

Classical Music
Study Guide Bachelor's Degree
Programme
2015-2016



Conservatorium van Amsterdam
Amsterdamse Hogeschool voor de Kunsten

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Classical Music

Management

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Programme details

Study load

240 credits

Study duration

4 years, full-time

Language of instruction

Dutch and English

CROHO code

34739 (B Music)

Title

Bachelor of Music

CvA-Mission

The CvA 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.

CvA-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.

Learning objectives and areas of expertise

The music programme learning objectives have been identified at the national level, and can be broken down into three categories:

- artistic expertise;
- technical expertise;
- professional and social expertise.

Within these categories, nine areas of expertise are further identified:

- vision and creativity;
- communication;
- the ability to collaborate;
- technique;
- analytical ability;
- contextual focus;
- entrepreneurship;
- innovation;
- a methodical and thoughtful approach.

Upon graduation, the student will have acquired the various types of expertise referred to in the overview. The following chart lists the specific skills for each area of expertise, along with the numeric codes referred to in the course descriptions (p. 9 et seq.).

1	Artistic expertise
<u>1.1</u>	<u>Vision and creativity</u> : The musician is artistically driven and is capable of forming opinions and convictions relating to his own specialist field and can communicate these in the professional music world.
1.1.1	has developed a musical and artistic personality which enables him to make music employing an expressive language and being professionally driven
1.1.2	possesses the ability, when creating or performing music, to work with various musical concepts, styles and forms of interpretation, giving expression to these in music
<u>1.2</u>	<u>Communication</u> : The musician can communicate his approach efficiently and effectively in various contexts and convey the artistic meaning of music to others.
1.2.1	explores artistic opportunities in interaction with target groups
1.2.2	can present himself, either alone or with others
<u>1.3</u>	<u>The ability to collaborate</u> : The musician is capable of making an active contribution to a joint product or process together with others.
1.3.1	has the social and communication skills to participate in various musical collaborative forms

2	Technical expertise
<u>2.1</u>	<u>Technique</u> : The musician maintains a wide range of technical knowledge and skills, which enable him to function in the national and international professional music world.
2.1.1	possesses a distinctive musical imagination that supports him in real-life situations
2.1.2	possesses the instrumental/vocal musical skills to prepare and perform music from a chosen field of repertoire, as well as a knowledge of the historical and stylistic context of the music
2.1.3	has a mastery of enough repertoire (solo/band/ensemble/choral/orchestra) to be able to function in a professional context
2.1.4	is capable of making new repertoire his own
2.1.5	knows how to make use of and manage any relevant parameters
<u>2.2</u>	<u>Analytical ability</u> : The musician can break down and cognitively dissect music.
2.2.1	is capable of analysing music he hears, or notated music with which he is presented, based on his understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it
2.2.2	has knowledge of the relevant music literature and the historical and stylistic context of performance practice, and is capable of purposefully applying that knowledge

3	Professional and social expertise
<u>3.1</u>	<u>Contextual focus</u> : The musician is alert to developments in society and integrates these into his work as a musician.
3.1.1	can make connections between his own artistic work, developments in music and the other arts disciplines, and the social context
3.1.2	is capable of seeing the musical activities he undertakes from a musical vantage point involving different traditions, style periods, cultures and regions
3.1.3	is capable of participating in musical life and can network with other musicians, listeners and potential clients
<u>3.2</u>	<u>Entrepreneurship</u> : The musician can create an independent professional life for himself in the world of music.
3.2.1	can function as a cultural entrepreneur in respect of his own productions
3.2.2	presents himself and his musical product (functionally, organizationally and financially) to potential clients
3.2.3	maintains a professional attitude when dealing with clients and customers
<u>3.3</u>	<u>Innovation</u> : The musician is capable of exploring, and experimenting within his own specialist field, which is reflected in innovative musical processes and productions.
3.3	has an enquiring mind when it comes to the further development of his specialist field and the relevant context
<u>3.4</u>	<u>A methodical and thoughtful approach</u> : The musician is capable of conducting himself in a methodical and professional way, can reflect on his conduct, is independent, and can give and receive feedback.
3.4.1	has sufficient professional knowledge, understanding and experience to examine his own artistic performance and, on that basis, to permanently evaluate its quality and further develop it
3.4.2	is capable of setting realistic goals, can plan and adopt a structured approach to his work, and is capable of reflecting on his own approach

3.5	Didactics: The musician can structure and undertake teaching situations in such a way that students are encouraged to learn in the best possible way.
3.5.1	possesses didactic and methodological knowledge, insight and skills in order to prepare, undertake and evaluate relevant learning situations
3.5.2	is capable of designing both short- and long-term learning processes which focus on the abilities and aspirations of the target groups
3.5.3	is capable of coaching amateur-level ensembles
3.5.4	is capable of creating and/or arranging practice material for use in various learning situations

General structure of the programme

Description of the degree programme

The Conservatorium van Amsterdam (CvA) 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 studying at the CvA can 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.

Group lessons, evening group recitals and presentations are given in addition to principal private lessons. Each principal subject cluster (strings, keyboard instruments, brass 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, with the result that students' potential and development have been optimally aligned with the differences in teaching strategy and the specific specialist areas of the various teachers. In addition, students are involved from the first year of the bachelor's programme in a comprehensive chamber music programme and receive coaching either from their own teacher or from other principal study teachers, supplemented by music theory and music history specialists.

Participation in orchestral and ensemble projects offers students numerous opportunities to gain the hands-on experience they need. In addition to the symphony orchestra, there are special wind, string and percussion ensembles, the Sweelinck Baroque Orchestra and the Score Collective for contemporary and the very latest music. The repertoire orchestra rehearses a new repertoire piece every three weeks from September to December, while two orchestral projects are also organized in the second term, partly in collaboration with the National Youth Orchestra of the Netherlands. Conductors include both renowned guests and CvA teachers.

Using their third- and fourth-year 'free space' electives, students can choose to further specialize in historical performance, chamber music, contemporary music, jazz or non-Western music. A system of electives allows students to take music theory subjects that relate even more closely to their principal study.

Naturally, the entire course is well grounded in a solid theory and music history programme starting in the first academic year. Without a knowledge of theory and historical context, it is difficult to make informed, appropriate artistic and stylistic performance practice choices. A solid foundation is also laid in the bachelor's phase for future work as a teacher, with a central focus on securing a position as an artistic entrepreneur in the future. The curriculum also emphasizes healthy musicianship.

The Bachelor's Degree in Music is a four-year course. Each year involves a study load of 60 credits (EC). The study consists of one propaedeutic year (the first academic year) and a main phase (comprising the second, third and fourth years).

During the main phase (from the second to the fourth year), examinations for all required subjects are given at least once a year. The student's academic goals will be outlined in close consultation with the principal study teacher. Students with instrumental and vocal principal subjects successfully completing all four years are awarded a Bachelor of Music degree. This also applies to students whose principal subjects are composition, conducting and music theory.

General programme structure and credits for the 2015–16 Bachelor's Degree in Classical Music

Year	Principal Subject and Related Subsidiary Subjects		Additional Practical Subjects		Ensembles and Projects		Theory and History		Entrepreneurship and Education		Other		Credits per year
1	Principal subject	31	Piano	3	Ensembles/projects	3	Harmony & Analysis	6	Introduction to Education	1			
	Chamber music	3	1st year choir	2			Solfège and ear training	5	and Career				
	Body & Mind	1					General Music Theory	2					
							Music and Cultural History	3					
	subtotal	35		5		3		16		1		0	60
2	Principal subject	29	Piano	3	Ensembles/projects	3	Harmony & Analysis	6	Educational studies	2			
	Chamber music	3	2nd year choir	2			Solfège and ear training	5	Methodology	1			
							Music and Cultural History	3	Construction and history	1			
									Internship	1			
									Basic entrepreneurship	1			
	subtotal	32		5		3		14		6		0	60
3	Principal subject	24	Instrumental/vocal add. subject	3	Ensembles/projects	3	Analysis of new music	3	DOK subjects	9	Electives	5	
	Chamber music	3	Ensemble conducting A	1			Arranging	3					
	Orchestral score study	3					Music and Cultural History	3					
	subtotal	30		4		3		9		9		5	60
4	Principal subject	45			Ensembles/projects	3					Electives	5	
	Chamber music	3											
	Orchestral score study	3											
	subtotal	62		0		3		0		0		5	60
total		149		14		12		39		16		10	240

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Description of the six course categories

Principal subject and related subsidiary subjects

All these courses relate directly to the principal subject. They involve ‘working hands-on with the instrument’. Group lessons are given, and evening group recitals and masterclasses are organized in addition to principal private lessons. In Body and Mind, students focus on improving their awareness of their physical and mental interaction with their instrument. Vocalists and players of a melodic instrument are also accompanied and coached by a co-répétiteur. This component is part of the principal subject and is therefore not listed separately in the overview. Starting in their first year, students pursue a detailed chamber music programme, which also covers the theoretical and historical context of the music studied. In addition, they take part in the annual chamber music festival in April. Throughout their studies, players of orchestral instruments will become increasingly familiar with the orchestral repertoire – in the score study classes, for instance. This course is taught per section, in groups and sometimes individually.

Additional practical courses

These courses involve practical performance, yet generally on an instrument other than the student’s principal instrument. They serve to broaden students’ insight, knowledge and skills as musicians and as future professionals. Piano lessons cover aspects involving practical harmony and accompanying future pupils. The choir class serves to strengthen their vocal and aural skills, broaden their knowledge of style and repertoire, and provide ensemble training. Ensemble Conducting A teaches students the basic knowledge and skills necessary for conducting an ensemble, a skill which will be necessary for future teaching and performing. The instrumental/vocal subsidiary subject is intended to allow students to develop their knowledge and skills in respect of an instrument other than their principal instrument. They may choose to further develop their pianistic or vocal skills as a follow-up to their first two years of piano or choir as subsidiary subjects. Alternatively, they may opt to take up an instrument that is related to their principal subject. Finally, they may elect to study an historical counterpart of their own principal subject.

Ensembles and projects

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

Theory and history

The theory and history courses listed in the table serve to further develop students’ musical imagination and analytical skills. Students are thus able to reinforce their knowledge of the ‘language of music’, thereby strengthening their musical awareness. Knowledge of music theory and history helps students become aware of the relevant context of the repertoire they study, practise and perform as part of their principal study. Contemporary music, too, is a main area of focus, particularly as part of the Analysis and Music and Cultural History courses. The aforementioned course categories of principal subject, and the subsidiary subjects related to it, and Ensembles and Projects often feature an integrated approach to performance, music theory and

music history components. This is the result of many years' experience with the concept of Analysis and Performance classes and lectures.

Entrepreneurship and education

The profession of classical musician has been undergoing major changes in recent years. Naturally, first-rate artistry continues to be an obvious and necessary qualification for a successful career, yet is often 'merely' a prerequisite for success. In addition to excellent skills as a musician and performing artist, knowledge and understanding of the professional world is crucial in order to find and seize opportunities, thus allowing musicians to establish themselves perennially in the community. A special curriculum called the Programme for Resourceful Teaching Artists (known in Dutch as *De Ondernemende Kunstenaar*, or DOK) has been developed to equip musicians with those skills necessary to establish themselves. Guest lecturers are enlisted to teach some of the classes. The programme is supported by the website www.beroepkunstenaar.nl, developed in collaboration with Kunstenaars&Co.

By choosing a profile and project, students largely decide for themselves how to shape the DOK programme. The courses entitled Introduction to Education and Career (Ba 1), Basic Entrepreneurship (Ba 2) and the DOK courses (Ba 3) contribute significantly to students' growth and increase their chances of success in the professional world without compromising their musical personalities.

In today's professional world, virtually every musician comes into contact with the field of education. Great stage artists give masterclasses and lecture recitals, while some of the activities carried out by orchestral musicians will involve educational programmes. Holders of a bachelor's degree in music have earned the qualification to teach at a music school or arts centre; the degree also provides the basis for building a thriving private teaching studio. The pedagogical subjects on offer involve the methodology of the student's own instrument, teaching and an internship. For many of the aforementioned educational activities, too, a strong sense of entrepreneurship is a prerequisite for success.

Other

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

Generic course descriptions

Below is a brief description of each course in the general degree programme. Certain features and/or content may vary depending on the principal subject. Differences are listed elsewhere where the relevant principal subject is dealt with in so far as these subjects are course requirements for that particular principal subject.

Title	Principal subject
Course contents	The principal subject forms the core of the study. Lessons aim to ensure an optimum technical mastery of the instrument, musical and stylistic understanding at a high professional level and mastery of a large repertoire – in other words, performance at the highest level.
Learning objectives	1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.3, 3.4
Course type	Required
Level	Ba 1, Ba 2, Ba 3 and Ba 4.
Teacher(s)	Principal study teachers, see description for each principal subject.
Credits	See the overview of credits for each principal subject above in the Prospectus.
Literature/repertoire	See description for each principal subject.
Method of instruction	Group lessons are given, and evening group recitals, concerts, presentations, projects and masterclasses are organized internally and externally in addition to regular principal private lessons.
Means of evaluation	Practical examinations – Ba 1: propaedeutic examination; Ba 2 and 3: end-of-year examinations; Ba 4: concluding examination as part of the final examination.
Assessment criteria	See description for each principal subject.
Language(s)	Dutch and English
Scheduling	One-hour private lessons once a week, projects contingent on project participation.
Location	CvA, Oosterdokskade 151
Information	Department heads and department representatives; see description for each principal subject.

Title	Chamber music
Course contents	<p>Even for most soloists, ensemble playing is a core competency. The collective aspect of ensemble playing and interpretation should always be based on the intrinsic substance and meaning of the repertoire. The rehearsal process followed by the ensemble is thus an exploration of this repertoire and teaches the members how to deal with various interests and insights.</p> <p>Accordingly, studying chamber music helps students achieve two important objectives. Not only do students gain experience playing music from a variety of style periods, but they also learn to appreciate that historical and analytical insight into compositions makes a meaningful contribution to the quality of their performance.</p>
Learning objectives	1.1, 1.2, 1.3, 2.1.3, 2.1.4, 2.1.5, 2.2, 3.1, 3.4
Course type	Required
Level	Ba 1, Ba 2, Ba 3 and Ba 4
Teacher(s)	Chamber music teachers, as assigned for each term
Credits	3 EC per year
Literature/repertoire	Chamber music from the most diverse periods, from late Baroque to the twenty-first century, including works from the CvA composition class. Students are encouraged to propose repertoire themselves by agreement with their principal study teachers and as an integral part of all the music they are currently working on. In addition, there are some chamber music projects for certain principal subjects which are grouped under Ensembles and Projects.
Method of instruction	Ensemble lessons
Means of evaluation	<p>Ba 1–3: practical examination: chamber music presentations open to the public planned and scheduled by the CvA in early December and early April and assessed by a committee made up of chamber music teachers.</p> <p>Ba 4: as part of the Ba final presentation, otherwise as carried out in Ba 1–3.</p>
Assessment criteria	Ensemble, communication, balance of sound, understanding of style, rehearsal technique, stage presence, the players' ability to develop their own interpretation, commitment, mastery of individual parts.
Language(s)	Dutch and English
Scheduling	First and second term, on average one lesson every other week
Location	CvA, Oosterdoksade 151
Information	<p>Chamber music coordinators:</p> <p>Ba 1, Marian Schutjens: marian.schutjens@ahk.nl</p> <p>Ba 2–3, Paul Scheepers: paul.scheepers@ahk.nl</p>

Title	Body and Mind
Course contents	<p>The aim of this course is to make students aware of the physical and mental demands of being a professional performing artist. They will be introduced to various techniques (e.g. Alexander Technique, the Feldenkrais Method and meditation), which they will practise in the lessons.</p> <p>The following are addressed:</p> <p>Early identification of signs of overstrain (both physical and mental)</p> <p>Preventing injuries</p> <p>Learning to practise and perform more efficiently and in a more relaxed way</p>
Learning objectives	2.1.5
Course type	Required
Level	Ba 1
Teacher(s)	<p>Annemarie Broekhuizen (Alexander Technique)</p> <p>Irthe Engelhard (Feldenkrais Method)</p> <p>Hans Kunneman (Music and Meditation)</p> <p>Marja Mosk (concluding lecture)</p>
Credits	1 EC
Literature/repertoire	Provided by the teachers as needed
Method of instruction	Workshops, skills training
Means of evaluation	Participation
Assessment criteria	80% attendance, commitment, involvement
Language(s)	English
Scheduling	Second term
Location	CvA, Oosterdokskade 151
Information	<p>Coordinator of Healthy Musicianship</p> <p>Marieke Oremus, m.oremus@ahk.nl</p>



Title	Score study
Course contents	Learning, both individually and as part of a homogeneous group, to master, interpret and perform orchestral parts for future auditions (for internships or otherwise) and for the Ensembles and Projects course (including the orchestra class, etc.).
Learning objectives	1.1, 1.2, 1.3, 2.1.3, 2.1.4, 2.2.1, 3.4
Course type	Required
Level	Ba 3 and Ba 4 NB: for some principal subjects, also in Ba 1 and Ba 2; for others, not at all. For details, see the information in the individual sections for each principal subject.
Teacher(s)	Principal subject and orchestral playing teachers; see description for each principal subject.
Credits	3 EC per year
Literature/repertoire	Repertoire specific to the principal subject, with an emphasis on national and international audition repertoire, and Ensembles and Projects including the orchestra class. See also the description for each principal subject.
Method of instruction	Group and/or individual lessons
Means of evaluation	Practical examinations closed to the public, as well as mock and actual auditions in Ba 4.
Assessment criteria	See description for each principal subject.
Language(s)	Dutch and English
Scheduling	First and second term
Location	CvA, Oosterdokskade 151
Information	Department representative; see description for each principal subject.

Title	Piano (subsidiary subject)
Course contents	The subsidiary subject of piano supports students taking the general theoretical subjects; deepens their understanding of harmony, melody and structure; helps them prepare their own repertoire; and will allow them to accompany their own future students.
Learning objectives	2.1, 2.2, 3.5
Course type	Required
Level	Ba 1 and Ba 2. For some principal subjects, also in Ba 3 (and Ba 4); see the description for each principal subject. In Ba 3, the instrumental/vocal subsidiary subject may also be fulfilled in this way.
Teacher(s)	Wouter Bergenhuizen, Peter Besseling, Wim Leising, Marta Liebana, Marian Schutjens, Emile Simonis, Gert Jan Vermeulen and Matthijs Verschoor
Credits	3 EC per year
Literature/repertoire	To be determined by the individual teacher
Method of instruction	Private lessons
Means of evaluation	Practical examination: at the end of Ba 1, the students' progress is assessed by means of an individually administered examination. At the end of Ba 2, the student will conclude this subject with a presentation lasting approximately twenty minutes during which he/she will present a varied programme to a committee in an examination closed to the public. Accompanying vocal and/or instrumental compositions is a required component of the interim and final examinations. The student's proficiency in harmony at the piano will also be evaluated.
Assessment criteria	The repertoire should be adequately prepared and should be performed without interruption.
Language(s)	Dutch and English
Scheduling	First, second and third term
Location	CvA, Oosterdoksade 151
Information	Marjan Schutjens, coordinator: marian.schutjens@ahk.nl



Title	First-year choir – second-year choir
Course contents	Group singing constitutes both an historical and a technical basis for making music. For instrumentalists, singing provides a frame of reference for tone production and melodic interpretation. The choir introduces students to a large and varied repertoire and its harmonic, melodic and stylistic characteristics. Rehearsals constitute group collaborations focusing on practising the use of the voice in an ensemble setting, on sharpening the senses and on stimulating the interaction between hearing, seeing and singing.
Learning objectives	1.1, 1.2, 1.3
Course type	Required
Level	Ba 1 and Ba 2
Teacher(s)	Jos Vermunt
Credits	2 EC per year
Literature/repertoire	To be announced in class
Method of instruction	Group workshop combining years 1 and 2
Means of evaluation	Presentations open and closed to the public
Assessment criteria	Attendance, commitment, involvement
Language(s)	English
Scheduling	First and second term
Location	CvA, Oosterdokskade 151
Information	Jos Vermunt: josvermunt@xs4all.nl

Title	Instrumental/vocal subsidiary subject
Course contents	<p>The motivation leading to the choice of a particular instrumental/vocal subsidiary subject determines to a certain extent the course contents. Three options can be distinguished.</p> <p>Further development in subsidiary piano or a related keyboard instrument, as a follow-up to the subsidiary piano course in Ba 1 and 2 (see relevant section).</p> <p>Further deepening of skills in respect of a related contemporary or historical instrument, thus increasing the student's future versatility in the professional world and/or in preparation for a specialist master's degree.</p> <p>The opportunity for those students excelling in many areas to develop their skills in another discipline not related to the principal subject, and whose proficiency is already considered to be of a professional level as a result of independent or previous study.</p> <p>All three options will therefore allow students to build on previously acquired skills. The course contents are tailored to goals defined by the individual student, yet will focus mainly on instrumental/vocal technical proficiency, performance level, interpretation and understanding of style with respect to the relevant repertoire.</p>
Learning objectives	1.1, 2.1, 2.2
Course type	Required
Level	Ba 3
Teacher(s)	Instrumental principal and subsidiary subject teachers; see description for each principal subject.
Credits	3 EC
Literature/repertoire	To be determined by the individual teacher
Method of instruction	Private lessons
Means of evaluation	At the end of the year, the student's progress will be assessed during an individual practical examination closed to the public during which he/she will have twenty minutes' playing time to present a varied programme.
Assessment criteria	Development, instrumental/vocal technical proficiency, performance level, interpretation and understanding of style. High marks increase the chances of an application for an instrumental/vocal subsidiary subject in Ba 4 being approved.
Language(s)	Dutch and English
Scheduling	First, second and third term; a total of fifteen whole or thirty half lessons.
Location	CvA, Oosterdokskade 151
Information	Will Jansen, Classical Programme Coordinator: will.jansen@ahk.nl

Title	Ensemble conducting A
Course contents	Six lessons in baton technique (early September to mid-October), followed by six lessons in conducting ensembles in four-part repertoire (late October to early December). Acquiring basic skills for conducting an ensemble – specifically, assisting as a member of a professional ensemble without a conductor in the preparation and rehearsal of complex repertoire, and individual preparation and performance of pupils' repertoire in the context of a future teaching studio
Learning objectives	1.1, 1.2, 1.3, 2.2, 3.5
Course type	Required
Level	Ba 3
Teacher(s)	Jacob Slagter
Credits	1 EC
Literature/repertoire	To be determined and/or distributed in class
Method of instruction	Group practicum, an average of five students per group, homogeneous make-up
Means of evaluation	Thirty-minute practical test closed to the public (mid-December)
Assessment criteria	Attendance, commitment, involvement, baton technique, rehearsal technique, interpretation.
Language(s)	Dutch and English
Scheduling	First term, 1.5 hours a week
Location	CvA, Oosterdokskade 151
Information	Will Jansen, Classical Programme Coordinator: will.jansen@ahk.nl

Title	Ensembles/projects
Course contents	In addition to orchestral projects and the weekly orchestra class, all brass, woodwind and string students are given group training in orchestral and ensemble skills starting in their first year. For percussionists, there is also the CvA Percussion Ensemble, and for brass students the CvA Large Brass Ensemble. Students wishing to acquire ensemble skills specific to early or new music may be able to participate in their higher years in the Sweelinck Baroque Orchestra or the Score Collective (new music). In addition to the aforementioned projects involving large ensembles and orchestras, there are regular thematic projects and mini-festivals around particular composers, styles, art forms and instruments, which also examine the historical context of the works performed.
Learning objectives	1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.3, 3.4
Course type	Required
Level	Ba 1, Ba 2, Ba 3 and Ba 4 NB: may differ per principal subject; for details, see the information in the individual sections for each principal subject.
Teacher(s)	CvA teachers and conductors, as well as renowned guest teachers and conductors. See the annual project overview.
Credits	3 EC per year
Literature/repertoire	To be determined annually on a per ensemble and per project basis.
Method of instruction	Practical training in project form in large groups
Means of evaluation	Each project will be concluded with at least one concert partially or fully open to the public.
Assessment criteria	Attendance, individual preparation, commitment, involvement, cooperation, communication, presentation.
Language(s)	Dutch and English
Scheduling	Regular (weekly) ensembles such as the first-year string orchestra and first-year wind ensemble are scheduled as part of the curriculum. The orchestras and ensembles are formed and scheduled for each individual project.
Location	CvA, Oosterdoksade 151. Performances will be given at various external locations, such as the Muziekgebouw aan het IJ, the Concertgebouw, the Beurs van Berlage and the Vredenburg Music Centre in Utrecht.
Information	Contingent on type of ensemble/project: Project office, Marianne Berenschot: marianne.berenschot@ahk.nl Principal study cluster department head, see relevant principal subject/principal subject cluster. Principal subject department representative; see description for each principal subject.



