand versatility and flexibility from the viola da gamba player.

The viola da gamba lends itself to a wide variety of roles in early music: from accompanying a soloist as a continuo player (together with a keyboard or plucked instrument), chamber music with virtuoso obbligato parts, consort playing and solos in oratorios to solo performance. An important aspect of the viola da gamba player’s career involves collaborating with vocal soloists or ensembles; this is why the ensemble classes focus on vocal music and how the instrumentalist should approach a text. Gamba students participate in CvA projects playing these various roles.

**Electives and ‘free space’:**

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

- History of the Early Music Movement
- Baroque Dance; Practice and Notation
- Sources and Resources: From Manuscript to Edition
- Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
- New Methodologies for Early Music Research

**Final examination:**

A master’s student studying the viola da gamba may specialize in one of the specific areas of the repertoire or put together a programme with an overview of the music from 1500 to 1750 all the way through to contemporary works. It is very important that the student put together a well-considered programme for the final examination – one which is well-structured and cohesive.
The final examination will be assessed at the level of a professional concert, taking into account all relevant criteria including persuasiveness, stage presence, mutual collaboration between the musicians, and rhetorical and technical skills.

Teachers: See list of teachers (annexed)

Violone

Faculty representative: Margaret Urquhart (margareturquhart@icloud.com)

Study programme:

<table>
<thead>
<tr>
<th>Opbouw studieprogramma en studiepunten Master Instrumentaal (m.u.v. Blokfluit en Orgel) Oude Muziek 2019-2020</th>
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<td><strong>jaar</strong></td>
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General

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

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

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

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

Electives and ‘free space’:

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

- History of the Early Music Movement
- Baroque Dance; Practice and Notation
Final examination:
The violone students will perform challenging, creative programmes which showcase the historical specialization(s) they have chosen, such as immersion in a certain period or a combination of different styles. They are advised to juxtapose solo works with ensemble playing, with the emphasis on a programme which would not be out of place on a professional concert series and which appeals to audiences.

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

Teachers: See list of teachers (annexed)

Lute / Theorbo

Faculty representative: Fred Jacobs (j.spee@vumc.nl)

Study programme:

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

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

Electives and ‘free space’:
Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:
Sources and Resources: From Manuscript to Edition
**Final examination:**
For the final examination, the student will perform a programme, presenting the results of his/her research on a well-structured concert accompanied by written programme notes.

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

**Teachers:** See list of teachers (annexed)

**KEYBOARD INSTRUMENTS EARLY MUSIC**

**Harpsichord**

Faculty representative: Menno van Delft (mennovandelft@me.com)

**Study programme:**

<p>| Opbouw studieprogramma en studiepunten Master Instrumentaal (m.u.v. Blokfuit en Orgel) Oude Muziek 2019-2020 |
|-------------------------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|</p>
<table>
<thead>
<tr>
<th>Jaar</th>
<th>Hoofdvak en gerelateerde instrumentale/vocale lessen</th>
<th>Onderzoek</th>
<th>Onderzoek</th>
<th>Verplichte Keuzevakken</th>
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**General**
The student studying harpsichord at the master’s level is expected already to have a certain focus, specialization and/or highly personal style, and will continue to develop these. The subject of the master’s research may constitute one of the essential elements of the study. Students will have to select a number of areas of focus (e.g. particular composers or a particular school of composition or repertoire, a specific style, improvisation, chamber music, a particular type of harpsichord or an instrument related to the harpsichord) – they do so not in order to pass over all the rest but to bring their own skills and knowledge to the highest technical level and to explore and experiment with the most distinct artistic and personal approach, and to discover and break into truly new areas and experience the most extreme possibilities.

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

**Electives and ‘free space’:**
Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:

History of the Early Music Movement
Baroque Dance; Practice and Notation
Sources and Resources: From Manuscript to Edition
Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
New Methodologies for Early Music Research

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

Teachers: See list of teachers (annexed)

**Basso continuo**

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

**Study programme:**

<table>
<thead>
<tr>
<th>Opbouw studieprogramma en studiepunten Master Instrumentaal (m.u.v. Blokkfluit en Orgel) Oude Muziek 2019-2020</th>
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**General**
The Master’s Degree in Basso Continuo allows students to study all the various historical styles, both on harpsichord and on organ. The aim is for students to be able to work in all possible types and sizes of ensemble – from duos to large orchestra, and from the religious to the operatic repertoire.

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

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

**Electives and ‘free space’:**
Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:

- History of the Early Music Movement
- Baroque Dance; Practice and Notation
- Sources and Resources: From Manuscript to Edition
- Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
- New Methodologies for Early Music Research

**Final examination:**
For the final examination, students will perform a challenging and cohesive programme in which they are given the freedom to present themselves in a programme of their choice. The programme may or may not have a stylistic focus.

The assessment criteria are instrument/technical, artistic and programmatic abilities, as well as sufficient attention to stylistically and historically appropriate performance practice.

**Docenten:** Zie bijlage docentenlijst

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**Fortepiano**

Faculty representative: Olga Pashchenko (olgapashchenko@yandex.ru)

**Study programme:**

- **Opbouw studieprogramma en studiepunten Master Instrumentaal (m.u.v. Blokfliit en Orgel) Oude Muziek 2019-2020**

<table>
<thead>
<tr>
<th>Jaar</th>
<th>Hoofdvak en hoofdvakgebonden praktijkvakken</th>
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**General:**
Students pursuing the Master’s Degree in Fortepiano are immersed in the repertoire and technique of the historical piano in the broadest sense of the word. Students become familiar with as many variants of the fortepiano as possible by way of the CvA collection, the Sweelinck Collection and instruments outside the conservatory.

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

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

**Electives and ‘free space’:**
Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:

History of the Early Music Movement
Baroque Dance; Practice and Notation
Sources and Resources: From Manuscript to Edition
Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
New Methodologies for Early Music Research

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

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

Teachers: See list of teachers (annexed)

Organ

Faculty representative: Pieter van Dijk (rpvandijk51@gmail.com)

Study programme:

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

The Organ Department offers a varied curriculum built around playing historic organs. For the lessons, historical instruments tailored to several styles are used exclusively. Students are taught on beautiful, legendary organs in and outside Amsterdam, such as the Christiaan Müller organ at St Bavo, the Müller organ at the Walloon Church, the Bätz organ at the Round Lutheran Church in Amsterdam and the van Covelens and the van Hagerbeer/Schnitger organ at St Lawrence Church in Alkmaar.
In addition to their weekly principal private lessons, students may take lessons with all the teachers in the department via team-teaching. In addition to the weekly private lessons, the weekly group lessons are of vital importance. These group lessons focus specifically on two elements: performing and the collective discussion to which this gives rise. Projects (overseen by several international experts) and excursions supplement the foregoing. Every year, the regular curriculum is enriched with many activities, such as masterclasses given by renowned guest teachers based in and outside the Netherlands, lunchtime and other concerts, projects and excursions. The following methods of instruction are thus employed:
- weekly private lessons
- weekly group lessons
- group improvisation lessons
- masterclasses given by guest teachers
- projects involving particular repertoire or instrument
- excursions

The Organ Department is firmly embedded in the larger Department of Keyboard Studies, which offers instruction in organ, piano, fortepiano, harpsichord and clavichord. Students may elect to study individual secondary subjects within the Department of Keyboard Studies. They may also enrol on a multidisciplinary master’s degree programme, in which organ can be combined with one of the other keyboard instruments offered by the Department of Keyboard Studies. In order to encourage students to become versatile musicians of the highest calibre, the course focuses extensively not only on interpreting early organ music, but also on improvisation, Miklós Spányi gives a monthly group lesson in historical improvisation. Collaboration with other departments offers students the opportunity to gain worthwhile experience and to develop new perspectives.

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

**Electives and ‘free space’:**
Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:
History of the Early Music Movement
Baroque Dance; Practice and Notation
Sources and Resources: From Manuscript to Edition
Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
New Methodologies for Early Music Research

**Master’s interim examination (between years 1 and 2):**
An interim evaluation at the end of the first year of the master’s degree will take place in the form of an instrumental recital on the Müller organ at the Walloon Church in Amsterdam. The evaluation will last a total of 40 minutes. The same qualitative criteria will be assessed as are during the final examinations.
The main assessment criterion will be the student’s development between two evaluation periods and how the level demonstrated at the end of the first academic year relates to the attainment targets.

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

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

**Teachers:** See list of teachers (annexed)

**VOICE (early music)**

Faculty representative: Xenia Meijer (xeniameijer@me.com)

**Study programme:**

| Opbouw studieprogramma en studiepunten Master Zang Oude Muziek 2019-2020 |
|---------------------------------|-------------|-------------|-------------|-------------|-------------|
| Jaar   | Hoofdvak en hoofdvakgebonden praktijkvakken | Onderzoek | Verplichte Keuzevakken | Verplichte Keuzevakken | Vrije Ruimte | EC tot |
| 1      | Hoofdvak en gerelateerde instrumentale/vocale lesse | 10 Onderzoek | 15 EC door keuze uit de volgende vakken: History of the Early Music Movement, Baroque Dance; Practice and Notation, Sources en resources, from manuscript to Edition | 10 Vrije keuze | 5          | 40 |
|        | (inclusief family class, concerts, correpetitie) |             | Leading form Within, Ens. Practice in the 18th Cent. Rep. | | | |
|        | Ensembles, koren, projecten en stages |             | | | | |
| subtotaal-1 | 40          | 5          | 15 | 5 | 10 | 120 |
| 2      | Hoofdvak en gerelateerde instrumentale/vocale lesse | 10 Onderzoek | New methodologies for Music Research | | | |
|        | (inclusief family class, concerts, correpetitie) |             | | | | |
|        | Ensembles, koren, projecten en stages |             | | | | |
| subtotaal-2 | 40          | 5          | | | | |
| totaal | 80          | 10         | 15 | 5 | 10 | 120 |

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

The curriculum includes monthly group lessons in which a different style period is addressed by a different guest teacher specializing in a specific field of expertise. These group lessons also provide scope for polyphonic works so that students can master the skills of ensemble singing. There are various projects led by renowned conductors in which voice students participate as soloists. There are at least two evening group recitals each year. In addition, the principal private voice lessons will focus on historical vocal techniques, as described in treatises from the sixteenth, seventeenth and eighteenth centuries (Zacconi, Caccini, Tosi, Mancini, de Bacilly, Mersenne, Agricola, etc.).

In addition to activities carried out at the CvA, students are also supported in developing a professional performance career through giving concerts and performances outside the conservatory. The teacher encourages the supporting role of fellow students wherever possible. A hallmark of the early music voice studio is the variety of voice types (soprano I and II, contralto, tenor and bass), guaranteeing the
possibility of ensemble singing. Students have a weekly lesson with a répétiteur specializing in the various styles.

**Electives and ‘free space’:**
Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:
- History of the Early Music Movement
- Baroque Dance; Practice and Notation
- Sources and Resources: From Manuscript to Edition
- Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
- New Methodologies for Early Music Research

**Final examination:**
The final examination in the Master’s Degree in Early Music Voice will consist of a varied programme featuring at least three different styles and two languages. Students are expected to put together a concert, with instrumental accompaniment reflecting the original scoring, which also includes polyphonic works. Naturally, only historical instruments will be used. Use may be made of theatrical additions, such as a (semi-)staged realization of the works to be sung, but this is not a requirement.

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

**Teachers:** See list of teachers (annexed)
8. DESCRIPTIONS OF THE MASTER’S PROFILES IN CLASSICAL MUSIC/EARLY MUSIC

Creative Performance Lab (CPL) profile

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

Introduction

The Creative Performance Lab (CPL) is a master’s profile for students wishing to develop and perform in multidisciplinary productions. The profile involves intensive collaboration with fellow students. In addition, students regularly collaborate with other AHK faculties. In each of the two years, they give different performances at the interface between disciplines such as music, theatre, dance, video and live electronics. Although their principal subject remains the foundation, they are encouraged through the CPL to contribute other talents like acting, making films and writing. With the aid of specialist guest teachers, they learn to explore these skills, make them functional and finally apply them to performance. Performances are given both in and outside the CvA. CPL guest performances have been given at the Cello Biennale at the Muziekgebouw aan ’t IJ, the Theater de Meervaart and the ZID Theater.

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

Entrance requirements (supplementary or otherwise)

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

Study programme

| Opbouw studieprogramma en studiepunten Master PROFIEL Creative Performance Lab (CPL) 2019-2020 |
|---------------------------------|--------------------------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| jaar                           | Hoofdvak en hoofdvakgebonden praktijkvakken | EC Onderzoek 15 | Building a Successful Professional Practice | EC Keuzevakken | EC Vrije Ruimte | EC tot. 15      | EC tot. 15      | EC tot. 15      |
| 1                              | Hoofdvak instrument Creative Performance Lab | 20 Onderzoek    | Building a Successful Professional Practice | 10 Vrije keuze | 10              | 10              | 10              | 10              |
| subtotaal 1                   |                                      | 40              |                                      | 5               | 10              | 10              | 10              | 10              |
| 2                              | Hoofdvak instrument Creative Performance Lab | 20 Onderzoek    | Building a Successful Professional Practice | 10 Vrije keuze | 10              | 10              | 10              | 10              |
| subtotaal 2                   |                                      | 40              |                                      | 5               | 10              | 10              | 10              | 10              |
| totaal                        |                                      | 80              |                                      | 10              | 10              | 10              | 10              | 120             |

General

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

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

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

End-of-year examination

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

Second year

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

Required and/or recommended electives

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

Final examination

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

Teachers: See list of teachers (annexed)
Early Keyboards profile

Contact: Menno van Delft (mennovandelft@me.com)

Introduction

The Early Keyboards master’s profile focuses on the practice as was customary up into the nineteenth century. Keyboard players at that time mastered various instruments and were highly and flexibly skilled in a variety of repertoire, improvisation and basso continuo. The Early Keyboards master’s profile is a combined master’s degree based on the successful completion of two main Early Keyboard principal subjects. The profile gives players of historical keyboard instruments a good foundation in order to make a place for themselves in today’s professional world.

After successfully completing the admissions process for two master’s principal subjects (harpsichord, clavichord, organ, early piano, basso continuo or improvisation), the student may choose this profile.

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

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

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

Entrance requirements (supplementary or otherwise)

- Excellent and promising control of the instrument(s) or subject chosen as majors
- Good level of basso continuo playing

The candidate does an audition for the two majors that the candidate would like to study. This means, that the relevant two of the following six repertoire requirements has to be fulfilled:

Repertoire:

- Harpsichord: Prelude & Fugue from the WTC, Suite by Froberger or a 17th century French composer, Italian Toccata (16th/17th century)
- Organ: choral Trio or Trio Sonata by J.S. Bach, Preludium from the North-German 17th century repertoire,
- Clavichord: a 18th century keyboard sonata, Prelude & Fugue from the WTC
- Early piano: Free Fantasia by C.Ph.E. Bach, a sonata by Clementi or Dussek
- Basso continuo: two prepared chamber music works from different style periods, some extra sight reading
- Improvisation: a short fugal improvisation, a song variation set

Furthermore, sight reading of a short solo piece and basso continuo line.

Study programme
General

A choice of two majors and one or two minors from:
- Harpsichord
- Organ
- Early piano
- Clavichord
- Basso continuo
- Improvisation

If basso continuo and/or improvisation are not chosen as majors at least one of them will be an obligatory minor

Master research to be done preferably in the area of the chosen principal subjects combination and under supervision of the principal subject teacher(s).

Fixed parts of the program

- History of early keyboard instruments, repertoire, performance practice
- Master research
- Chamber music, vocal accompaniment, orchestral playing
- Participation in various projects
- Two master electives

Possible additional courses (partly to be developed)

(to be chosen depending on availability, previous education, preference, etc.)
- Modern harpsichord
- Romantic/modern organ
- Modern piano
- Renaissance and baroque counterpoint
- Vocal ensemble
- Early music performance practice
- Gregorian chant
- Culture and music history
- Clefs, open score reading, transposition
- Other master subjects

End-of-year examination

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

Required and/or recommended electives

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

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

Teachers: See list of teachers (annexed).

Early Strings/Winds/Brass profile

Contact: Teunis van der Zwart (teunis.vanderzwart@ahk.nl)

Introduction

The Early Strings/Winds/Brass profile combines two related period instruments. Examples are Baroque violin and Baroque viola, natural trumpet and natural horn, and Baroque bassoon and recorder. During the entrance examination, the candidate must possess the level required in respect of both instruments for a CvA master’s degree. During the course, the student will take principal private lessons in both instruments. For the final examination, the student will play both instruments on one recital.

Entrance requirements (supplementary or otherwise)

See the relevant principal subjects.

Study programme

| Opbouw studieprogramma en studiepunten Master PROFIEL Early Strings/Winds/Brass 2019-2020 |
|-----------------------------------------------|----------------|----------------|
| jaar                                      | hoofdvak en hoofdvakgebonden praktijkvakken | EC Onderzoek | EC Verplichte Keuzevakken | EC Keuzevakken | EC Vrije Ruimte | EC tot. |
| 1 | Hoofdvak en gestalteerde instrumentale lessen (inclusief family class, concerts, competities) | 35 | Onderzoek | 30 | History of the Early Music Movement | 5 | Verplichte Keuzevakken | 15 | Vrije keuze | 5 | 10 |
| 1 | Ensembles, orkest, projecten en stages | | | | | |
| subtotal 1 | 40 | 30 | 15 | 5 |
| 2 | Hoofdvak en gestalteerde instrumentale lessen (inclusief family class, concerts, competities) | 35 | Onderzoek | 30 | New methodologies for Music Research | 5 | 15 | 5 | 10 |
| 2 | Ensembles, orkest, projecten en stages | | | | | |
| subtotal 2 | 40 | 30 | 15 | 5 |
| total | 80 | 60 | 30 | 15 | 5 | 10 | 120 |

General

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

First year

Principal private lessons in both instruments.

End-of-year examination

Recital on both instruments.

Second year

Principal private lessons in both instruments.