Title	Harmony and Analysis
Course contents	<p>The Harmony and Analysis course is part of the core curriculum for all bachelor students during their first two years of study. Students receive weekly lessons in writing, singing, and analysing harmony and voice-leading. In addition, they learn analytical skills focusing on phrase structure, cadences, form and the role of harmony and counterpoint in composition.</p> <p>Harmony: year 1 focuses mainly on diatonicism and simple chromaticism; in year 2, chromaticism is concluded, often leading to stylistic copies.</p> <p>Analysis: in year 1, phrase structure and simple forms are introduced; in year 2, more complex forms are covered, and specialist literature is occasionally introduced.</p>
Learning objectives	1.1.2, 1.2.2, 2.2.1, 3.1.2, 3.3, 3.4.1
Course type	Required
Level	Ba 1, Ba 2
Teacher(s)	Menno Dekker, Gerben Gritter, Martijn Hooning, Clemens Kemme, John Koslovsky, Ralf Pisters, Gustavo Trujillo, Job IJzerman and Jaap Zwart
Credits	6 EC per year
Literature/repertoire	Literature and practice material to be determined by each teacher. The repertoire consists of Western music, mostly from 1600 to 1900.
Method of instruction	Study group
Means of evaluation	Written and oral examinations, spread out over the year (analytical papers, harmony portfolios; analysis and harmony exams in class). Weekly homework will sometimes also factor into the evaluation.
Assessment criteria	Results of the written and oral examinations; commitment, active participation and the quality of the work submitted.
Language(s)	Dutch and English
Scheduling	First, second and third term
Location	CvA, Oosterdokskade 151
Information	<p>Theory and History Department representatives</p> <p>John Koslovsky: john.koslovsky@ahk.nl</p> <p>Michel Khalifa: michel.khalifa@ahk.nl</p>

Title	Solfège and ear-training
Course contents	The solfège and ear-training course is part of the core curriculum for all bachelor students during their first two years of study. Students receive weekly lessons in practising sight-singing, both accompanied and unaccompanied; rhythms; and taking dictation and recognizing harmonic progressions. They also receive instruction on how to practise these skills on their own. This course is given in tandem with the Harmony and Analysis course.
Learning objectives	1.1.2, 1.2.2, 2.2.1, 3.1.2, 3.3, 3.4.1
Course type	Required
Level	Ba 1, Ba 2
Teacher(s)	Vincent van den Bijlaard, Menno Dekker, Gerben Gritter, Martijn Hoening, John Koslovsky, Ralf Pisters, Gustavo Trujillo, Job IJzerman and Jaap Zwart
Credits	5 EC per year
Literature/repertoire	Literature and practice material to be determined by each teacher. The repertoire consists of Western tonal music.
Method of instruction	Study group
Means of evaluation	Written and oral examinations, spread out over the year. Weekly homework will sometimes also factor into the evaluation.
Assessment criteria	Results of the written and oral examinations; commitment, active participation and the quality of the work submitted.
Language(s)	Dutch and English
Scheduling	First, second and third term
Location	CvA, Oosterdokskade 151
Information	Theory and History Department representatives John Koslovsky: john.koslovsky@ahk.nl Michel Khalifa: michel.khalifa@ahk.nl

Title	General Music Theory
Course contents	Topics addressed in component 1A include keys, metre and rhythm, musical notation and ornamentation, which are addressed in weekly lectures during the first term. Component 1B includes score-reading, the construction of instruments, and acoustics; this material will be treated in the second term. Students will be responsible for learning about certain topics to be designated by the teacher entirely on their own.
Learning objectives	1.1.2, 2.2, 3.4.1
Course type	Required
Level	Ba 1
Teacher(s)	Vincent van den Bijlaard
Credits	2 EC
Literature/repertoire	Literature and practice material to be determined by the teacher.
Method of instruction	Lectures
Means of evaluation	Both GMT 1A and 1B are concluded with a written exam component.
Assessment criteria	Results of the written examinations
Language(s)	Dutch and English
Scheduling	First and second term
Location	CvA, Oosterdoksade 151
Information	Theory and History Department representatives John Koslovsky: john.koslovsky@ahk.nl Michel Khalifa: michel.khalifa@ahk.nl

Title	Music and Cultural History
Course contents	Ba 1: introductory overview of the history of Western classical music, with a major focus on cultural backgrounds in the areas of art, ideas, politics and society. Ba 2: in-depth study of selected topics, acquiring basic research skills, and developing written and oral communication skills. Ba 3: continuation of the activities carried out in the second year, with an emphasis on classical music since 1945; students will conduct their own research project and carefully consider their future careers in music.
Learning objectives	1.1.2, 1.2.2, 1.3, 2.2.2, 3.1.1, 3.1.2, 3.2.2
Course type	Required
Level	Ba 1, Ba 2, Ba 3
Teacher(s)	Jan Derk van den Berg, Michel Khalifa, Saskia Törnqvist and Willem Wander van Nieuwkerk
Credits	3 EC per year
Literature/repertoire	Book: <i>Concise History of Western Music</i> by Barbara Russano Hanning, fifth international edition, in Ba 1. Written material and electronic sources provided by the teacher in Ba 2 and Ba 3.
Method of instruction	Lectures in Ba 1, study group in Ba 2 and Ba 3.
Means of evaluation	Written examination of knowledge acquired in Ba 1. Assignments, paper and presentations in Ba 2 and Ba 3.
Assessment criteria	Results of the examinations in Ba 1. Commitment, active participation and the quality of the work submitted in Ba 2 and Ba 3.
Language(s)	Dutch and English
Scheduling	Entire year (Ba 1), first and second term (Ba 2 and Ba 3).
Location	CvA, Oosterdoksade 151
Information	Theory and History Department representatives Michel Khalifa: michel.khalifa@ahk.nl John Koslovsky: john.koslovsky@ahk.nl

Title	Analysis of New Music
Course contents	The Analysis of New Music course focuses further on the music of the twentieth and twenty-first centuries. In addition to score analysis, the course may also cover ear-training and music theory, based in part on music literature. Students will develop a technical and stylistic understanding of music written after about 1900. They learn to familiarise themselves with scores from this period and to grasp any implications for the performance of these works. Finally, they develop their ear to the point that they can consciously follow and notate recently composed music and, armed with a conceptual idea of the musical characteristics of a given work, consciously reproduce it.
Learning objectives	1.1.2, 1.2.2, 2.2.1, 3.1.2, 3.3, 3.4.1
Course type	Required
Level	Ba 3
Teacher(s)	Menno Dekker, Andre Douw, John Koslovsky and Gustavo Trujillo
Credits	3 EC
Literature/repertoire	Literature and practice material to be determined by the teacher.
Method of instruction	Study group
Means of evaluation	Written and oral examinations, spread out over the year (analytical papers; in-class examinations). Weekly homework will sometimes also factor into the evaluation.
Assessment criteria	Results of the written and oral examinations; commitment, active participation and the quality of the work submitted.
Language(s)	Dutch and English
Scheduling	First and second term
Location	CvA, Oosterdoksade 151
Information	Theory and History Department representatives John Koslovsky: john.koslovsky@ahk.nl Michel Khalifa: michel.khalifa@ahk.nl

Title	Arranging
Course contents	This third-year course brings together various skills, such as listening, composition and the musical imagination. A number of elementary principles of instrumentation are discussed. Students will produce a number of arrangements of existing compositions for various instruments. They thus learn to arrange for various combinations, acquiring knowledge of the possibilities and limitations of the commonest instruments.
Learning objectives	1.1.2, 1.2.2, 2.2.1, 3.1.2, 3.3, 3.4.1
Course type	Required
Level	Ba 3
Teacher(s)	Vincent van den Bijlaard, Andre Douw, Martijn Hooning, Clemens Kemme, Ralf Pisters and Gustavo Trujillo
Credits	3 EC
Literature/repertoire	Literature and practice material to be determined by the teacher.
Method of instruction	Study group
Means of evaluation	The arrangements handed in by students will demonstrate whether they have achieved the relevant learning objectives.
Assessment criteria	Assessment criteria include writing skills, knowledge of instruments, stylistic understanding and creativity; commitment, active participation and the quality of the work submitted.
Language(s)	Dutch and English
Scheduling	First and second term
Location	CvA, Oosterdoksade 151
Information	Theory and History Department representatives John Koslovsky: john.koslovsky@ahk.nl Michel Khalifa: michel.khalifa@ahk.nl

Title	Introduction to Education and Career
Course contents	In this course, a number of themes are systematically examined which relate to studying at a conservatory and the future professional world. Some of the topics addressed are: setting goals, motivation, practice strategies practising mentally performing under pressure practising sensibly and healthily developing diverse skills for use in the professional world
Learning objectives	2.1.5, 3.1
Course type	Required
Level	Ba 1
Teacher(s)	Lolke van Diggelen, Marieke Oremus
Credits	1 EC per year
Literature/repertoire	Articles distributed in class
Method of instruction	Knowledge transfer, group discussions, in-class assignments and homework.
Means of evaluation	Students will hand in a summary of their logbook.
Assessment criteria	Attendance and reflection as evidenced by the summary.
Language(s)	English
Scheduling	First term
Location	CvA, Oosterdokskade 151
Information	Coordinator of pedagogical subjects and DOK programme: Marieke Oremus, m.oremus@ahk.nl

Title	Educational studies
Course contents	<p>Three modules are offered in this course:</p> <p>Communication + music didactics: knowledge and application of several key concepts from communication theory, and knowledge of several principles relating to music didactics.</p> <p>Learning and Thinking: the student has knowledge of musical and non-musical learning processes and can apply these during the internship.</p> <p>Developmental psychology: the student has a general understanding of the world of the preschool child, the primary school child, the child in secondary education and the adolescent.</p>
Learning objectives	3.4, 3.5
Course type	Required
Level	Ba 2
Teacher(s)	Lolke van Diggelen, Marieke Oremus
Credits	2 EC per year
Literature/repertoire	<p><i>Simply Psychology</i> by Michael Eysenck</p> <p><i>Improve your Teaching!</i> by Paul Harris</p>
Method of instruction	Knowledge transfer, skills training, group discussions, in-class assignments and homework
Means of evaluation	<p>Essay on communication + music didactics</p> <p>Written examination on the Learning and Thinking module and developmental psychology</p>
Assessment criteria	Knowledge, understanding and application of the theories covered.
Language(s)	English
Scheduling	First and second term
Location	CvA, Oosterdoksade 151
Information	Coordinator of pedagogical subjects and DOK programme: Marieke Oremus, m.oremus@ahk.nl

Title	Methodology
Course contents	Introduction to the main principles of methodology (which will, of course, vary widely depending on the instrument), namely: Knowledge and understanding of musical teaching processes and methodical thinking. Basic technical training Music education Repertoire Early education Internship preparation
Learning objectives	3.1.3, 3.4, 3.5
Course type	Required
Level	Ba 2
Teacher(s)	Methodology teacher for each principal subject
Credits	1 EC
Literature/repertoire	Teacher to announce books and/or e-reader material
Method of instruction	Knowledge transfer, skills training, group discussions, in-class assignments and homework, demonstrations, etc.
Means of evaluation	A selection of examinations, presentations, homework assignments, etc.
Assessment criteria	Knowledge and understanding of the methodology presented Application of acquired knowledge and understanding
Language(s)	English
Scheduling	First and second term
Location	CvA, Oosterdokskade 151
Information	Coordinator of pedagogical subjects and DOK programme: Marieke Oremus, m.oremus@ahk.nl



Title	Instrument building and history
Course contents	Subjects covered include History of the construction of the instrument and of the most important interpreters of the various periods and styles. Historical development of the instrument Historical development of instrumental techniques/methodology
Learning objectives	2.2.2, 3.1.2, 3.3, 3.5.1
Course type	Required
Level	Ba 2
Teacher(s)	Methodology or specialist teacher for each principal subject
Credits	1 EC per year
Literature/repertoire	Teacher to announce books and/or e-reader material
Method of instruction	Knowledge transfer, in-class assignments and homework, demonstrations, visit to instrument builder, etc.
Means of evaluation	A selection of examinations, presentations, homework assignments, etc.
Assessment criteria	Knowledge and understanding of the aforementioned developments.
Language(s)	English or Dutch, depending on the make-up of the group
Scheduling	First or second term (depending on principal subject) For some principal subjects, the course is integrated with the methodology classes.
Location	CvA, Oosterdoksade 151
Information	Coordinator of pedagogical subjects and DOK programme: Marieke Oremus, m.oremus@ahk.nl

Title	Internship
Course contents	The student gives twelve lessons to an individual pupil or a small group of pupils. For some principal subjects, an internship project is organized at a primary school. Under certain circumstances, the student's own pupils may be enlisted as internship pupils.
Learning objectives	3.4, 3.5
Course type	Required
Level	Ba 2
Teacher(s)	Methodology teacher plus education teacher
Credits	1 EC
Literature/repertoire	Depending on e.g. level, age and internship of pupil(s). Varies for each internship situation; students determine teaching material in consultation.
Method of instruction	Students give twelve lessons themselves and are supervised.
Means of evaluation	Internship report and meetings (feedback on lessons given) during the internship period.
Assessment criteria	The twelve lessons given; the student should also be capable of reflecting orally and/or in writing on the lessons given.
Language(s)	English or Dutch
Scheduling	Second term
Location	CvA, Oosterdokskade 151
Information	Coordinator of pedagogical subjects and DOK programme: Marieke Oremus, m.oremus@ahk.nl



Title	Basics of Entrepreneurship
Course contents	An introduction to cultural entrepreneurship in eight workshops. The following are addressed: Reflection on individual musical identity and development of a vision of musicianship (Who am I? What do I want? What is my 'product'?) The musical landscape both in and outside the Netherlands (including educational projects) Funding (including crowd funding) Marketing, publicity, social media Best practices
Learning objectives	3.1, 3.2, 3.3
Course type	Required
Level	Ba 2
Teacher(s)	Marijn Korff de Gidts, Marieke Oremus and guest teachers
Credits	1 EC
Literature/repertoire	beroepkunstenaar.nl website
Method of instruction	Workshops, lectures
Means of evaluation	Participation, first draft of a vision document
Assessment criteria	80% attendance, commitment and involvement The student's own vision of his/her career
Language(s)	English or Dutch
Scheduling	Second term
Location	CvA, Oosterdokskade 151
Information	Coordinator of pedagogical subjects and DOK programme: Marieke Oremus, m.oremus@ahk.nl

Title	DOK subjects
Course contents	<p>The DOK programme helps to prepare students for the diversity of the professional world. They learn about the importance of cultural entrepreneurship and develop skills to establish themselves as self-employed people. By organizing their own project, they learn in the process the steps they need to take in order to give shape to their ideas.</p> <p>In the DOK programme, students choose a pedagogical profile (DOK PED) or an individual projects profile (DOK PRO).</p> <p>Pedagogical profile (DOK PED) This profile prepares students for setting up their own private teaching studio and/or teaching at music schools, in learning orchestras, Yamaha wind classes and other projects. They gain a broader perspective on instrumental/vocal teaching. Students will take another year of methodology classes and do an internship. They will do their teaching practice giving a number of lessons with experienced teachers. Students will complete the profile by drafting a lesson plan which also takes into account the business side of teaching.</p> <p>Individual projects profile (DOK PRO) Students organize and implement their own project. Examples include a touring educational production, a concert with multidisciplinary elements, organizing a music theatre production in schools and school workshops. Students will complete the profile by writing a project report.</p>
Learning objectives	3.1, 3.2, 3.3 (and for DOK PED, additionally 3.4 and 3.5)
Course type	Required
Level	Ba 3
Teacher(s)	Renée Harp, Lydia Kennedy, Marijn Korff de Gids, Marieke Oremus and guest teachers
Credits	9 EC
Literature/repertoire	beroepkunstenaar.nl website
Method of instruction	Workshops, lectures, short skills training sessions, study groups
Means of evaluation	Students will implement their own projects and write a project report
Assessment criteria	Preparation for the professional world. Projects are assessed on their content and on educational and business/organizational elements.
Language(s)	English and Dutch
Scheduling	Entire academic year
Location	CvA, Oosterdokskade 151
Information	Coordinator of pedagogical subjects and DOK programme: Marieke Oremus, m.oremus@ahk.nl

Title	Elected components programme
Course contents	A portion of the curriculum is made up of electives, giving students the opportunity to focus more on such things as chamber music, ensemble projects, orchestral playing, historical performance, world music, improvisation, live electronics and studio engineering and/or a subsidiary instrument related to the principal subject. Deeper theoretical or educational study is also an option. Upon approval of the student's academic adviser, a portion of the credits reserved for this course component may, under certain conditions, be fulfilled through extracurricular activities.
Learning objectives	1.1, 1.2, 1.3, 2.1, 2.1, 3.1, 3.2, 3.3, 3.4, 3.5
Course type	Required
Level	Ba 3 and Ba 4
Teacher(s)	See overview of Ba electives
Credits	5 EC per year
Literature/repertoire	To be determined at a later date in accordance with each elective.
Method of instruction	See overview of Ba electives
Means of evaluation	See overview of Ba electives
Assessment criteria	See overview of Ba electives
Language(s)	Dutch and English
Scheduling	See overview of Ba electives
Location	CvA, Oosterdokskade 151
Information	Coordinator of the elected components programme, Daan Kortekaas: daan.kortekaas@ahk.nl

Description of the principal subjects

Composition

Composition, Conducting and Music Theory Department head: Michiel Schuijjer

Introduction

The CvA Composition Department focuses on the adventure of the very latest music and the creation of new repertoire. The Composition Department stands for

- * artistic openness,
- * diversity in genres,
- * diversity in aesthetics,
- * the student's artistic journey as the guiding principal and
- * the integration of music from other cultures.

One of the most rewarding aspects of the CvA programme is that music composed by students is also performed, generally by fellow students in the monthly Nieuwe Muziek Arena concert series and in practicums with professional musicians on standard concert programmes – for instance, in collaboration with the Nieuw Ensemble, the Atlas Ensemble and Asko|Schoenberg.

The composition programme focuses on developing composition students' creativity, versatility and originality. The principal private lessons focus extensively on practical skills, such as sketching out, developing and completing musical ideas, instrumentation for vocal and instrumental ensembles, and preparing scores for use. In the sound studio, students learn about the various aspects of composing electronic music.

In addition to music theory subsidiary subjects, students take general and specialist advanced courses and the subsidiary subjects of instrumentation and musical aesthetics. They may also opt to take classes in improvisation and in a second instrument in addition to the subsidiary subject of piano.

In the weekly composers' forum, students are given the opportunity to exchange ideas, and composers from outside the conservatory are invited to give lectures on their work. Students can try out their own works in special workshops.

Throughout the year, there are special lunchtime concerts organized for the department – the Nieuwe Muziek Arena – where chamber music pieces are performed. In addition, special presentation concerts are organized for the Composition Department at the end of April on which ensembles such as the Score Collective (the CvA's new music ensemble) perform. Indeed, the Score Collective's aim is to perform as many works by student composers as possible.

Bachelor's degree in composition

Section representative: Jorrit Tamminga

Entrance requirements

In February/March (see our website for exact dates), at least three scores should be submitted and, if appropriate, may be accompanied by a CD or DVD recording. The only requirement is that the three compositions should be representative of the candidate's work.

Depending on the quality of the scores, the candidate will or will not be invited to an admissions interview in which the scores, the student's reasons for enrolment, study plans and other matters are discussed. After submission, all candidates will receive notification of a possible admissions interview as quickly as possible. Bachelor candidates who are invited to an interview are also scheduled to take a theory test as part of the admissions process.

The interview is held with several teachers in the Composition Department. The candidate's submitted work is discussed, as are his/her artistic and personal goals in relation to the course, background/previous training, reasons for enrolment, expectations and any other matters the candidate or teachers deem relevant. Candidates are required to take the theory test, although it does not involve any complex analysis. Playing one or more instruments will certainly be of use to candidates during their study and in composition, but is not a set requirement for admission.

Programme structure

Programme structure and credits bachelor Composition 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year	
1	Principal subject	28 Piano	3	Harmony & Analysis	6 Introduction to Education	1		
	Instrumentation	5 1st-year choir	2	Solfège and ear training	6 and Career			
	Introduction to Electronic Music	1		General Music Theory	2			
	Course on 'notation'	1		Music and Cultural History	3			
	Course on 'instruments'	1						
	Composers forum	2						
	subtotal	39	6	0	16	1	0	60
2	Principal subject	30 Piano	3	Harmony & Analysis	6 Basic entrepreneurship	1		
	Instrumentation	5 2nd year choir	2	Solfège and ear training	6			
	Composers forum	2		Music and Cultural History	3			
				Analysis new music	3			
	subtotal	37	5	0	17	1	0	60
3	Principal subject	20 Instrumental/Vocal add. ss	3	Music and Cultural History	3 Dok-subjects	9 Electives	5	
	Instrumentation	5						
	CMINVT (6 + 3 in choice progr)	6 Electronic music (6 cred.)						
	Analysis for composers	3						
	Composers forum	2						
	History of music esthetics	4						
	subtotal	40	3	0	3	9	5	60
4	Principal subject	50 Ensemble-conducting A	1			Electives	5	
	Composers forum	2 Ensemble-conducting B	2					
	subtotal	52	3	0	0	0	5	60
total		167	16	0	36	11	10	240

NB: The core subjects consist of the (1st-year)-components: principal subject, harmony and analysis, solfège and ear training.

General

Composition students will receive one private lesson a week from one or more principal study teachers. Additionally, there are lessons in various subsidiary subjects, all of which focus on developing students' technical skills in composition. Like the students in the instrumental principal subjects, composition students receive a general introduction to the subjects of harmony and analysis, solfège, general music theory and history. Over the course of the entire degree programme, students will also take nine different elected theory and/or history components.

Particular importance will be attached to the development of the technical aspects of composition. Every Thursday, the Composers' Forum is held, in which students present and discuss their works and to which guest composers are invited. The pieces composed by the students can be performed as part of the Nieuwe Muziek Arena concert series; these concerts are given on the first Thursday of the month. The Chamber Music

Weekend is scheduled for the spring; during this weekend, student composers can have their compositions performed by their instrumentalist colleagues.

First year/propaedeutic year

Students will focus on subjects dedicated to composition like notation and orchestration in the first year. This year-long course is concluded with one or two compositions.

Propaedeutic examination

This year-long course is concluded with one or two compositions.

Second year

May be obtained from the department coordinator

Third year

In the third year, analysis for composers is offered, in which scores are analysed from the composers' perspective. In the third year of study, students will choose either Electronic Music or Microtonal Composition.

Fourth year

In their fourth year, composition students take the ensemble conducting course. A special Live Electronics course is offered in which an instrumental/electronic composition is created in collaboration with an instrumentalist in the STEIM studio.

Electives and 'free space' (third and fourth years)

In the third and fourth years, the students are given the opportunity of collaborating on the final examination pieces of a student in the dance programme and/or the film academy under the supervision of one teacher at the relevant academies and one teacher at the conservatory.

Final examination

The composition programme is concluded with either a half or a whole concert dedicated to the student's own work.

Teachers

Richard Ayres *principal subject*

Wim Henderickx *principal subject*

Willem Jeths *principal subject*

Joël Bons *composition, intercultural music, fundamentals*

Jorrit Tamminga *electronic composition*

Theo Verbey *instrumentation*

Michel Khalifa *notation, music aesthetics*

John Koslovsky *music aesthetics*

André Douw *analysis for composers*

Rafael Reina *contemporary music through non-western techniques*

Jos Zwaanenburg *introduction to electronic music, contemporary music through non-western techniques*

Conducting

Composition, Conducting and Music Theory Department head: Michiel Schuijjer

Orchestral Conducting

Introduction

Conducting is both a fascinating and somewhat mysterious musical profession. It is fascinating because the conductor must be able to lead and inspire a group, however large or small, of musicians and because the repertoire available to us is unbelievably rich and colourful. Beethoven's Fifth Symphony is a must for all conductors. Yet lesser-known works and contemporary repertoire are equally important.