Required and/or recommended electives
The electives required will depend in part on the subjects required for the relevant principal subjects of the master’s degree. At least 15 of the 20 credits must be earned by means of a combination of the following electives: History of the Early Music Movement; Baroque Dance Practice and Notation; Sources and Resources: From Manuscript to Edition; Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire; New Methodologies for Music Research.

**Final examination**

Recital on both instruments.

**Teachers:** See list of teachers (annexed).

**Instruments in Historical Perspective profile**

Contact: Teunis van der Zwart (teunis.vanderzwart@ahk.nl)

**Introduction**

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

**Entrance requirements (supplementary or otherwise)**

See the relevant principal subjects.

**Study programme**

<p>| Opbouw studieprogramma en studiepunten Master PROFIEL Instrumenten in Historisch Perspectief 2019-2020 |
|---------------------------------|-------------------------------------------------|---------------------------------|</p>
<table>
<thead>
<tr>
<th>jaar</th>
<th>Hoofdvak en hoofdvakgebonden praktijkvakken</th>
<th>Onderzoek</th>
<th>Verplichte Keuzevakken</th>
<th>Keuzevakken</th>
<th>Vrije Ruimte</th>
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<td>Hoofdvak en gerelateerde instrumentale/vocale les (inclusief family class, concerts, competitië)</td>
<td>35</td>
<td>Onderzoek</td>
<td>Tuning &amp; Temperament</td>
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<td>Vrije keuze</td>
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<td></td>
<td>Ensembles, orkesten, projecten en stages</td>
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<td>History of the Early Music Movement</td>
<td>10</td>
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<td>Baroque Dance; Practice and Notation</td>
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<td>Sources an resources, from manuscript tot Edition</td>
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<td>Hoofdvak en gerelateerde instrumentale/vocale les (inclusief family class, concerts, competitië)</td>
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<td>Ensembles, orkesten, projecten en stages</td>
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<td>New methodologies for Music Research</td>
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**General**

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

**First year**

Principal private lessons in both instruments.

**End-of-year examination**

Preferably one recital featuring two instruments.

**Second year**

Principal private lessons in both instruments.
Required and/or recommended electives

Tuning and Temperament is a required elective.

At least 10 of the 20 credits must be earned by means of a combination of the following electives: History of the Early Music Movement; Baroque Dance Practice and Notation; Sources and Resources: From Manuscript to Edition; Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire; New Methodologies for Music Research.

Final examination

Recital on both instruments.

Teachers: See list of teachers (annexed)

Chamber Music profile

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

Introduction

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

Entrance requirements (supplementary or otherwise)

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

* Students may enrol once they have been admitted to the master’s programme in the relevant principal study (instrumental or vocal).
* CvA bachelor’s students who choose this profile should devote a significant portion of the bachelor’s examination programme to chamber music from at least two different style periods (or an additional audition may be taken in September).
* For candidates from outside the CvA, a significant portion of the principal subject admissions programme should consist of chamber music repertoire from at least two different style periods (or an additional audition may be taken in September).
* The candidate must have proven chamber music skills and demonstrate great affinity with and experience performing chamber music at a high level.

Study programme
General

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

First year

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

End-of-year examination

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

Second year

See ‘first year’.

Required and/or recommended electives

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

Final examination

In addition to the regular principal study examination, the ensembles organize and perform a concert of at least 45 minutes in April/May. The concert must draw an acceptable number of audience members. The quartet is itself responsible for both organizing and giving a successful concert. The programme for the principal study examination may include the same or a different chamber work.

Exit qualifications of the Chamber Music master’s profile: a professional level, successful in outside halls filled to capacity.
The ensembles organize the examinations themselves at a location outside the CVA and tend to the publicity themselves.

**Teachers:** See list of teachers (annexed)

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**String Quartet profile**

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

**Introduction**

In the String Quartet master’s profile, string quartets are trained to a professional level, both artistically and from a business perspective. The aim is to prepare string quartets for a successful career at national and international chamber music venues. In addition, students continue to develop their own instrumental and artistic skills on an individual basis. This profile is offered in collaboration with the Netherlands String Quartet Academy (NSKA) and is taught by Marc Danel, Artistic Director of the NSKA, in addition to CVA string quartet teachers. CVA specialists are available for early and new music. In addition, the profile includes participation in international masterclasses and competitions, lessons with guest teachers and collaborations with composers for new repertoire. Electives provide theoretical support, and a research project focusing on the string quartet is recommended. Part of the master’s examination may involve the string quartet. Subsequently, the quartet may qualify for a postgraduate full-time string quartet course at the NSKA.

**Entrance requirements (supplementary or otherwise)**

Entrance requirements include a bachelor’s degree in the relevant principal subject and a great affinity with and experience performing string quartets at a high level. The admissions committee consists of the NSKA and CVA string quartet teachers.

* Students may enrol once they have been admitted to the master’s programme in the relevant principal study (violin, viola, cello).
* CVA bachelor’s students who choose this profile should devote a significant portion of the bachelor’s examination programme to string quartets from at least two different style periods (or an additional audition may be taken in September).
* For candidates from outside the CVA, a significant portion of the principal subject admissions programme should consist of string quartet repertoire from at least two different style periods (or an additional audition may be taken in September).
* The candidate must have proven chamber music skills and demonstrate great affinity with and experience performing string quartets at a high level.

**Study programme**

| Opbouw studieprogramma en studiepunten Master PROFIEL Strijkkwartet 2019-2020 |
|---------------------------------|-------------------------------|
| **jaar** | hoofdvak en hoofdvakgebonden praktijkvakken | EC | Onderzoek | EC | Vergelijkende Keuzevakken | EC | Keuzevakken | EC | Vrije Ruimte | EC tot |
| 1 | Hoofdvak: Kamermuziek | 25 | Onderzoek | 10 | Building a Successful Professional Practice | 10 | Keuzevakken | 10 | Vrije Ruimte | 10 | 120 |
|  | subtotaal-1 | 40 | 5 |
| 2 | Hoofdvak: Kamermuziek | 25 | Onderzoek | 10 | Aanbevelen: Analysis & Performance (SEC) | 10 | Keuzevakken | 10 | Vrije Ruimte | 10 | 120 |
|  | subtotaal-2 | 40 | 5 |
|  | totaal | 80 | 10 |

**General**
In addition to the instrumental principal subject, the string quartet is the most important component of the course. The principal private lessons also focus on instrumental and artistic development on the basis of solo repertoire. Chamber music parts may also be covered in the principal private lessons. In large part, the string quartet goes its own way at the CvA and may travel a great deal (competitions, masterclasses, festivals) to raise its public profile. The frequency of coachings will reflect the size and make-up of the ensemble and the choice of repertoire. The lesson time available to an ensemble will be based on the number of ensemble players enrolled in the CvA. A repertoire-related collaboration with master’s students with a chamber music profile is possible (e.g. pianists, violists, clarinettists). Collaboration with the Composition Department is strongly encouraged. Research will focus preferably on the string quartet. The members of the string quartet may devise a joint (four times as large) research project together.

**First year**

In both the first and second study year, students have principal private lessons which focus on the development of the individual instrumental level, solo repertoire and, as appropriate, quartet parts. They also attend ensemble classes which focus on raising the quality of the quartet and expanding the repertoire.

**End-of-year examination**

In addition to the regular principal study examination, the quartet organizes and performs a concert of at least 45 minutes in April/May. The concert must draw an acceptable number of audience members. The quartet is itself responsible for both organising and giving a successful concert. The programme for the principal study examination may include the same or a different work for string quartet.

**Second year**

See ‘first year’.

**Required and/or recommended electives**

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

**Final examination**

In addition to the regular principal study examination, the quartet organizes and performs a concert of at least 45 minutes in April/May. The concert must draw an acceptable number of audience members. The quartet is itself responsible for both organising and giving a successful concert. The programme for the principal study examination may include the same or a different work for string quartet.

Exit qualifications of the String Quartet master’s profile: a professional level, successful in outside halls filled to capacity.

**Teachers:** See list of teachers (annexed)
Carnatic Rhythm in Western Music profile

Contact: Michiel Schuijer (michiel.schuijer@ahk.nl)

Introduction

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

Twentieth- and twenty-first-century music requires a new approach to rhythmic training, one which provides musicians with the tools they need to accurately perform more varied and complex rhythmic concepts, while at the same time retaining emotional intensity. The Carnatic Rhythm in Western Music profile addresses ways in which the Carnatic rhythmic system can enrich, improve or even radically change the creation (through composition and improvisation) and interpretation of complex contemporary classical music and jazz.

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

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

(1) Performers
(2) Composers

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

* Weekly individual coachings for the preparation of repertoire (individual coachings are offered only to students who choose this profile).

* Regular sessions during which the ‘roots’ of the material, as well as what other creators do or have done with Carnatic rhythmic concepts, are listened to and analysed in a musical context.

* The option also to take regular composition or ensemble classes in contemporary music using non-Western techniques which differ from the student’s background.

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

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

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

**Study programme**

| Opbouw studieprogramma en studiepunten Master PROFIEL Karnatic Rhythm in Western Music 2019-2020 |
|---|---|---|---|---|---|---|---|---|
| jaar | Hoofdvak en hoofdvakgebonden praktijkvakken | EC | Onderzoek | EC | Verplichte Keuzevakken | EC | Keuzevakken | EC | Vrije Ruimte | EC | tot. |
| 1 | Hoofdvak Compositieklas/Leesensemble en individuele coachings | 25 | Onderzoek | 5 | | | | | 20 | 0 | 10 | 80 |
| | subtotaal-1 | | | | | | | | 40 | 5 |
| 2 | Hoofdvak Compositieklas/Leesensemble en individuele coachings | 25 | Onderzoek | 5 | | | | | 20 | 0 | 10 | 80 |
| | subtotaal-2 | | | | | | | | 40 | 5 |
| totaal | 50 | 10 | 0 | 20 | 10 | 120 |

**General**

1) **Performers (classical)**

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

The profile consists of the following components:

* The so-called Reading Ensemble in each year.

* Individual coachings in order to prepare three contemporary works (between October and March) and the performance of works in mid-June lasting at least twenty minutes. The aim of these sessions is to use Carnatic techniques to perform contemporary works and to develop a general methodology for the student to apply to a wide range of works.

* Attending sessions held every other week during which the ‘roots’ of the material, as well as what other creators do or have done with Carnatic rhythmic concepts, are listened to and analysed in a musical context.

* On the other hand, the student can also opt for an improvisation ensemble. In that case, he/she will create a smaller number of contemporary works and can spend the coaching time on improvisatory aspects.

2) **Composers**

The Carnatic rhythmic system provides opportunities to create music using rhythmic complexities which are applied in a very organic way, allowing one to break away from the intellectual approach which has
characterised ‘new complexity’ with respect to the use of rhythm. An important aspect of Carnatic rhythm is that in this system, practical methodology and the potential for development of the same concept are inextricably linked. The idea of a common denominator permeates the structural architecture of each technique and its potential for development.

This profile revolves around rhythmic techniques/complexities borrowed from south Indian classical music (Carnatic music) theory for use in a Western contemporary context. The student will aim to reach a higher level of understanding of these concepts to then employ them in today’s music, and certainly not just to copy the Carnatic tradition. Combining the Carnatic concepts mentioned below with the Western concepts of orchestration, counterpoint and polyphony is a requirement of the programme.

The material consists of the following components:

(1) Theory of south Indian classical music:
* Rhythmic complexities: different types of tāla construction (cycles), all forms of polyrhythms, poly-pulse, irregular groupings, fusion, structural metric modulations, poly-tālas and mathematical/rhythmic calculations and their relationship to structural development.
* Formal and structural concepts: developmental techniques, various formal types. The use of south Indian geometric concepts to be applied to micro and macro structures.

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

(3) Extensive listening and analysis of recorded material.

The profile consists of the following components:

* Each year, a composition class in contemporary music using non-Western techniques.

* Each year, the so-called Reading Ensemble, in which students work on the most important techniques to master the concepts addressed in the composition class, but only with the use of śolkaṭṭu (rhythmic syllables). An instrument is not necessary unless the student so wishes.

* Attending sessions held every other week during which the ‘roots’ of the material, as well as what other creators do or have done with Carnatic rhythmic concepts, are listened to and analysed in a rhythmic context.

* Individual coaching to help the student with
  (a) Composing two works (6 to 8 min.) to be prepared from early October to early December and from mid-December to the third week of February.
  (b) Composing a larger work (approx. 10 to 12 min.) for larger ensemble, to be prepared from the beginning of March to mid-June.

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

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

NB:

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

See ‘General’.

End-of-year examination

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

Second year

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

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

Required and/or recommended electives

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

Final examination

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

Teachers: See list of teachers (annexed)
Contemporary Music profile

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

Introduction

The CvA is offering the New Music profile for musicians with a special interest in the music of today. Taking into account the student’s principal subject, this profile focuses on the performance of music written after roughly 1950. The principal private lessons and chamber music and ensemble playing place an emphasis on the preparation and performance of recently composed repertoire and on acquiring the necessary skills. The relevant electives will equip students to tackle this repertoire in the most effective way possible. Students having opted for this master’s profile may avail themselves of Score Collective, a large ensemble led by renowned conductors working on contemporary music. There is a close collaboration with the Composition Department, and there is ample opportunity to perform contemporary repertoire both as a soloist and through special collaborative undertakings and projects in and outside the CvA. New Music students have performed at Holland Festival, the Amsterdam Canal Festival, the Concertgebouw in Amsterdam, the Muziekgebouw aan ’t IJ and at our own Composers’ Festival.

Entrance requirements (supplementary or otherwise)

* A demonstrable affinity with and experience performing new music are required. The online application must be accompanied by a letter in which the student states his/her reasons for wishing to enrol, listing his/her experience performing new music and presenting a relevant subject for his/her master’s research.

* At the admissions audition, the student must include a relevant selection of new music on the programme to be performed.

* It is recommended that a list of performed repertoire from after around 1950 be submitted to the committee at the audition. The student will also elaborate on the master’s research subject at this time.

Study programme

| Opbouw studieprogramma en studiepunten Master PROFIEL Nieuwe Muziek 2019-2020 |
|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|
| jaar | Hoofdvak en hoofdvakgebonden praktijkvakken | EC | Onderzoek | EC | Verplichte Keuzevakken | EC | Keuzevakken | EC | Vrije Ruimte | EC | tot. |
| 1 | Hoofdvak instrument | 20 | Onderzoek | 5 | Beyond Notation | 5 | Vrije keuze | 5 | 10 | 5 | 10 |
| | Partijstudie | 5 | | | Tuning & Temperament | 10 | | | | | |
| | Projecten en stages | 10 | | | | | | | | | |
| | subbotal | 40 | 5 | | | | | | | | |
| 2 | Hoofdvak instrument | 20 | Onderzoek | 5 | | | | | | | |
| | Partijstudie | 5 | | | | | | | | | |
| | Projecten en stages | 10 | | | | | | | | | |
| | subbotal | 40 | 5 | | | | | | | | |
| totaal | | 80 | 10 | 15 | 5 | 10 | 120 |

General

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

First year
In addition to individual lessons with their principal study teacher(s), in which the emphasis is on new music, participants also take part in
* various projects involving Score Collective and other groups;
* chamber music activities involving new music; and
* orchestral projects in so far as these involve new music.
In addition, they will take a number of electives relating to new music, and will work on master’s research focusing on a subject relating to new music.

**End-of-year examination**

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

**Second year**

In addition to individual lessons with their principal study teacher(s), in which the emphasis is on new music, participants again take part in
* various projects involving Score Collective and other groups;
* chamber music activities involving new music; and
* orchestral projects in so far as these involve new music.
In addition, they will again take a number of electives relating to new music, and will conclude their master’s research.

**Required and/or recommended electives**

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

**Final examination**

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

**Teachers**

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

See list of teachers (annexed).
Orchestral Playing profile

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

Introduction

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

Entrance requirements (supplementary or otherwise)

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

Students pursuing the following bachelor’s degrees may enrol: all orchestral instruments.

Study programme

| Jaar | Hoofdvak en hoofdvakgebonden praktijkvakken | Onderzoek | Verplichte Keuzevakken | Keuzevakken | Vrije Ruimte | EC tot.
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1</td>
<td>Hoofdvak instrument</td>
<td>25</td>
<td>5</td>
<td>25</td>
<td>10</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>Partijstudie</td>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Projecten en stages (o.a. NedPho Academy)</td>
<td></td>
<td></td>
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<tr>
<td></td>
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<td>40</td>
<td>5</td>
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<tr>
<td>Subtotaal 1</td>
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<tr>
<td>2</td>
<td>Hoofdvak instrument</td>
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<td>5</td>
<td>25</td>
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<td>80</td>
</tr>
<tr>
<td></td>
<td>Partijstudie</td>
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<tr>
<td></td>
<td>Projecten en stages (o.a. NedPho Academy)</td>
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<td>Subtotaal 2</td>
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</tr>
<tr>
<td>Totaal</td>
<td></td>
<td>80</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>120</td>
</tr>
</tbody>
</table>

General

In contrast to all the other master’s profiles, the Orchestra Playing profile focuses as much as possible on the orchestra. Every opportunity for participation in orchestral projects is taken. In addition to internships with the Amsterdam-based orchestras, participation in the CvA orchestral projects is also possible. Participation in EUYO, the Gustav Mahler Youth Orchestra, the Schleswig-Holstein Festival Orchestra and other large-scale national and international project-based orchestras is encouraged. In all these orchestras, the students participate with students studying other principal subjects.

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

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

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

End-of-year examination

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

Second year

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

Required and/or recommended electives

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

Final examination

Final examination: mock audition and recital: 45 minutes each.

Examples of repertoire: concertos by Mozart, Haydn, Hoffmeister, Bottesini and solo concertos which are asked for during orchestral auditions.

Teachers: See list of teachers (annexed)
9. APPENDICES
<table>
<thead>
<tr>
<th>Subject/teacher Room</th>
<th>E-mail</th>
<th>Period*</th>
<th>Day</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Analysis and Performance (5 EC)</strong> Paul Scheepers</td>
<td><a href="mailto:psmusico@kpnmail.com">psmusico@kpnmail.com</a></td>
<td>1+2</td>
<td>TBA to participants (ensembles)</td>
<td>TBA to participants (ensembles)</td>
</tr>
<tr>
<td><strong>Baroque Dance (5 or 10 EC)</strong> Rachel Farr</td>
<td><a href="mailto:Rachel.farr@ahk.nl">Rachel.farr@ahk.nl</a></td>
<td>1(+2)</td>
<td>Wednesday</td>
<td>09.00-11.30</td>
</tr>
<tr>
<td><strong>Building a Successful Professional Practice (5 or 10 EC)</strong> Aart-Jan van de Pol</td>
<td><a href="mailto:aj.vandepol@gmail.com">aj.vandepol@gmail.com</a></td>
<td>1(+2)</td>
<td>Wednesday</td>
<td>10.00-13.00</td>
</tr>
<tr>
<td><strong>Contemporary Music through Non-Western Techniques (10 EC)</strong> Jos Zwaanenburg Rafael Reina David de Marez Oyens</td>
<td><a href="mailto:zwaanenburg@open.net">zwaanenburg@open.net</a> <a href="mailto:rafael.reinacamara@ahk.nl">rafael.reinacamara@ahk.nl</a> <a href="mailto:david.demarezoyens@ahk.nl">david.demarezoyens@ahk.nl</a></td>
<td>Year</td>
<td>TBA to participants</td>
<td>TBA to participants</td>
</tr>
<tr>
<td><strong>Developing Creativity (5 EC)</strong> Sander van Maas</td>
<td><a href="mailto:vanmaas@uva.nl">vanmaas@uva.nl</a></td>
<td>2</td>
<td>Monday</td>
<td>16.00-17.30</td>
</tr>
<tr>
<td><strong>Electronic Music (10 EC)</strong> Jorrit Tamminga</td>
<td><a href="mailto:jorrit.tamminga@ahk.nl">jorrit.tamminga@ahk.nl</a></td>
<td>Year</td>
<td>Thursday</td>
<td>11.00-12.00</td>
</tr>
<tr>
<td><strong>Freedom and Improvisation (5 EC)</strong> Joris Roelofs</td>
<td><a href="mailto:roelofsjoris@gmail.com">roelofsjoris@gmail.com</a></td>
<td>1</td>
<td>Tuesday</td>
<td>09.30-12.30</td>
</tr>
<tr>
<td><strong>From Lully to Boulez (5 EC)</strong> Michel Khalifa</td>
<td><a href="mailto:Michel_khalifa@hotmail.com">Michel_khalifa@hotmail.com</a></td>
<td>2</td>
<td>Monday</td>
<td>14.30-16.00</td>
</tr>
<tr>
<td><strong>Historiography of Music Theory (5 EC)</strong> Michiel Schuijer</td>
<td><a href="mailto:michiel.schuijer@ahk.nl">michiel.schuijer@ahk.nl</a></td>
<td>1+2</td>
<td>TBA to participants</td>
<td>TBA to participants</td>
</tr>
<tr>
<td><strong>History of the Early Music Movement (5 EC)</strong> Mimi Mitchell</td>
<td><a href="mailto:mimi.mitchell@ahk.nl">mimi.mitchell@ahk.nl</a></td>
<td>2</td>
<td>Monday</td>
<td>17.00-18.30</td>
</tr>
<tr>
<td><strong>History of the Orchestra (5 EC)</strong> Johannes Leertouwer</td>
<td><a href="mailto:j.leertouwer@mac.com">j.leertouwer@mac.com</a></td>
<td>2</td>
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<tr>
<td><strong>Instrumentation and Classical Arranging (10 EC)</strong> Michael Langemann</td>
<td><a href="mailto:michael.langemann@netcologne.de">michael.langemann@netcologne.de</a></td>
<td>1+2</td>
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<td>TBA to participants</td>
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<tr>
<td><strong>Introduction to Gregorian Chant (5 EC)</strong> Richard Bot</td>
<td><a href="mailto:botnobel@xs4all.nl">botnobel@xs4all.nl</a></td>
<td>2</td>
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<td>13.00-14.30</td>
</tr>
<tr>
<td><strong>Leading from Within: Ensemble Practice in 18th-Century Repertoire (5 EC)</strong> Teunis van der Zwart</td>
<td><a href="mailto:info@teunisvanderzwart.nl">info@teunisvanderzwart.nl</a></td>
<td>1+2</td>
<td>November 14, 21 December 5, 12 January 16, 23 Febr. 12, 20, 27 March 5</td>
<td>TBA to participants</td>
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Appendix 1: Schedule and Credits Master Electives 2019-2020
<table>
<thead>
<tr>
<th>Subject</th>
<th>teacher E-mail</th>
<th>Period* Day</th>
<th>Time</th>
<th>Room</th>
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</thead>
<tbody>
<tr>
<td>Moving and Musicking with the Elderly</td>
<td><a href="mailto:jacquelinekoop@kpnmail.nl">jacquelinekoop@kpnmail.nl</a></td>
<td>2</td>
<td>TBA</td>
<td>TBA</td>
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<tr>
<td>(5 EC) Jacqueline Koop, Ellen van Hoek</td>
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<tr>
<td>Music Theatre &amp; Stage Performance</td>
<td><a href="mailto:isaac@visisonor.net">isaac@visisonor.net</a></td>
<td>Year</td>
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</tr>
<tr>
<td>(10 EC) Jorge Isaac</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The Musical Body</td>
<td><a href="mailto:marja.mosk@gmail.nl">marja.mosk@gmail.nl</a></td>
<td>1</td>
<td>Monday</td>
<td>13.00-16.00</td>
</tr>
<tr>
<td>(5 EC) Marja Mosk</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>The Musical Mind</td>
<td><a href="mailto:marieke.oremus@ahk.nl">marieke.oremus@ahk.nl</a></td>
<td>2</td>
<td>Friday</td>
<td>14.00-16.00</td>
</tr>
<tr>
<td>(5 EC) Marieke Oremus, Maaike Vertregt</td>
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<tr>
<td>Musical Texture</td>
<td><a href="mailto:amittgur@gmail.com">amittgur@gmail.com</a></td>
<td>1+2</td>
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<td>11.00-13.00</td>
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<tr>
<td>(10 EC) Amit Gur</td>
<td></td>
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<tr>
<td>New Methodologies for Music Research</td>
<td><a href="mailto:mimi.mitchell@ahk.nl">mimi.mitchell@ahk.nl</a></td>
<td>1</td>
<td>Monday</td>
<td>17.00-18.30</td>
</tr>
<tr>
<td>(5 EC) Mimi Mitchell</td>
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<tr>
<td>Orchestral Practice &amp; Audition Training</td>
<td><a href="mailto:j.kouwenhoven@planet.nl">j.kouwenhoven@planet.nl</a></td>
<td>1+2</td>
<td>TBA to participants</td>
<td>TBA to participants</td>
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<tr>
<td>(5 EC) Jan Kouwenhoven</td>
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<tr>
<td>Patterns of Performance: The Neuroscience of Improving Experts</td>
<td><a href="mailto:beorn01@gmail.com">beorn01@gmail.com</a></td>
<td>2</td>
<td>Monday</td>
<td>18.00-20.00</td>
</tr>
<tr>
<td>(5 EC) Beorn Nijenhuis</td>
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<tr>
<td>Reading Black Music</td>
<td><a href="mailto:wvandeleur@planet.nl">wvandeleur@planet.nl</a></td>
<td>1</td>
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<td>(5 EC) Walter van de Leur</td>
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<tr>
<td>Schenker Analysis</td>
<td><a href="mailto:jkoslovsky@gmail.com">jkoslovsky@gmail.com</a></td>
<td>1+2</td>
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<tr>
<td>(10 EC) John Koslovsky</td>
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<td></td>
</tr>
<tr>
<td>Style in Performance</td>
<td><a href="mailto:j.leertouwer@mac.com">j.leertouwer@mac.com</a></td>
<td>Year</td>
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<td>TBA to participants</td>
</tr>
<tr>
<td>(5 EC) Johannes Leertouwer</td>
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<tr>
<td>Sources &amp; Resources</td>
<td><a href="mailto:andrea@ensembleodysse.com">andrea@ensembleodysse.com</a></td>
<td>1+2</td>
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<td>(10 EC) Andrea Friggi</td>
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<tr>
<td>Technological Strategies in Composing and Performing</td>
<td><a href="mailto:arnold.marinissen@ahk.nl">arnold.marinissen@ahk.nl</a></td>
<td>1+2</td>
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<tr>
<td>(10 EC) Arnold Marinissen</td>
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<td>Tuning and Temperament</td>
<td><a href="mailto:isaac@visisonor.net">isaac@visisonor.net</a></td>
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<tr>
<td>(5 EC) Jorge Isaac, Rafael Reina</td>
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* First period: September 9 – December 22, 2019 (shaded row = course overbooked)
* Second period: January 6– April 26, 2020 For the course descriptions
Appendix 2: Course Descriptions Master Electives

Each student should take at least two electives and earn a minimum of 20 credits with them in two years. If you want to register for an elective, please send a mail to Tatiana Nunes Rosa (tatiana.nunesrosa@ahk.nl). Courses which have less than five registrations on July 1, will be cancelled.

NB: Some of the courses listed below are mandatory or recommended for students of certain principal subjects or profiles. Please check the information on your principal subject or profile in the Study Guide or on the website of the conservatory (https://www.conservatoriumvanamsterdam.nl/en/study/classical-music/principal-subjects/) to find out if there are any courses that you are required to take. In that case, they will still count to your electives package of 20 credits.

Each elective can be combined with others so as to create a connected package. The course descriptions below contain suggestions for such combinations under the header 'Related electives'.

Course Descriptions

Analysis & Performance: A Coaching Trajectory for Ensembles

Teacher
Paul Scheepers

Term
September 2019-June 2020

Goals
This module makes ensemble members aware of the structure and the historical context of the works on their repertoire and enables them to present informed performances of these works. ‘Structure’ is to be understood here in the broadest sense, including form, harmony, syntax, texture, etc., and also possible programmatic aspects.

Course content
The module builds on the knowledge and skills gained from the coaching that chamber music ensembles have received from teachers of music analysis as part of their the bachelor program. However, the coaching will now be more intensive, as the ensemble works with one teacher over the course of a whole year. The approach is similar: the teacher listens, asks questions, and stirs debate. On the basis of analytical observations, the ensemble tests and discusses various interpretations of a piece, with reference to literature and recordings where relevant. When the ensemble rehearses an arrangement, this will be critically examined and adjusted if necessary.

Form
Four series of three or four sessions each, distributed evenly over the year. Each series will be devoted to one musical work.

Readings

Assessment
A written report on each the four series of sessions, to be handed in as a portfolio at the end of the module. A verbal presentation of ca. 30 minutes in which the ensemble discusses one of the works studied, showing in detail how the interaction of performing and analyzing has shaped its interpretation of that work.
Participation
The module is exclusively open to existing ensembles the larger part of which is formed by master students.

Credits
5

Related electives
- Building a Successful Professional Practice
- Schenker Analysis
- Style in performance

Baroque Dance: Practice and Notation

Teachers
Rachel Farr

Term
September-December 2019; or September 2019-April 2020

Goals
To give students practical experience in combining dance and music based authentic choreographies and sources, to have some background knowledge on baroque dance, and to acquire a basic skill in reading the Beauchamp-Feuillet notation.

Course content
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.

Form
Classes, discussions, and lots of dancing!

Assessment
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.

Credits
5 (one period) or 10 (two periods)

Related electives
- Music Theatre and Stage Performance
- History of the Early Music Movement
- The Musical Body
- Style in Performance
Building a Successful Professional Practice

Teacher
Aart-Jan van de Pol, guest instructors.

Term
September-December 2019; or September 2019-April 2020

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 Content
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.

Readings
Provided by (guest) teacher(s)

Assessment
Period 1: active participation in weekly seminars; assignments
Period 2: completion of artistic project

Credits
5 (one period) or 10 (two periods)

Related electives
- Analysis & Performance: A Coaching Trajectory for Classical Musicians
- Instrumentation and Classical Arranging
- Style in Performance
Contemporary Music through Non-Western Techniques

Teachers
David de Marez Oyens, Rafael Reina, Jos Zwaanenburg,

Term
September 2019-June 2020

Course content
The program ‘Contemporary Music through Non-Western Techniques’ is intended for students from both classical and jazz departments, and structured for:

1) Performers
2) Composers

In order to be admitted, the student should have finished the Advanced Rhythm course, or should take this course in the first term (September-December) along with Contemporary Music through Non-Western Techniques.

Performers

This programme, directed at performers of all instruments, is organized in an ensemble situation, and consists of two different approaches: the Reading and the Improvisation ensembles. In both cases, the number of students in an ensemble will be between 4 and 7 and will meet for the entire academic year. The duration of the total programme is one to four years. Every year the student will decide whether he/she will continue into the next (for credits see below).

Classical students (Reading Ensemble)

This approach addresses the problems that may arise in many contemporary music pieces from Stravinsky, Bela-Bartok or Varesse to Xenakis, Boulez, Elliot Carter, Ferneyhough or Ligeti, as well as more recent composers. The main objective is to provide rhythmic tools that will help the student achieve a higher degree of accuracy and confidence. Karnatic (South Indian classical) music not only makes use of one of the most complex rhythmical systems but, in addition, has very clear and practical teaching and exercise methods.

The first year provides the essential rhythmical base for all classical musicians: the programme would address the necessary techniques to perform western music composed from the beginning of the 20th century up to the 1950s, as well as more recent music that essentially uses the same level of rhythmical intricacy (in general, music that most professionals are bound to encounter in an orchestral or ensemble situation).

In the remaining three years the techniques imparted are focused on catering the needs of music from the 1950s on. The classes would cover material that can be found in rhythmically demanding pieces that could already be considered ‘classics’, by composers like E. Varese, E. Carter, O. Messiaen, P. Boulez, L. Berio, I. Xenakis, G. Ligeti, T. Murail, K. Stockhausen, M. Finnissy, B. Ferneyhough, to mention just a few well-known composers.

Each year, in the last two months, every student will prepare a duo or trio piece of contemporary music (eventually a solo). The teacher will show and help the student in how to implement the different techniques studied during the year in the chosen piece. A presentation with all the pieces will take place at the end of the year. Collaboration with the composers following the composition approach of the program is highly encouraged.

Classes will take place once a week and they will be of 2 hours duration. Maximum amount of lessons that can be missed is 6 out of the 28 of theory/exercise lessons that take place until mid-April. In the last 8 weeks (mid-April to mid-June), the preparation of the final piece does not work as regular lessons and meetings to work on pieces are arranged whenever possible for the students and teachers. Homework requires no less than an average of 60 minutes a day.

The final grade will be based on:
- Attendance, homework and attitude
- Proficiency of material in the performance at the end of each year
• Theory exam at the end of the year.

**Improvisation Ensemble**
This format is directed at performers who want to attain a broader view of rhythmical and structural fields. The rhythmical concepts of polyrhythm, polypulse and irregular groupings used in South India provide a very flexible method with which the student can experiment without trying to copy Karnatic music. All the topics are re-structured to enable the student to work only with the concepts and techniques. Every group will perform a controlled improvised piece at the end of the year.

**Credits**
10 per year; the first 10 will be taken from the master electives and 10 of a second year will be registered as 'individual credits'.

**Related electives**
- Musical Texture
- Orchestral Practice and Audition Training
- Tuning & Temperament

Further information about the totality of the program can be found by visiting: http://www.contemporary-music-through-non-western-techniques.com

The purchase of the book ‘Applying karnatic rhythmical techniques to western music’, by Rafael Reina, is highly advisable.

**Composers**

**Teacher**
Rafael Reina, Jonas Bisquert

**Term**
September 2019-June 2020

**Course content**
This is a 4-year long program that revolves around rhythmical devices/complexities and microtonal concepts (the latter are optional) derived from the theory of South Indian classical music (Karnatic music) in order to use them within a western contemporary context. The final goal for the student is to achieve a higher degree of understanding of these concepts and its subsequent utilization in today's music and never to merely copy the Karnatic tradition. Combining the below mentioned Karnatic concepts with western concepts of orchestration, counterpoint and polyphony is a must within the program. The lessons focus on the following points:

1) **Theory of South Indian classical music:**
- Rhythmical complexities: Different types of Tala (cycles) construction, all sort of polyrhythms, polypulses, irregular groupings, inner amalgamation, structural metrical modulations, polytalas and mathematical/rhythmical calculations and their relationship to structural development.
- The study of rhythm, not only as an ‘isolated’ phenomenon of more or less complexity, but as a source for development, creation of structures and forms, feeling for proportionalities and a number of related concepts.
- Formal and structural concepts: Developmental techniques, different types of forms. Usage of South-Indian geometrical concepts to apply on macro and micro structures.
- Microtonality (optional from the third year onwards): 22 srutis (pitches) system, different types of Raga construction, 39 srutis system, different types of modulation, use of pitches outside the raga and gamakas (South Indian ornaments).

2) **Practical exercises and homework based on the theory**

3) **Extensive listening and analysis of recorded material**

The whole year is divided as follows:
• Theory: 14 lessons before Christmas and 7 lessons after Christmas
• 10-12 weeks to compose an ensemble piece (see below)

Between December and January, the student must write a short 'etude-like' duo. From March on the student has to compose an ensemble piece (trio to quintet), and individual meetings to work on that piece will occur on a weekly basis. The student can contact students who follow the performers program to put the piece together, and be coached in a number of the rehearsals by one of the teachers of the CMtNWT program. The piece can be premiered within one of the final concerts of the program or in any of the New Music Arena (NMA) concerts, or in one of the Karnatic Lab Concert series. The student can also simply choose to write a piece without any specific premiere date in mind if he/she so wishes or for a commission or event he/she may be involved in.