It is a mysterious profession, too. Some of the greatest conductors had a baton technique which at the very least was unorthodox, if not downright unclear. Perfection in terms of ensemble, dynamics and intonation is difficult enough to achieve, but there is simply no such thing as artistic perfection. What's more, conducting students most certainly will not achieve it simply by copying the great, respected maestros.

The beginning of the conducting course requires several indisputable qualities: a good ear, the ability to get along with one's fellow musicians, a sense of musical styles, psychological insight, sensitivity and (seemingly contradictory) resilience. The most important thing, however, is to have the musicality characteristic of an engrossed, disciplined and authentic personality.

This is what makes the path provided by the course so incredibly interesting. There are no real one-size-fits-all solutions. Even technical problems are to some degree variable and depend on the student's individual physicality and motor skills. Curiosity and eagerness are absolutely essential. Successful students enrolling on this course must be both snappy and serious, and able to assume authority while still remaining flexible. We are open-minded, but we set the bar high!

Bachelor's degree in orchestral conducting

Section representative: Ed Spanjaard

Entrance requirements

Further requirements:

- * demonstrating some degree of skill in playing the piano
- * performing one movement from a sonata and a concert piece
- * demonstrating a certain ability in playing from scores at the piano
- * taking an aural skills exam which tests the candidate's understanding of musical structures
- * demonstrating an ability for the principal subject, which will be evaluated on the basis of a rehearsal. The required repertoire will be announced in advance.

Degree course

Programme structure and credits bachelor Orchestral Conducting 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject	25 Piano	3 Projects	3 Harmony & Analysis	6 Introduction to Education	1	
	Conducting technique	3 String instrument	3	3 Solfege and ear training	6 and Career		
	Literature	3 1st-year choir	2	2 General Music Theory	2		
	Body & mind	1		3 Music and Cultural History	3		
subtotal		32	8	3	16	1	0 60
2	Principal subject	16 Piano	3 Projects	3 Harmony & Analysis	6 Educational studies	2	
	Literature	3 String instrument	3	3 Solfege and ear training	6 Basic entrepreneurship		
	Internship 2A and 2B	3 Score-playing	3	3 Music and Cultural History	3		
	Choral and orchestral repertoire	3 2nd-year choir	2	4 Renaissance counterpoint	4		
subtotal		26	11	3	18	3	0 60
3	Principal subject	7 Piano	3 Projects	3 Analysis of new music	3 DOK-subjects	9 Electives	6
	Literature	3 Score-playing	3	3 Music and Cultural History	3		
	Instrumentation	3		4 Baroque counterpoint	4		
	Internship 3A and 3 B	3		3 Theory for conductors	3		
	Choral and orchestral repertoire	3		4 History of Musical Aesthetics	4		
	Stage Presentation for conductors	1					
subtotal		20	6	3	17	9	6 60
4	Principal subject	40 Piano	3 Projects	3		Electives	6
	Literature	3 Score-playing	3				
	Internship 4A and 4B	3					
subtotal		46	6	3	0	0	6 60
total		123	31	12	51	13	10 240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

In the bachelor's phase, the principal subject of orchestral conducting focuses on versatile amateur and semi-professional settings, while the master's programme focuses on preparing students to work with professional orchestras and ensembles. First of all, students undergo rigorous training to master conducting technique; in addition, broad theoretical training is a main focus. Much attention is given to the practical aspects of being a conductor, such as rehearsing and organizing, working with musicians and programming performances. Where possible, up-and-coming conductors are used within the CvA so that both they and their fellow students can gain experience. The musical development of the orchestral conducting student should be broad, and will be enriched and cultivated through the orchestral and ensemble repertoire throughout the course.

First year/propaedeutic year

- * principal private lessons
- * conducting technique
- * literature
- * choir practicum
- * piano as a subsidiary subject and a string instrument as a subsidiary subject

Propaedeutic examination

Propaedeutic year: demonstrating a clear baton technique, smooth gestures and a clear musical expression when working with musicians performing live. Further, students should show an enthusiasm for the subject throughout the year by regularly attending concerts and by having obtained sufficient knowledge of the repertoire and analysis.

Second year

See first year.

Third year

See first year.

Fourth year

See first year.

Electives and 'free space' (third and fourth years)

Electives for orchestral conducting are still in preparation. See also the general selection of electives in the Elected Components programme.

More information on the principal study and the examination requirements is available from the section representative.

Final examination

Students will need to demonstrate in a practical setting their ability to perform a diverse programme (works of at least two different musical styles and one accompaniment) with conviction. They will also have to lead a constructive rehearsal – without much talking, with expressive gestures and their own ideas based directly on the score and on their sense of sound and structure. Michiel Schuijjer *head of composition, conducting and music theory*

Teachers

Ed Spanjaard *principal subject*
Lucas Vis *repertoire*

Choral Conducting

Introduction

The choral conducting course is made up of a number of specialist areas, each of which has specific requirements. Students are advised to combine the principal subject of choral conducting with another principal subject.

Bachelor's degree in choral conducting

Section representative: Jos Vermunt

Entrance requirements

This entrance examination consists of the following components:
theory component (25 minutes):

- * aural skills
- * musical level, instrumental or vocal
- * piano skills: at the least, candidates must be able to play a Bach chorale
- * knowledge of the literature; affinity with French, German and English

practical component (25 minutes): rehearsing a piece of music with a vocal ensemble (at least four-voice), to be chosen from three specified scores. Candidates are evaluated on their rehearsal technique, baton technique, vocal qualities, expression and presence, and ear.

Degree course

Programme structure and credits bachelor Choral Conducting 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject	19 Piano	3 Choral cond. perform. practice	3 Harmony & Analysis	6 Introduction to Education and Career	1	
	Literature	3 Voice	3	3 Solfège and ear training	5		
	Choir practicum	3		2 General Music Theory	2		
	Gregorian chant	2		3 Music and Cultural History			
	Scola Cantorum	2					
	Italian	1					
	Conducting technique	3					
	Body & mind	1					
subtotal		34	6	3	16	1	0 60
2	Principal subject	13 Piano	3 Choral cond. perform. practice	3 Harmony & Analysis	6 Educational studies	2	
	Literature	3 Voice	3	3 Solfège and ear training	5 Basic entrepreneurship	1	
	Choir practicum	3 Score-playing	3	3 Music and Cultural History			
	Internship 2A and 2B	3		4 Renaissance counterpoint			
	Choral and orchestral repertoire	3					
	Mensural notation	2					
subtotal		27	9	3	16	3	0 60
3	Principal subject	8 Piano	3 Choral cond. perform. practice	3 Analysis of new music	3 DOK-subjects	9 Electives	5
	Literature	3 Voice	3	3 Arranging			
	Choir practicum	3 Score-playing	3	3 Music and Cultural History			
	Internship 3A and 3B	3		4 Baroque counterpoint			
	Choral and orchestral repertoire	3					
	Stage Presentation for conductors	1					
subtotal		21	9	3	13	9	5 60
4	Principal subject	34 Piano	3 Choral cond. perform. practice	3		Electives	5
	Literature	3 Voice	3				
	Choir practicum	3 Score-playing	3				
	Internship 4A and 4B	3					
subtotal		43	9	3	0	0	5 60
total		126	33	12	47	13	10 240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

Technique and a knowledge of choral repertoire throughout the centuries form the basis of the course. Choral conducting students are divided up as singers in the chamber choir projects.

First year/propaedeutic year

- * principal private lessons
- * conducting technique
- * literature
- * choir practicum
- * piano as a subsidiary subject

Propaedeutic examination

Propaedeutic year: demonstrating a clear baton technique, smooth gestures and a clear musical expression when working with a vocal ensemble. Further, students should show an enthusiasm for the subject throughout the year by regularly attending concerts and by having obtained sufficient knowledge of and insight into the repertoire.

Second year

See first year.

Third year

See first year.

Fourth year

See first year.

Electives and 'free space' (third and fourth years)

Electives for choral conducting are still in preparation. See also the general selection of electives in the Elected Components programme.

More information on the principal study and the examination requirements is available from the section representative.

Final examination

Students will need to demonstrate in a practical setting their ability to perform a diverse programme (works from various musical style periods) with conviction. They will also have to lead a constructive rehearsal – with expressive gestures and their own ideas based directly on the score and on their sense of the vocal idiom, sound and structure.

Teachers

Jos Vermunt *principal subject*

Jos van Veldhoven *performance practice*

Geert Berghs *voice as a subsidiary subject*

First year/propaedeutic year

Practical component

- * conducting technique: posture, conducting technique
- * repertoire: level: up to and including 'excellent' division [*afdeling uitmuntend*]

Theory component

- * orchestral training: orchestration, international; organology; rehearsal techniques
- * knowledge of the repertoire: national
- * history: development of wind music
- * internship

Propaedeutic examination

- * rehearsing a work from the wind and fanfare band literature with two pianos
- * short oral examination on knowledge of theory
(25 minutes total)

Second year

Practical component

- * conducting technique: posture, conducting technique
- * repertoire: level: up to and including 'premier' division [*'ere'-afdeling*]

Theory component

- * orchestral training: orchestration, international; organology; rehearsal techniques
- * knowledge of the repertoire: national and international
- * history: development of wind music, repertoire, instruments
- * instrumentation: producing a number of instrumentations for common combinations of wind, fanfare and brass instruments. Assignments will be taken from the piano or organ literature.
- * internship. Students must develop practically oriented activities outside the conservatory which the principal study teacher will monitor.

End-of-year examination

- * rehearsing a work from the wind and fanfare band literature with two pianos
- * short oral examination on knowledge of theory
(25 minutes total)

Third year

Practical component

- * conducting technique: posture, conducting technique
- * repertoire: level: up to and including 'superior' division [*afdeling superieur*], accompanying soloists and choirs

Theory component

- * orchestral training: orchestration, international; organology; rehearsal techniques
- * knowledge of the repertoire: national and international
- * history: development of wind music, repertoire, instruments
- * instrumentation: producing a number of instrumentations for common combinations of instruments. Assignments will be taken from the piano or organ literature.
- * internship: students must develop practically oriented activities outside the conservatory which the principal study teacher will monitor.

End-of-year examination

- * rehearsing a work from the wind and fanfare band literature with two pianos
 - * short oral examination on knowledge of theory
- (25 minutes total)

Fourth year

Practical component

- * conducting technique: complete mastery
- * repertoire: complete mastery

Theory component

- * orchestral training: complete overview
- * knowledge of the repertoire: complete overview
- * history: complete overview
- * instrumentation: producing a number of instrumentations for common combinations of instruments.

Assignments will be taken from the piano or organ literature.

- * internship: students must develop practically oriented activities outside the conservatory which the principal study teacher will monitor.

Electives and 'free space' (third and fourth years)

See the general selection of electives in the Elected Components programme. Students taking Wind and Fanfare Band Conducting as a second principal study may be exempted from the 'free space'.

Final examination

Final examination for the Practical Training Diploma [*Praktijkdiploma*]

- * rehearsing one work from the wind and fanfare band literature with an amateur wind band (25 minutes)
- * performing one work from the wind and fanfare band literature with an amateur wind band
- * oral examination on knowledge of theory (45 minutes)
- * assessment of instrumentation(s) (to be submitted in advance): one score for the modern wind band in its usual instrumentation. Additional instrumentations for fanfare or brass band are possible. Assignments will be taken from the piano or organ literature; when producing the instrumentations, students must bear in mind the performance ability of amateur bands.

Teachers

Danny Oosterman *principal subject*

Jan Schut *principal subject*

Woodwinds

Woodwinds Department head: Jan Kouwenhoven

Recorder

Introduction

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 forty 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.

The image normally associated with the instrument is of no concern to students whose love for the recorder is so deep that they have chosen to pursue a professional course of study as a teacher or performing musician. They have decided to explore new horizons and have confidence in the future of the recorder. Those candidates wishing to embrace that challenge may be well suited to begin – or to complete, if they are already students – a course of study at the CvA.

The BLOK system guarantees a wide-ranging, complete education. Founded by Walter van Hauwe and Kees Boeke in the 1970s, the BLOK system is for many recorder players in and outside the Netherlands a familiar concept, one which from its inception has always attracted an international student body. The current CvA recorder teachers have put together a unique, comprehensive curriculum which makes the programme a very broad and complete course of study.

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 lecturers) are held.

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

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

The Recorder Department has its own website. See www.blokamsterdam.info for more information.

Bachelor's degree in recorder

Section representative: Jorge Isaac

Entrance requirements

In addition to a great affinity with the instrument, candidates must be thoroughly familiar with the recorder literature, which should be reflected in a 20-minute programme from which selections may be requested. They must also demonstrate their ability to sight-read and perform from memory.

Examples

Sixteenth and seventeenth centuries

- * ricercars by Giovanni Bassano or Aurelio Virgiliano
- * division on a chanson by Girolamo Dalla Casa or Francesco Rogniono
- * suite by Matthew Locke

eighteenth century

- * fantasia
- * prelude
- * concerto (from memory)
- * trio sonata

contemporary

- * an atonal work composed for tenor solo
- * improvisation

Degree course

Programme structure and credits bachelor Recorder 2015-2016

[illegible]

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

In principle, recorder players take piano as a subsidiary subject. If possible, the student may request to substitute piano with harpsichord or organ. For recorder, see also the information on the projects organized by the Early Music Department.

First year/propaedeutic year

Technique lessons (years 1, 2, 3 and 4)

During the BLOK weeks, one group lesson each day will be devoted to specific technical problems encountered in recorder-playing.

Chamber music (years 1, 2, 3 and 4)

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. The contemporary repertoire in all its diversity ('classical contemporary', particular jazz styles, improvisations, electronics, etc.) and the historical literature (Baroque chamber music, English and German consort repertoire, etc.) will be performed monthly by widely divergent groups and combinations of instruments, the results of which will be featured regularly in public concerts.

Propaedeutic examination

Practical end-of-year examination

Second year

Technique lessons and chamber music, see first year

Methodology (years 2 and 3)

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

Instrument building and history (years 2 and 3)

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

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

Electronics (years 2 and 3)

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

Thanks to the interest of a number of players and composers, the recorder has emerged as a modern interpretive vehicle in the world of live electronics and multimedia.

The student is confronted with issues addressed in the real-life settings in which electronics and new media are employed: how do electronics contribute to the development of an individual, unique sound? To what extent is the technique of playing an instrument emphasized? What mechanisms and creative processes are fundamental to composition and improvisation?

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

Third year

Technique lessons and chamber music, see first year

Methodology, instrument building and history, electronics – see second year

Arranging for recorder ensemble

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

Students demonstrate what they have learnt in the Performance Practicum and Arranging courses in a group performance, which will be evaluated.

Fourth year

Technique lessons and chamber music, see first year

Harmony in historical performance and continuo playing – see third year

‘Free space’ electives (third and fourth years)

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

See also the general information on ‘free space’ electives in the Elected Components programme.

Final examination

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

Teachers

Jorge Isaac *section representative + principal subject*

Erik Bosgraaf *principal subject*

Panpipes

Introduction

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 per week and one four-hour group lesson per 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.

Bachelor's degree in panpipes

Section representative: Matthijs Koene

Entrance requirements

The candidate will perform a 20-minute programme. Technical requirements:

- * all major and minor scales and triads, in the various positions
- * accuracy of all intervals within the octave
- * the ability to produce various articulations, such as staccato, portato and legato
- * controlling the diaphragm

Of great importance is the candidate's affinity with contemporary music. The programme should preferably consist of at least two works written originally for panpipes. A selection may be made from the following examples:

- * Kjell Hählen – Étude 1 – 2 – 3
- * Maarten Schumacher – *Agalma*
- * Harald Genzmer – Sonata for Solo Panpipes (published by Muscal-Verlag)
- * Tuomo Teirilä – Panflute solo:
 - 1) 'Mäntypistiäinen'
 - 2) 'Kaalimato'
- * Theo Loevendie – *Entrance Music 1*

Besides panpipes-specific repertoire, the candidate may also perform one or more concert works for a melodic instrument, which may or may not be part of a larger ensemble. If more than one work is chosen, they should preferably be from contrasting time periods and in different keys – for example:

- * Béla Bartók – Romanian Dances
- * Astor Piazzolla – *Café 1930*
- * Heitor Villa-Lobos – *Distribution des fleurs*
- * Joseph Haydn – 'London' Trio



Degree course

Programme structure and credits bachelor Panpipe 2015-2016

[illegible]

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

First year/propaedeutic year

In the first year of the Bachelor's programme, students acquire a thorough knowledge of the basic techniques of the instrument which include posture, breath support, embouchure, coordination and articulation. Students thus develop a natural interaction with the instrument and a pure, neutral sound which are the foundation for continued study. Musical, more interpretative aspects are also addressed. Repertoire presenting these aspects is used and performed on the afternoon/evening group recitals. These afternoon and evening performances are discussed in the department after the concert.

Propaedeutic examination

Second year

Basic technique as taught in the first year is supplemented with extended techniques. Musical and interpretative aspects and ensemble are ever more important. Students participate in the chamber music programme and put together a mixed ensemble themselves. Each year, students must choose at least one work to perform as part of the chamber music examinations. Students also take methodology classes, in which pedagogical aspects are examined in greater detail using theoretical and analytical approaches.

Third year

As in the first and second years. In the third year, students also consolidate their technique. The primary focus is now on the development of stylistic differentiation in the area of performance practice in relation to repertoire- or period-specific techniques and sound production.

Fourth year

During the year, students work to prepare their final examination programme in the principal private and group lessons. They perform excerpts from their programmes on the afternoon group recitals.

Electives and ‘free space’ (third and fourth years)

- * live electronics course
- * non-Western techniques course

Final examination

The final examination takes the form of a public concert lasting 50 minutes, in which the student presents a balanced programme.

Teacher

Matthijs Koene *principal subject*

Flute

Introduction

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.

The training as provided at the bachelor's and master's levels gives flautists a chance to explore the various sides to being a musician. 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. The teachers are Marieke Schneemann, former principal flautist of the Rotterdam Philharmonic Orchestra and the Netherlands Wind Ensemble, who now performs as a soloist and chamber musician; Kersten McCall, principal flautist of the Royal Concertgebouw Orchestra, a soloist and chamber musician; and Vincent Cortvrint, piccolo player of the Royal Concertgebouw Orchestra. All three are active nationally and internationally.

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 sound technical training, with the aim of producing graduates who are agile, versatile flautists. In addition to weekly private lessons, they attend Kersten McCall's orchestral excerpts class, as well as a technique class taught by Vincent Cortvrint, in which the subject of piccolo-playing is also addressed. Marieke Schneemann coaches and organizes the wind quintet programme. Students also take lessons with clarinettist Harmen de Boer. As members of a permanent wind quintet, students learn about the technical and musical side of playing with other wind instrumentalists, gain experience in the social and organizational aspects of chamber music culture and expand their network. The groups have a regular rehearsal time each week, with one lesson a month, give two concerts a year and participate in a masterclass presided over by the Orlando Quintet.

The modern flautist has knowledge of all styles ranging from the Baroque to contemporary music. Students are also strongly advised to sign up for the subsidiary subject of Baroque flute, taught by Marten Root and Jed Wentz, two leading Baroque flautists, alongside their bachelor flute studies.

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. In addition, a flute band with Jacques Zoon is now being organized.

Bachelor's degree in flute

Section representative: Harrie Starreveld

Entrance requirements

- * three études, to be chosen from e.g. T. Böhm – Études op. 26 or op. 32; J. Andersen – op. 15; L. Droust – *Études célèbres*
- * a sonata by G.F. Handel or a sonata of equal difficulty, e.g. J.S. Bach – Sonata in G minor; J.M. Leclair – Sonata in G major
- * two pieces of the candidate's choice, preferably from contrasting style periods, e.g. A. Honegger – *Danse de la chèvre*; C.M. Widor – *Romance et scherzo*

Programme structure and credits bachelor Flute 2015-2016

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

* repertoire class team-taught by all teachers

* the first-year wind ensemble conducted by Bas Pollard

* end-of-year examination lasting 20 minutes

Third year

See first year.

- * methodology class and examination in December
- * orchestral playing class (score study/training for auditions)
- * weekly score study for woodwinds taught by Bas Pollard
- * chamber music: under the supervision of the chamber music teachers, two chamber works must be prepared
- * score study examination at the end of the academic year (15 excerpts)
- * end-of-year examination lasting 20 minutes

Fourth year

- * private and group lessons and monthly evening group recitals (principal subject)
- * advanced score study class for those who have passed the examination and who wish to specialize; piccolo required
- * weekly score study for woodwinds taught by Bas Pollard
- * chamber music lessons
- * participation in orchestral projects
- * technique examination in December: six études

Electives and ‘free space’ (third and fourth years)

Historical performance: Baroque flute as a subsidiary subject (teachers: Marten Root and Jed Wentz) may be combined with other subjects offered by the Early Music Department. Students can also take lessons in interpretation on the modern flute with the teachers of Baroque flute; for information, contact the coordinator of the Early Music Department. Also possible: additional score study for fourth-year students having completed score study.

Final examination

final examination: pieces from various periods, including a chamber work

Teachers

Harrie Starreveld *section representative*
Vincent Cortvrint *principal subject*
Kersten McCall *principal subject*
Marieke Schneemann *principal subject*
Raymond Honing *methodology*

Oboe

Introduction

The Oboe Department consists of ten to twelve students from around the world enrolled in either the bachelor's or the master's degree programme. 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. All students participate in the wind ensemble and quintet classes. 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, 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 Rijkmuseum'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 recent masterclasses. Alexei Ogrintchouk and Hans Wolters are scheduled to give a masterclass in the coming period. Miriam Pastor Burgos, the Royal Concertgebouw Orchestra's english hornist, has been appointed regular guest teacher and gives english horn lessons.

Bachelor's degree in oboe

Section representative: Dorine Jansma

Entrance requirements

- * all scales up to and including three sharp or flat signs played over two octaves
- * two études of contrasting character, e.g. Besozzi, Ferling – op. 31, or Karg-Elert
- * one concert piece, e.g. A. Marcello – Concerto in D minor; F. Geminiani – Sonata in E minor; J. Haydn – Concerto, first movement; E. Eichner – Concerto in C major; N. Rimsky-Korsakov – Variations on a Theme by Glinka; H. Andriessen – *Ballade*



Degree course

Programme structure and credits Oboe 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject	31 Piano	3 1st-year Wind Ensemble	3 Harmony & Analysis	6 Introduction to Education	1	
	Chamber music	3 1st-year choir	2	3 Solfege and ear training	5 and Career		
	Body & mind	1		2 General Music Theory			
				3 Music and Cultural History			
subtotal		35	5	3	16	1	0 60
2	Principal subject	29 Piano	3 Ensemble/projects	3 Harmony & Analysis	6 Educational studies	2	
	Chamber music	3 2nd year choir	2	3 Solfege and ear training	5 Methodology	1	
				3 Music and Cultural History	3 Construction and history	1	
					1 Internship	1	
					1 Basic entrepreneurship		
subtotal		32	5	3	14	6	0 60
3	Principal subject	24 Instrumental/vocal add.	3 Ensemble/projects	3 Analysis of New Music	3 OOK subjects	9 Electives	5
	Chamber music	3 Ensemble-conducting A	1	3 Arranging	3		
	Orchestral score study	3		2 Music and Cultural History	2		
subtotal		30	4	3	9	9	5 60
4	Principal subject	46	3 Ensemble/projects	3		Electives	5
	Chamber music	3					
	Orchestral score study	3					
subtotal		52	0	3	0	0	5 60
total		149	14	12	39	16	10 240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

Monthly group lessons are held throughout the degree course.

First year/propaedeutic year

Each week students will take/participate in

- * private lessons with the principal study teacher
- * ensemble skills with a co-répétiteur
- * the first-year wind ensemble conducted by Bas Pollard
- * piano as a subsidiary subject
- * first-year choir
- * the theory programme
- * Introduction to Education and Career
- * chamber music projects with homogeneous ensembles
- * reed lessons under supervision
- * technique lessons, score study

Propaedeutic examination

At the end of the first year of study; duration: 20 minutes. Repertoire: two études and two concert pieces of contrasting character.

Second year

Each week students will take/participate in

- * private lessons with the principal study teacher

- * ensemble skills with a co-répétiteur
- * orchestral projects
- * piano as a subsidiary subject
- * second-year choir
- * second-year theory programme
- * Methodology and Education
- * chamber music projects with mixed ensembles, such as wind quintet
- * reed lessons under supervision
- * technique lessons, score study

Interim examination at the end of this year; duration: 20 minutes. Repertoire: two études and two concert pieces of contrasting character.