The program is divided into two parts, each consisting of two years. In the first part, two or three students will share weekly lessons of 2 hours. The first year is exclusively of rhythmical/structural nature and in the second year the student can choose whether to get an introduction to the basics of the raga system along with more rhythmical devices, or to study only more rhythmical/structural concepts.

The second part will be structured in individual lessons of 1 hour, with each student devising his/her own program based on a preference for further microtonal possibilities, modulatory techniques, form/structures or different options of rhythmical devices.

The student decides every year whether he/she wants to continue into the following one.

The final grade will be based on the homework, composition and a theory exam in March.

Credits
10 per year; the first 10 will be taken from the master electives. (The 10 of a possible second year will be registered as ‘individual credits’.)

Please note
Those interested in the composition programme should get in contact with the teacher beforehand (r.reina@ahk.nl). A maximum of ten students will be admitted per year.

Related electives
• Musical Texture
• Tuning & Temperament

Further information about the totality of the program can be found by visiting: http://www.contemporary-music-through-non-western-techniques.com

The purchase of the book ‘Applying karnatic rhythmical techniques to western music’, by Rafael Reina, is highly advisable:

Conductors

Teacher
Jos Zwaanenburg

Term
September 2019-June 2020

Course content
This programme, directed at Conducting students, addresses the rhythmical problems that may arise in many contemporary music pieces from Stravinsky, Bela-Bartok or Varesse to Xenakis, Boulez, Elliot Carter, Ferneyhough or Ligeti, as well as more recent composers. The main objective is to provide rhythmical tools that will help the student achieve a higher degree of accuracy and confidence in the performance of rhythmical complexities as well as an important support to the students’ conducting technique when working on contemporary repertoire. Karnatic (South Indian classical) music not only makes use of one of the most complex rhythmical systems but, in addition, has very clear and practical teaching and exercise methods.
The students will not be asked to perform the karnatic techniques with instrument but using exclusively ‘solkattu’ (set of rhythmical syllables used in South India as the first step before playing an instrument). This should enable the student to ‘sing’ a rhythm or phrase to a performer while rehearsing and to adapt the techniques to his/her own whims while conducting.

Topics like metrical modulation, polyrhythms, polypusles, polytempi, inner amalgamation or meter changes will come under scope using the wide variety of karnatic techniques and concepts as starting point. The main goal is that the student can use these techniques to better ‘understand’ a myriad of rhythmical complexities used in western contemporary music as well as how to translate these techniques into conducting patterns or different ways of thinking while conducting.

The number of topics covered each year will be higher than in the course designed for performers since the student will not use instrument, and there will also be an exhaustive and intense comparative analysis of how to apply these techniques to western pieces from a conductor’s viewpoint.

Classes will take place around the available schedule of the conductors’ requirements, and they will be of 2 hours duration. Maximum amount of lessons that can be missed is 6 out of the 28 of theory/exercise lessons that take place until mid-April.

In the last 8 weeks (mid-April to mid-June), the student can propose a final project; this project can range from a short dissertation about one of the topics seen, or a thorough rhythmical analysis of contemporary pieces with karnatic techniques (or any other proposal that would be suitable to the subject). Individual meetings will then take place in order to coach the student in his project.

Homework requires no less than an average of 60 minutes a day. The final grade will be based on:
- Attendance, homework and attitude (40%)
- Final project (40%)
- Theory exam at the end of the year (20%)

Credits
10 per year; the first 10 will be taken from the master electives, and 10 of a second year will be registered as ‘individual credits’.

Related electives
- Musical Texture
- Orchestral Practice and Audition Training
- Tuning & Temperament

Further information about the totality of the program can be found by visiting.
http://www.contemporary-music-through-non-western-techniques.com
The purchase of the book ‘Applying karnatic rhythmical techniques to western music’, by Rafael Reina, is highly advisable.

Music theorists

Teacher
Rafael Reina

Term
September 2018-June 2019

Course content
This programme, directed at Music theory students, addresses the rhythmical problems that may arise in many contemporary music pieces from Stravinsky, Bela Bartok or Varesse to Xenakis, Boulez, Elliot Carter, Ferneyhough or Ligeti, as well as more recent composers. The main objective is to provide rhythmic tools that will help the student achieve a higher degree of accuracy and confidence as well as analytical tools,
using karnatic concepts, to dissect pieces of contemporary music that have not been written with any karnatic technique in mind. South Indian classical music not only makes use of one of the most complex rhythmical systems but, in addition, has very clear and practical teaching and exercise methods.

There would be three separate aspects in the lessons

1) Imparting of many karnatic techniques and concepts that can be used pedagogically as well as creatively. These techniques will require some written exercises in order to show that the student has understood the ‘architecture’ of the techniques and concepts.

2) Practice of the material to a level of ‘organic understanding’ of the techniques. The student will not be asked to perform the techniques to the level of the classical performers or improvisers, but will need to have a clear understanding of how to perform them but using exclusively ‘solkattu’ (set of rhythmical syllables used in South India as the first step before playing an instrument) and how to teach it to students.

3) Exhaustive and intense comparative analysis of how to apply these techniques to western pieces or how to find parallels between karnatic techniques and music that has not been composed with them but yet, resemble karnatic concepts.

Classes will take place once a week and they will be of 2 hours duration. Maximum amount of lessons that can be missed is 6 out of the 28 of theory/exercise lessons that take place until mid-April.

In the last 8 weeks (mid-April to mid-June), the student can propose a final project; this project can range from a short dissertation about one of the topics seen, or a thorough rhythmical analysis of contemporary pieces with karnatic techniques, or a short composition (or any other proposal that would be suitable to the subject). Individual meetings will then take place in order to coach the student in his project.

Homework requires no less than an average of 60 minutes a day. The final grade will be based on:

- Attendance, homework and attitude (40%)
- Final project (40%)
- Theory exam at the end of the year (20%)

Credits

10 per year; the first 10 will be taken from the master electives and 10 of a second year will be registered as ‘individual credits’.

Related electives

- Musical Texture
- Tuning & Temperament

Further information about the totality of the program can be found by visiting http://www.contemporary-music-through-non-western-techniques.com

The purchase of the book ‘Applying karnatic rhythmical techniques to western music’, by Rafael Reina, is highly advisable.
Developing Creativity

Teacher
Sander van Maas

Term
January-April 2020

Goals
After taking this course, students will have recognized creativity as a distinct domain that merits their attention, and they will be facilitated to consciously develop their creative potential as part of their studies.

Course description
This first-year MA course provides students with insight into the nature of creativity. It challenges students to identify their creative potential and to design strategies to develop their creative potential more consciously and fully.

After thematizing creativity as a distinct concern for contemporary makers, the course unfolds as a practical guide to creative development that includes aspects of finding, documenting, training and strategizing creativity. Also, it looks into the particular challenges of being creative under performance (time) pressure, as well as into ways to amplify one’s creative work in the world at large.

Instruction
The course consists of lectures, guest lectures, assignments, field work and student presentations.

Readings
Literature reflecting recent creativity research in the arts and beyond will be made available online.

Assessment
The assessment will be based on presentations, short written reflections and a final paper.

Participation
Optional for all master students.

Credits
5

Related electives
- Freedom and Improvisation
- Patterns of Performance: The Neuroscience of Developing Experts
- The Musical Mind: Issues in Music Psychology
- Musical Texture
- Technological Strategies in Composing and Performing
Electronic Music

Teacher
Jorrit Tamminga

Term
September 2019-June 2020

Goals
Students will learn new software, techniques and technology so as to be able to integrate them in their compositions and performances.

Course content
This course divides into three parts:

1. spectral music
2. live electronics
3. algorithmic composition

In the part on ‘spectral music’, the following topics will be addressed: spectral analysis, spectral sound processing, psycho-acoustics and several methods to obtain musical material from sounds, transformation and sound synthesis. Furthermore, students gain insight in the acoustical properties of music instruments.

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.

Course materials
The software for these lessons is AC toolbox, AudioSculpt, Lilypond, Max/msp, Open Music, Spear en SuperCollider.

Credits
10

Related electives
- Musical Texture
- Instrumentation and Classical Arranging
- Technological Strategies in Composing and Performing
- Tuning and Temperament
Freedom and Improvisation

Teacher
Joris Roelofs

Period
September-December 2020

Goals
This course will encourage students to reflect on topics that we as improvisers often perceive as self-evident. Students will be exposed to the academic language of philosophy and will develop strategies for how to approach the complex content of primary and secondary sources. Moreover, they will be encouraged to ask questions and to think about their own view of freedom.

Course content
Freedom is a key element in jazz. It has almost become self-evident that, when improvising, we exercise freedom at least to a certain extent. But what does it mean to exercise freedom? What is freedom? How ‘free’ are we when we improvise? What kinds of freedom are there? Is there a difference between freedom in ‘free jazz’ and freedom in ‘traditional’ jazz? Throughout this course, students will get a better understanding of the fundamental requirements that they, as improvisers, are expected to meet – requirements that all fall under the header of freedom. For instance, what does it mean to develop a ‘unique style’, to create an ‘artistic identity’ and to be ‘authentic’ and ‘original’? How can the individual relate to the musical heritage of the past, without losing his authenticity/freedom? In other words, how do we reconcile tradition with uniqueness? We will listen to different kinds of improvised music and discuss how we can connect these improvisations to our newly discovered philosophical dimensions of freedom.

Form
3 hours a week, consisting of:
A lecture, incl. listening examples (50 min.)
Questions (40 min.)
A group presentation led by students (30 min.)
Discussion/questions (60 min.)

The group will be divided into small groups. On a rotating basis, one small group will prepare a presentation about the assigned reading material. All other small groups will formulate questions and send their questions to me before class starts.

Readings
- Isaiah Berlin: excerpts from *Two Concepts of Liberty* (1958)
- Friedrich Nietzsche: excerpts from *Beyond Good & Evil* (1886), *The Birth of Tragedy* (1872), *On the Future of Our Educational Institutions* (1872) and *This Spoke Zarathustra* (1883-1885)
- Hannah Arendt: *Freedom and Politics* (1960)
- Secondary literature on the Jazz Ambassadors Program (from 1957 onwards)
- Secondary literature on the connection between the 1957 Little Rock Crisis, Charlie Mingus’ music and Hannah Arendt’s *Reflections on Little Rock* (1959)
- Heidegger: short excerpts from *Being and Time* (1927)*
- Theodor Adorno: excerpts from *The Perennial Fashion – Jazz* (1953) and *On Jazz* (1936) **
- A selection of relevant philosophy videos
- Additional readings

* Mostly secondary literature on Heidegger’s notions of “authenticity” and “inauthenticity”.
** If time allows

Reading assignments are obligatory.
Recordings
‘Just Friends’ (Charlie Parker with Strings)
Max Roach: We insist! Max Roach’s Freedom Now Suite
Charles Mingus: ‘The original Fables of Faubus’
Ornette Coleman (selection)
Art Tatum (selection)
Han Bennink (selection)
‘When it Rains’ (Brad Mehldau)
Chris Potter (selection)

Course Requirements
Readings, final assignment and 80% attendance are mandatory.

Final Assignment
Based on the material covered during this semester, students will write an essay of approx. 2000 words, exploring their personal perspectives on freedom in relation to improvisation. The student’s arguments must refer to at least one or two of our discussed topics.

Credits
5

Related electives
- Building a Successful Professional Practice
- Developing Creativity
- Music Theatre and Stage Performance
- Patterns of Performance: The Neuroscience of Improving Experts
- Reading Black Music – Key Texts on African-American Music

From Lully to Boulez: Musical Life in Paris through the Centuries

Teacher
Michel Khalifa

Term
January-April 2020

Goals
To give students an overview of the main political, cultural, financial and artistic factors that shaped the musical life in Paris from ca. 1600 until now, and to help the participants develop their research skills.

Course content
We will cover a broad variety of topics about the evolution of musical life in Paris. In addition to the historical context, a diverse repertoire of music, by composers such as Rameau, Berlioz, Chopin, Debussy and Messiaen, will be discussed in the class. A common thread running through all sessions will be a reflection about the specific identity of Parisian and French classical music. The second half of the course will also include individual coaching, as a preparation for the lecture and paper.

Form
Group lessons (weekly), individual coaching.

Readings
Primary sources and academic papers will be provided during the course.

Assessment
Active participation based on weekly preparatory readings, short lecture (10-15 minutes), paper (1.500-2.000 words).

**Credits**
5

**Related electives**
History of the Orchestra
**Historiography of Music Theory: A Reading Course**

**Teacher**
Michiel Schuijer

**Term**
Between September 2019 and June 2020

**Goals**
Students who have passed this course are able to study documents pertaining to the history of music theory independently. They know how to read them, and how to vest them with meaning for other contemporary readers.

**Course Content**
This is not a course about the history of music theory as such. Its focus is on the ways in which that history has been represented in the literature – most often with a view to address contemporary questions and concerns. Specific topics – such as the fundamental bass, the concept of harmonic ambiguity, and the emergence of the octatonic scale – will be addressed on the basis of selected writings, both historic and recent.

**Form**
The student receives twelve reading assignments and responds in writing to questions delivered with each text. The course further involves a couple of individual meetings with the teacher.

**Assessment**
Assessment will be based on a complete portfolio of responses to the texts read.

**Credits**
5

**Related electives**
- Introduction to Gregorian Chant
- New Methodologies for Music Research
- Schenker Analysis
History of the Early Music Movement

Teacher
Mimi Mitchell

Term
January-April 2020

Goals
To acquaint students with the history of the Early Music movement and help them become aware of their own Early Music histories. By learning about the movement’s past and its pioneering generations, students will be better able to judge what they are doing today and how to decide which directions they would like to take in the future.

Course content
This celebratory and critical look at the Early Music movement is primarily a historical overview - from the Renaissance musicians who looked to the past for inspiration to the present day. The foundations of the movement will also be discussed - how and why did interest in Early Music develop, how have things changed in the field throughout the centuries, what do we consider “authentic”? In this context, students will be able to reflect upon their own Early Music histories, their own musical taste and how they perform.

Form
Weekly lectures with audio and video examples.

Readings
Limited reading.

Assessment
Will be based on attendance and class participation. Each student will choose an Early Music pioneer and prepare a short presentation about this musician.

Credits
5

Related Electives
- Baroque Dance: Practice and Notation
- History of the Orchestra
- Leading from within: Ensemble Practice in Eighteenth-Century Repertoire
- Sources and Resources: From Manuscript to Edition
History of the Orchestra

Teacher
Johannes Leertouwer

Term
January-May 2020

Goals
• To learn about the history of the orchestra through the centuries, to apply knowledge of historical performance practice to the performing conditions of today.
• To learn how to use musicological and historical texts as source of inspiration as musician and as a performer.

Course content/Form
The first part of the course will be devoted to the reading, summarizing and discussing of a collection of texts on the history of the orchestra. This part of the course consists of group lessons in groups of maximum 5 students.
In the second part of the course each student must write a paper about a specific work, or prepare a presentation on a topic of his or her interest related to the history of the orchestra. This part of the course will consist of multiple individual coaching sessions.
In the third and last part of the course each student will present their findings to their fellow students and the teacher in a lecture of 20-30 minutes.

Readings (recommended)

Assessment
The presentation in the third part of the course will be judged on a scale of 1-10 by the teacher.

Credits
5

Related electives
• From Lully to Boulez: Musical Life in Paris through the Centuries
• History of the Early Music Movement
• Orchestral Practice and Audition Training
• Style in Performance
Instrumentation and Classical Arranging

Teachers
Michael Langemann

Term
September 2019-April 2020

Goals
The students are capable of (1) producing musically sound instrumentations on the basis of their insight and skill, and (2) assessing existing instrumentations expertly

Course content
The course is designed to teach instrumentation for small and large ensembles. Students will learn to write their own scores for historically valid ensembles. The style aspect is an important criterion for the evaluation of these scores.

Every aspect of score-writing will be covered, including knowledge of instruments, notation conventions and creative strategies. Creating a dynamic balance and organizing the playing in the ensemble through the score are important factors alongside the choice of instruments. Students will also study the instrumentation of existing works and look into the history of instrumentation.

Form
Weekly classes

Readings

Assessment
A portfolio of instrumentation projects.

Credits
10

Related electives
- Building a Successful Professional Practice
- Electronic Music
- Musical Texture
- Technological Strategies in Composing and Performing
Introduction to Gregorian Chant

Teacher
Richard Bot

Term
Lessons: January-April 2020
Recital: Mass June 7 with Gregorian Songs, Choir & Organ alternatim. Last rehearsal on Friday, May 22, 10.30-11.30; dress rehearsal before the Sunday Mass.

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 Content
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

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.

Assessment
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.

Readings and course materials
• Handouts/Scores
• Sound- and visual material

Information
information can be obtained from Dr. Richard Bot, botnobel@xs4all.nl

Credits
5, only by attendance of 80% of Lessons, Presentation of several papers and participation in the Gregorian Mass.

Related electives
• Historiography of Music Theory
• History of the Early Music Movement
**Teacher**
Teunis van der Zwart

**Term**
Classes are scheduled on:
14, 21 November
5, 12 December
16, 23 January
13, 20, 27 February
5 March,
always from 16.00 to 18.00.

**Goals**
Gaining theoretical and practical skills for singers and players in ensembles, with the emphasis on 18th century repertoire

**Course content**
A thorough knowledge and experience in the field of early music performance practice is a prerequisite to become a valuable member of any early music chamber music group. It may even qualify you as the leader of such a group. In this class you will learn how to develop an interpretation with the members of an ensemble. What do you listen for in rehearsals and how can you efficiently and effectively lead the musicians in a concert?

**Form**
Group lessons

**Readings**
Barthold Kuijken, *The Notation is Not the Music* (Bloomington: University of Indiana Press, 2013)

**Assessment**
Final writing assignment. Leading a short rehearsal from within your ensemble

**Credits**
5

**Related electives**
- [History of the Early Music Movement](#)
- [Sources and Resources: From Manuscript to Edition](#)
- [Style in Performance](#)
Moving and Musicking with the Elderly

Teachers:
Jacqueline Koop, Ellen van Hoek, Bob C.L. Martens

Term:
January-April 2020

Goals:
Performing artists can use their skills and experience to enhance the lives of elderly (vulnerable) people, employing music, movement and/or drama. This elective intends to make students aware of their talents in this field, and helps them to nurture and develop these talents. They will learn how to give workshops for elderly living in nursery homes, day centers and small-scale communities. Social bonding and activation are central topics in the course. The students will encourage the elderly to participate in a combined music and movement program.

Students who have passed this course are able to create, perform and evaluate an interdisciplinary project with the intended audience (elderly people)

Course content
All subjects are related to the ways of working with elderly in the future work field
- Theories and ideas concerning old age
- Playing musical instruments
- Singing
- Dance/ movement in relation to various musical styles
- Principles of training
- Several forms of theatrical plays
- Intervision: the students will be stimulated to work at their personal goals by means of intervision, reflection
- Traineeship

Form:
Lectures, workshops, group lessons and individual coaching

Readings:

Assessment
Attendance; the presentation of a paper; a PowerPoint/ or Prezi Presentation of a short artistic performance with all the musical, movement and theatrical aspects on location while working with elderly people

Credits
5

Related electives
- The Musical Mind: Issues in Music Psychology
Music Theatre and Stage Performance

Teacher
Jorge Isaac

Term
September 2019-June 2020

Goals
This course provides students with skills and tools to develop the visual aspect of music performance, and furthers their aesthetic understanding of music theatre. It lets them expand their creativity and share their ambition for visual success. Students learn how to create and produce their own works, and how to express themselves as performers of works by others.

Course Content
An awareness of the complex relations between music, movement, image, and stage lies at the core of the programme. The students will examine a variety of topics, such as body awareness, the combination of instrumental playing and theatrical movement, emotion-oriented visualization, interdisciplinary collaboration, etc. A special focus will be given to the exploration of interdisciplinary paths between music and other performing arts.

The course is open to composers, conductors, instrumentalists, and singers from both the Classical and Jazz Departments. Previous experience with music theatre is not required. However we require that participants:
- are interested in alternative roads of music interpretation
- have something to say about the potential of musical theatre as an expressive medium
- want to develop themselves as performing artists

Form
The course will last one academic year and combines monthly two-hour group sessions (fixed dates) with individual coaching (flexible dates). In the group sessions, the participants will work on a variety of exercises that involve physicality, image, and space. They will watch, hear, and discuss relevant music theatre works and collaborations of previous decades (Mauricio Kagel, John Cage, Robert Ashley, Samuel Beckett, a.o.).

The individual coaching is designed to boost students’ performance skills, by self-designed exercises (etudes), ‘trial-and-error’ approaches (possible answers to questions), ‘just-do-it’ experiments, and a focus on stage behaviour. The amount of individual coaching will depend on the profile of the student.

Assessment
Each student will present a (short) music theatre performance at the end of the study year. Collaborative projects across faculties (i.e. dance, theatre, video) and the use of live electronics are encouraged.

Participation
A maximum of 10 students will be admitted. Please note that students who cannot meet the required attendance and commitment requirements will be asked to offer their place to others on the waiting list.

Credits
10

Related electives
- Freedom and Improvisation
- Baroque Dance: Practice and Notation
- The Musical Body
- Technological Strategies in Composing and Performing
**The Musical Body**

**Teachers**
Marja Mosk, guest teachers

**Term**
September-December 2019

**Goals**
The student has insight into the relation between making music and its effects on the musician’s body. S/he is aware of the benefits of effective posture, breathing and training.

**Course Content**
Subjects include:
- Anatomy, neurology. The musician’s body and its anatomy
- Principles of training
- Injuries: the spine, including head and neck; shoulders, arms, wrists, and fingers.
- Breathing techniques for musicians
- Short-term and long-term stress; stress management
- Auditory organs. Hearing
- Lifestyle and its effects on the musician’s body

**Readings**

**Assessment**
Paper, take-home exam, course attendance

**Credits**
5

**Related electives**
- Baroque Dance: Practice and Notation
- Music Theatre and Stage Performance
- The Musical Mind: Issues in Music Psychology
- Patterns of Performance: The Neuroscience of Improving Experts
The Musical Mind: Issues in Music Psychology

Teachers
Marieke Oremus, Maaike Vertregt

Term
January-April 2020

Goals
The student has a thorough insight into a variety of subjects pertaining to the field of music psychology.

Course Content
Areas that could be discussed include:
• Neuropsychology; musicians’ brains
• Cognitive strategies: music making as a complex learning process
• Musical memory
• How absolute is absolute pitch?
• From sound to sign
• Sight reading
• Dyslexia and reading music
• Musical talent: an exploration of the field
• Musical development in children
• Music therapy
• Stage fright and performance skills
• Group interaction in a musical context

The selection of areas will be discussed with the students. Each student will choose a topic for a spoken presentation in the class.

Readings

Assessment
Presentation of a paper and a take-home exam; course attendance

Credits
5

Related electives
• Developing Creativity
• Leading from Within: Ensemble Practice in Eighteenth-Century Repertoire
• Moving and Musicking with the Elderly
• The Musical Body
• Patterns of Performance: The Neuroscience of Improving Experts
Musical Texture

Teacher
Amit Gur

Term
September 2019-April 2020

Goals
This course should (1) raise an awareness of the textural aspect of music, (2) provide tools for the analysis of musical texture, and (3) encourage students to compose with texture.

Course content
It is hard to imagine music without texture. However, it was only towards the twentieth century that the term ‘texture’ made its way into the musical vocabulary. Even today, now that many composers have explored texture as a musical parameter, a theoretical understanding of this phenomenon is still lacking. Together, the participants of this course will develop such an understanding and feed it back into their own musical practices. They will examine scores, mostly from the contemporary repertoire, and work on creative assignments. And they will engage in lively discussions about the textural experience.

Form
Weekly seminars of 2 hours. A series of assignments will be given during the course, both analytical and creative. Participants will have to choose 6 of them.

Course materials
Scores of Ravel, Daphnis and Chloé; Ligeti, Kammerkonzert, Clocks and Clouds; Ferneyhough, Études Transcendentales; Tchaikovsky, Sixth symphony, a.o.

Assessment
Attendance, active participation in lessons, weekly assignments and the verbal presentation of an analysis.

Participation
Recommended for composers; optional for all master students

Credits
10

Related electives
- Contemporary Music through Non-Western Techniques
- Developing Creativity
- Electronic Music
- Instrumentation and Classical Arranging
- Tuning and Temperament
New Methodologies for Music Research

Teacher
Mimi Mitchell

Term
September-December 2019

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 content
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.

Form
Weekly Lectures.

Readings
Limited reading, audio and video material.

Assessment
Will be based on attendance and class participation. Each student will be expected to provide an example of each research methodology covered.

Credits
5

Related electives
- History of the Early Music Movement
- Reading Black Music: Key Texts on African-American Music
- Sources and Resources: From Manuscript to Edition
Orchestral Practice and Audition Training

Teachers
Frank Bakker, Jan Kouwenhoven

Term
September 2019-June 2020

Goals
Through an audition training program, the course prepares students for the pressures of working in a modern symphony orchestra.

Course content
The course is based on the idea of audition simulation. 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 three rounds, the first two of which are short and played from behind a curtain. The course devotes itself to the preparation and evaluation of these auditions. Training methods borrowed from the sports will be tested for their applicability to music performance.

Assessment
Assessment will be based on attendance and auditions

Requirements
Participants have considerable experience as ensemble players, and show a strong desire to start a career as such.

Credits
5

Related electives
- Contemporary Music through Non-Western Techniques (for performers)
- History of the Orchestra
- The Musical Mind: Issues in Music Psychology
- Patterns of Performance: The Neuroscience of Improving Experts
Patterns of Performance: The Neuroscience of Improving Experts

Teacher
Beorn Nijenhuis

Term
January-April 2020

Goals
The course provides students three things: knowledge of their brain, tools to change their brain, and real-world applications of these tools.

Course content
The course covers 4 major elements of neuroscience: Motor Ability, Mind-states, Emotion and Injury Prevention with three classes dedicated to each element. In each class, students begin with anatomy, first learning about broad brain areas and quickly focusing in on music and performance-specific brain modalities. Next, students learn about the forces that change these modalities, with specific attention for the science behind the rate of change. For example, is their neurological evidence that changing a bad habit takes more time than developing a new one? Why? Can the process be expedited or hindered and if so how? Finally, born of our new functional understanding of the brain in flux, the class strategizes on how to change their lives for the better, through new behaviors and schedules that encourage accelerated improvement.

Form
Group lessons (weekly), individual coaching

Readings
Readings will be academically published papers pertinent to the subject matter (one per class). Examples for motor ability lectures:


Assessment
The creation of a structured month-long schedule replete with the application of strategies discussed in the course. A short essay describing what, how and why these strategies were employed.

Credits
5

Related electives
- Developing Creativity
- Freedom and Improvisation
- The Musical Body
- The Musical Mind: Issues in Music Psychology
- Orchestral Practice and Audition Training
Reading Black Music – Key texts on African-American music

Teacher
Walter van de Leur

Term
September-December 2019 (Thursdays, 14:30-17:30)

Goals
Deepening of knowledge of black music, and relevant literature. Reading a number of important texts on black music. Understanding how texts are written, by whom and for whom. Learning to evaluate academic and non-academic literature.

Course content
A large amount of publications appeared over the past decades that deal with the music of black Americans. Not only histories of early American music, jazz, soul, blues, religious music, and classical music, but also (auto)biographies of musicians, criticism, and texts on the cultural, economic and sociological meanings of black music. Furthermore, a number of authors wrote books, novels and poetry that strongly refer to black music, most notably jazz and blues. In this reading-class, each student will read an individual list of articles and (chapters from) books (5 or 10 credits).

Form
The group will meet by appointment about six times on Wednesday afternoons (15.30-18.30) to present and discuss the works read.

Tasks
Students will read articles, books and capita selecta from black music literature. They will present their findings to the group, based on short written reviews.

Assessment
Oral paper for the group; collected reviews.

Requirements
Excellent reading, listening and speaking skills in English.

Credits
5

Related electives
- Freedom and Improvisation
- New Methodologies for Music Research
Schenker Analysis

Teacher
John Koslovsky

Term
September 2019-April 2020

Goals
To enable students to apply Schenkerian analysis to music of (mainly) the 18th and 19th centuries.

Course content
The aim of this course is to become acquainted with the basic methods and concepts of Schenkerian theory as they apply to (mostly) music of the 18th and 19th centuries. We will learn these methods and concepts through contrapuntal and harmonic exercises, by making and evaluating graphs, and by reading select literature.

In the first period we will solidify our knowledge of (strict) contrapuntal and harmonic thinking through a number of exercises and begin to learn the basic graphing techniques of Schenkerian analysis as applied to a number of shorter works. In the second period we will explore aspects of larger formal issues and their interaction with Schenkerian analysis. We will also explore more detailed topics in Schenkerian analysis as befits the interests of the group (e.g., the relation to theories of performance, the application of Schenkerian techniques to other repertoires, etc.).

Form
There will be weekly group sessions of three hours. Each week you will be given a short analysis and/or reading assignment, which will prepare you for class. Class time will be spent discussing your assignments and the readings, and will build on these each lesson with a new concept of problem.

Readings

A separate reader comprising texts, analyses and articles will be available at the start of the course.

Assessment
Over the course there will be two assignments to be handed in for a grade: an analysis assignment of a short work at the end of the first period (25% of the grade), and a longer, analysis/paper on a topic of your choice at the end of the second period (75%).

Credits
10

Related electives
- Analysis and Performance: A Coaching Trajectory for Ensembles
- Historiography of Music Theory
Sources and Resources: From Manuscript to Edition

**Teacher**
Andrea Friggi

**Term**
September 2019-April 2020

**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 content**
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.

**Readings**

Photocopies of manuscripts from microfilms will be provided during the lessons.

**Assessment**
Two tests, one at the end of each period. Furthermore, the students will make a small critical edition which they present in the class.

**Credits**
10

**Related electives**
- [History of the Early Music Movement](#)
- [Leading from Within: Ensemble Practice in Eighteenth-Century Music](#)
- [New Methodologies for Music Research](#)
**Style in performance**

**Teacher**
Johannes Leertouwer

**Term**
5-6 weeks between September 2019 and June 2020. To be scheduled with the teacher and the students involved

**Goals**
Learning to apply the most suitable expressive tools for repertoire of a given style period

**Course content**
We will form ensembles with which you can experience the impact of different approaches to vibrato, portamento, tempo, etc., in pieces from different style periods. The repertoire will be chosen by the students in consultation with their main teachers and Johannes Leertouwer.

**Form**
Weekly coaching sessions on Friday afternoons

**Readings**
Treatises and methods pertaining to the repertoire in question

**Assessment**
A performance and short lecture about artistic choices including a reflection on the process. The process and final presentation will be judged by the teacher, resulting in a numerical grade.

**Participation**
Open to all Master students. Bachelor students can participate in the ensembles. Master students have larger responsibilities: playing solos, or soloist parts, preparing material, providing information on historical background, first to fellow students and ensemble members and, in the final presentation, to the audience.

**Credits**
5

**Related electives**
- [Analysis & Performance: A Coaching Trajectory for Ensembles](#)
- [Baroque Dance: Practice and Notation](#)
- [Building a Successful Professional Practice](#)
- [History of the Orchestra](#)
Technological strategies in composing and performing

Teacher
Arnold Marinissen

Term
September 2019 - May 2020

Goals
To give students insight into the impact of technology on musical concepts, aesthetics and output, and to develop ideas how technological concepts and strategies can be applied in their own work and/or performance practice.

Course description
The first part of the course will focus on the impact of technology on existing compositions, strategies of various relevant composers, and the practices of musicians using technology in performance. Tools such as the Digital Audio Workstation, music notation programs and various other music applications will be looked into. In the second part of the course students will present their own works and/or performance practices involving technological tools. The course is open to beginners as well as to those who are already active in the field. It does not involve the actual realisation of works and practices, but deals with conceptualisation, strategies and evaluation.

Instruction
Group lessons (weekly)

Readings
A reader will be provided

Assessment
First part of the course: evaluating a relevant composition or specific performance practice involving music technology
Second part of the course: formulating a concept for a work or approach involving music technology

Participation
Optional for all master students

Credits
10

Related electives
- Developing Creativity
- Electronic Music
- Instrumentation and Classical Arranging
- Music Theatre and Stage Performance
**Tuning and Temperament**

**Teachers**
Jorge Isaac, Rafel Reina, guest teachers

**Term**
September 2019-June 2020

**Course content**
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.

**Form**
Bi-weekly sessions in the first and second periods.

**Readings**

**Assessment**
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).

**Credits**
5

**Related electives**
- Electronic Music
- Contemporary Music through Non-Western Techniques
- Musical Texture
### Appendix 3: Course Description Master Research

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<tr>
<th>Title</th>
<th>Onderzoek</th>
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<tr>
<td>Cursusinhoud</td>
<td>De student werkt onder begeleiding zelfstandig aan een onderzoek waarin een aan het hoofdvak gerelateerd onderwerp grondig wordt uitgediept. Om de specialisatie ook aan de kennisfactor voldoende gewicht te geven, wordt aanbevolen om het researchthema aan te laten sluiten op de specialisatie.</td>
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<tr>
<td>Cursustype</td>
<td>Verplicht</td>
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<tr>
<td>Niveau</td>
<td>Ma 1 en Ma 2</td>
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<tr>
<td>Docenten</td>
<td>De onderzoekscoördinatoren: Michiel Schuijer, Walter van de Leur, Yaniv Nachum en Jed Wentz. De student kiest zelf een onderzoeksbegeleider uit het docentenbestand van het CvA. In bijzondere gevallen kan een externe deskundige worden gevraagd.</td>
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<tr>
<td>Studiepunten</td>
<td>15 EC's verdeeld over 2 jaar</td>
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<td>Werkvorm</td>
<td>Zelfstandig met begeleiding</td>
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<td>Toetsvorm</td>
<td>Een schriftelijke weerslag van het onderzoek sook een openbare presentatie. Daarbij is er keuze uit de volgende vier vormen: • een lecture-recital (45 minuten) • een workshop of masterclass (45 minuten) • een lezing (30 of 45 minuten, afhankelijk van onderwerp) • een scriptiebespreking (‘thesis presentation’), bestaande uit een kort referaat van 5 à 10 minuten en een discussie met de commissie van 20 à 25 minuten</td>
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<tr>
<td>Beoordelingscriteria</td>
<td>• originaliteit van het onderwerp • kwaliteit van het onderzoek o onderzoeksvraag o plan van aanpak o verslaglegging • kwaliteit van de (mondelinge en schriftelijke) presentatie • motivatie en inzet</td>
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<tr>
<td>Taal</td>
<td>Engels (eventueel Nederlands, in overleg met de onderzoekscoördinatoren)</td>
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<td>Roostering</td>
<td>Planning conform (gereguleerde) afspraken met Researchcoördinator(en) en Onderzoeksbegeleider(s)</td>
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<td>Locatie</td>
<td>CvA, Oosterdokskade 151</td>
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<td>Informatie</td>
<td>Coördinatoren Ma-onderzoek: Michiel Schuijer, Walter van de Leur, Yaniv Nachum, Jed Wentz</td>
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Appendix 4: Research exam regulations (Appendix 8 Research Guide)

(04) Research projects are evaluated on the basis of:

- the quality of the idea
  **Criteria:** The chosen topic reflects a keen awareness of the state of the art and the issues in the student’s field; and the project gives evidence of the student’s eagerness and ability to contribute something to that field.

- the quality of the research
  **Criteria:** The project has proceeded from a well-thought research question (see the criteria on p. 7) or research aim. The chosen method or approach is in line with this starting point. The student has carried out the project as planned, or with sensible adjustments to the original proposal.