Third year

- * private lessons with the principal study teacher
- * ensemble skills with a co-répétiteur
- * orchestral project
- * piano as a subsidiary subject with final exam
- * score study with Bas Pollard
- * third-year theory programme
- * third-year elected components programme
- * DOK programme (education programme)
- * instrument building and history
- * chamber music projects with mixed ensembles, such as wind quintet
- * reed lessons under supervision
- * technique lessons, score study

Interim examination at the end of this year; duration: 20 minutes. Repertoire: two études and two concert pieces of contrasting character.

Fourth year

- * private lessons with the principal study teacher
- * ensemble skills with a co-répétiteur
- * orchestral projects
- * fourth-year elected components programme
- * reed lessons under supervision
- * score study exam in January

Electives and ‘free space’ (third and fourth years)

- * specialization in early music performance practice under the guidance of a specialist (e.g. Baroque oboist Alfredo Bernardini); for information, contact the coordinator of the Early Music Department.
- * specialization in contemporary music (twentieth-century techniques: double flageolets, etc.)
- * extensive preparation for a teaching position at a music school; giving group lessons and the many other skills required today (for information, contact Dorine Jansma)

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

Final examination

A presentation, lasting 50 minutes, of repertoire pieces from various periods. Students may choose from the following works:



Baroque

C.P.E. Bach – Sonata in G Minor
J.S. Bach – Concerto in G Minor/Concerto in C Major
G.P. Telemann – Sonata in G Minor
A. Vivaldi – Concerto in A Minor

classical

W.A. Mozart – Oboe Quartet
J. Haydn – Concerto

Romantic

C. Saint-Saëns – Sonata
J. Röntgen – Sonata
J. Rietz – Concertino
R. Vaughan Williams – Concerto

Twentieth century

P. Hindemith – Sonata
F. Poulenc – Sonata
B. Britten – *Metamorphoses*
B. Maderna – *Aulodia*
V. Persichetti – *Parable*

Or similar works. At least one chamber work is required.

Teachers

Dorine Jansma *section representative, methodology, preliminary training*
Jan Kouwenhoven *principal subject*
Ernest Rombout *principal subject*

Clarinet

Introduction

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 Pieterse, Piet Honing and Herman Braune.

In addition to an excellent technique, our team attaches great importance to the individual and artistic development of each student. We are open to innovation, but the student's sense of musical style is also a major focus of the course. Our joint recitals and evening performances are also excellent teaching tools, allowing students to gain experience and bond. Our 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 clarinetists are also part of the study.

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

The Clarinet Department is made up of the following clarinetists:

Harmen de Boer (Netherlands Wind Ensemble; former principal clarinetist of the Netherlands Radio Symphony and the Netherlands Radio Philharmonic Orchestra, recording artist, chamber musician and soloist)

Arno Pijters (E-flat clarinetist of the Royal Concertgebouw Orchestra, Amsterdam; recording artist, chamber musician and soloist)

Hans Colbers (principal clarinetist of the Residentie Orchestra, The Hague; recording artist, chamber musician; soloist and maker of clarinet mouthpieces)

Bachelor's degree in clarinet

Section representative: Hans Colbers

Entrance requirements

- * two études requiring different instrumental techniques; candidates may choose from P. Jeanjean – *Études progressives et mélodiques*, no. 2 being required, and another from e.g. Gambaro – *21 Caprices* or Cavallini – *30 Caprices*
- * two sonatas or concertos of the candidate's choice, e.g. Weber, Saint-Saëns, Milhaud, Stamitz or Krommer
- * all major and minor scales up to and including two sharps and two flats
- * broken triads and dominant seventh chords

Degree course

Programme structure and credits bachelor Clarinet 2015-2016

Year	Principal Subject and Related Subsidiary Subjects		Additional Practical Subjects		Ensembles and Projects		Theory and History		Entrepreneurship and Education		Other		Credits per year
1	Principal subject	31	Piano	3	1st-year Wind Ensemble	3	Harmony & Analysis	6	Introduction to Education	1			
	Chamber music	3	1st-year choir	2			Solfège and ear training	5	and Career				
	Body & mind	1					General Music Theory	2					
							Music and Cultural History	3					
subtotal		35		5		3		16		1		0	60
2	Principal subject	29	Piano	3	Ensemble s/projects	3	Harmony & Analysis	6	Educational studies	2			
	Chamber music	3	2nd year choir	2			Solfège and ear training	5	Methodology	1			
							Music and Cultural History	3	Construction and history	1			
								Internship	1				
								Basic entrepreneurship	1				
	subtotal		32		5		3		14		6		0
3	Principal subject	24	Instrumental/vocal add.	3	Ensemble s/projects	3	Analysis of New Music	3	POK subjects	9	Electives	5	
	Chamber music	3	Ensemble-conducting A	1			Arranging	3					
	Orchestral score study	3					Music and Cultural History	3					
	subtotal		30		4		3		9		9		5
4	Principal subject	46			Ensemble s/projects	3					Electives	5	
	Chamber music	3											
	Orchestral score study	3											
	subtotal		52		0		3		0		0		5
total		149		14		12		39		16		10	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

This is a multifaceted degree programme which incorporates as many aspects of the profession as possible.

First year/propaedeutic year

- * weekly principal private lessons
- * bimonthly repertoire class team-taught by all clarinet teachers
- * first-year wind ensemble conducted by Bas Pollard
- * ensemble skills with co-répétiteur and playing on evening group recitals

Propaedeutic examination

at the end of the first year of study; duration: 20 minutes. Repertoire: one étude and two concert pieces of contrasting character

Second year

See first year.

- * principal private lessons
- * chamber music lessons given by the chamber music teachers. Preferably a wind quintet.
- * methodology classes
- * end-of-year recital lasting 20 minutes (one étude and two concert pieces of contrasting character)

Third year

See first year.

- * principal private lessons
- * chamber music lessons: preferably mixed setting of winds, strings, piano
- * woodwinds score study taught by Bas Pollard
- * participation in masterclasses
- * methodology classes and internships; to be concluded along with final paper in May/June
- * end-of-year examination lasting 20 minutes

Fourth year

- * principal private lessons
- * woodwinds score study taught by Bas Pollard
- * chamber music and/or orchestral projects
- * coaching, evening group recitals and giving a lunchtime concert

Electives and ‘free space’ (third and fourth years)

- * E-flat clarinet as a subsidiary subject
- * bass clarinet as a subsidiary subject
- * historical performance. in collaboration with the early music teachers
- * score study/training for auditions and stage presentation. See also the general selection of electives in the Elected Components programme.

Final examination

Requirements for the final bachelor’s examination:

- * recital of 50 to 60 minutes of music and featuring several pieces from various style periods
- * solo concerto, sonata, solo piece or chamber music of the student’s choice

Teachers

Harmen de Boer *principal subject*

Hans Colbers *principal subject*

Arno Piters *principal subject and E flat-clarinet*

Erik van Deuren *bass clarinet and methodology*

Eric Hoeprich *guest teacher historical clarinet*

Bas Pollard *ensembles and woodwind score study*

Bass clarinet

Introduction

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 – as attested by the Score Collective, for example.

Bachelor's degree in bass clarinet

Section representative: Erik van Deuren

Entrance requirements

- * études (both staccato and legato); the candidate may choose from the following: A. Uhl – part 1; W.F. Bon
- * concert pieces with piano: Rob du Bois – *Fusion pour deux*; Othmar Schoeck – Sonata; Paul Hindemith – Sonata (bassoon)
- * all major and minor scales up to and including three sharps and three flats, plus triads

Degree course

Programme structure and credits bachelor Bass Clarinet 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject	31 Piano	3 1st-year Wind Ensemble	3 Harmony & Analysis	6 Introduction to Education	1	
	Chamber music	3 1st-year choir	2	5 Solfège and ear training	5 and Career		
	body& mind	1		2 General Music Theory			
				3 Music and Cultural History			
subtotal		36	6	3	16	1	60
2	Principal subject	29 Piano	3 Ensembles/projects	3 Harmony & Analysis	6 Educational studies	2	
	Chamber music	3 2nd year choir	2	5 Solfège and ear training	5 Methodology	1	
				3 Music and Cultural History	3 Construction and history	1	
					1 Internship		
					1 Basic entrepreneurship		
subtotal		32	6	3	14	6	60
3	Principal subject	24 Instrumental/vocal add.	3 Ensembles/projects	3 Analysis of New Music	3 DOK subjects	9 Electives	6
	Chamber music	3 Ensemble conducting A	1	3 Arranging			
	Orchestral score study	5		3 Music and Cultural History			
subtotal		30	4	3	9	9	60
4	Principal subject	46	Ensembles/projects	3		Electives	6
	Chamber music	3					
	Orchestral score study	5					
subtotal		52		3			60
total		149	14	12	39	16	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

In addition to principal private lessons, teachers give group lessons. Students also take score study classes. The various departments organize regular workshops and masterclasses. In addition to orchestral projects, dedicated projects for winds and chamber music are organized.

First year/propaedeutic year

- * weekly principal private lessons
- * wind ensemble
- * ensemble skills with co-répétiteur; students will preferably have their own pianists because of the repertoire
- * forming a bass clarinet–piano duo

Propaedeutic examination

lasting approximately 20 minutes. Repertoire: one étude and two concert pieces

Second year

See first year.

- * principal private lessons
- * chamber music lessons taught by the chamber music teachers
- * playing in the contemporary music ensemble
- * studying several works for bass clarinet and tape
- * methodology classes
- * end-of-year examination lasting 20 minutes. Repertoire: étude and two concert pieces, one with tape

Third year

See first year.

- * principal private lessons
- * chamber music lessons
- * contemporary music ensemble
- * forming a flute, bass clarinet and piano trio
- * score study
- * evening group recitals
- * methodology classes and internships, including final paper in May/June
- * end-of-year examination lasting 20 minutes

Fourth year

- * principal private lessons
- * chamber music, e.g. bass clarinet and string quartet
- * contemporary music ensemble
- * orchestral projects
- * evening group recitals and lunchtime concert(s)

Electives and ‘free space’ (third and fourth years)

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

Final examination

final examination lasting 50 minutes. Repertoire: works of various instrumentation, including one with tape

Teachers

Erik van Deuren *principal and methodology*

Eric Hoeprich *guest teacher historical clarinet*

Bas Pollard *ensembles and woodwind score study*



Conservatorium van Amsterdam
Amsterdamse Hogeschool voor de Kunsten

Bassoon

Introduction

The bassoon functions as the bass, tenor and often the alto voice of the woodwind family. The bassoon has also been around for the last five hundred 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.

It is for this reason that the CvA bassoon curriculum is broad and wide-ranging. We obviously focus on basic technique, involving such important components as rhythm, intonation, breath support and sound production. Because of such a broad repertoire, we also work to develop the student's awareness of style. Also important is learning how to collaborate with other musicians, which is actually every bassoonist's 'core business'.

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: Ronald Karten, Jos de Lange and Simon Van Holen (who also teaches double bassoon). Regular guest teacher Gustavo Núñez gives several masterclasses each year.

Bachelor's degree in bassoon

Section representative: Jos de Lange

Entrance requirements

- * two required études: C.J. Weissenborn – *Fagott-Studien*, part 2, no. 35; A. Valet – *20 Studien*, étude no. 11
- * one étude of the candidate's choice from A. Valet – *20 Studien*; C.J. Weissenborn – *Fagott-Studien*, no. 2; E. Ozi – *42 Caprices*
- * three sonatas or concert pieces, e.g. L. Milde – Andante from *Three Study Pieces*; A. Besozzi – Sonatine; C.J. Weissenborn – from op. 9

Degree course

Programme structure and credits bachelor Bassoon 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject Chamber music Body & mind	31 Piano 3 1st-year choir 1	3 1st-year Wind Ensemble 2	3 Harmony & Analysis 5 Solfège and ear training 2 General Music Theory 3 Music and Cultural History	6 Introduction to Education and Career 5 2 3	1	
subtotal		36	6	3	16	1	60
2	Principal subject Chamber music	29 Piano 3 2nd year choir	3 Ensembles/projects 2	3 Harmony & Analysis 5 Solfège and ear training 3 Music and Cultural History	6 Educational studies 5 Methodology 3 Construction and history 1 Internship 1 Basic entrepreneurship	2 1 1 1 1	
subtotal		32	6	3	14	6	60
3	Principal subject Chamber music Orchestral score study	24 Instrumental/vocal add. 3 Ensemble-conducting A 3	3 Ensembles/projects 1	3 Analysis of New Music 3 Arranging 3 Music and Cultural History	3 COC subjects 3 3	9 Electives	5
subtotal		30	4	3	9	9	60
4	Principal subject Chamber music Orchestral score study	46 3 3	Ensembles/projects	3		Electives	5
subtotal		62	0	3	0	0	60
total		149	14	12	39	16	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

In addition to principal private lessons, teachers give group lessons. Students also take score study classes. The various departments organize regular workshops and masterclasses. In addition to orchestral projects, dedicated projects for winds and chamber music are organized.

First year/propaedeutic year

- * weekly private lessons with the principal study teacher (breathing technique, making reeds, études, concert pieces)
- * approximately six evening group recitals (required)
- * possible masterclasses given by specialists
- * first-year wind ensemble conducted by Bas Pollard

Propaedeutic examination

the end-of-year examination consists of two to three études/concert pieces to be chosen by the committee from a list of five, e.g.:

- * L. Milde – Concert Étude (book 1)
- * P.M. Dubois – Étude
- * E. Elgar – Romance
- * G.P. Telemann – Sonata in F Minor
- * J.F. Fasch – Concerto

Second year

See first year.

- * building of technique and repertoire
- * orchestral excerpts
- * concertos by Mozart, Weber, etc.

End-of-year examination consisting of 20 minutes of music at a level equivalent to that of:

- * F. Danzi – Concerto
- * G. Jacob – Partita
- * P. Hindemith – Sonata
- * G.P. Telemann – Sonata in E Minor
- * A. Vivaldi – Concerto in A Minor

Third year

See first year.

- * score study: score study/training for auditions with the principal study teacher (by means of mock auditions)
- * weekly score study for woodwinds

Fourth year

See first year.

- * score study: score study/training for auditions with the principal study teacher (by means of mock auditions)
- * weekly score study for woodwinds



Electives and ‘free space’ (third and fourth years)

Such electives might include:

- * historical performance; information may be obtained from the coordinator of the Early Music Department.
- * double bassoon as a subsidiary subject

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

Final examination

- * in January: étude and score study examination
- * in June: bachelor’s final examination. The repertoire must consist of pieces from various style periods:

Baroque

G.P. Telemann – Sonatas in E Minor, F Minor
A. Vivaldi – Concertos in A Minor, C Minor, and B-Flat Major
J.S. Bach – Cello Suite
M. Corrette – *Les délices de la solitude*

Classical

W.A. Mozart – Concerto
C.M. von Weber – Andante e rondo ungarese
C.M. von Weber – Concerto
F. Devienne – Sonata in G Minor
F. Danzi – Bassoon Quartet in D Minor
T.S. Dupuis – Concerto

Romantic

C. Saint-Saëns – Sonata
R. Schumann – Romances
L.E. Larsson – Concertino
E. Elgar – Romance

Twentieth century

P. Hindemith – Sonata
A. Tansman – Sonata
K.H. Stockhausen – *In Freundschaft*
K. Olthuis – Toccata
H. Dutilleux – *Sarabande et cortège*
C. Koechlin – *Trois pièces*
Fränçaix – *Divertissement*

Teachers

Jos de Lange *principal subject*
Ronald Karten *principal subject*
Simon Van Holen *double bassoon*
Gustavo Nuñez *regular guest teacher*
Benny Aghassi *regular guest teacher of Baroque bassoon*
Bas Pollard *ensembles and woodwinds score study*



General

Each year, saxophone students are divided up into saxophone quartets for one semester and play in the saxophone orchestra for one semester.

First year/propaedeutic year

In addition to private lessons with the principal study teacher, students are required to participate in:

- * saxophone quartet, for the whole year
- * one or two terms of saxophone orchestra, annually
- * at least three chamber music projects in the bachelor's programme
- * additional lessons in saxophone methodology with Willem van Merwijk
- * three 'Baroque on saxophone' masterclasses given by Willem van Merwijk
- * orchestral studies

Propaedeutic examination

- * two concert pieces, e.g. the *Fantaisie* by Demersseman, *Ballade* by Tomasi, *Hot Sonate* by Schulhoff or equally difficult works
- * several études by e.g. Gallois-Montbrun, Koechlin, Ferling, or the flute partita by Bach

Second year

See first year.

- * a selection from works of the same level as R. Boutry – *Divertimento*, Leo Samama – *Capriccio*; P. Hindemith – *Sonata*; P. Goldstein – *Fault Lines*
- * several études by e.g. Lacour – *8 études brillantes*, Terschak or *Études variées*

Third year

See first year.

- * a selection from works of the same level as P.M. Dubois – *Divertissement*, A. Glazunov – *Concerto*, J. Ibert – *Concertino da camera*, P. van Onna – *To Play the Saxophone*

Fourth year

See first year.

Electives and 'free space' (third and fourth years)

- * jazz/pop saxophone as a subsidiary subject
- * additional chamber music: project-oriented; for information, contact Arno Bornkamp

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

Final examination

A recital consisting of at least one work from the traditional saxophone literature, e.g. the *Sonata* by Creston or *Légende* by Schmitt; one component of chamber music, e.g. saxophone quartet with one work by Désenclos; at least one work written after 1960, e.g. *Mysterious Morning* by Tanada, and a transcription of a Baroque or Romantic work for another instrument. Students are advised to perform one of the above pieces on an instrument in which they have specialized (i.e. other than alto saxophone).

Teachers

Arno Bornkamp *section representative + principal subject*

Willem van Merwijk *methodology, preliminary training*

Brass

Brass Department head: Pierre Volders

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, they make up a wide-ranging group of teachers.

In addition to the set curriculum, students 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 (natural trumpet and natural horn). Brass players gain orchestral experience in the orchestral projects, including the Philharmonic Fridays. In addition, each department has its own orchestra class.

The CvA organizes masterclasses with principals from the leading orchestras performing in Amsterdam. CvA Brass is a large 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.

Finally, teachers encourage students to form chamber music ensembles, not just with other brass instrumentalists, but as broadly as possible across the conservatory.

Horn

Introduction

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 course focuses extensively on the traditional solo, chamber and orchestral repertoire. An introduction to the natural horn is also required for all students. Horn ensemble rehearsals are held weekly, since hornists generally play together as part of a section. An approach to pedagogical principles is essential for those going on to work in music education. Obviously, orchestral playing is an important aspect of the principal study. Guest teachers in recent years have included the principal hornists of the RCO, and the Berlin and Vienna Philharmonic Orchestras. In the Ensemble Capricorno, current students regularly collaborate with former students of Herman Jeurissen who are now members of the Royal Concertgebouw Orchestra, the Residentie Orchestra and the Arnhem Philharmonic Orchestra (see www.capricorno.nl). It's a two-way street – a great source of inspiration for the students and an informal opportunity for professional hornists to act as talent scouts.

Bachelor's degree in horn

Section representative: Herman Jeurissen

Entrance requirements

- * two études, e.g. by C. Kopprasch, O. Franz, K. Stary or Maxime-Alphonse (book 3)
- * several concert pieces from contrasting style periods, e.g. Mozart – Horn Concerto, K 447; F. Strauss, Nocturne; C. Saint-Saëns, *Morceau de concert* parts 1 and 2; A. Glazunov, *Rêverie*, op. 24; E. Bozza, *En Irlande* or C. Gounod *Six mélodies*

Degree course

Programme structure and credits bachelor Horn 2015-2016

Year	Principal Subject and Related Subsidiary Subjects		Additional Practical Subjects		Ensembles and Projects		Theory and History		Entrepreneurship and Education		Other		Credits per year
1	Principal subject	27	Piano		3	Ensembles/projects	3	Harmony & Analysis	6	Introduction to Education	1		
	Orientation natural horn	1	1st-year choir		2			Solfège and ear training	5	and Career			
	Chamber music	3						General Music Theory	2				
	Orchestral score study	3						Music and Cultural History	3				
	Body & mind	1											
subtotal		36			5		3		16		1		60
2	Principal subject	26	Piano		3	Ensembles/projects	3	Harmony & Analysis	6	Educational studies	2		
	Chamber music	3	2nd year choir		2			Solfège and ear training	5	Methodology	1		
	Orchestral score study	3						Music and Cultural History	3	Construction and history	1		
										Internship	1		
										Basic entrepreneurship	1		
subtotal		32			5		3		14		6	0	60
3	Principal subject	24	Instrumental/vocal add. sub		3	Ensembles/projects	3	Analysis of New Music	3	DOK subjects	9	Electives	5
	Chamber music	3	Ensemble-conducting A		1			Arranging	3				
	Orchestral score study	3						Music and Cultural History	3				
subtotal		30			4		3		9		9		60
4	Principal subject	46				Ensembles/projects	3					Electives	5
	Chamber music	3											
	Orchestral score study	3											
subtotal		52			0		3		0		0		60
total		149			14		12		39		16	10	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

This is a multifaceted degree programme which incorporates as many aspects of the profession as possible:

- * principal private lessons (technique, études and repertoire from all periods)
- * methodology (education)
- * chamber music and ensembles taught by various teachers
- * orchestral repertoire, orchestra class and participation in orchestral projects

The orchestra class, in which the entire brass section works on relevant passages from the entire orchestral repertoire, is held weekly.

First year/propaedeutic year

Études: O. Franz, C. Kopprasch, B. Müller, K. Stary

Concert pieces and sonatas: J.B. Krol – *Laudatio*; F. Strauss – Introduction, Theme and Variations; F. Danzi – Sonata, op. 28

Concertos: Mozart – K 412 or Haydn – Concerto No. 2

Propaedeutic examination

- * two études of the student's choice: K. Stary, books 2 and 3, O. Franz, *10 Konzertstudien* or works of equal difficulty
- * two concert pieces, e.g.: J. Haydn – Concerto No. 2 plus B. Krol – *Laudatio*, or F. Strauss – Introduction, Theme and Variations

Second year

Études: Maxime-Alphonse – book 4; G. Schuller – Studies for Horn; Gallay – *Préludes non mesurés*; G. Barboteu – *Études concertantes*
Concert pieces and sonatas: Beethoven – Sonata; Hindemith – Sonata (1939), E. Chabrier – Larghetto; G. Vass – 4 Capriccios
Concertos: Mozart – K 447; Rosetti – Concerto in E flat major or D minor; F. Strauss – Concerto
Orchestral studies

Third year

Études by Maxime-Alphonse (book 5); V. Reynolds (48 Études); Barboteu – *Études classiques*; Gallay – Concert pieces and sonatas: J. Rheinberger – Sonata; F. Poulenc – *Élégie*; P. Dukas – *Villanelle*; Ketting – *Intrada*
Concertos: W.A. Mozart (K 417), P. Hindemith, L.E. Larsson
Orchestral studies

Fourth year

Études: Maxime-Alphonse – book 6; V. Reynolds – 48 Études, J.R. Lewy, L. Belloli
Concert pieces and sonatas: L. Cherubini – Sonata No. 2; P. Hindemith – Sonata for Althorn; Bozza – *En forêt*; O. Messiaen – *Appel interstellaire*; V.D. Kirchner – *Lamento d'Orfeo*
Concertos: W.A. Mozart – Concerto, K 495, R. Strauss – Concerto No. 1, R. Glière – Horn Concerto; Larsson – Concertino
Orchestral studies

Electives and ‘free space’ (third and fourth years)

* historical performance: natural horn as a subsidiary subject, possibly in conjunction with other subjects offered by the Early Music Department.

* jazz as a subsidiary subject

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

Final examination

Programme consisting of works from contrasting style periods, preferably one of which is for solo horn, a chamber work, a concert piece and a sonata. Selection from works studied.

Teachers

Herman Jeurissen *principal subject*

Teunis van der Zwart *natural horn*

Trumpet

Introduction

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. Students may also elect to study the natural trumpet with virtuoso trumpet player David Staff. The classical trumpet programme has close ties with the Netherlands Philharmonic Orchestra. Master's students are given the opportunity to audition for an internship with this orchestra.

The two principal study teachers – Theo Wolters and Ad Welleman – both work with all the students as part of an intense collaborative effort. This means students take lessons alternately with both teachers. In addition, one lesson is planned every week in which they may perform solo works or other material with a pianist.