- The quality of the process
  **Criteria:** The student has been responsive to communications from the research staff and has attended the appointments with his or her research coordinator and research advisor(s). The student has submitted the research proposal, first and second drafts and E-copies on time. If s/he could not comply because of force majeure, the research coordinator was informed timely.

- the quality of the written work
  **Criteria:** The writing and the structure of the argument are clear, and the formatting requirements (see p. 12-13) have been met. The sources used are appropriate, and there are no serious oversights. Whenever quoted, paraphrased, or briefly mentioned, the sources are credited by citation in an adequate and consistent manner (see Chapter 4).

- the quality of the oral presentation
  **Criteria:** The presentation is well timed, and gives sufficient evidence of attention to delivery. In speaking, as much as in the use of devices, the student shows a concern for the listener’s ability to keep pace. The presentation elaborates on the main points of the research and shows their importance (see Chapter 5).

(05) The student receives a grade according to the following table:

- 9, 10 (Pass) potentially publishable or newsworthy
- 8 (Pass) good on all points mentioned under (04)
- 7 (Pass) strong points outnumber, or make up for, the weaker ones.
- 6 (Pass) serious efforts, but few, or not very significant results
- 1-5 (Fail) insufficient on all points mentioned under (04)

The jury may add half a point to each grade from 1 through 9. A grade of 5,5 will count as a pass.
## Appendix 5: Assessment Report Master Principal Subject

**Vak:** Viool MA2  
**Soort:** afsluitend

| Studentnr: | 23351 |
| Hoofdvak: | Viool |
| Jaar: | 2 |
| Opleiding: | MA |

### programma

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### muzikaliteit

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### procedurele opmerkingen

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### commissie

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Handtekening
Appendix 6: List of teaching staff Classical Department 2019-2020

Composition & Theory: Michiel Schuijer, head

Composition
- Jorrit Tamminga, elektronische compositie, vakgroepvertegenwoordiger
  Richard Ayres, hoofdvak
  Wim Henderickx, hoofdvak
  Willem Jeths, hoofdvak
- Maya Verlaak, hoofdvak
- Meriç Artaç, hoofdvak
- Anna Korsun, vaste gastdocent
  Jacob Slagter, ensembleleiding
  Rafael Reina, hedendaagse muziek door niet-westerse technieken
  Jos Zwaanenburg, live electronics & hedendaagse muziek door niet-westerse
  technieken
- Jonas Bisquert, hedendaagse muziek door niet-westerse technieken
- Marcel Wierckx, live electronics
- Davo van Peursen, Composers’ Career Seminar

Conducting: Pierre Volders studieleider

Orchestral Conducting
- Ed Spanjaard, hoofdvak en vakgroepvertegenwoordiger
- Antony Hermus, vaste gastdocent
- Karel Deseure, koor- en orkestrepertoire

National Master Orchestral Conducting
- Ed Spanjaard, hoofdvak
- Jac van Steen, hoofdvak
- Kenneth Montgomery, hoofdvak
- Maarten Brandt repertoire en programmeren
- Marcel Mandos repertoire en programmeren
- Sven Arne Tepl repertoire en programmeren
- Peter te Nuyl opera- regisseur

Choral Conducting
- Jos Vermunt, hoofdvak & vakgroepvertegenwoordiger
  Daniel Reuss, vaste gastdocent
- Antony Hermus, vaste gastdocent
- Geert Berghs bijvak zang koordirectie

Hafaba-conducting: Danny Oosterman, hoofdvak & vakgroepvertegenwoordiger

Winds
Pierre Volders, studieleider
Bas Pollard, partijstudie houtblazers

Recorder
Jorge Isaac, hoofdvak & vakgroepvertegenwoordiger
Erik Bosgraaf, vaste gastdocent

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Panpipes: Matthijs Koene, hoofdvak

Flute
Kersten McCall, hoofdvak & vakgroepvertegenwoordiger
Vincent Cortvrint, hoofdvak
Marieke Schneemann, hoofdvak
Raymond Honing methodiek

Oboe
Ernest Rombout, hoofdvak, vakgroepvertegenwoordiger
Miriam Pastor Burgos, hoofdvak hobo/althobo
Aisling Casey vooropleiding & methodiek

Clarinet / Bass clarinet
Hans Colbers, hoofdvak & vakgroepvertegenwoordiger
Harmen de Boer, hoofdvak
Arno Piter, hoofdvak
Davide Lattuada, bijvak basklarinet
Bart de Kater, docent vooropleiding
Frank van de Brink, historische klarinet

Bassoon
Simon van Holen hoofdvak fagot/ contrafagot & vakgroepvertegenwoordiger
Jos de Lange, hoofdvak
Ronald Karten, hoofdvak
Gustavo Nunez, vaste gastdocent

Saxophone
Arno Bornkamp, hoofdvak & vakgroepvertegenwoordiger
Willem van Merwijk, vooropleiding & methodiek

Brass: Pierre Volders studieleider

Horn
Jasper de Waal, hoofdvak
Laurens Woudenberg, vaste gastdocent
Katy Woolley, vaste gastdocent

Trumpet
Ad Welleman, hoofdvak & vakgroepvertegenwoordiger
Theo Wolters, hoofdvak
Omar Tomasoni, hoofdvak
Miroslav Petkov, hoofdvak

Trombone and bass trombone
- Pierre Volders, hoofdvak & vakgroepvertegenwoordiger
- Jörgen van Rijen, hoofdvak
- Remko de Jager, hoofdvak
- Ben van Dijk, hoofdvak (bastrombone)
- Raymond Munnecom, hoofdvak (bastrombone)
• Bart van Lier, gastdocent
  Adam Woolf, gastdocent baroktrombone

Tuba
Perry Hoogendijk, hoofdvak
Rodin Rosendahl, euphonium

**Percussion:** Richard Jansen, studieleider

Richard Jansen, vakgroepvertegenwoordiger, mallets, drums, methodiek
Mark Braafhart, orkestslagwerk
Marijn Korff de Gidts, afrikaans slagwerk & methodiek
Ramon Lormans, marimba, vibrafoon, ensembles, methodiek
Arnold Marinissen, ensembles
Nick Woud, pauken
Bence Major orkestslagwerk
Rachel Zhang, marimba, kamermuziek
Nancy Zeltsman, gastdocent
Laurent Warnier, vibrafoon
Marc Aixa Siurana docent Slagwerk

**Strings:** Kees Koelmans studieleider

Harp
Erika Waardenburg, hoofdvak & vakgroepvertegenwoordiger
Gwyneth Wentink, hoofdvak
Sandrine Chatron orkestspel en auditietaftraining
Miriam Overlach, kamermuziek

Guitar
Gabriel Bianco, hoofdvakdocent
Erik Vaarzon Morel, flamencogitaar
Hans Kunneman bijvak elektrische gitaar
Marion Schaap, methodiek

Violin
Kees Koelmans, hoofdvak & vakgroepvertegenwoordiger
Vera Beths, hoofdvak
Peter Brunt, hoofdvak
Ilya Grubert, hoofdvak
Johannes Leertouwer, hoofdvak
Liviu Prunaru, hoofdvak
Maria Milstein hoofdvak
Eliot Lawson, hoofdvak
David Peralta orkestspel
Marc Danel strijkwartet
Wiesje Miedema methodiek
Tim Kliphuis, improvisatie strijkers

Viola
Francien Schatborn, hoofdvak & vakgroepvertegenwoordiger
Nobuko Imai, hoofdvak
Sven Arne Tepl, hoofdvak
Marjolein Dispa, hoofdvak
Jürgen Kußmaul, vaste gastdocent
Wiesje Miedema methodiek

Cello
Maarten Mostert, hoofdvak & vakgroepvertegenwoordiger
Dmitri Ferschtman, hoofdvak
Pieter Wispelwey hoofdvak
Gideon den Herder hoofdvak
Jeroen den Herder, hoofdvak
Jelena Ocic, hoofdvak
Mick Stirling hoofdvak & orkestspel
Monique Heidema, methodiek

Double bass
Olivier Thiery, hoofdvak & vakgroepvertegenwoordiger
Felix Lashmar, hoofdvak
Ricardo Neto hoofdvak
Rick Stotijn, vaste gastdocent
Ying Lai Green, orkestspel
Wilmar de Visser, bijvak jazz

**Keyboard Instruments:** David Kuyken studieleider

Piano
Frank van de Laar, hoofdvak & vakgroepvertegenwoordiger
David Kuyken, hoofdvak
Naum Grubert, hoofdvak
Frank Peters, hoofdvak
Jan Wijn, hoofdvak
Ralph van Raat, nieuwe muziek
Olga Pashchenko, historische toetsinstrumenten
Marc Pauwels, methodiek
Robert Kulek, liedklas

Organ
- Pieter van Dijk hoofdvak en vakgroepvertegenwoordiger
- Matthias Havinga, hoofdvak
- Louis Robilliard, vaste gastdocent
- Miklos Spanyi, improvisatie en basso continuo
- Gerben Gritter, orgelbouw
- Henny Heikens hymnologie/gemeentezang
- Piet van der Heijden liturgie

Harpiscord contemporary: Goska Isphording, hoofdvak

Accordion
Marieke Hopman, hoofdvak & methodiek, vakgroepvertegenwoordiger
Marko Kassl, hoofdvak
Music Theory
Michiel Schuijer, studieleider
John Koslovsky, vakgroepvertegenwoordiger, schenker-analyse
Paul Scheepers, harmonie, contrapunt, solfège en gehoortraining, vormleer, schenker-analyse
Martijn Hooning, harmonie, solfège en gehoortraining
Menno Dekker, harmonie, solfège en gehoortraining, post-tonal analysis
Job Uzerman, contrapunt, galante schemata
Vincent van den Bijlaard, algemene muziekleer
Barbara Bleij, jazz-theorie, contrapunt, solfège en gehoortraining, harmonie

Voice & Opera
Voice
- Don Marrazzo, hoofdvak & studieleider
- Sasja Hunnego, hoofdvak
- Claron McFadden, coaching modern repertoire
- Alexander Oliver, opera literatuurklas
- Flavio Aulino, Italiaans
- Valentina di Taranto, Italiaans
- Sara Gutvill, Duits
- Nathalie Doucet, Frans
- Fajo Jansen, beweging
- David Bollen, liedklas
- Virag Dezsö physical acting
- Mees Christeller, drama
- Marc Krone, drama

Opera; Dutch National Opera Academy (DNOA), i.s.m. Kon. Conservatorium Den Haag
- Sasja Hunnego zang
- Don Marrazzo, zang
- Margreet Honig, zang
- Charlotte Margiono, zang
- Ira Siff, zang
- Marisa Grande, body & space awareness
- Peter Nilsson muzikale coaching
- Daniel van Klaveren, drama
- Peter van der Waal, lectures & master research
- Marta Liebana, correpetitie
- Mirsa Adami, correpetitie

Répétiteurship
Jaap Kooi coördinator
Jeroen Bal, Peter Besseling, Marianne Boer, David Bollen, Tobias Borsboom, Daniel Kramer, Alla Libo, Tjako van Schie, Martijn Willers, Noriko Yabe, Mariken Zandvliet, Luba Podgayskaya, Eadaoin Copeland

Piano (elective)
Marian Schutjens-Bouwhuis coördinator
Wouter Bergenhuizen, Peter Besseling, Jaap Kooi, Wim Leising, Marta Liebana, Gert Jan Vermeulen, Matthijs Verschoor

Voice (elective)
Music Theory and History
John Koslovsky, vakgroepvoorzitter muziektheorie en -geschiedenis
Ralf Pisters, coordinator muziektheorie en -geschiedenis
Michel Khalifa, Jan Derk van de Berg, Vincent van den Bijlaard, Barbara Bleij, Menno Dekker,
Gerben Gritter, Martijn Hooning, Job IJzerman, Michael Langemann, Willem Wander van
Nieuwkerk, Gilbert Noël, Paul Scheepers, Michiel Schuijer, Saskia Törnqvist, Gustavo Trujillo
Delgado, Jaap Zwart

Education and entrepreneurship
Marieke Oremus coördinator
Aart Jan van de Pol, mastervak building a successful prof. practice
Marijn Koff de Gidts, ondernemerschap
Maaike Vertregt, onderwijskunde

Music and Health
Debby Korfmacher, coördinator
Marja Mosk body & mind
Michael Tweed-Kent, houding & beweging, feldenkrais
Gilles Rullmann alexandertechniek
Doris Hochscheid alexandertechniek, body & mind
Hans Kunneman flow on stage
Lisa Wyss, Yoga

World Music
Michiel Niemantsverdriet, Javaanse gamelan

Tutoring and Carrier orientation
Dorine Jansma, coördinator
Marieke Oremus, Maaike Vertregt, Marijn Korff de Gidts, Renee Harp, Remko de Jager, Marian
Schutjens, Jaap Kooi

Early Music
Teunis van der Zwart studieleider

Recorder (early music): Jorge Isaac, hoofdvak
Traverso: Marten Root, hoofdvak, and Jed Wentz, hoofdvak
Barokhobo: Josep Domenech, hoofdvak
Barokfagot: Benny Aghassi, hoofdvak
Historische klarinet: Frank vd Brink, bijvak
Natuurhoorn: Teunis van der Zwart, hoofdvak
Natuurtrompet/cornetto: Nicolas Isabelle, hoofdvak
Baroktrombone: Adam Woolf, bijvak
Baroque harp: Constance Allanic, bijvak
Baroque violin and viola: Antoinette Lohmann (hoofdvak), Shunske Sato (hoofdvak),
Sayuri Yamagata (hoofdvak)
Baroque cello: Viola de Hoog, hoofdvak
Viola da gamba: Mieneke van der Velden, hoofdvak
Violone: Margaret Urquhart, hoofdvak
Lute / theorbe: Fred Jacobs, hoofdvak
Clavichord: Menno van Delft, hoofdvak
Klavecimbel: Menno van Delft, hoofdvak & vakgroepvertegenwoordiger, and Miklos Spanyi, historische improvisatie
Fortepiano: Olga Pashchenko, hoofdvak
Organ: Pieter van Dijk, hoofdvak and Matthias Havinga, hoofdvak
Basso continuo: Kris Verhelst, hoofdvak
Voice (early music): Xenia Meijer, hoofdvak

Elective and répétiteurship early music:
- Jed Wentz declamatie en gestiek
- Johan Hofmann, bijvak klavecimbel & harmonie in de hist. Uitvoeringspraktijk
- Tilman Gey bijvak klavecimbel
- Alessandro Pianu correpeticie klavecimbel
- Olga Pashchenko, correpeticie klavecimbel/fortepiano
- Richard Bot gregoriaans
- Rachel Farr renaissance- en barokdans
- Andrea Friggi mastervak
- Mimi Mitchell, researchbegeleiding
- Peter van Heyghen, historische tractaten, retorica
Appendix 7: Education and examination regulations 2019-2020

For the study programmes:

- Associate Degree Electronic Music – AEMA – CROHO no. 80160
- Bachelor’s Degree in Music – CROHO no. 34739
- Bachelor’s Degree in Music in Education – CROHO no. 39112
- Master’s Degree in Music – CROHO no. 44739
- Master’s Degree in Opera – CROHO no. 49105

of the faculty of music of the Amsterdam University of the Arts.

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Section 11: Temporary interruption and cessation of study
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Section 16: Final Provision and Provisions Pertaining to Implementation

The general articles in this OER also apply to the master’s program opera (DNOA). For a number of specific articles for the master's program opera, a common regulation has been prepared with the Royal Conservatory, described in the addendum to this OER. [not present in this Study Guide]

Section 1: General

Article 1: Applicability of the Regulations

The Board of the Amsterdam School of the Arts, hereby represented by the Conservatory Board [directie] of the Conservatorium van Amsterdam, has, with the consent of the Faculty Participation Council [faculteitsraad], resolved to establish the following regulations regarding the content and structure of the tuition and examinations of the Associate Degree Electronic Music, Bachelor of Music, Bachelor of Music in Education, Master of Music and Master of Opera programmes. This will be done in accordance with section 7(13) of the Dutch Higher Education and Research Act (Wet op het Hoger onderwijs en Wetenschappelijk onderzoek (WHW)). These programmes are offered by the Faculty of Music of the Amsterdam School of the Arts,
hereinafter referred to as the Conservatorium van Amsterdam. In accordance with section 7(14) of the Act, the Executive Board [College van Bestuur] will also regularly assess and where appropriate amend these regulations, taking into account the time thus involved for the students.

The student’s rights and obligations which are connected with these Education and Examination Regulations, are formulated in the Student Statute of the Amsterdam School of the Arts. This statute is available on the School of the Arts’ website. These regulations apply to the education and examinations of the Associate Degree Electronic Music Bachelor of Music, Bachelor of Music in Education, Master of Music and Master of Opera programmes unless it is explicitly indicated or it is clear from the context that the relevant passage is only applicable to one or a limited number of these four programmes. Any reference in these regulations to the programme or programmes without any additions being given is a reference to all four programmes.

**Article 2: Definitions**

In these regulations, the following will be taken to mean:

a. the Law: the Higher Education and Research Act [Wet op het hoger onderwijs en wetenschappelijk onderzoek, WHW]
b. student: he or she who is enrolled in the Amsterdamse Hogeschool voor de Kunsten to receive training and/or to take the examinations and undergo the reviews connected with the programme
a. the 'hogeschool': the Amsterdamse Hogeschool voor de Kunsten
b. the Conservatory: The Conservatorium van Amsterdam, the faculty of Music of the Amsterdamse Hogeschool voor de Kunsten
c. examination board: the committee as referred to in Article 7(12) of the Act, which is charged with, inter alia, guaranteeing the quality of the examinations;
d. exam: final test of the Associate Degree programme, propedeuse, the Bachelor’s programme and the Master’s programme.
e. board of examiners: with regard to the preparation and/or implementation of parts of examinations, boards of examiners can be established as referred to in section 7(12) of the Act. The board of examiners will be appointed by the examination board;
f. examiner: a member of the board of examiners, as referred to in section 7(12)(3) of the Act. Examiners are charged with administering and assessing examinations and other forms of testing.
g. admissions board: the board of examiners charged with administering the admissions examination.
h. programme: a coherent whole made up of units of study, aimed at realizing well-defined objectives in the areas of knowledge, insight and skills that those completing the programme should possess
i. associate degree programme: degree programme in higher education pursuant to Article 7(3)(a)(2) of the Law with a study load of 120 credits
j. bachelor’s degree programme: degree programme in higher education pursuant to Article 7(3)(a)(2) of the Law with a study load of 240 credits
k. master’s degree programme: an advanced programme in higher education pursuant to Article 7(3)(a)(2) of the Law with a study load of 120 credits
l. term: uninterrupted period of lessons according to the annual academic calendar
m. propaedeutic year: the propaedeutic phase of the programme as referred to in Article 7(8) of the Law and the propaedeutic phase of the associate degree-programme as referred to in Article 7(8)(b) of the Law.

n. post-propaedeutic phase: that part of the bachelor's degree programme which follows the propaedeutic year.

o. component: a unit of study of the programme within the meaning of the Law.

p. examination: each unit of study is concluded with an examination, which constitutes an investigation of the candidate's knowledge, insight and skills, as well as an assessment of the results of that investigation.

q. practicum: a practical exercise in one of the following forms:
   - writing a thesis
   - writing a paper or creating a project or recording
   - carrying out a research assignment
   - participating in fieldwork or an excursion
   - doing an internship
   - or participating in another educational activity aimed at achieving certain skills.

r. departments: the Conservatory has the main departments Classical Music, Jazz and Pop music and Music in Education.

s. study guide: the electronic guide to the programmes containing specific information about them, published on the Conservatory's intranet.

t. recognition of competences: activities carried out or programmes participated in or completed as a result of which exemptions from programme components may be granted.

u. fraud: conduct whereby a student endeavours to reduce or eliminate the possibility of an accurate assessment being formed of his or her or other students’ knowledge, understanding and skills.

v. plagiarism: the reproduction or paraphrasing or passing off as one's own work, either wholly or in part, of projects, papers and other written assessments of texts or other works such as compositions and arrangements of other authors without providing proper source references and without clearly indicating where citations begin and end.

**Article 3: Objective of the Programmes**

3.1. The primary objective of the programmes is to provide students with the knowledge, insight and skills necessary for successful careers as teachers, performing musicians and/or composers. The programmes focus on the artistic and professional world in the broadest sense and the teaching profession to which it is connected. In addition to performing with orchestras, ensembles and on stage, graduates will also work at cultural institutions, in education and as independent entrepreneurs.

3.2. The substance of each study programme has been incorporated in the study guide.

The exit qualifications of each programme have been incorporated in the study guide.

The relationship between objectives and exit qualifications in the individual programmes or principal subject has been incorporated in the study guide.

3.3. The programmes are ‘socially relevant’ in that the exit requirements have been tailored to the greatest extent possible to meet the demands of the professional world. To this end, direct contact with the professional world is a necessity.
Article 4 Languages and Language requirements

The programmes are conducted in two languages: Dutch (Classical Music, Jazz, Pop Music and Music in Education divisions) and English (Classical Music and Jazz departments). Non-Dutch or Non-English speaking foreign students are required to show a positive test result on the English language. The requirements are further explained on the website.

Article 5 Programmes

5.1. Bachelor’s Degree Programme in Music

subject clusters for musicians

- instrumental and vocal principal subjects (classical music, jazz and pop music)
- conducting (choral, orchestral, concert and brass band)
- theory of music (classical music and jazz)

subject clusters for composition students

- composition (classical music)
- composition/arranging (jazz)

5.2. Bachelor of Music in Education Degree Programme

subject clusters for music in education

- music teacher in primary education
- music teacher in secondary education
- music teacher special education
- community music teacher

5.3. Master’s Degree Programme in Music

subject clusters for musicians

- instrumental and vocal principal subjects (classical music, jazz and pop music) and associated graduation programmes
- conducting (choral, orchestral, concert and brass band)
- theory of music (classical music and jazz)

subject clusters for composition students

- composition (classical music)
- composition/arranging (jazz)
- composing for film (in collaboration with the Netherlands Film Academy)

5.4. Master’s Degree Programme in Opera
subject clusters for opera

5.5 Associate Degree-opleiding Electronic Music – AEMA

subject clusters for musicians

Article 6: Full-time

The programmes are offered on a full-time basis.

Article 7: Examinations

7.1. In the bachelor’s degree programmes the propaedeutic phase will be concluded with the propaedeutic examination and the main phase with the final examination. The master’s degree programmes and the associate degree programme will be concluded with the final examination.

7.2. The examinations mentioned in 7.1 will be considered passed if all course components belonging to the corresponding study phase have been completed successfully, or if the student has been exempted for those components.

Article 8 Participation in excursions

8.1. Excursions to which a student’s financial contribution is linked can, if the student therefore is unable to participate in this excursion, be replaced by an alternative assignment. To do this, the student submits a written request to the Examination Board.

8.2. Exceptions to article 8.1 are for excursions that are irreplaceable. This concerns the CKV excursion in the third-year ODM curriculum. This excursion is described in the ODM study guide.

Section 2: Conditions for registration and selection

Article 9: Conditions for registration

9.1. In order to be registered in the programme, students must pass an entrance examination in accordance with Article 7(26)a of the Higher Education and Research Act. This entrance examination is described on the website.

9.2. To be accepted to the course, the candidate (in accordance with article 7(24) of the Higher Education and Research Act) must have earned a senior general secondary education diploma [diploma havo], a pre-university education diploma [diploma vwo], or a (foreign) diploma of an equal or higher rank. Students who have earned a senior secondary vocational education diploma (middenkaderopleiding of van een specialistenopleiding, in accordance with article 7 (2)(2)(1) of the Education and Professional Education Act) may also be admitted.

If candidates are not eligible because they lack a required diploma, they may still be admitted in the event of positive results of the investigation stated in the first paragraph of article 7.29 of the WHW to eligibility for education at the conservatory, if they:

- have earned at least a junior general secondary education diploma [diploma VMBO, theo-retische leerweg]; or
- are over the age of 21

In special cases and according to Article 7(29), fourth paragraph of the Higher Education and Research Act the board may decide to deviate from this age or diploma the selection committee may specify another age or required diploma).

**Article 10: The Entrance Examination for the Associate Degree Electronic Music – AEMA**

10.1. The entrance examination will be administered by a selection committee consisting of at least three members and will be chaired by the department representative.

10.2. The entrance examination for the associate degree programme consists of two parts: a general component in which the candidate’s inner ear and knowledge of theory are evaluated, and a practical component in which his/her specific skills in relation to the principal production and DJ competencies are assessed. Additionally, an assessment as to whether the candidate will be able to pass the associate degree’s examination will be made.

Preselection can also be part of the entrance examination. This is described on the website.

10.3. The candidate must pass both components to be accepted to the programme. Rematch of one of the parts of the entrance examination is only possible in exceptional cases, to be determined by the artistic direction.

10.4. The entry requirements for the associate degree are determined individually by the department and have been published on the website.

10.5. The Board of Directors will determine in advance the number of places available per department. Naturally, up to the number of places available can be filled. Final admission of students on the waiting list will be effected by order of the Artistic Directorship. The department will indicate the level of priority of candidates on the waiting list.

10.6. The results of the associate ’s entrance examination can be as follows:
- rejected
- admissible to the associate degree programme

10.7. The chairman will inform the candidate orally of the results immediately after the entrance examination.

10.8. After all admission examinations of the relevant section, the Management Board decides on the placement of candidates who are admissible and ensures that candidates are informed.

**Article 11: The Entrance Examination for the Bachelor’s programme**

11.1. The entrance examination will be administered by a selection committee consisting of at least three members and will be chaired by the department representative.

11.2. The entrance examination for the bachelor’s programme consists of two parts: a general component in which the candidate’s inner ear and knowledge of theory are evaluated, and a practical component in which his/her specific skills in relation to the principal subject are as-
sessed. Additionally, an assessment as to whether the candidate will be able to pass the final bachelor’s examination will be made.

Depending on the principle subject, the entrance examination can contain more components. Preselection can also be part of the entrance examination. This is described on the website.

11.3. The candidate must pass both components to be accepted to the programme. Rematch of one of the parts of the entrance examination is only possible in exceptional cases, to be determined by the artistic direction.

11.4. The entry requirements are determined individually by principal subject by the department and have been published on the website.

11.5. The Board of Directors will determine in advance the number of places available per department. Naturally, up to the number of places available can be filled. Final admission of students on the waiting list will be effected by order of the Artistic Directorship. The department will indicate the level of priority of candidates on the waiting list.

11.6. The results of the bachelor’s entrance examination can be as follows:
- rejected
- admissible to the preparatory course
- admissible to the degree programme

11.7. The chairman will inform the candidate orally of the results immediately after the entrance examination.

11.8. After all admission examinations of the relevant section, the Management Board decides on the placement of candidates who are admissible and ensures that candidates are informed.

**Article 12: The Entrance Examination for the Master’s Degree Programme**

12.1. For candidates already studying at the Conservatorium van Amsterdam, in case the candidate wants to apply for the master’s programme, the final bachelor’s examination is simultaneously the entrance examination for the master’s degree programme.

12.2. Candidates wishing to enroll on the master’s programme must, together with their application, submit an individual plan of study for the master’s programme at least three weeks before the entrance examination. The study plan is part of the assessment of the entrance examination.

12.3. Candidates not enrolled in the Conservatorium van Amsterdam must prepare a recital consisting of fifty minutes of music in accordance with the final bachelor examination requirements of the Conservatorium van Amsterdam. During the entrance examination, the committee may decide not to hear all the repertoire.

12.4. If the final bachelor's examination also constitutes the entrance examination for the master’s programme, the deliberation in respect of the result will first be concluded, after which the committee will make a decision regarding the candidate’s admissibility to the master’s programme.
12.5. The number of candidates to be admitted is determined by the management. Below this number, placement is possible. Final admission from the waiting list takes place by decision of the artistic leadership. Each section sets the order of priority of candidates on the waiting list.

12.6. The results of the master’s programme entrance examination can be as follows:
- rejected
- admissible to the master’s degree programme

12.7. The chairman will inform the candidate orally of the results immediately after the entrance examination.

12.8. After all admission examinations of the relevant section, the Management Board decides on the placement of candidates who are admissible and ensures that candidates are informed.

Section 3: Associate Degree Programme

Article 13: Structure and Study Load

The course components of the associate degree programme have been defined in the study guide along with the corresponding study load, term and type of examination administered (written, oral or practical). Students must earn a total of 120 credits.

Section 4: Propaedeutic Phase of the Bachelor's Degree Programmes

Article 14: Structure and Study Load

The course components of the propaedeutic year have been defined on the website by department, programme and principal subject along with the corresponding study load, term and type of examination administered (written, oral or practical). Students must earn a total of 60 credits during the propaedeutic phase.

Section 5: Study Advice of the Propaedeutic Phase of the Bachelor's Degree Programme and the Associate Degree Programme

Article 15: Study Advice of the Propaedeutic Phase of the Bachelor's Degree Programme and the Associate Degree Programme

15.1.a. Not later than by the end of the first year of enrolment in the propaedeutic phase or in the associate degree programme, each student will be issued an advice regarding the continuation of his/her studies by or on behalf of the Board.

15.1.b. Notwithstanding Article 15.1.a., in case when personal circumstances (in accordance with Article 15.2) play a role in the delay in the first year of enrollment, the study advice may be postponed until the end of the second year of enrollment. In this case, the student will be placed in an extended propaedeutic phase. The agreements for the extension of the first year will be confirmed in writing.

15.1.c. Students enrolled for the bachelor’s programme who have yet to pass the propaedeutic examination, and students enrolled in the first year of the associate degree programme, may be dismissed pursuant to Article 7(8)(b) of the Law for an indefinite period if their academic performance fails to meet the following requirements:
I. the student must have earned all credits for the core subjects
II. the student must have earned at least 70% of the credits for the additional theoretical subjects
III. the student must have earned at least 50% of the credits for any introductory or auxiliary subjects included in his/her course of study.

The core subjects, additional theoretical subjects and introductory and auxiliary subjects for each programme and principal subject are described in the study guide.

15.1.d. Students who are dismissed from the programme may not enroll again in the 'hogeschool' for the degree programme for which the dismissal was issued.

15.2. The Executive Board [College van Bestuur] will issue the dismissal at the Conservatory Board’s recommendation and with due regard to the personal circumstances of the student in question.

The personal circumstances will be limited to:

a. illness of the student in question
b. physical, sensory or other functional impairment of the student in question
c. pregnancy of the student in question
d. special family circumstances
e. membership in or chairpersonship of the Central Participation Council [Centrale Medezeggenschapsraad], the Faculty Participation Council [Facultaire Medezeggenschapsraad] or another formal faculty council
f. other circumstances to be indicated by the 'hogeschool' in which the student in question carries out activities within the context of the organization and the management of the affairs of the 'hogeschool'
g. membership in the board of a student organization of considerable size having full legal capacity, or in a similar organization of considerable size for which the protection of the general interests of society are focal and which does, in fact, carry out activities to this end. The provisions apply only to the positions of chairperson, secretary and treasurer.

15.3. Prior to dismissal, the student in question will receive a written warning from or on behalf of the Conservatory Board no later than in February of the current academic year. If a considerable deterioration in the student’s study results shows only after February, this warning will still be issued, at such a time that the improvement of the results is still possible. The Student Counsellor and the Study Adviser will be informed of this warning, as a result of which the Student Counsellor or the Study Adviser may issue a recommendation to the Conservatory Board.

15.4. If the Conservatory Board intends to dismiss a student on behalf of the Executive Board, it will notify the student counsellor in writing, who will have five working days to issue a recommendation to the Conservatory Board at his or her discretion. The student will also be informed of the Conservatory Board’s intention as well of the option to explain his or her position to the student counsellor based on personal circumstances. The student will be heard by the chairperson of the examination board regarding the intention of the Conservatory Board. If the student expresses the wish to be heard in relation to the Conservatory Board’s intention, he or she may meet with the chairperson of the examination board.
15.5. Any student claiming to be affected by personal circumstances as referred to under 3(b) will be required to submit the necessary evidence of such circumstances to the Student Counsellor’s Office or programme coordinator. In the event of illness, special family circumstances, a physical, sensory or other functional impairment or pregnancy of the student in question, he/she must submit a doctor’s certificate attesting to such a condition.

15.6. If the Student Counsellor does not issue a recommendation to the Conservatory Board, he or she will notify it in a timely manner. The Conservatory Board will inform the student of the Student Counsellor decision in writing, providing a copy to the Student Counsellor.

15.7. If the Student Counsellor does issue a recommendation based on personal circumstances, the Conservatory Board will inform the Executive Board of its intention to issue a dismissal notice regarding the student’s studies, making the complete file available. In such instances the Executive Board will decide on whether to issue a binding recommendation and will notify the student of it in writing, providing copies to both the Conservatory Board and the Student Counsellor.

15.8. Dismissal will be effected at the end of the last term, but no later than on 15 July of the current academic year. The student will be notified in writing of his or her dismissal, at the address that he or she has most recently registered with the central student office. The decision of the Conservatory Board or the Executive Board will set forth the appeal procedure.

15.9 If the propaedeutic phase is extended, the conditions and requirements to be satisfied by the student as well as the time limit for meeting them in order to preclude the issue of a dismissal notice will be recorded in writing.

Section 6: Post-Propaedeutic Phase of the Bachelor's Degree Programmes

Article 16: Structure and Study Load

The course components of the post-propaedeutic phase have been defined in the study guide by department, programme and principal subject along with the corresponding study load, term and type of examination administered (written, oral or practical). Students must earn a total of 180 credits during the post-propaedeutic phase.

Section 7: Master's Degree Programmes

Article 17: Structure and study load

The master’s degree programmes are structured by means of an individual plan of study. The committee of examinators of the master’s programme will assess the individual plan of study submitted by the student. The subjects that can be taken in the master’s degree programmes are defined in the study guide and in the programme description of the master’s subjects. The master’s degree programmes are concluded with a final examination. Students must earn a total of 120 credits during the master’s programme.

The following stipulations in respect of the structure, the taking and administering of examinations and reviews for the bachelor’s degree programmes will, to the greatest extent possible, apply mutatis mutandis to the master’s degree programmes.
Section 8: Taking Examinations

Article 18: Order of the Examinations

18.1. Students may not take an examination until they have successfully passed all other examinations from previous terms or academic years in that same subject unless the syllabus of a certain subject explicitly permits this.

18.2. Under the following conditions, the examination board may, at the student’s request, allow him/her to take certain post-propaedeutic examinations before he/she has passed the propaedeutic examination:

I. the student must have successfully passed the minimum required propaedeutic components so as not to risk being issued a binding recommendation to discontinue his/her studies as referred to in Article 15;

II. the student will be allowed to take only the examinations for those components of which the student has already passed the propaedeutic examination;

III. permission to take the examinations will be valid for a period to be determined but not to exceed twelve months.

Article 19: Examination Periods and Frequency of Examinations

19.1. For the components referred to in Articles 13, 14 and 16, students will be given at least one opportunity during the academic year in which the examination is offered to resit that examination. The examinations taken initially and resat by students of the components referred to in Article 13 and 14 have no influence on the time periods stipulated in Article 15, within which students must earn the required number of credits in each category of subjects in the light of the regulations pertaining to the binding recommendation regarding the discontinuation of studies set forth therein.

19.2. Notwithstanding the provisions of the foregoing subclause, students will be given but a single opportunity to take the examination of a component in which he/she is not enrolled in a given academic year.

19.3. Students may not take any particular course component more than twice. If a student fails to complete the course component, then in consultation with study supervisors he or she must independently acquire the requisite knowledge in order thus to complete the course component successfully.