Theo Wolters is a former trumpet player with the Royal Concertgebouw Orchestra, a conductor and teacher at the Maastricht conservatory. He has a proven track record as a teacher, attested by the fact that so many of his students over the years have gone on to find jobs with orchestras or as teachers themselves.

Ad Welleman is principal trumpet player of the Netherlands Philharmonic Orchestra and plays freelance in many other orchestras and ensembles including the Royal Concertgebouw Orchestra, the Netherlands Wind Ensemble, the Nieuw Ensemble and many other Dutch orchestras. He also teaches young talent at the CvA.

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

Bachelor's degree in trumpet

Section representative: Ad Welleman

Entrance requirements

Two concert pieces from contrasting style periods. The works listed below are for guidance only:

- * J. Haydn – Trumpet Concerto in E-flat Major
- * J.N. Hummel – Trumpet Concerto in E-flat/E major
- * B. Martinů – Sonatine
- * J.G. Pennequin – *Morceau de concert*
- * G. Parès – *Fantaisie-Caprice*
- * P. Hindemith – Sonata
- * G. Enescu – *Légende*
- * E. Bozza – *Badinage, Caprice*
- * A. Goedicke – Concert Etude

One challenging étude, e.g.:

- * J.B. Arban – part 3, collected études
 - * T. Charlier – *36 études transcendantes*
 - * N. Bousquet – *36 Celebrated Studies*
- or a work for solo trumpet, e.g.:
- * V. Persichetti – *Parable*
 - * O. Ketting – *Intrada*

Degree course

Programme structure and credits bachelor Trumpet 2015-2016

[illegible]

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

This is a multifaceted degree programme which incorporates as many aspects of the profession as possible:

- * principal private lessons (technique, études and repertoire from all periods)
- * methodology (education)
- * chamber music and ensembles taught by various teachers
- * orchestral repertoire, orchestra class and participation in orchestral projects

The orchestra class, in which the entire brass section works on relevant passages from the entire orchestral repertoire, is held weekly.

First year/propaedeutic year

The first year involves a detailed approach to basic technique, embouchure and stamina, ensuring that the student can complete the course successfully without too much trouble. The curriculum is adapted to the abilities and talent of the student; the material thus ranges from that required for the entrance examination to more challenging repertoire.

In January, a technical examination lasting 15 to 20 minutes is held, in which the student performs a number of études and orchestral excerpts.

In December, a chamber music exam is also held in which the student will perform as part of a small ensemble with other students.

Propaedeutic examination

Before students are allowed to proceed from Ba 1 to Ba 2, the committee has to be sufficiently confident that they can successfully continue to pursue their studies and that any problems they faced during the first year have been overcome. A high level of dedication and commitment is expected from the student. Students will perform a programme lasting approximately 20 minutes and consisting of a number of solo pieces or movements.

Second year

In the second year, basic technique, stamina and embouchure are a continued focus, and the repertoire is increasingly expanded. Solo pieces by Haydn, Neruda, Hindemith and Hummel – but also Honegger's *Intrada*, for instance – will continue to be addressed.

More and more initiative is expected from students in terms of proposing repertoire they themselves wish to study. Of importance is not always what solo piece the student can play, but how he/she plays it. A number of pieces required for admission may also be performed on the final exam.

In the second year, a chamber music exam is also held in December, as well as a technique exam like that in the first year.

Third and fourth years

These years are very similar to the first and second, except that there is a growing focus on performance practice, in terms of both teaching and performance. The repertoire becomes increasingly challenging, and in the fourth year, students work towards the final examination lasting one hour.

Examples of repertoire:

- * The complete symphonic repertoire
- * Études: Charlier, Bordogni
- * See also the examples provided for the final examination

Electives and 'free space' (third and fourth years)

- * historical performance: natural trumpet as a subsidiary subject, possibly in conjunction with other subjects offered by the Early Music Department.
- * jazz as a subsidiary subject

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

Final examination

Examples of repertoire:

- * Trumpet concertos by Haydn, Hummel, Neruda, Tomasi, Chaynes, Jolivet; Bozza – *Rustique*
- * Piccolo trumpet concertos by Telemann, Vivaldi, Purcell, Molter and Stradella
- * Kraft – *Encounters*, Jolivet – *Heptade*

Teachers

Theo Wolters *principal subject*

Ad Welleman *principal subject and methodology*

David Staff *natural trumpet, cornetto*

Trombone

Introduction

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, presided over by jazz trombonist Bart van Lier.

The department 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.

Bachelor's degree in trombone

Section representative: Pierre Volders

Entrance requirements

Mastery of all major and minor scales

A melodic and rhythmic étude which the candidate may choose from one of the following methods:

- * *Melodious Etudes for Trombone* – Bordogni/Rochut, published by Carl Fisher
- * *40 Progressive Etudes for Trombone* – Sigmund Hering, published by Carl Fisher
- * *60 Selected Etudes for Trombone* – C. Kopprasch, published by Carl Fisher
- * *40 Progressive Studies* – H.W. Tyrell, published by Boosey & Hawkes
- * *21 Études brillantes* – Henri Couillaud, published by Leduc

Solo pieces are performed with piano accompaniment. Candidates may choose from the following works:

- * A. Guilmant – *Morceau symphonique*
* C. Saint-Saëns – *Cavatine*

or works of equal difficulty

A discussion (in English in the case of foreign students) in which candidates are asked to talk about their reasons for wishing to enrol.

Degree course

Programme structure and credits bachelor Trombone 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject	26	3	3	6	1	
	Chamber music	3	2		6		
	Orchestral score study	3			2		
	Body & mind	1			3		
subtotal		36	6	3	16	1	0
2	Principal subject	26	3	3	6	2	
	Chamber music	3	2		6	1	
	Orchestral score study	3			3	1	
						1	
subtotal		22	6	3	14	6	0
3	Principal subject	24	3	3	3	9	6
	Chamber music	3	1		3		
	Orchestral score study	3			3		
subtotal		30	4	3	9	9	6
4	Principal subject	46		3			6
	Chamber music	3					
	Orchestral score study	3					
subtotal		52	0	3	0	0	6
total		149	14	12	39	16	240

NB: The core subjects consist of the (1st-year)-components: principal subject, harmony and analysis, solfège and ear training.

General

Trombone students at the CvA are taught by means of a team-teaching system. Overall training is provided by three teachers. The curriculum consists of a balanced programme of études and solo pieces spread out over the entire bachelor's degree programme. This is also continued in the master's degree programme.

Students have an opportunity once a week to work with a regular répétiteur in a classroom setting overseen by one of the teachers. A weekly trombone ensemble class is also held during which students rehearse ensemble works and are coached in section playing. Students with an interest in Baroque trombone may study it alongside the modern trombone. A Baroque trombone masterclass is held three times a year to allow students to explore this specialist area in greater depth.

At least one masterclass is given each year by an internationally renowned trombonist/teacher.

First year/propaedeutic year

Guided by the lesson plan, students work on acquiring and developing the general basic technique of trombone playing. Breathing, slide technique and musicality will be developed. The repertoire consists of études by e.g. Kopprasch and Couillaud. Solo repertoire will depend on the level achieved. Students are sure to encounter works by Guilment, Saint-Saëns, Marcello, Weber and Gaubert.

All lessons are open to the public in order to strengthen students' mental training.

In December, a chamber music exam will be held in which the student will perform as part of a small ensemble with other students.

In January, a technical exam will be held in which students must perform two études and five orchestral excerpts of their choice.

Propaedeutic examination

The exam lasts a total of 30 minutes. Students must perform two solo works, at least one of which with piano accompaniment. Repertoire options: Philip Gaubert – *Morceau symphonique*, Saint-Saëns – *Cavatine*.

Students must show that they have made good progress in developing the instrumental and mental aspects of trombone playing.

Second year

Technique and musicality are further developed in accordance with the existing lesson plan: études by e.g. Senon, Usak and Bitsch. Bach – Cello Suites.

In December, a chamber music exam will be held in which the student will perform as part of a small ensemble with other students.

In January, a technical exam will be held in which students must perform two études of their choice and five orchestral excerpts.

Interim examination at the end of the academic year. Students must perform two solo works, at least one of which with piano accompaniment. Repertoire options: Nino Rota – Concerto, Ropartz – Piece in E-flat minor.

Third year

Technique and musicality are further developed in accordance with the existing lesson plan: études by e.g. Masson, Rode or Bach.

In December, a chamber music exam will be held in which the student will perform as part of a small ensemble with other students.

In January, a technical exam will be held in which students must perform two études of their choice and five orchestral excerpts.

Interim examination at the end of the academic year. Students must perform two solo works, at least one of which with piano accompaniment. Repertoire options: Grohndahl – Concerto, Crespo – *Improvisation*; Joseph Jongen – Aria & Polonaise.

Fourth year

Technique and musicality are further developed in accordance with the existing lesson plan: études by e.g. Masson, Rode or Bach. Preparation for the final bachelor's examination.

Electives and 'free space' (third and fourth years)

Students may elect to study the Baroque trombone in addition to the principal subject. The CvA has a set of Baroque trombones which students may borrow. Alto trombone is also a component in the third- and fourth-year principal private lessons.

Final examination

The exam lasts 45 minutes and consists of major trombone repertoire, preferably from contrasting style periods, e.g. works by Grohndahl, Rota, Ropartz, Wagenseil, Dutilleux and Rabe.

Teachers

Jörgen van Rijen *principal subject*

Pierre Volders *principal subject*

Remko de Jager *principal subject*

Daniel Lasalle *regular guest teacher Baroque trombone*

Bart van Lier *regular guest teacher*

Alla Libo *répétiteur*

Bass trombone

Introduction

Studying bass trombone at the CvA is a unique experience. Students take lessons with Ben van Dijk or Raymond Munnecom. In addition, a monthly brass masterclass is given, focusing on all the basics of playing the trombone, presided over by jazz trombonist Bart van Lier.

The department works closely with the Trombone Department and offers crossover lessons together with the Jazz Department. Students may also elect to study contrabass trombone as a subsidiary instrument.

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.

Bachelor's degree in bass trombone

Section representative: Ben van Dijk

Entrance requirements

Mastery of all major and minor scales

Performing a melodic and rhythmic étude which the candidate may choose from e.g.:

- * T. Pederson – *Intermediate Etudes for Bass Trombone*
- * Dordogni/A. Ostrander – *Melodious Etudes for Bass Trombone*
- * O. Blume – *36 Studies for Trombone with F Attachment*
- * E. Vobaron – *Etudes for Bass Trombone*

Solo pieces are performed with piano accompaniment. Candidates may choose from the following works:

- * A. Lebedev – Concerto in One Movement
- * E. Sachse – Concerto in F Major
- * G. Jacob – *Cameos* 1, 2 and 3

or works of equal difficulty

A discussion (in English in the case of foreign students) in which candidates are asked to talk about their reasons for wishing to enrol.

Degree course

Programme structure and credits bachelor Bass Trombone 2015-2016

Year	Principal Subject and Related Subsidiary Subjects		Additional Practical Subjects		Ensembles and Projects		Theory and History		Entrepreneurship and Education		Other		Credits per year
1	Principal subject	28	Piano	3	Ensembles/projects	3	Harmony & Analysis	6	Introduction to Education	1			
	Chamber music	3	1st-year choir	2			Solfège and ear training	5	and Career				
	Orchestral score study	3					General Music Theory	2					
	Body & mind	1					Music and Cultural History	3					
subtotal		36		6		3		10		1			60
2	Principal subject	26	Piano	3	Ensemble/s/projects	3	Harmony & Analysis	6	Educational studies	2			
	Chamber music	3	2nd year choir	2			Solfège and ear training	5	Methodology	1			
	Orchestral score study	3					Music and Cultural History	3	Construction and history	1			
									Internship	1			
									Basic entrepreneurship	1			
subtotal		32		6		3		14		6			60
3	Principal subject	24	Instrumental/Vocal add. subj.	3	Ensemble/s/projects	3	Analysis of new music	3	OOK subjects	9	Electives	5	
	Chamber music	3	Ensemble conducting A	1			Arranging	3					
	Orchestral score study	3					Music and Cultural History	3					
subtotal		30		4		3		9		9		5	60
4	Principal subject	48			Ensemble/s/projects	3					Electives	5	
	Chamber music	3											
	Orchestral score study	3											
subtotal		62		0		3		0		0		5	60
total		149		14		12		39		16		10	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

Bass trombone students at the CvA receive private lessons. Overall training is provided by one teacher. The curriculum consists of a balanced programme of études and solo pieces spread out over the entire bachelor's degree programme. This is also continued in the master's degree programme.

Students have an opportunity once a week to work with a regular répétiteur in a classroom setting. A weekly trombone ensemble class is also held during which students rehearse ensemble works and are coached in section playing in collaboration with the Tenor Trombone Department.

Students with an interest in Baroque trombone may study it alongside the modern trombone. A Baroque trombone masterclass is held three times a year to allow students to explore this specialist area in greater depth.

At least one masterclass is given each year by an internationally renowned trombonist/teacher.

First year/propaedeutic year

Guided by the lesson plan, students work on acquiring and developing the general basic technique of trombone playing. Breathing, slide technique and musicality will be developed. The repertoire consists of études by e.g. Bodogni, Kopprasch and Pederson. Solo repertoire will depend on the level achieved and includes Albinoni – Sonata; Lebedev – Concerto in One Movement; Sachse – Concerto in F Major; and Hidas – *Meditation*.

All lessons are open to the public in order to strengthen students' mental training.

In January, a technical exam will be held in which students must perform two études of their choice and five orchestral excerpts.

Propaedeutic examination

The exam lasts a total of 30 minutes. Students must perform two solo works, at least one of which with piano accompaniment. Repertoire options: see examples listed above. Students must show that they have made good progress in developing the instrumental and mental aspects of trombone playing.

Second year

Technique and musicality are further developed in accordance with the existing lesson plan: the études listed in the section on the propaedeutic year are supplemented by Uber and Goudenhoofd.

In January, a technical exam will be held in which students must perform two études of their choice and five orchestral excerpts.

Interim examination at the end of the academic year. Students must perform two solo works, at least one of which with piano accompaniment. Repertoire options: Telemann – Sonata; McCarty – Sonata; Bozza – Prelude and Allegro; and Hartley – *Sonata breve*.

Third year

Technique and musicality are further developed in accordance with the existing lesson plan: études by M. Nightingale and Pederson (advanced), and the Bach Cello Suites.

In January, a technical exam will be held in which students must perform two études of their choice and five orchestral excerpts.

Interim examination at the end of the academic year. Students must perform two solo works, at least one of which with piano accompaniment. Repertoire options: Bozza – *New Orleans*; Gillingham – *Sonata*; Castérède – *Fantasie concertante*; Nick Woud – *First Song*.

Fourth year

Technique and musicality are further developed in accordance with the existing lesson plan: études, see examples listed above. Preparation for the final bachelor's examination.

Electives and 'free space' (third and fourth years)

Students may elect to study the Baroque bass trombone in addition to the principal subject. The CvA has a set of Baroque trombones which students may borrow. Contrabass trombone is also a component in the third- and fourth-year principal private lessons.

Final examination

The exam lasts 45 minutes and consists of major bass trombone repertoire, preferably from contrasting style periods, e.g. works by Telemann, Bozza, Lebedev, Gillingham, Schnyder and Verhelst.

Teachers

Ben van Dijk *principal subject*

Raymond Munnecom *principal subject*

Daniel Lasalle *regular guest teacher Baroque trombone*

Bart van Lier *regular guest teacher*

Alla Libo *répétiteur*

Tuba

Introduction

The CvA Tuba Department is made up of Europe's biggest talents in the field. The approach is characterized by intense, personal guidance provided by teacher Perry Hoogendijk, principal tuba player of the Royal Concertgebouw Orchestra. 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 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 must quickly 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 are students accepted for euphonium (tenor tuba), given the few employment opportunities available to these instrumentalists.

Bachelor's degree in tuba

Section representative: Perry Hoogendijk

Entrance requirements

- * several études of contrasting character from e.g. C. Kopprasch – *Sixty Selected Études for Tuba*, or études of equal difficulty
- * scales and triads

Degree course

Programme structure and credits bachelor Tuba 2015-2016

[illegible]

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training

General

This is a multifaceted degree programme which incorporates as many aspects of the profession as possible:

- * principal private lessons (technique, études and repertoire from all periods)
- * methodology (education)
- * chamber music and ensembles taught by various teachers
- * orchestral repertoire, orchestra class and participation in orchestral projects

The orchestra class, in which the entire brass section works on relevant passages from the entire orchestral repertoire, is held weekly.

First year/propaedeutic year

Solo repertoire guidelines: Vaughan Williams Tuba Concerto or Hindemith Sonata

Études for C or B-flat tuba: Grigoriev – 78 *Studies* and Bordogni – *Vocalises*

The first year focuses on ensuring students acquire a proper breathing technique. They work intensively on sound, register development and articulation.

Propaedeutic examination

Practical end-of-year examination

Second year

In the second year, students expand their knowledge of the solo repertoire. They also begin work on the first orchestral studies on both the F and C tubas.

Third year

In the third year, students must master the basic orchestral studies. In addition, they start work on the most challenging solo pieces, including Bozza's Concertino, Kraft's *Encounter* and Penderecki's Capriccio.

Fourth year

In the fourth year, students focus at an early stage on the repertoire and style possibilities for the final exam. Students have a major say in the ultimate choice of repertoire.

Electives and 'free space' (third and fourth years)

* historical performance: Baroque trumpet as a subsidiary subject, natural horn as a subsidiary subject, possibly in conjunction with other subjects offered by the Early Music Department.

* jazz as a subsidiary subject

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

Final examination

The exam lasts 45 minutes and consists of major tuba repertoire, preferably from contrasting style periods.

Teacher

Perry Hoogendijk *principal subject*

Percussion

Percussion and New Music Department head: Arnold Marinissen

Introduction

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. Nick Woud, Mark Braafhart and Bence Major, timpanist and percussionists of the Royal Concertgebouw Orchestra, teach timpani, snare drum and orchestral percussion. Ramon Lormans, a marimba player with a national and international solo career and winner of the international TROMP competition, heads the Mallet Department with Peter Prommel, who is one of the most experienced and renowned marimba players/percussionists in the Netherlands, a permanent member of the NBE and former percussionist/timpanist with the Netherlands Radio Chamber Philharmonic. Richard Jansen, who is also a permanent member of the NBE and regular percussionist with the Holland Symfonia, places an emphasis on general education and drums. Marijn Korff de Gidts teaches African hand drums, other non-Western percussion and subjects relating to education. As a regular guest teacher, vibraphonist Vincent Houdijk adds jazz vibraphone to the curriculum. Finally, Arnold Marinissen, a percussion soloist and former artistic director and member of Slagwerk Den Haag, the Ives Ensemble and currently director of the ensemble Lunatree, teaches multi-percussion and chamber music/ensemble. He has extensive experience in the field of musical theatre. He is also head of the Percussion and New Music Department.

Nowhere else in the world can 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 Royal Concertgebouw Orchestra, 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.

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

Required set lesson components include snare drum, marimba/xylophone, timpani and vibraphone. Required, 'flexible' components which are given periodically are set-up, orchestral playing and ensembles.

Examinations are divided up into three groups:

- * those focusing on orchestral playing
- * solo repertoire per instrument
- * chamber music

At the end of a term, an examination will be held for each instrument covered, during which the student's sight-reading ability will also be assessed. On the basis of the student's results, the committee will draw up a plan for the following term.

First year/propaedeutic year

- * timpani: études by e.g. Nick Woud, Heinrich Knauer or Richard Hochrainer, plus orchestral studies
- * snare drum: études by e.g. Jacques Delécluse, Heinrich Knauer, Richard Hochrainer, Mitchell Peters, C. Wilcoxon, plus orchestral studies
- * orchestral studies for xylophone, glockenspiel, triangle, cymbals, bass drum, etc.
- * marimba: works by e.g. Keiko Abe, Nancy Zeltsman, Minoru Miki
- * vibraphone: works by e.g. David Friedman, Ruud Wiener
- * set-up: works by e.g. Michio Kitazume, Chris Gendall, Per Nørgård
- * percussion ensemble: works by e.g. John Cage, Lou Harrison, Edgard Varèse
- * hand drums, general

Propaedeutic examination

The propaedeutic exam consists of two components: general repertoire (20 minutes) and orchestral studies (20 minutes).

- * timpani: one or two études by e.g. Nick Woud, Heinrich Knauer or Richard Hochrainer, plus orchestral studies
- * snare drum: one or two études by e.g. Jacques Delécluse, Heinrich Knauer, Richard Hochrainer, Mitchell Peters, C. Wilcoxon, plus orchestral studies
- * orchestral studies: xylophone, glockenspiel, triangle, cymbals, bass drum, etc.
- * marimba: one or two works by e.g. Keiko Abe, Nancy Zeltsman, Minoru Miki
- * vibraphone, if applicable: a work by e.g. David Friedman, Ruud Wiener
- * set-up, if applicable: a work by e.g. Michio Kitazume, Chris Gendall, Per Nørgård

Second year

- * timpani: études by e.g. Nick Woud, Heinrich Knauer or Richard Hochrainer, plus orchestral studies
- * snare drum: études by e.g. Jacques Delécluse, Heinrich Knauer, Richard Hochrainer, Mitchell Peters, C. Wilcoxon, plus orchestral studies
- * orchestral studies for xylophone, glockenspiel, triangle, cymbals, bass drum, etc.
- * marimba: works by e.g. Keiko Abe, Nancy Zeltsman, Minoru Miki, Toshimitsu Tanaka
- * vibraphone: works by e.g. David Friedman, Ruud Wiener, Gerard Brophy
- * set-up: works by e.g. Chris Gendall, Frederic Rzewski, Kevin Volans, Iannis Xenakis
- * percussion ensemble: works by e.g. Steve Reich, Carlos Chávez, John Luther Adams
- * hand drums: *jembe*, *sabar*
- * jazz vibraphone
- * mixed chamber music: works by e.g. André Jolivet, George Crumb, Bohuslav Martinů



Third year

- * timpani: études by e.g. Nick Woud, Heinrich Knauer or Richard Hochrainer, plus orchestral studies
- * snare drum: études by e.g. Jacques Delécluse, Heinrich Knauer, Richard Hochrainer, Mitchell Peters, C. Wilcoxon, plus orchestral studies
- * orchestral studies for xylophone, glockenspiel, triangle, cymbals, bass drum, etc.
- * marimba: works by e.g. Toshimitsu Tanaka, Jacob Druckman, Joseph Schwantner
- * vibraphone: works by e.g. Karlheinz Stockhausen, Franco Donatoni, Edison Denisov
- * set-up: works by e.g. Kevin Volans, Iannis Xenakis, Javier Alvarez, Morton Feldman
- * percussion ensemble: works by e.g. Wolfgang Rihm, Toru Takemitsu, Guo Wenjing
- * hand drums, optional: *jembe, sabar*
- * jazz vibraphone
- * mixed chamber music: works by e.g. Iannis Xenakis, Steve Reich, Louis Andriessen

Fourth year

- * timpani: études by e.g. Nick Woud, Heinrich Knauer or Richard Hochrainer, plus orchestral studies
- * snare drum: études by e.g. Jacques Delécluse, Heinrich Knauer, Richard Hochrainer, Mitchell Peters, C. Wilcoxon, plus orchestral studies
- * orchestral studies for xylophone, glockenspiel, triangle, cymbals, bass drum, etc.
- * marimba: works by e.g. Joseph Schwantner, Bruno Mantovani, Andrew Thomas
- * vibraphone: works by e.g. Ben Wahlund, Philippe Manoury, Philippe Hurel
- * set-up: works by e.g. Iannis Xenakis, Karlheinz Stockhausen, Helmut Lachenmann, James Wood, George Apherdis, Vinko Globokar
- * percussion ensemble: works by e.g. Gérard Grisey, Harrison Birtwistle, Salvatore Sciarrino
- * jazz vibraphone
- * mixed chamber music: works by e.g. Helmut Lachenmann, Wolfgang Rihm, Luigi Nono

Electives and ‘free space’ (third and fourth years)

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

Final examination

The final examination is in two parts:

- * orchestral playing examination, consisting of the following components: snare drum, timpani, xylophone, vibraphone and accessories (30 minutes)
- * final bachelor’s examination (70 minutes of music, total length not to exceed 90 minutes)

Required:

one set-up work by e.g. Iannis Xenakis, Karlheinz Stockhausen, Helmut Lachenmann, Kevin Volans, Per Nørgård, James Wood

one marimba work, by e.g. Maki Ishii

one ensemble piece by e.g. Toru Takemitsu, Iannis Xenakis

The candidate may choose to perform a timpani solo (with or without accompaniment), an improvisation, world music, a vibraphone solo, a work for drums and/or theatre work(s).

Teachers

Nick Woud *timpani*

Mark Braafhart *snare drum and orchestral percussion*

Bence Major *snare drum and orchestral percussion*

Arnold Marinissen *setup, general. chamber music/ensembles, repertoire*

Ramon Lormans *marimba, vibraphone*
Peter Prommel *vibraphone, marimba, chamber music/ensembles, repertoire*
Marijn Korff de Gidts *African percussion & methodology*
Vincent Houdijk *jazz vibraphone*
Richard Jansen *general, repertoire*
Nancy Zeltsman *regular guest teacher marimba*

Strings

Strings Department head: Kees Koelmans

Made up of over 150 students, the String Department is one of the largest at the CvA.

The String Department organizes masterclasses given by permanent teachers and by guest teachers based in and outside the Netherlands such as Thomas Brandis, Philippe Graffin, Yuzuko Horigome, Isabelle van Keulen, Rudolf Koelman, Herman Krebbers, Mark Lubotsky, Rachel Podger, Silvia Rosenberg and Gerhard Schulz. 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. 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.

There is also the video project entitled Great Twentieth-Century Violinists for violin, viola and cello students. The objective of the project is to introduce students to the playing of the great violinists (and several cellists). Tapes of Jascha Heifetz, Zino Francescatti, Ruggiero Ricci, Arthur Grumiaux, Yehudi Menuhin, Nathan Milstein and others will be shown. The films (and sometimes CDs) will be discussed briefly. The project takes place from 2.00 to 4.00 p.m. on the first Friday of every month. It is a requirement for all first-year string students.

The CvA maintains a close collaborative partnership with the Royal Concertgebouw Orchestra. Master's students may audition for the Orchestra Academy, in which they receive training from members of the RCO and participate on a number of concerts.

The CvA's close connections to the orchestral world are of great importance for harpists, 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

Introduction

The quality of harp teaching in the Netherlands is known throughout the world. The *Jong Talentklas* (Young Talent Studio) enjoys considerable international prestige.

The curriculum includes a special focus on orchestral playing and score study, the avant-garde, historical performance and small harp. Regular training for auditions is also given.

Bachelor's degree in harp

Section representative: Erika Waardenburg

Entrance requirements

- * Candidates will perform 15 minutes of music.
- * The candidate must perform at least one piece from memory.
- * If candidates have not yet reached the level required, they may be assigned to the preparatory course.
- * Scales and triads may be tested.
- * The candidate's sight-reading ability may be tested.

The programme to be prepared by the candidate must consist of 25 minutes of music, and must include

1. required work: C. Salzedo – *Chanson dans la nuit* for solo harp
2. études: two études, one with scales and one with broken chords
3. one eighteenth-century sonata or sonatina, or the first movement from the Handel Harp Concerto
4. concert pieces: two works of contrasting style periods (nineteenth or twentieth century)

Degree course

Programme structure and credits bachelor Harp 2015-2016

Year	Principal Subject and Related Subsidiary Subjects		Additional Practical Subjects		Ensembles and Projects		Theory and History		Entrepreneurship and Education		Other		Credits per year
1	Principal subject	27	Piano		3	Ensembles/projects	3	Harmony & analysis	6	Introduction to Education	1		
	Chamber music	3	1st-year choir		2			Solfège and ear training	5	and Career			
	Group lesson	1						General Music Theory	2				
	Orchestral score study	1						Music and Cultural History	3				
	Body & mind	1						Harmony at own instrument	2				
subtotal		33			6		3		10		1		0
2	Principal subject	26	Piano		3	Ensembles/projects	3	Harmony & analysis	6	Educational studies	2		
	Chamber music	3	2nd year choir		2			Solfège and ear training	5	Methodology	1		
	Group lesson	1						Music and Cultural History	3	Construction and history	1		
	Orchestral score study	1						Harmony at own instrument	2	Internship	1		
										Basic entrepreneurship	1		
subtotal		30			6		3		16		6		0
3	Principal subject	21	Instrumental/vocal add. sub.		3	Ensembles/projects	3	Analysis of New Music	3	DOK subjects	9	Electives	5
	Chamber music	3	Ensemble-conducting A		1			Arranging	3				
	Group lesson	1						Music and Cultural History	3				
	Orchestral score study	2											
	Small harp	3											
subtotal		30			4		3		9		9		5
4	Principal subject	46				Ensembles/projects	3				Electives		5
	Chamber music	3											
	Group lesson	1											
	Orchestral score study	2											
subtotal		52			0		3		0		0		5
total		145			14		12		43		16		10

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

Works for ensemble can be performed on a separate exam.

First year

Basic technique; études; solo works; group lesson; ensemble (duo), evening group recital; score study (including six parts)

exam 1

programme of 15 minutes' playing time:

- * one étude
- * one solo work
- * one sonata
- * work for ensemble

Propaedeutic examination

Exam 2

programme of 25 minutes' playing time:

- * one étude
- * one solo work
- * one sonata
- * one movement from a concerto
- * one work for ensemble
- * one orchestral excerpt

Second year

see year 1, plus ensemble (trio); methodology

exam 3

programme of 15 minutes' playing time:

- * one étude
- * one solo work
- * one sonata
- * work for ensemble
- * one movement from a concerto

exam 4

programme of 15 minutes' playing time:

- * one étude
- * one solo work
- * one sonata
- * one movement from a concerto
- * one orchestral excerpt

Third year

see years 1 and 2, plus small harp; modern work; historical performance

exam 5

programme of 15 minutes' playing time:

- * one étude



- * one solo work
- * one sonata
- * one modern work
- * one movement from a concerto
- * work for ensemble

exam 6

programme of 15 minutes' playing time:

- * one étude
- * one solo work
- * one sonata
- * one movement from a concerto
- * one orchestral excerpt
- * conclusion of methodology and small harp

Fourth year

six études; one concerto; six orchestral excerpts, lunchtime concert; final examination, 45 minutes of music

exam 7

programme of 25 minutes' playing time:

- * technical exam (6 études)
- * one movement from a concerto
- * six orchestral excerpts (at least two of which must be cadenzas)

exam 8

various styles and combinations, including a large work for ensemble or one movement (final exam) from a concerto; solo works; at least one sonata; duo or trio

Electives and 'free space' (third and fourth years)

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

Final examination

The exam lasts 45 minutes and consists of major harp repertoire, preferably from contrasting style periods.

Teachers

Erika Waardenburg *principal subject, methodology*
 Constance Allanic *Baroque harp as a subsidiary subject*
 Sandrine Chatron *orchestra and audition training*

Guitar

Introduction

The CvA offers one of the most versatile guitar courses of its kind. The degree course prepares future guitarist for all aspects of today's professional world. The coordinator is Johannes Möller, himself a CvA alumnus, having studied with Lex Eisenhardt.

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. Owing to the minimal differences between the instruments used by flamenco and classical guitarists, flamenco is closely related to the Spanish classical guitar repertoire and constitutes an important course component. Flamenco lessons are taught by Eric Vaarzon Morel. Students may elect to specialize in flamenco. The guitar, as it is used in contemporary music, also has close ties to popular culture. That's why it's important for students to develop a basic understanding of the electric guitar in popular and jazz music. This understanding will also serve them well as future teachers in either a private or academic setting. Electric guitar lessons are given by Hans Kunneman. The Guitar Department also offers lessons in Baroque guitar (with Lex Eisenhardt) and lute (with Fred Jacobs).

Bachelor's degree in guitar

Section representative: Lex Eisenhardt

Entrance requirements

Duration: 25 minutes.

* several pieces (totalling 20 minutes) which give the best possible idea of the candidate's current development.

* a brief discussion about the candidate's education up to now and the possibility of admission to the CvA (5 minutes).

Degree course

Programme structure and credits bachelor Guitar and Flamenco 2015-2016

Year	Principal Subject and Related Subsidiary Subjects		Additional Practical Subjects		Ensembles and Projects		Theory and History		Entrepreneurship and Education		Other		Credits per year
1	Principal Subject	29	1st-year choir		2	Ensembles/projects	3	Harmony & analysis	6	Introduction to Education and Career	1		
	Chamber music	3						Solfège and ear training	5				
	Electric guitar	3						General Music Theory	2				
	Body & mind	1						Music and Cultural History	3				
								Harmony at own instrument	2				
subtotal		36			2		3		18		1	0	60
2	Principal Subject	24	2nd year choir		2	Ensembles/projects	3	Harmony & analysis	6	Educational studies	2		
	Chamber music	3						Solfège and ear training	5	Methodology	1		
	Electric guitar	3						Music and Cultural History	3	Construction and history	1		
	Flamenco guitar	3						Harmony at own instrument	2	Internship	1		
										Basic entrepreneurship	1		
subtotal		33			2		3		16		6	0	60
3	Principal Subject	27	Instrumental/Vocal add. su.		3	Ensembles/projects	3	Analysis of New Music	3	DOK subjects	9	Electives	5
	Chamber music	3	Ensemble-conducting A		1			Arranging	3				
								Music and Cultural History	3				
subtotal		30			4		3		9		9	5	60
4	Principal Subject	49				Ensembles/projects	3				Electives	5	
	Chamber music	3											
subtotal		52			0		3		0		0	5	60
total		161			8		12		43		16	10	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

In addition to the principal private lessons, there is a focus on flamenco, jazz, electric guitar and such subsidiary subjects and specialist areas as South American and contemporary repertoire, and early music. In this way, students acquire a solid foundation for a performance and teaching career.

Students in all academic years are expected to participate in the guitar evenings.

First year

- * weekly principal private lessons.
- * monthly group lesson given by Johannes Möller, Lex Eisenhardt.
- * electric guitar; teacher: Hans Kunneman (students can take this class in the first and/or second year).
- * flamenco guitar; teacher: Eric Vaarzon Morel (students can take this class in the first and/or second year).
- * fretboard harmony; teacher: Johannes Möller.
- * technique examination in February.
- * chamber music lessons with various teachers (duets and/or larger ensembles).

Propaedeutic examination

at the end of the first year of study; duration: 20 minutes.

Second year

- * weekly principal private lessons.
- * monthly group lesson given by Johannes Möller, Lex Eisenhardt.
- * principal subject methodology.
- * for flamenco and electric guitar, see first year.
- * for chamber music, see first year.
- * fretboard harmony; teacher: Johannes Möller.

Technique examination in February

Interim examination at the end of the academic year; duration: 25 minutes.

Third year

- * weekly principal private lessons.
- * monthly group lesson given by Johannes Möller, Lex Eisenhardt.
- * principal subject methodology.
- * for chamber music lessons, see first year.
- * 'Free space': students can take 'free space' electives in subsidiary subjects that relate to the principal subject: flamenco, popular music (electric guitar) or historical instruments. See also the elected components programme.
- * methodology examination.
- * technique examination in February.

Interim examination at the end of the academic year; duration: 30 minutes.

Fourth year

- * weekly principal private lessons.
- * monthly group lesson given by Johannes Möller, Lex Eisenhardt.
- * 'Free space': see third year.
- * preparation for the practical examination.

* NB: Students will also take a supplementary methodology examination to conclude the subsidiary subjects of flamenco guitar and electric guitar.

Final examination

Duration: approximately 50 minutes. Repertoire:

- * A programme featuring works which give the best possible idea of the student's abilities.
- * Works in many different styles.
- * Students are advised to perform from memory unless reading from sheet music is essential for the performance – in the case of contemporary music or chamber music in larger ensembles, for instance.

Teachers

Johannes Möller *peincipal subject*

Lex Eisenhardt *principal subject and Baroque guitar*

Erik Vaarzon Morel *flamenco*

Hans Kunneman *electric guitar as a subsidiary subject*

t.b.a. *methodology and guitar as a subsidiary subject*

Violin

Introduction

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 Krebbers and Davina van Wely produced renowned students for years.

Bachelor's degree in violin

Section representative: Kees Koelmans

Entrance requirements

- * at least two études of contrasting character, e.g. Fiorillo – Caprices or Rode – 24 Caprices
- * a concerto by e.g. Mozart – Concerto No. 2 or 3, Haydn – Concerto in C, Bruch, Mendelssohn or other concerto of equal difficulty
- * two movements from a solo sonata by Bach
- * a concert piece written after 1750, e.g. Bloch – *Nigun*, Saint-Saëns – *Havanaise* or Tchaikovsky – *Souvenir d'un lieu cher*
- * a sonata by e.g. Mozart, Beethoven or Brahms
- * a major and minor scale with several bowings
- * broken triads in three octaves

Degree course

Programme structure and credits bachelor Violin 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject	31 Piano	3 1st Year String Orchestra	3 Harmony & analysis	6 Introduction to Education and Career	1	
	Chamber music	3 1st-year choir	2	3 Solfège and ear training	3		
	Body & mind	1		2 General Music Theory	2		
				3 Music and Cultural History	3		
				2 Harmony at the piano	2		
subtotal		36	5	3	16	1	60
2	Principal subject	31 Piano	3 Ensembles/projects	3 Harmony & analysis	6 Educational Studies	2	
	Chamber music	3		3 Solfège and ear training	3 Methodology	1	
				3 Music and Cultural History	3 Construction and history	1	
				2 Harmony at the piano	2 Internship	1	
					1 Basic entrepreneurship	1	
subtotal		34	3	3	14	6	60
3	Principal subject	24 Instrumental/vocal add. s	3 Ensembles/projects	3 Analysis of new music	3 DOK subjects	9 Electives	5
	Chamber music	3 Ensemble-conducting A	1	3 Arranging	3		
	Orchestral score study	3		3 Music and Cultural History	3		
subtotal		30	4	3	9	9	60
4	Principal subject	46	Ensembles/projects	3		Electives	5
	Chamber music	3					
	Orchestral score study	3					
subtotal		52	0	3	0	0	60
total		161	12	12	39	16	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.



General

Four-year course in which students receive broad, basic training. The lessons offered can be categorized in the following main groups:

- * take private lessons with the principal study teacher
- * chamber music lessons: chamber music is part of the principal study programme.
- * orchestral studies: private lessons and participation in orchestral projects
- * masterclasses: several times a year, the Violin Department organizes masterclasses or guest lectures in which students may participate by agreement with their principal study teacher

First year/propaedeutic year

- * weekly private lessons with the principal study teacher (building of technique, études, sonatas, concert pieces and concertos from all style periods)
- * evening group recitals and group lessons
- * first-year string orchestral project at the end of the first term during the project weeks. After the first-year string project, students are divided up into chamber music groups and begin chamber music lessons.
- * étude examination. Violin étude examinations are held in February. Each student will play two études of contrasting character.

Propaedeutic examination

At the end of the first year, the student will conclude the propaedeutic phase by taking an end-of-year examination, during which the student's technical and musical progress will be assessed within the context of the four-year programme.

Second year

See first year.

Instead of participating in the first-year string orchestra, students now take part in the projects of the CvA Symphony Orchestra and the orchestra class. Instruction is divided up into two or three terms each year. As from the third year, lessons in score study are given.

- * end-of-year examination. The student concludes each academic year by taking an interim examination, during which the student's technical and musical progress is assessed looking forward to the following academic year.

Third year

See first year.

Instead of participating in the first-year string orchestra, students now take part in the projects of the CvA Symphony Orchestra and the orchestra class. Instruction is divided up into two or three terms each year. As from the third year, lessons in score study are given.

- * end-of-year examination. The student concludes each academic year by taking an interim examination, during which the student's technical and musical progress is assessed looking forward to the following academic year.

Fourth year

See second and third years.

The orchestral playing examination is held in February and takes the form of an orchestral audition. Students will perform the first movement from a concerto by Mozart, including the cadenza, and a number of orchestral excerpts for a committee.

Electives and 'free space' (third and fourth years)

* historical performance. Baroque violin as a subsidiary subject or lessons in historical performance with one of the Early Music string teachers, possibly in conjunction with other subjects in this department. Information may be obtained from Kees Koelmans.

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

Final examination

At the end of the year, the final examination will consist of a public concert lasting approximately one hour, in which the student will play a balanced programme consisting of pieces from various style periods and a required chamber work.

Guidelines for the programmes

The student may choose one movement from a Romantic violin concerto, a sonata or other chamber work and movements from the solo works of Bach (preferably a fugue or the Chaconne).

Teachers

Vera Beths *principal subject*

Peter Brunt *principal subject*

Ilya Grubert *principal subject*

Kees Koelmans *principal subject*

Lex Korff de Gidts *principal subject*

Johannes Leertouwer *principal subject*

Liviu Prunaru *principal subject*

Maria Milstein *principal subject*

Shunske Sato *Baroque violin*

Sayuri Yamagata *Baroque violin*

Janet Krause *orchestra training*

David Peralta Alegre *orchestra training for master students*

Marc Danel *string quartet*

Wiesje Miedema *methodology*

Emma Breedveld *violin as a subsidiary subject*



Viola

Introduction

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. Consequently, these subjects are well represented starting in the first year of the bachelor's course.

The CvA viola teachers are all very active in the Dutch and international music scene 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. Regular guests include Jürgen Kussmaul and Daniel Bard. Lawrence Power, Garth Knox and Thomas Riebl have also given masterclasses in recent years.

The department has organized the very popular biennial Amsterdam Viola Festival since 2007 – 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.

Bachelor's degree in viola

Section representative: Francien Schatborn

Entrance requirements

- * two contrasting études, e.g. one melodic and/or one legato étude
- * one solo work by Bach, Telemann or one of their contemporaries
- * in the classical style: one movement from a solo concerto or from a sonata
- * in the Romantic/modern style: one movement from a solo concerto or from a sonata, or a concert piece

Candidates will be asked to perform a selection from the repertoire they have prepared.

Degree course

Programme structure and credits bachelor Viola 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject Chamber music Body & Mind	31 3 1	3 2	3 3 3 3 2	6 3 2 3 2	1	
subtotal		35	5	3	16	1	60
2	Principal subject Chamber music	31 3	3	3 3 3 3	6 3 3 2 1	2 1 1 1 1	
subtotal		34	3	3	14	6	60
3	Principal subject Chamber music Orchestral score study	24 3 3	3 1	3 3 3	3 3 3	9 5	5
subtotal		30	4	3	9	9	60
4	Principal subject Chamber music Orchestral score study	46 3 3		3		Electives	5
subtotal		52	0	3	0		60
total		151	12	12	39	16	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

Four-year course in which students receive broad, basic training. The lessons offered can be categorized in the following main groups:

- * principal private lessons (technique, études and repertoire from all periods)
- * private coaching (ensemble training and study of repertoire with piano)
- * chamber music lessons: chamber music is an important part of the principal study programme.
- * orchestral studies: group and private lessons with Francien Schatborn, to be supplemented by private lessons with the student's own principal study teacher and participation in orchestral projects. Mock auditions are held once every season, in which the audition process is simulated and in which all students will perform for one another and a committee.
- * masterclasses: each year, the Viola Department organizes several masterclasses, or guest lectures, in which students may participate by agreement with their principal study teacher.

First year/propaedeutic year

- * one private lesson a week with the principal study teacher (building of technique, études, sonatas, concert pieces and concertos from all style periods)
- * evening group recitals and group lessons
- * first-year strings project at the beginning of the first year during the project week
- * in the first year, several orchestral lessons
- * technique examination. Viola technique examinations are held in February. The student plays one scale with triads, broken thirds, chromatic and double stops (thirds, sixths and octaves), one étude, one movement from a solo work by Bach, Telemann or a contemporary, and three orchestral excerpts.

Propaedeutic examination

This takes place at the end of the first year of study lasting 25 minutes, during which the student's technical and musical progress will be assessed within the context of the four-year programme. The programme will consist of one étude and one movement from a concerto, a sonata and/or a solo work from contrasting style periods.

Second year

- * one private lesson a week with the principal study teacher (building of technique, études, sonatas, concert pieces and concertos from all style periods)
- * evening group recitals and group lessons
- * participation in the projects organized by the CvA Symphony Orchestra and the National Youth Orchestra of the Netherlands
- * technique examination. Viola technique examinations are held in February. The student plays one scale with triads, broken thirds, chromatic and double stops (thirds, sixths and octaves), one étude, one movement from a solo work by Bach, Telemann or one of their contemporaries, and four orchestral excerpts.
- * participation in the group orchestra classes for several months
- * end-of-year examination (duration: 25 minutes). The student concludes each academic year by taking an interim examination, during which the student's technical and musical progress is assessed looking forward to the following academic year.

Third year

- * one private lesson a week with the principal study teacher (building of technique, études, sonatas, concert pieces and concertos from all style periods)
- * evening group recitals and group lessons
- * participation in the projects organized by the CvA Symphony Orchestra and the National Youth Orchestra of the Netherlands

- * participation in the orchestra class throughout the year (usually group, and sometimes individual, classes)
- * technique examination. Viola technique examinations are held in February. The student plays one scale with triads, broken thirds, chromatic and double stops (thirds, sixths and octaves), one étude, one movement from a solo work by Bach, Telemann or a contemporary and five orchestral excerpts.
- * end-of-year examination (duration: 25 minutes). The student concludes each academic year by taking an interim examination, during which the student's technical and musical progress is assessed looking forward to the following academic year.

Fourth year

- * one private lesson a week with the principal study teacher (building of technique, études, sonatas, concert pieces and concertos from all style periods)
- * evening group recitals and group lessons
- * participation in the projects organized by the CvA Symphony Orchestra and the National Youth Orchestra of the Netherlands
- * participation in the orchestra class throughout the year (usually group, and sometimes individual, classes)
- * orchestral playing examination in February. Students will perform the first movement from a classical concerto, including the cadenza, and ten orchestral excerpts for a committee made up of the orchestral playing teachers in the String Department.

Electives and 'free space' (third and fourth years)

- * historical performance. Baroque viola as a subsidiary subject or lessons in historical performance with one of the Early Music string teachers, possibly in conjunction with other subjects in this department. Information may be obtained from Kees Koelmans.

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

Final examination

- * final examination in May/June in the form of a public concert lasting one hour (50 minutes of music), in which the student will play a balanced programme consisting of pieces from various style periods and a chamber work (required!).

Programme guidelines: a solo work (e.g. movements from one of the Bach solo suites), one or more movements from a sonata, one or more movements from a viola concerto and a chamber work (duet, trio, quartet, etc.).

Teachers

Marjolein Dispa *principal subject and chamber music*
 Nobuko Imai *principal subject*
 Francien Schatborn *principal subject and orchestra training*
 Sven Arne Tepl *principal subject and chamber music*
 Richard Wolfe *principal subject*
 Shunske Sato *Baroque viola*
 Sayuri Yamagata *Baroque viola*
 Wiesje Miedema *methodology*

Cello

Introduction

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 known for its close collaboration with other departments. 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.

Bachelor's degree in cello

Section representative: Maarten Mostert

Entrance requirements

preparatory course
(20 minutes)

- * two études, one with thumb position, e.g. Duport or Popper
- * one movement from a solo concerto, e.g. Romberg – Concertino, op. 51
- * two short concert pieces (or one concert piece and one movement from a sonata or solo piece), e.g. Saint-Saëns – Allegro appassionato; Goltermann – Capriccio

the aforementioned suggestions are minimum requirements

bachelor's degree programme
(20 minutes)

- * two études of contrasting character*)
- * one movement from a solo concerto, e.g. Saint-Saëns or Romberg No. 2*)
- * two short concert pieces (or one concert piece and one movement from a sonata or solo piece), e.g. Goens – Scherzo; Frescobaldi – Toccata

the aforementioned suggestions are minimum requirements

*) performed from memory

Degree course

Programme structure and credits bachelor Cello 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject	31 Piano	3 1st Year String Orchestra	3 Harmony & analysis	6 Introduction to Education	1	
	Chamber music	3 1st year choir	2	3 Solfège and ear training	3 and Career		
	Body & mind	1		3 General Music Theory			
				3 Music and Cultural History			
				2 Harmony at the piano			
subtotal		35	5	3	16	1	60
2	Principal subject	30 Piano	3 Ensembles/projects	3 Harmony & analysis	6 Educational Studies	2	
	Chamber music	3		3 Solfège and ear training	3 Methodology	1	
	Basso Continuo for cello players	1		3 Music and Cultural History	3 Construction and history	1	
				2 Harmony at the piano	2 Internship	1	
					1 Basic entrepreneurship		
subtotal		34	3	3	14	6	60
3	Principal subject	23 Instrumental/vocal add. s	3 Ensembles/projects	3 Analysis new music	3 DOK subjects	9 Electives	5
	Chamber music	3 Ensemble-conducting A	1	3 Arranging			
	Basso Continuo for cello players	1		3 Music and Cultural History			
	Orchestral score study	3					
subtotal		30	4	3	9	9	60
4	Principal subject	46	Ensembles/projects	3		Electives	5
	Chamber music	3					
	Orchestral score study	3					
subtotal		52	0	3	0	0	60
total		161	12	12	39	16	240

NB: The core subjects consist of the (1st-year)-components: principal subject, harmony and analysis, solfège and ear training.