Article 20: Qualifying examination for moving up from the first to the second study year of the master's degree programme

20.1. All students take a qualifying examination at the end of the first study year of the master’s degree programme. If the result of this examination is insufficient, the student is entitled to a re-examination during the re-examination week at the end of August of the same year. If the qualifying examination takes place outside the examination period from May to July, the re-examination will take place within two months after the examination which the student has failed.
20.2. Students may only participate in the lessons and examinations of the second study year of the master’s degree programme after they have passed the qualifying examination from the first to the second year.

20.3. If a candidate has not shown up at the examination without a valid reason (please see article 15.2 of these regulations), he/she forfeits the right to a re-examination.

**Article 21: Form of the Examinations**

21.1. The examinations of the components referred to in Articles 12 and 14 will be taken in the manner indicated in the study guide. At the student’s request, the examination board may allow an examination to be given in a manner other than that referred to above.

21.2. Physically disabled students and students suffering from a sensory impairment will be given the opportunity to take their examinations in a manner most suited to meet any special needs they may have. Where necessary, the examination board will obtain the opinion of one or more experts before rendering a decision.

**Article 22: Oral and Practical Examinations**

22.1. Oral and practical/performance examinations are administered individually unless the make-up of the examination requires otherwise or the examination board has determined differently.

22.2. Oral and practical/performance final examinations, the research presentation and the exam at the end of the first year of the master’s programme are open to the public unless the examination board or the examiner in question exceptionally determines otherwise.

**Section 9: Examination Results**

**Article 23: Determining and Announcing the Results**

23.1. After having administered an oral/practical/performance examination, the examiner will determine the results and issue these to the student in a written statement, accompanied by a list of reasons in support of the results.

23.2. The examiner will determine the results of a written examination within 30 days of the day on which the examination was administered and will provide the Conservatory Registrar Office with the necessary information for issuing written proof of the results to the student.

23.3. In the written statement notifying the student of his/her results in respect of an examination, the student will be informed of his/her right of inspection as referred to in Article 25.

23.4. The examiner is responsible for promptly notifying the Conservatory Registrar Office of students’ examination results by means of a report card.

**Article 24: Period of Validity**

Examination components passed are in general valid for six years. However, after this period, credits can only expire if tested knowledge, insight and skills are demonstrably outdated. With
respect to a certain component for which the examination was taken more than six years subsequently, the examination board can, notwithstanding the foregoing and based on a reasoned recommendation by a teacher and in case results have expired due to the above reason, require that the student take an additional or alternative examination.

Article 25: Right of Inspection

For at least 30 days after the results of a written examination have been announced, the student may request to inspect his/her evaluated work. He/she may request a copy of the aforementioned work, which will be provided at cost.

Section 10: Exemption

Article 26: Exemption from Examinations

26.1. At the request of the student and recommendation of the relevant study advisor/study coordinator, the examination board can exempt a student from an examination of a component referred to in Article 13, 14, 16 or 17 if the student meets one of the following conditions:

I. the student has passed an examination of a similar component with respect to content and study load as part of a professional training course in the Netherlands
II. the student has passed an examination of a similar component with respect to content and study load as part of a university degree programme in the Netherlands
III. the student can produce evidence that he/she has worked for a number of years to be determined by the examination board in an area relevant to the examination in question or has practiced a profession relevant to the examination in question
IV. the student has passed an examination of a similar component with respect to content and study load as part of a comparable course abroad, possibly after a Nuffic committee charged with comparing the foreign diploma with that of a comparable programme offered in the Netherlands has recognized the examination.

26.2. The exemption can in principle be requested in September and October, for the subjects in the curriculum of the current academic year.

26.3. The recommendation of the study advisor/study coordinator will be made using the designated form and will be accompanied by the requisite supporting documents.

26.4. If a student is exempted from one or more examinations, he or she will not participate in any course(s) in preparation for that/those examination(s).

Section 11: Temporary interruption and cessation of study

Article 27 Temporary interruption and cessation of study

27.1. A student may submit a reasoned request to the study supervisors to interrupt his or her study for a specific period. The study supervisors will decide whether to grant this request.

27.2. If the student’s request is granted, the study supervisors and the student will agree in advance about when and under what conditions the student will be entitled to resume his or her study.
27.3. A student must de-register in order to interrupt his or her study.

27.4. A student may not interrupt his or her study for more than one year.

27.5. If a student prolongs the agreed interruption of study without obtaining permission from the head of division, he or she will be deemed to have ceased studying without being automatically entitled to resume studies. In that case the study supervisors may deny a request for a renewed entrance examination.

27.6. A student who interrupts his or her study by de-registering without complying with the stipulations laid down in paragraphs 1 to 4 will be deemed to have ceased studying and will not be entitled to resume studies. In that case the study supervisors may deny a request for a renewed entrance examination.

27.7. To administer the entrance examination, the study supervisors will appoint an assessment committee which will determine whether and at what level a student may resume his or her studies and which components of the programme he or she must complete or repeat from the preceding phase of study. This recommendation will be submitted for the approval of the examination board.

Section 12: Reviews

Article 28: Review Periods and Frequency of Reviews

28.1. Once the student has submitted sufficient proof that he/she has passed the examinations of the components making up the course, he/she will be given the opportunity of undergoing a review.

28.2. The student will only receive his/her diploma after he/she has successfully completed all course components.

Article 29: Final Exam Results

29.1. The examination board will determine the results of the final exam once the student has submitted sufficient proof that he/she has passed the required examinations.

29.2. Notwithstanding the provisions of the first subclause, the examination board can, prior to determining the results of the examination, enquire into the student's knowledge, insight and skills with regard to one or more components of the programme, if and to the extent that the results of the examinations in question give it cause to do so.

Article 30 Degree Certificates

30.1. Once a student has passed the final degree programme examination, he or she will be awarded the corresponding degree certificate by the examination board.

30.2. The examination board may mark a Bachelor’s Degree or Master’s Degree certificate 'cum laude' if in the unanimous opinion of the examination board members the student has shown an exceptional level.
30.3. For the Music in Education department, the Board of Examiners may mark the Certificate "cum laude" if the student has achieved an average of eight for all examinations during the training and had no figures lower than a seven.

30.4. The CvA’s Associate Degree diploma grants admission to the Bachelor programme if the entrance examination for the Bachelor’s programme is passed.

**Article 31: Fraud and plagiarism**

31.1. Students will be informed in writing about the rules on fraud and plagiarism and how they can act correctly.

31.2. In case the teacher suspects any form of fraud in the preparatory phase of an examination, the teacher gives the students a chance to improve.

31.3. If in any examination or any other form of assessment an examiner suspects that a student has committed fraud, he or she will inform the examination board in writing as soon as possible.

31.4. The examination board will decide within two weeks on the measures it will take. It will not make that decision before the student in question has been heard or at least proper action has been taken to summon the student to a hearing. A report will be drawn up of the hearing.

31.5. The examination board will draw up its decision in writing. It may mean that the student is denied the right to re-take the component in which he or she is found to have committed fraud for a period of time determined by the board.

31.6. In case of serious fraud, the institutional board may, on a proposal from the Examination Board, permanently terminate the enrollment for the programme of the student concerned. Serious fraud is, inter alia, if a thesis is not self-written or an exam is made by someone else.

31.7. The examination board will stipulate that the examiner must mark the student 0 (zero) for the component in which he or she has committed fraud. The decision will state the student’s options for appeal or objection and the applicable time limits.

31.8. Articles 31.3, 31.4, 31.5 and 31.7 apply correspondingly to instances of plagiarism.

31.9. If a student commits fraud or plagiarism with the knowledge and/or cooperation of a fellow student, the latter will be an accessory, to whom the relevant guidelines and procedures will apply correspondingly.

**Article 32: The Examination Appeals Board**

The student may appeal to the Examination Appeals Board as referred to in Article 7(60) of the Law in respect of decisions rendered by the examination board or examiners, or of decisions as referred to in Article 15 (Dismissal).

**Section 13: Academic Guidance**

**Article 33: The Student’s Performance and Academic Guidance**
33.1. The Conservatory Board will ensure that the student’s results are recorded such that each student can obtain an overview of his/her results with respect to the course curriculum.

33.2. The Conservatory Board will ensure that the progress of students enrolled on the programme will be monitored partly for the purpose of introducing them to possible learning tracks in and outside the programme.

Section 14: Evaluation of the programmes

Article 34

Education is evaluated in various ways, as described and established in the Faculty Quality Assurance Plan CvA.

Section 15: Preservation of student work

Article 35

35.1. Theses, recordings of final practical examinations, reports and assessments will be preserved seven years following the date affixed to them.

35.2. The material referred to in paragraph 35.1 may be used to communicate about the programme or for educational or accreditational purposes.

Section 16: Final Provision and Provisions Pertaining to Implementation

Article 36: Special Power of the Examination Committee

36.1. In respect of examinations and reviews governed by the present Education and Examination Regulations, the Conservatory examination board is entitled to adopt additional regulations.

36.2. In individual cases the examination board is authorized to make an exception to the Education and Examination Regulations in favor of a student if there are important reasons for doing so.

Article 37: Notification and Modification

37.1. Modifications to the present regulations will be adopted by means of a separate resolution, but not after the proposed resolution has been approved by the Faculty Participation Council.

37.2a The Education and Examination Regulations in force will be made public before the start of the academic year.

37.2b. The Faculty Board will ensure that the present regulations, the rules and guidelines established by the examination board, and any modifications of these documents are duly made public.

37.3. No modifications which apply to the current academic year will be made unless reasonable standards dictate that the students’ interests will not be prejudiced. In the event of major changes from the previous Education and Examination Regulations a transitional arrangement will be made for current students.
Article 38: Entry Into Force

38.1. These regulations will come into effect on 1 September 2019. Enacted by order of the Conservatory Board on 27 August 2019 having obtained the approval of the Faculty Participation Council on 2 July 2019.

Appendix 8: Additional Regulations With Respect to Reviews and Examinations

of the Conservatorium van Amsterdam

in Accordance with Article 7(12b)(3) of the Higher Education and Research Act

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Article 1: Definitions

Types of examinations/reviews

The following methods of evaluation are employed at the Conservatorium van Amsterdam:

- entrance examinations (practical, oral or written)
- examinations (practical, oral or written)
- other, like papers/bachelor’s and master’s theses
- individual assessments
- practical final examinations

Artistic Directorship

For the purposes of these regulations, the Artistic Directorship is made up of the Vice Director / Head of the Classical Department and the Vice Director / Head of the Jazz and Popular Music Department.

Examination Board

The Board, referred to in article 7.12 of the Higher Education and Research Act. The Board’s responsibilities include ensuring the quality of the examinations. The Examination Board is the
objective and expert body which determines whether a student meets the conditions imposed by the Education and Examination Regulations regarding knowledge, understanding and skills required to obtain a degree. The Examination Board is appointed by the Executive Board of the AHK. See also article 2 of this act.

Examiners

The Examination Board will appoint the committees charged with assessing the examinations and reviews, referred to in article 7.12c of the Higher Education and Research Act.

Article 2: Examination Board

2.1. The Examination Board of the CvA is appointed by the Executive Board of the AHK.

2.2: Tasks of the Examination Board:

a. The Examination Board is charged with ensuring the quality of the examinations and reviews and whether a student meets the conditions imposed by the Education and Examination Regulations in order to obtain a degree.
b. The Examination Board sets guidelines for assessments;
c. The Examination Board appoints examiners for conducting examinations / tests and assessment of students;
d. The Examination Board decides on exemptions, adjustments for students with disabilities and penalties for fraud by students;
e. The Examination Board awards the certificate and, on behalf of the Executive Board, the degree;
f. The Examination Board prepares an annual report on its performance.

Article 3: Committees administering examinations

3.1. A committee administering a practical examination will consist of at least three members and will be chaired either by one of the members of the Examination Board or by an examiner appointed for this purpose.

3.2. A committee administering a final practical examination will consist of at least five members and will be chaired by one of the members of the Examination Board or by an examiner mandated for this purpose.

3.3. A committee for the final practical examination of the Associate Degree programme consists of at least one external expert member.

3.4. A committee for the final practical examination of the Bachelor’s Degree programme consists of at least one external expert member.

3.5. A committee for the final practical examination of the Master’s Degree programme consists of at least one external expert member.

3.6. A committee administering an oral examination will consist of at least two members.

3.7. The examination or final examination may be cancelled if the make-up of the committee deviates from the requirements set out above, in which case a new opportunity to take the
examination or final examination must be offered to the candidate as quickly as possible and within a period not to exceed one month. This could be overruled, in case of force majeure, and in consultation with the candidate.

*Article 4: Setting the Date and Time*

4.1. At least three months in advance, the relevant department will establish a general schedule of dates and times.

4.2. Up to eight weeks before the scheduled date, the student may inform the Student Registrar Office in writing of any wishes he/she may have in respect of the time in question.

4.3. At least six weeks in advance, the Student Registrar Office in conjunction with the relevant department representative will determine a set timetable for the practical final examinations.

4.4. At least four weeks in advance, the Student Registrar Office in conjunction with the relevant department representative will determine a set timetable for the other examinations.

*Article 5: Method of Notification*

5.1. Students will be informed of the date, time and location by means of written notification sent by the Student Registrar Office at least four weeks in advance.

5.2. Not later than three weeks before the scheduled examination date, and providing the explanation of the urgency to do so, the student may submit a written request to Student Registrar Office to reschedule the examination.

5.3. Not later than two weeks before the planned examination date the Student Registrar Office will inform the student about the decision regarding the request referred to in 5.2.

*Article 6: Evaluation Methods*

6.1. The results of an examination are measured in numbers or by means of a description. Marks in number form will have one decimal place. If descriptions are used, these will be based on a list of examples of accepted descriptions drawn up by the Student Registrar Office.

6.2. When numbers are used, a mark of 5.5 or higher will be deemed satisfactory. When descriptions are used, 'sufficient' [voldoende] will be deemed satisfactory, and 'not sufficient' [matig] will be deemed unsatisfactory.

6.3. For final practical examination only whole and half numbers, or a description, may be used.

*Article 7: Individual Assessments*

Individual assessments will be carried out by the principal subject teacher at the end of the academic year in question. The study coordinator or a relevant department representative will also sign the report sheet.

*Article 8: Method of Deliberation and Voting*

8.1. The chairman will first determine whether a candidate has passed a practical examination or entrance examination by having obtained a sufficient number of votes. Oral deliberation will then follow, during which all members of the committee will express their views.
8.2. On the basis of this discussion, the chairman will then decide the result of the examination or entrance examination.

8.3. For a final practical examination, the members of the committee, including the chairman, will submit a written assessment, rating the student by means of a score. The average of these scores will constitute the basis for deciding the student's final result.

8.4. Deliberation will then follow, during which all members of the committee will express their views. The external committee member will speak first.

8.5. On the basis of this discussion and the average score of the written assessment, the chairman will decide on the final result for the final practical examination.

8.6. The chairman will ensure that the deliberation is accurately recorded in writing.

8.7. If the votes are equally divided, the chairman's decision will be binding.

Article 9: Results

9.1. The chairman will ensure that the results are accurately recorded in writing.

9.2. A result of either passing [geslaagd] or failing [gezakt] may be given. Practical entrance examinations are governed by a separate set of regulations, which are set out under Articles 10(6), 11(6), and 12(6).

9.3. If it is decided that the candidate should be allowed to resit the examination, the department representative will ensure that the date, time and location of the second examination are set as quickly as possible.

9.4. The chairman will provide the candidate with an oral summary of the committee's observations.

Article 10: End-of-first-year Master Examination

The examination at the end of the first year of the Master's programme is open for public. The programme consists of a minimum of 45 minutes of music. The total presentation including change-overs and possible explanations does not exceed 60 minutes.

Article 11: Determining the Final Examination Programme

11.1. Not later than four weeks before the set final practical examination date, the student submits to the Student Registrar Office a proposal for the programme that has already been approved by the principal subject teacher. Subsequently, the relevant department representative submits the proposed programme to the relevant Artistic Director. Upon approval, the Artistic Director will submit the programme to the Examination Board for final authorisation.

11.2. The final examination programme for the bachelor's degree will consist of at least forty and no more than sixty minutes of music. The total presentation including change-overs and possible explanations does not exceed 60 minutes. In case when the specific study programme does not support a presentation in the form of a concert, the Examination Board will decide on the way in which the final examination will take place, based on a proposal by the department representative.
11.3. The final examination programme for the master's degree at the department of Classical Music will consist of a concert of sixty to seventy-five minutes of music with an intermission. The total presentation including change-overs, possible explanations and the intermission does not exceed 90 minutes.

The final examination programme for the master's degree at the Jazz department will consist of a concert of forty to fifty minutes of music. The total presentation including change-overs and possible explanations does not exceed 60 minutes.

The final examination programme for the master's degree at the Pop department will consist of a presentation of the thesis and organization and performance of the programme of 60 minutes at an external venue. The total presentation including change-overs and possible explanations does not exceed 60 minutes.

The final examination programme for the master's degree in Opera consist of a role in an opera production of the programme.

In case when the specific study programme does not support a presentation in the form of a concert, the Examination Board will decide on the way in which the final examination will take place, based on a proposal by the department representative.

11.4. The requirements pertaining to the repertoire to be played are listed individually by department in the study guide.

Article 12: Illness and Emergencies

12.1. In the event of absence from the examination due to illness or an emergency, the student must inform the Student Registrar Office and the chair of the committee of examiners in advance.

12.2. Upon conferring with the relevant parties, the department representative will set a date on which the student will be able to take the examination or final practical examination.

12.3. In the event of other emergencies, the Examination Board will, after conferring with the department representative, determine how and when the student will be able to take the examination or final practical examination.

Article 13: Additional Matters

In cases regarding entrance examinations not provided for in the present regulations, the Artistic Director’s decision will be binding.

In cases regarding exams and final exams not provided for in the present regulations, the Examination Board’s decision will be binding.

Article 14: Adoption and Entry Into Force

These modified regulations were adopted by the Examination Committee of the Conservatorium van Amsterdam on 9 July 2019 after conferring with the Programme Committee on 2 July 2019 and has become effective as from 1 September 2019.