General

The syllabus is roughly the same as that of violin and viola. More specific information can be found below.

First year/propaedeutic year

- * participation in the first-year strings project
- * chamber music lessons: chamber music is part of the principal study programme.

Evaluation

- * technical examination in January or February: two études of contrasting character*); duration: 10 minutes.

Propaedeutic examination

one movement from a concerto*); two concert pieces (or one concert piece and one movement from a sonata); one movement from a solo suite or solo sonata*); duration: 30 minutes

*) performed from memory

Second year

- * Instead of participating in the first-year string orchestra, students will now take part in the projects of the Conservatorium van Amsterdam Symphony Orchestra and the orchestra class.
- * chamber music lessons: chamber music is part of the principal study programme.

Second-year evaluation

- * technical examination in January or February: two études of contrasting character*); duration: 10 minutes.

* end-of-year examination in May or June: three orchestral excerpts, one movement from a solo concerto*), one movement from a sonata with piano accompaniment, one concert piece*), one movement from a solo suite or solo sonata*); duration: 30 minutes

Third year

See second year.

* technical examination in January or February (final exam): three études of different character*) six orchestral excerpts; duration: 25 minutes.

* third-year recital in May or June: one movement from a solo concerto*), one movement from a sonata with piano accompaniment, one concert piece*), one movement from a suite solo or solo sonata*); duration: 35 minutes.

*) performed from memory

Fourth year

Evaluation

* final technical examination in January or February: six orchestral excerpts; duration: 20 minutes.

Electives and ‘free space’ (third and fourth years)

* historical performance as a subsidiary subject; teacher: Jaap ter Linden; possibly in conjunction with other subjects offered by the Early Music Department. Information may be obtained from Teunis de Zwart.

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

Final examination

* final examination in May or June comprising 50 minutes of music. The programme must consist of at least one or more movements from a solo concerto*), a sonata with piano accompaniment, solo suite or solo sonata*) from the following periods:

- before ca. 1750, e.g. Bach, Barrière, Dell’Antonii, Gabrieli or Geminiani
- Romantic
- second half of the twentieth century or later

*) performed from memory

Teachers

Maarten Mostert *principal subject*

Monique Bartels *principal subject*

Dmitry Ferschtman *principal subject*

Jeroen den Herder *principal subject*

Floris Mijnders *principal subject*

Jelena Očić *principal subject*

Michael Stirling *principal subject and score study*

Anner Bijlsma *regular guest teacher*

Gideon den Herder *assistant principal subject*

Viola de Hoog *Baroque cello*

Mieneke van der Velden *viola da gamba*

Wiesje van Eersel *methodology*



Double bass

Introduction

Thanks to the massive evolution which the double bass has undergone in recent decades and which continues at a very rapid pace 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 Classical Double Bass Department at the CvA has embraced all these exciting changes. Its team of teachers is made up of Olivier Thiery, Rick Stotijn and Peter Leerdam. 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. Olivier Thiery, himself a prizewinner of the ARD International Music Competition, and Rick Stotijn, winner of the Dutch Music Prize, maintain a close partnership. They 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 outstanding double bass players, who regularly give masterclasses at the CvA, such as the double bass legend Klaus Stoll and Peter Stotijn, who now provides training for auditions. Dominic Seldis, Božo Paradžik and Burak Marlalı are recent guests and/or will be giving masterclasses in the near future. Students may also elect to study the violone with renowned specialist Margaret Urquhart.

The extensive, and intensive, course offered by the CvA 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.

Bachelor's degree in double bass

Section representative: Olivier Thiery

Entrance requirements

- * one or two movements from a solo concerto
- * one or two movements or études from Mengoli – Studies or a Bach Cello Suite, a suite by Fryba or from another book of études
- * orchestral excerpts: Verdi – *Otello*; Beethoven – Symphony No. 9, Recitative; Mozart – Symphony No. 40

20 minutes total.

Degree course

Programme structure and credits bachelor Double Bass 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject	30	3	3	6	1	
	Chamber music	3	2	3	3		
	Introduction course violone	1		2			
	Body & mind	1		3			
				2			
subtotal		35	5	3	16	1	60
2	Principal subject	31	3	3	6	2	
	Chamber music	3		3	3	1	
				3	3	1	
				2	1		
				1			
subtotal		34	3	3	14	6	60
3	Principal subject	24	3	3	3	9	5
	Chamber music	3	1	3	3		
	Orchestral score study	3		3			
subtotal		30	4	3	9	9	60
4	Principal subject	46		3			5
	Chamber music	3					
	Orchestral score study	3					
subtotal		52	0	3	0	0	60
total		161	12	12	39	16	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

Four-year course in which students receive broad, basic training. The lessons offered can be categorized in the following main groups:

- * private and group lessons with the principal study teacher; chamber music lessons
- * orchestral studies: private lessons and participation in orchestral projects
- * masterclasses: the Double Bass Department organizes occasional masterclasses and regular guest lectures in which students may participate by agreement with their principal study teacher

First year/propaedeutic year

- * weekly private and group lessons with the principal study teacher (building of technique, études, sonatas, concert pieces and concertos)
- * evening group recitals and group lessons
- * participation in the first-year strings project (see above)
- * chamber music: participating in projects in the Chamber Music Department

Technique examinations and performance sessions

The Double Bass Department organizes at least three performance sessions per year. Students are required to participate in two of these sessions.

Evaluation

- * technique examination in January or February: two to three études; duration: 15 minutes.

Propaedeutic examination

Sonata or suite, concerto and concert piece; duration: 25 minutes.

Second year

See first year.

Instead of participating in the first-year string orchestra, students will now take part in the projects of the Conservatorium van Amsterdam Symphony Orchestra and the orchestra class.

Evaluation

- * technique examination in January or February: three études, ten orchestral excerpts
- * end-of-year examination in May or June: sonata, suite, concerto and concert piece; duration: 25 minutes

Third year

See first year.

Instead of participating in the first-year string orchestra, students now take part in the projects of the CvA Symphony Orchestra and the orchestra class.

Evaluation

- * technique examination in January or February: three études, ten orchestral excerpts
- * end-of-year examination in May or June: sonata, suite, concerto and concert piece; duration: 25 minutes

Fourth year

See second and third years.

Evaluation

- * final technique examination in January or February: three études and ten orchestral excerpts

Electives and 'free space' (third and fourth years)

- * historical instrument as a subsidiary subject: violone, possibly in conjunction with other subjects offered by the Early Music Department.
- * jazz as a subsidiary subject

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

Final examination

Final examination in May or June consisting of 50 minutes of music (not including breaks). The examination programme will be determined jointly by the candidate and the principal study teacher. Chamber music may also be included in the programme.

Teachers

Olivier Thierry *principal subject*

Rick Stotijn *principal subject*

Peter Leerdam *principal subject*

Margaret Urquhart *violone, methodology*

Keyboard instruments

Head of the Department of Keyboard Studies: David Kuyken

Piano

Introduction

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 Bashkurov, Enrico Pace and Murray Perahia.

The Piano Department is firmly embedded in the larger Department of Keyboard Studies, which offers instruction in piano, organ, fortepiano, harpsichord and clavichord. Piano students take classes in repertoire for historical keyboard instruments throughout their bachelor's studies and may elect to study individual secondary subjects within the Department of Keyboard Studies. In addition, projects contribute to students acquiring knowledge and skills for playing all these instruments.

All the courses offered as part of the bachelor's degree programme ensure that training is both rigorous and enriching. The theory curriculum includes the keyboard musicianship component in the first two years, which places great emphasis on the practical skills future pianists should have. Students also become familiar with improvisation, sight-reading and transposing. In years 3 and 4, they take classes in repertoire for historical keyboard instruments and contemporary music, an important addition to the principal subject taking the form of both individual and group lessons overseen by experts.

Ensemble playing is an essential component of the piano course. First-year pianists form a regular duo with a vocal student for the lied class. Starting in the second year, chamber music is an integral part of the course. From this point on, students are part of ensembles of various sizes and receive regular coaching.

Although the main focus of the course is performance, pedagogical subjects are a compulsory part of the degree course and prepare students for all facets of their future careers. The Entrepreneurship course offers invaluable support in this respect.

Students who have completed the bachelor's course are capable of confidently performing a public recital featuring music from contrasting style periods and in various ensembles. For many students, the conclusion of their bachelor's studies represents the beginning of their master's studies, either at the CvA or outside the Netherlands.

The master's degree programme focuses on ensuring students possess outstanding pianistic skills and on developing their individual distinguishing artistic qualities. Students may elect to specialize in one area of the repertoire.

The principal subject of piano offers the following specializations: chamber music and new music.

Another option is to design a multidisciplinary master's study, combining piano with another keyboard instrument taught by the Department of Keyboard Studies.

In addition to the master's degree in piano, students may elect to enrol on the

- * vocal or instrumental répétiteur master's degree, or
- * piano trio master's degree.

By the end of the course, students are equipped for a professional career in performance at an international level. Among the alumni of the CvA Piano Department are numerous prizewinners of international competitions and leading pianists both in and outside the Netherlands.

Bachelor's degree in piano

Section representative: David Kuyken

Entrance requirements

- * two études of at least the same level of difficulty as C. Czerny – op. 740, M. Clementi – *Gradus ad Parnassum*, or J.B. Cramer/Bülow
- * polyphonic work: one three-part invention, several movements from a suite or partita, or one prelude and fugue from *The Well-Tempered Clavier* by J.S. Bach
- * one or more movements from a classical sonata
- * two concert pieces, preferably from contrasting style periods

Degree course

Programme structure and credits bachelor Piano 2015-2016

Year	Principal Subject and Related Subsidiary Subjects		Additional Practical Subjects		Ensembles and Projects		Theory and History		Entrepreneurship and Education		Other		Credits per year
1	Principal subject	36	1st-year choir	2			Harmony & Analysis	6	Introduction to Education	1			
	Lied class	3					Solfège and ear training	3	and Career				
	Body & mind	1					General Music Theory	2					
							Music and Cultural History	3					
							Keyboard musicianship	4					
subtotal		39		2		0		18		1		0	60
2	Principal subject	33	2nd year choir	2			Harmony & Analysis	6	Educational Studies	2			
	Chamber music	3					Solfège and ear training	3	Methodology	1			
							Music and Cultural History	3	Construction and history	1			
							Keyboard musicianship	4	Internship	1			
									Basic entrepreneurship	1			
subtotal		36		2		0		16		6		0	60
3	Principal subject	22	Ensemble-conducting	1			Analysis of new music	3	DOK subjects	9	Electives	5	
	Chamber music	3					Arranging	3					
	Fortepiano repertoire	3					Music and Cultural History	3					
	20th-Century repertoire	4					Renaissance or Baroque Counterpoint	4					
subtotal		32		1		0		13		9		5	60
4	Principal subject	45									Electives	5	
	Chamber music	3											
	Fortepiano repertoire	3											
	20th-Century repertoire	4											
subtotal		55		0		0		0		0		5	60
total		162		5		0		47		16		10	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

First year/propaedeutic year

- * weekly private lessons
- * group lessons
- * keyboard musicianship: practically oriented harmony at the piano in which sight-reading, improvisation and transposing skills are taught, and a practical understanding of harmony acquired. Students will be evaluated by a committee made up of theory and piano teachers.
- * lied class: in five units, pianists work with a voice student as part of a duo on the song repertoire from various style periods in individual and group lessons. Every year, a masterclass is given by a specialist based in or outside the Netherlands. Students are evaluated on the basis of two public performances at the end of the course.

Principal subject propaedeutic examination

one étude by Clementi, Moszkovski or Czerny
one étude by Chopin
one prelude and fugue by Bach
one sonata by Haydn or Mozart (complete)
one required work announced to students one week before the exam
The repertoire chosen by the student should last from 45 to 50 minutes.

Second year

- * weekly private lessons
- * group lessons
- * continuation of keyboard musicianship
- * chamber music: in the second year, students are divided up into structured chamber groups. The ensembles formed receive regular coaching. Evaluation of a public performance by a jury.
- * methodology: main principles of methodology for piano, instrument building and history, and monitored internship lessons

Principal subject end-of-year examination

one étude by Chopin
one étude by Liszt
one Beethoven sonata (complete)
one twentieth-century work of the student's choice
The repertoire chosen by the student should last from 50 to 55 minutes.

Third year

- * weekly private lessons
 - * group lessons
 - * team-teaching: the student may take up to five lessons with one of the other principal study teachers
 - * chamber music: in the third year, students are divided up into structured chamber groups. The ensembles formed receive regular coaching. Evaluation of a public performance by a jury.
 - * Historical keyboard instruments repertoire class; teacher: Richard Egarr.
- In four units during the year, students acquire the knowledge and skills required to play historical keyboard instruments through a combination of individual and group lessons. To that end, inherent issues involving performance practice are also dealt with in detail. Well-known and lesser-known compositions from the Baroque, classical and early Romantic periods are the main focus.
Evaluation: required attendance and a presentation



* Contemporary piano music repertoire class; teacher: Ralph van Raat

In seven units during the year, students acquire the knowledge and skills required to play contemporary music through a combination of individual and group lessons.

* Second Viennese School

* early modernism and serialism

* extended techniques and new notation systems

* avant-garde

* musical quotations and imitation

* Dutch music up to 1970

* contemporary chamber music

Evaluation: required attendance and a presentation

Principal subject end-of-year examination

one étude by Chopin, Liszt or Debussy

one étude by Skryabin or Rachmaninoff

Romantic work

polyphonic work, suite or partita by Bach (complete)

contemporary work from the contemporary music repertoire class

The repertoire chosen by the student should last from 60 to 65 minutes.

Fourth year

* weekly private lessons

* group lessons

* team-teaching: the student may take up to five lessons with one of the other principal study teachers

* chamber music or vocal accompanying

In the fourth year, the student chooses either chamber music or vocal accompanying. The student is personally responsible for forming the ensemble, scheduling rehearsals and requesting coaching.

* Historical keyboard instruments repertoire class; teacher: Richard Egarr.

Continuation of third year.

Evaluation: required attendance and a presentation

* contemporary piano music repertoire class; teacher: Ralph van Raat

Continuation of third year.

* minimalism

* East meets West

* music and colour

* the contemporary étude

* new tonality, new spirituality

* Dutch music after 1970

* contemporary chamber music

Evaluation: required attendance and a presentation

Electives and ‘free space’ (third and fourth years)

* Subsidiary subjects offered by the Department of Keyboard Studies: harpsichord, fortepiano, clavichord and organ.

* Jazz piano as a subsidiary subject in combination with piano methodology. Jazz Department teachers.

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

Final examination

A recital open to the public evaluated by a jury and featuring a 50-minute programme of a variety of styles and the option of including up to 15 minutes of chamber music.

Teachers

David Kuyken *head principal subject*

Marcel Baudet *principal subject*

Willem Brons *principal subject*

Naum Grubert *principal subject*

Frank van de Laar *principal subject*

Frank Peters *principal subject*

Jan Wijn *principal subject*

Richard Egarr *fortepiano repertoire class*

Ralph van Raat *20th-century repertoire class*

Marc Pauwels *methodology*

Frans van Ruth *Lieder class*

Menno Dekker *keyboard musicianship*

Organ

Introduction

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 Cavaillé-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.

In order to encourage students to become versatile musicians of the highest calibre, the course focuses extensively not only on interpreting organ music – from early to contemporary music – but also on improvisation, the foundations of which are laid in Keyboard Musicianship. Miklós Spányi also 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.

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 Cavaillé-Coll organ at St-François de Sales in Lyons, is giving three masterclasses and lessons on nineteenth- and twentieth-century French repertoire. For these lessons, several places are available for students from outside the CvA.

Bachelor's degree in organ

Section representative: Pieter van Dijk

Entrance requirements

1. a number of works from contrasting style periods of at least the same level of difficulty as e.g.
 - * H. Scheidemann – Preambulum or chorale arrangement; J.S. Bach – *Ich ruf zu dir, Herr Jesu Christ*
 - * a selection from Eight Short Preludes and Fugues
 - * L. Vierne – 'Arabesque' (from *24 Pièces en style libre*); J. Langlais – *Pasticcio*; H. Distler – a selection from *30 Spielstücke*, or works of equal difficulty
2. sight-reading a simple organ work with pedal and performing a short improvisation
3. The ability to play another keyboard instrument, preferably piano, is desirable.

Degree course

Programme structure and credits bachelor Organ 2015-2016

[illegible]

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

Learning objective

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

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

Description

In addition to the weekly private lessons, the weekly group lessons are of vital importance. These group lessons focus specifically on two elements: performing and the collective discussion to which this gives rise, and short presentations given by the teacher concerning certain aspects of performance practice (e.g. rhetoric, theory of the affects, etc.). Projects (overseen by several international experts) and excursions supplement the foregoing.

Method of instruction

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

Teaching materials

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

- * Walloon Church, Amsterdam, C. Müller
- * St Bavo, Haarlem, C. Müller
- * St Lawrence Church in Alkmaar, v. Haagerbeer/F.C. Schnitger, van Covelens
- * Haarlem Philharmonie, Cavaillé-Coll
- * Basilica of St Nicholas, Amsterdam, Sauer

Evaluation

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

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

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

First year/propaedeutic year

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

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

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

Second year

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

Third year

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

Fourth year

Preparations for the final examination programme.

Electives and 'free space' (third and fourth years)

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

Final examination

The bachelor final examination will take the form of an instrumental performance to be given by the student on one or two instruments of his/her choice. The examination programme to be chosen by the student will last 45 minutes. This programme will be supplemented by a required work to be chosen by the jury which will last no more than 10 minutes. The student will be informed of this required work six weeks before the examination and must prepare it independently, i.e. without assistance from teachers.

The examination programme must consist of works from all style periods: pre-Bach (e.g. Sweelinck, Buxtehude, Frescobaldi, Muffat, de Grigny), J.S. Bach, the nineteenth century and the twentieth/twenty-first century. The student will be evaluated by a jury consisting of the three teachers and an outside expert and chaired by a representative of the Board of Directors of the CvA. The student must demonstrate a reliable technique, an understanding of styles, personality and communicative abilities.

Teachers

Pieter van Dijk *principal subject, methodology*
Matthias Havinga *principal subject assistant*
Louis Robilliard *guest teacher in 2015-2016*
Miklós Spányi *improvisation and basso continuo*
Gerben Gritter *organ building*
Henny Heikens *gymnology/community singing*
Piet van der Heiden *liturgy*

Contemporary harpsichord

Introduction

Wanda Landowska – György Ligeti – Bohuslav Martinů – Annelie de Man – clavicembalo contemporaneo – John Cage – Elisabeth Chojnacka – Louis Andriessen – Jukka Tiensuu – contemporary harpsichord – Iannis Xenakis – Jane Chapman – Maurizio Kagel – zeitgenössischen Cembalo – Vivienne Spiteri – Luciano Berio – Henryk Mikolaj Górecki – Goska Isphording – современный клавесин – Elaine Funaro – klawesyn współczesny – Kaija Saariaho – Francis Poulenc – clavicembalo contemporaneo – Toru Takemitsu – Antoinette Vischer
JOIN THE 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.

Bachelor's degree in contemporary harpsichord

Section representative: Menno van Delft

Entrance requirements

The candidate is expected to perform a programme not exceeding 30 minutes and featuring solo works from 1900 to the present day, and as stylistically different from one another as possible.

Sample programme:

Jukka Tiensuu – *Fantango*

György Ligeti – *Passacaglia ungherese*

Martinů – *Sonata*

Louis Andriessen – *Overture to Orpheus*

* A short sight-reading test is given.



Degree course

General

Programme selection including:

- * solo playing (technique, both traditional and graphic notation, extended techniques and use of electronics)
- * chamber music taught by various teachers
- * orchestral music
- * history of contemporary harpsichord repertoire
- * methodology of contemporary repertoire
- * participation in evening group recitals and concerts outside the CvA
- * presentations of and for composers
- * collaboration with the Annelie de Man Foundation and the Prix Annelie de Man harpsichord festival and competition

First year/propaedeutic year

See 'General'.

Propaedeutic examination

End-of-year examinations lasting 20 minutes (harpsichord and ensemble playing): varied programme with works in contrasting styles

Second year

See 'General'. End-of-year examinations lasting 20 minutes (harpsichord and ensemble playing): varied programme with works in contrasting styles

Third year

See 'General'. End-of-year examinations lasting 20 minutes (harpsichord and ensemble playing): varied programme with works in contrasting styles

Fourth year

See 'General'.

Electives and 'free space' (third and fourth years)

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

Final examination

final examination lasting 50 minutes

- * works from various style periods, including at least three compositions written after 1980
- * one composition commissioned by the student
- * one composition with electronics (live or otherwise)
- * one substantial chamber work

Teacher

Goska Isphording *principal subject*

Accordion

Introduction

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.

Bachelor's degree in accordion

Section representative: Marieke Grotenhuis

Entrance requirements

The candidate will prepare a programme of approximately 30 minutes of music featuring works from contrasting style periods and which show different sides of the player. The programme should include one polyphonic work from the Baroque repertoire (e.g. J.S. Bach, D. Scarlatti, J.P. Rameau or D. Buxtehude), at least one work written originally for the accordion and one virtuoso piece, which can be either an original work or a transcription.

Degree course

Programme structure and credits bachelor Accordion 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal subject Chamber music Body & Mind	32 3 1	2	3 Harmony & Analysis Solfège and ear training General Music Theory Music and Cultural History Harmony on own instrument	6 Introduction to Education and Career 2 3 2	1	
subtotal		36	2	3	10	1	60
2	Principal subject Chamber music	30 3	2	3 Harmony & Analysis Solfège and ear training Music and Cultural History Harmony on own instrument	6 Educational studies Methodology Construction and history Internship Basic entrepreneurship	2 1 1 1 1	
subtotal		33	2	3	16	6	60
3	Principal subject Chamber music	27 3	3 1	3 Analysis of new music Arranging Music and Cultural History	3 DOK subjects 3 3	9 Electives	5
subtotal		30	4	3	9	9	60
4	Principal subject Chamber music	49 3		3		Electives	5
subtotal		62	0	3	0	0	60
total		161	8	12	43	16	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

General

To be announced at a later date.

First year/propaedeutic year

To be announced at a later date.

Propaedeutic examination

To be announced at a later date.

Second year

To be announced at a later date.

Third year

To be announced at a later date.

Fourth year

To be announced at a later date.

Electives and 'free space' (third and fourth years)

To be announced at a later date.

Final examination

To be announced at a later date.

Teachers

Marieke Grotenhuis *principal subject*

Marko Kassi *principal subject*

Theory of Music

Composition, Conducting and Music Theory Department head: Michiel Schuijjer

Introduction

The principal subject of Music Theory at the CvA sets itself apart at both the bachelor's and master's level by combining musical and artistic training with theoretical reflection. The bachelor's programme aims to equip students with a thorough knowledge of, skills in and insight into the various areas of music theory, such as analysis, counterpoint, harmony and instrumentation with a focus on all the major style periods. Students are also trained in teaching and working with musicians, young and old alike, in varied, practically oriented sessions. Those students having obtained their Bachelor's degree are qualified to teach at music and choir schools, provide instruction to wind, fanfare and brass bands, and teach students enrolled on the preparatory course or first-year conservatory students.

Bachelor's degree in music theory

Section representative: John Koslovsky

Entrance requirements

- * a specific talent for the various music theory components
- * written and oral exam components involving analysis, harmony and counterpoint
- * a detailed assessment of the candidate's musical ear
- * reasonable proficiency in playing a keyboard instrument
- * command of English

NB: a number of papers must be submitted well in advance of the exam; candidates may discuss the relevant details with the section representative.

The candidate's knowledge and experience as assessed by the entrance examination will determine in which year of the course he/she will begin.

Programme structure and credits bachelor Theory of Music 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Reflection	Context	Entrepreneurship and Education	Other	Credits per year
1	Harmony: Written harmony, Keyboard harmony, Analysis	21 Piano	3	Music and Cultural History	3 Introduction to Education and Career	1	
	Counterpoint: Written harmony, Analysis	17 1st-year choir	2				
	Solfège and ear training	8					
	Form analysis	3					
	General Music Theory	2					
subtotal		51	5	0	3	1	0
2	Harmony: Written harmony, Keyboard harmony, Analysis	16 Piano	3 Colloquium	2 Music and Cultural History	3 Educational studies	2	
	Counterpoint: Written harmony, Analysis	13 Score reading	3		1 Methodology	1	
	Solfège and ear training	8 2nd year choir	2		1 Internship	1	
	Form analysis	5			1 Basic entrepreneurship	1	
subtotal		42	8	2	3	5	0
3	Harmony: Written harmony, Keyboard harmony, Analysis	13 Piano	3 Colloquium	2 History of Music Theory	4		
	Counterpoint: Written harmony, Analysis	10 Score reading	3	2 Introduction to Music aesthetics	2		
	Solfège and ear training	6 Ensemble-conducting A	1	2 Advanced topics in Music aesthetics	2		
	Galant schemata	3 Ensemble-conducting B	2				
	Schenker- analysis	3					
	Instrumentation	6					
subtotal		41	9	2	8		0
4	Harmony: Written harmony, Keyboard harmony, Analysis	12 Score reading	1 Colloquium	2	1 Assistantship	2 Electives	10
	Counterpoint: Written harmony, Analysis	5 Final presentation	8 Introduction				
	Post-tonal analysis	3	to research and writing	2			
	Instrumentation	3	Thesis	9			
	Jazz- theory	3					
subtotal		26	9	13	0	2	10
total		160	31	17	14	8	240

NB: The core subjects consist of the (1st-year-)components: harmony, counterpoint, solfège and ear training, form analysis.

General

Students may also elect to pursue a substantial part of the bachelor's programme in combination with another principal study; in this case, a special music theory note will be added to the diploma indicating that the student has supplemented the basic qualification for that study by acquiring additional skills in music theory.

Once a week, all bachelor's and master's students may attend the 'colloquium', in which various subjects regarding music theory are discussed: students' and teachers' works in progress, guest speakers from both in and outside the CvA, debates, discussions, lectures concerning publications, current events, controversies, etc.

First year/propaedeutic year

Starting in the first year, students receive rigorous training in harmony (both written harmony and harmony at the piano), counterpoint, analysis, solfège and aural skills. In addition to the main analytical methods, music theory training is based on pieces of music which are discussed. Students also take courses from the general selection during their first and second years such as Music and Cultural History.

Propaedeutic examination

Students are evaluated on all principal subject components. They are given written harmony and counterpoint assignments which they may complete partly at home and partly in class within a set amount of time. They take practical exams in solfège and harmony, and are given a comprehensive aural skills exam. At the end of the year, they are to submit a file containing written analyses, and present one or more analyses to the principal study committee.

Second year

The second year is a continuation of the first, but with more of an emphasis on practical applications in the form of score-reading and an education internship, for instance. The internship is closely connected with the Education and Methodology modules.

Third year

Third-year students begin a new component – instrumentation. The compositional emphasis (harmony and counterpoint) moves to producing stylistic copies. Students attend a number of advanced courses, such as The History of Music Theory and Music Aesthetics, as well as a course in ensemble conducting together with students from other departments.

Fourth year

In the first half of the fourth year, most of the courses are completed, except for Harmony, which is part of the final examination programme (see below). Further, students' main focus this year is the bachelor's thesis, which deals with one of the principal subject components. Each student will prepare a final presentation based on the thesis.

Electives and 'free space' (third and fourth years)

Students can choose subjects from the selection offered by the CvA, but may also elect to take courses at a university in order to place their principal subject in a broader perspective.

Final examination

The final examination consists of a musical presentation with the participation of one or more students from other departments. The evaluation will take into account the works presented, the stylistic copies with which the student concluded the Harmony course and the student's leadership qualities. The student also presents the research which resulted in the thesis. Not only the quality of the ideas and their development, but also the student's presentation and the authority he/she demonstrates during the public discussion will factor into the evaluations.

Teachers

Barbara Bleij *jazz theory*

Menno Dekker *score playing, post-tonal analysis*

Martijn Hoening *ear-training, harmony*

Job IJzerman *counterpoint, galante schemata, methodology*

John Koslovsky *Schenker analysis, history of music theory*

Paul Scheepers *harmony, counterpoint, ear-training, form, Schenker analysis*

Theo Verbey *instrumentation*

Jaap Zwart *score playing, (Baroque) counterpoint, improvisation (Ma)*



Voice

Voice Department head: Pierre Mak

Introduction

Many renowned teachers have taught at the CvA in the past. The current teachers, too, have trained an impressive range of students who have gone on to establish successful careers as performers both in and outside the Netherlands.

The student's vocal and technical development and artistic growth are the main focus of the bachelor's programme, particularly in the early years. Each student has one hour of singing lessons (45 minutes for those enrolled on the preparatory course) and 45 minutes of coaching (30 minutes for those in the preparatory course) each week, plus five group lessons with their own teacher each year. The students also take courses on physical theatre training, drama, breathing movement and voice (on a project basis), Feldenkrais, Alexander Technique, German (years 1, 2 and 3), French (years 1, 2 and 3) and Italian (years 2, 3 and 4). There are four project weeks a year organized in conjunction with other CvA departments and focusing on specific aspects of the profession and the repertoire.

Second- and third-year students, as well as first-year pianists, are required to take the lied class. In twelve units per year, consisting of two duo coaching sessions, an evening workshop and masterclasses, students work on interpretation, treatment of the text, expression and interaction under the supervision of Pierre Mak and Frans van Ruth. Each unit focuses on a particular composer or a group of composers whose works are related. The course is concluded with a concert in April.

The oratorio class, which meets for an hour and a half each week and is required for second- and third-year students, focuses on the specific characteristics, stylistic and otherwise, and on the interpretation of the oratorio repertoire. The class is taught by Pierre Mak.

During the academic year, Floris Visser gives four biweekly opera workshops for third- and fourth-year bachelor's (and master's) students.

Ensemble singing is another course component, which is a key focus in the project weeks and the required third-year choral project. Students may also take part in a CvA internship programme with the Netherlands Radio Choir.

Regular guest teachers Margreet Honig, Ira Siff, Claron McFadden and Alexander Oliver give regular masterclasses. Other renowned vocalists are regularly invited as guest teachers.

Each season, six vocal evenings are organized in which students can present themselves to the public. Students may also give lunchtime concerts in one of the CvA halls.

In addition to their lessons with the voice teachers, voice students take courses on physical theatre training, breathing movement and voice, Feldenkrais and Alexander Technique, Italian, French and German, and have coachings and drama classes.

Bachelor's degree in voice

Section representative: Pierre Mak

Entrance requirements

- * two songs and two arias, performed from memory, in different languages and styles
- * several years of voice lessons
- * a discussion about the candidate's reasons for pursuing a career as a vocalist

If there are questions about the entrance requirements or criteria, candidates should contact the section representative for more information well in advance of the audition.

Degree course

Programme structure and credits bachelor Voice 2015-2016

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year
1	Principal Subject and French German Drama Posture and Movement Physical acting Breath movement and voice	29 1 1 2 1 2 1	3 Ensembles/projects	3 Solfège & analysis Solfège & harmony General Music Theory Music and Cultural History Sight singing	4 Introduction to Education and Career 4 2 3 3	1	
subtotal		37	3	3	16	1	60
2	Principal Subject Lied class Oratorio class Italian French German Drama Physical acting Breath movement and voice	27 3 2 1 1 1 2 1 1	3 Ensembles/projects	3 Solfège & analysis Solfège & harmony Music and Cultural History Sight singing	4 Basic entrepreneurship 4 3 3	1	
subtotal		39	3	3	14	1	60
3	Principal Subject Chamber music Lied class Oratorio class Italian French German Drama Alexander Technique	22 3 3 2 1 1 1 2 2	3 Ensembles/projects 1 Ensemble-conducting A	3 Analysis of new music Music and Cultural History	3 Educational studies 3 Methodology Anatomy and history Internship 1	2 Electives 1 1 1	6
subtotal		37	4	3	6	5	60
4	Principal Subject Orientation performance practice	37 3	3 Ensembles/projects	3	DOK subjects	9 Electives	6
subtotal		40	3	3		9	60
total		163	13	12	36	16	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and harmony.

General

chamber choir (required in years 2 and 3, voluntary in years 1 and 4 and in the preparatory course; voluntary participation by agreement with the principal study teacher)

- * Alexander Technique (by agreement with the principal study teacher)
- * exchange with other principal study teachers in the form of workshops
- * interim examination at the end of each year; propaedeutic examination at the end of the first year

First year/propaedeutic year

- * private and group lessons in the principal subject
- * Italian
- * French

- * drama
- * posture and movement
- * physical acting
- * breathing movement and voice
- * first-year vocal ensemble
- * coaching with répétiteur
- * piano as a subsidiary subject
- * theory programme
- * Introduction to Education and Career

Propaedeutic examination

Practical examination

Second year

- * private and group lessons in the principal subject
- * ensemble practicum
- * lied class
- * oratorio class
- * drama
- * Italian
- * German
- * physical acting
- * breathing movement and voice
- * coaching with co-répétiteur
- * piano as a subsidiary subject
- * chamber choir (last project period)
- * theory programme

Third year

- * private and group lessons in the principal subject
- * chamber music
- * lied class (see the section on lied class)
- * oratorio class
- * drama
- * Alexander technique
- * German
- * coaching with répétiteur
- * piano as a subsidiary subject
- * chamber choir (last project period)
- * theory programme
- * education/methodology
- * elected components programme

Fourth year

- * private and group lessons in the principal subject
- * coaching with co-répétiteur
- * DOK programme
- * elected components programme
- * those students wishing to prepare for the DNOA may be able to enrol in Opera Fundamentals



Electives and ‘free space’ (third and fourth years)

- * historical performance. Early Music Voice as a subsidiary subject
- * jazz/popular music, jazz voice as a subsidiary subject, possibly within the framework of methodology; various teachers. Students may also elect to participate in jazz choir.
- * Opera Fundamentals, in combination with fourth-year voice study. In preparation for the master’s programme at the Dutch National Opera Academy, advanced students may be eligible for additional lessons as part of the one-year Opera Orientation Course. These students become acquainted with various operatic disciplines and can gain limited experience in staged opera productions of the Dutch National Opera Academy. The curriculum includes repertoire study, drama lessons, physical theatre training and participation in DNOA productions where possible.

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

Final examination

A programme of 45 minutes of music of contrasting genres and style periods.

Teachers

Valérie Guillorit *principal subject*
Sasja Hunnengo *principal subject*
Pierre Mak *principal subject*
Claron McFadden *contemporary repertoire*
Maarten Koningsberger *Early music voice*
Xenia Meijer *Early music voice*
Margreet Honig *regular guest teacher*
Ira Siff *regular guest teacher*
Alexander Oliver *regular guest teacher*
Frans van Ruth *Lieder class*
David Bollen *répétiteur*
Jan Paul Grijpink *répétiteur*
Selma Harkink *methodology*
Valentina di Taranto *Italian*
Flavio Aulino *Italian*
Sára Gutvill *German*
Nathalie Doucet *French*
Irene van den Boogaard *drama*
Floris Visser *drama (projects)*
Virag Deszö *physical acting*
Fajo Jansen *physical acting (projects)*
Ide van Heiningen *physical acting*
Paul Triepels *breathing technique (projects)*
José Peeters *Alexander technique*
Irthe Aya Engelhard *posture and movement, Feldenkrais*

Classical Preparatory Course

The Conservatory offers prospective students the means of preparing themselves for entry to the Conservatory through the Preparatory course. Students in the Preparatory course take lessons with conservatory teachers. In addition to preparing themselves specifically in respect of the principal subject and acquiring the necessary basic music theory knowledge, students have ample opportunity to obtain performance experience through special concerts organized for these young students.

All candidates must pass a regular entrance examination to be accepted to the Preparatory course. There are no separate entrance requirements for the principal study; the examining board will assess as to whether students show sufficient potential and development to attain the required level within one or two years.

The same applies to theoretical knowledge and ear training. In this case too, the examiners will 'measure' potential and knowledge already acquired. Students who complete the theoretical subjects during the preliminary training programme may already start attending classes in theoretical subjects at first-year level, as long as there are places available in the regular bachelor's degree classes.

The preparatory course does not constitute a degree programme at the higher professional education level (hbo-opleiding), but rather a course. Students enrolled on the preparatory course are therefore not eligible for financial assistance.

Appendix 1

List of Classical and Early Music teachers

Classical Music

Sven Arne Tepl *head of the Classical Department*
Michel Dispa *senior programme development adviser*
Will Jansen *programme coordinator*
Marianne Berenschot *project leader*
Dorine Jansma *study adviser*

zang & opera

zang

Pierre Mak *principal subject & department head*
Valerie Guillorit *principal subject*
Sasja Hunnengo *principal subject*
Claron McFadden *coaching modern repertoire & artist in residence*
Alexander Oliver *opera literatue class*
Selma Harkink *methodology*
Flavio Aulino *Italian*
Valentina di Taranto *Italian*
Sara Gutvill *German*
Nathalie Doucet *French*
Irene van den Boogaard *drama*
Floris Visser *drama*
Fajo Jansen *physical theatre training*
Frans van Ruth *Lieder class*
Virag Dezsö *physical acting*
Paul Triepels *breathing technique and voice*
Irthe Engelhard *posture and movement*
José Peeters *Alexander technique*

opera; Dutch National Opera Academy (DNOA), in cooperation with Royal Conservatoire The Hague

Maria Riccarda Wesseling *head*
Marloes Kouwenberg *coordinator*
Saskia Roos *productions*
Pierre Mak *voice*
Valérie Guillorit *voice*
Sasja Hunnengo *voice*
Gerda van Zelm *voice*
Rita Dams *voice*
Javier López Piñón *historical development of opera*
Peter Nilsson *musical coaching*
Han-Louis Meijer *musical coaching*
Fajo Jansen *physical theatre training*
Willemien Beukenhorst *Italian*
Mirsa Adami *répétiteur*
Natalie Doucet *musical coaching*
Brian Masuda *musical coaching*
Meral Taygun *drama guest teacher*

Gusta Gerritsen *drama guest teacher*

Keyboard instruments

David Kuyken *head*

piano

David Kuyken *principal subject & section representative*

Marcel Baudet *principal subject*

Willem Brons *principal subject*

Naum Grubert *principal subject*

Frank van de Laar *principal subject*

Frank Peters *principal subject*

Jan Wijn *principal subject*

Richard Egarr *fortepiano repertoire class*

Ralph van Raat *20th century repertoire class*

Marc Pauwels *piano methodology*

Menno Dekker *keyboard musicianship*

harpsichord

Goska Isphording *modern harpsichord*

organ

Pieter van Dijk *section representative*

Matthias Havinga *assistant*

Henny Heikens *hymnology/community singing*

Piet van der Heijden *liturgy*

Strings

Kees Koelmans *head*

violin

Kees Koelmans *principal subject & section representative*

Vera Beths *principal subject*

Peter Brunt *principal subject*

Ilya Grubert *principal subject*

Lex Korff de Gidts *principal subject*

Johannes Leertouwer *principal subject*

Liviu Prunaru *principal subject*

Maria Milstein *principal subject*

Janet Krause *bachelor orchestra playing*

David Peralta *master orchestra playing*

Marc Danel *string quartet*

Wiesje Miedema *methodology*

Emma Breedveld *violin as a subsidiary subject*

viola

Francien Schatborn *principal subject & section representative*

Nobuko Imai *principal subject*

Sven Arne Tepl *principal subject*

Marjolein Dispa *principal subject*

Richard Wolfe *principal subject*

Jürgen Kussmaul *regular guest teacher*



Wiesje Miedema *methodology*

cello

Maarten Mostert *principal subject & section representative*

Monique Bartels *principal subject*

Dmitri Ferschtman *principal subject*

Jeroen den Herder *principal subject*

Floris Mijnders *principal subject*

Jelena Ocic *principal subject*

Mick Stirling *principal subject & orchestra playing*

Anner Bijlsma *regular guest teacher*

Gideon den Herder *principal subject assistant*

Wiesje van Eersel *methodology*

double bass

Olivier Thiery *principal subject & section representative*

Rick Stotijn *principal subject*

Peter Leerdam *principal subject*

harp

Erika Waardenburg *principal subject & section representative*

Sandrine Chatron *orchestra playing and audition training*

guitar

Lex Eisenhardt *principal subject & section representative*

Lydia Kennedy *principal subject*

Erik Vaarzon Morel *flamenco*

Hans Kunneman *electric guitar as a subsidiary subject*

Johannes Möller *regular guest teacher*

Woodwinds

Jan Kouwenhoven *head*

recorder

Jorge Isaac *principal subject & section representative*

Erik Bosgraaf *principal subject*

panpipes

Matthijs Koene *principal subject*

flute

Harrie Starreveld *principal subject & section representative*

Vincent Cortvrint *principal subject*

Kersten McCall *principal subject*

Marieke Schneemann *principal subject*

Raymond Honing *methodology*

oboe

Dorine Jansma *preliminary training & methodology, section representative*

Jan Kouwenhoven *principal subject*

Ernest Rombout *principal subject*

Miriam Pastor Burgos *regular guest teacher*

fagot

Jos de Lange *principal subject & section representative*

Ronald Karten *principal subject*

Simon van Hohen *double bassoon*

Gustavo Nunez *guest teacher*

clarinet/bass clarinet

Hans Colbers *principal subject & section representative*

Harmen de Boer *principal subject*

Erik Van Deuren *principal subject*

Arno Piters *principal subject*

saxophone

Arno Bornkamp *principal subject & section representative*

Willem van Merwijk *preliminary training & methodology*

Bas Pollard *woodwinds score study*

Yaniv Nachum *improvisation for woodwinds*

Brass

Pierre Volders *head*

horn

Herman Jeurissen *principal subject & section representative*

trumpet

Ad Welleman *principal subject & section representative*

Theo Wolters *principal subject*

trombone/bass trombone

Pierre Volders *principal subject & section representative*

Jörgen van Rijen *principal subject*

Remco de Jager *principal subject*

Ben van Dijk *principal subject (bas trombone)*

Raymond Munnecom *principal subject (bas trombone)*

Bart van Lier *guest teacher*

Daniel Lasalle *guest teacher (Baroque trombone)*

tuba

Perry Hoogendijk *principal subject*

Percussion

Arnold Marinissen *head & section representative, mallets, setup, ensembles*

Mark Braafhark *orchestra percussion*

Marijn Korff de Gidts *African percussion & methodology*

Vincent Houdijk *vibraphone*

Richard Jansen, *mallets, drums, methodology*

Ramon Lormans *marimba, vibraphone, ensembles, methodology*

Peter Prommel *vibraphone, marimba, repertoire*

Nick Woud *timpani*

Bence Major *orchestra percussion*

Dominique Vleeshouwers *mallets assistant*

Nancy Zeltsman *guest teacher*

Conducting, theory & composition

Michiel Schuijjer *head*

Erik van Lith *coordinator of conducting subjects*

choral conducting

Jos Vermunt *principal subject & section representative*

Jos van Veldhoven *performance practice*

Geert Berghs *voice as a subsidiary subject*

orchestral conducting

Ed Spanjaard *principal subject*

Lucas Vis *group lessons*

master of music in orchestral conducting, in cooperation with Royal Conservatoire The Hague

Ed Spanjaard *principal subject*

Jac van Steen *principal subject*

Kenneth Montgomery *principal subject*

Maarten Brandt *programming*

Theo Verbey *score analysis*

Richard Ram *score playing*

conducting concert and brass bands

Danny Oosterman *principal subject & section representative*

Jan Schut *principal subject*

theory of music (principal subject)

John Koslovsky *principal subject & section representative*

Michiel Schuijjer *principal subject*

Menno Dekker *principal subject*

André Douw *principal subject*

Martijn Hooning *principal subject*

Paul Scheepers *principal subject*

Job IJzerman *principal subject*

Jaap Zwart *principal subject*

composition

Jorrit Tamminga *electronic composition, section representative*

Richard Ayres *principal subject*

Wim Henderickx *principal subject*

Willem Jeths *principal subject*

Joël Bons *intercultural composition*

Fabio Nieder *guest teacher*

Theo Verbey *instrumentation*

Jacob Slagter *ensemble conducting*

Rafael Reina *contemporary music through non-western techniques*

Jos Zwaanenburg *live electronics & contemporary music through non-western techniques*

chamber music

Marian Schutjens *coordinator first year bachelor*

Paul Scheepers *coördinator second and third year bachelor*

Harmen de Boer
Arno Bornkamp
Peter Brunt
Marjolein Dispa
Michel Dispa
Ben van Dijk
Lex Eisenhardt
Dmitri Ferschtman
Valerie Guillorit
Walter van Hauwe
Doris Hochscheid
Herman Jeurissen
David Kuyken
Frank van de Laar
Johannes Leertouwer
Kees Koelmans
Lex Korff de Gidts
Peter Leerdam
Ramon Lormans
Pierre Mak
Arnold Marinissen
Frans van Ruth
Frank Peters
Marieke Schneemann
Harry Starreveld
Sven Arne Tepl
Erika Waardenburg
Ad Welleman

répétiteurs

Jaap Kooi *coordinator*
Jeroen Bal
Peter Besseling
Marianne Boer
David Bollen
Tobias Borsboom
Jan-Paul Grijpink
Daniel Kramer
Alla Libo
Elizabeth Scarlat
Tjako van Schie
Martijn Willers
Noriko Yabe
Mariken Zandvliet

piano as a subsidiary subject

Marian Schutjens-Bouwuis *coordinator*
Wouter Bergenhuizen
Peter Besseling
Wim Leising
Marta Liebana
Elizabeth Scarlat

Emile Simonis
Gert Jan Vermeulen
Matthijs Verschoor
Aziël Wagenvoort

voice as a subsidiary subject

Roswitha Bergmann *instrumentalists*
Geert Berghs *choral conducting*

music theory and history

John Koslovsky *coordinator of music theory*
Michel Khalifa *coordinator of music history*
Jan Derk van de Berg
Vincent van den Bijlaard
Barbara Bleij
Menno Dekker
André Douw
Gerben Gritter
Martijn Hooning
Job IJzerman
Clemens Kemme
Willem Wander van Nieuwkerk
Gilbert Noël
Ralf Pisters
Paul Scheepers
Michiel Schuijjer
Saskia Törnqvist
Gustavo Trujillo Delgado
Theo Verbey
Jaap Zwart

educational subjects & DOK programme

Marieke Oremus *coordinator*
Lolke van Diggelen
Leo Dijsselbloem *master elective 'building a successful professional practice'*

music and health

Marieke Oremus *coordinator*
Annemarie Broekhuizen *Alexander technique*
Irthe Engelhardt *posture & movement, Feldenkrais*
Doris Hochscheid *Alexander technique, body & mind*
Hans Kunneman *flow on stage*
Marja Mosk *body & mind*
Jose Peeters *Alexander technique*



Early Music

Teunis van der Zwart *head*

voice

Maarten Koningsberger *principal subject*

Xenia Meijer *principal subject*

harpsichord

Menno van Delft *principal subject & section representative*

Richard Egarr *principal subject*

Miklos Spanyi *historical improvisation*

basso continuo

Kris Verhelst *principal subject*

clavichord

Menno van Delft *principal subject*

fortepiano

Richard Egarr *principal subject*

organ

Pieter van Dijk *principal subject*

Baroque violin/viola

Shunske Sato *principal subject*

Sayuri Yamagata *principal subject*

Baroque cello

Viola de Hoog *principal subject*

viola da gamba

Mieneke van der Velden *principal subject*

violone

Margaret Urquhart *principal subject*

Baroque guitar, vihuela

Lex Eisenhardt *subsidiary subject*

Baroque harp

Constance Allanic *subsidiary subject*

lute and theorbo

Fred Jacobs *principal subject*

recorder

Erik Bosgraaf *principal subject*

Jorge Isaac *principal subject*

traverso

Marten Root *principal subject*

Jed Wentz *principal subject*



Baroque oboe

Josep Domenech *principal subject*

Baroque bassoon

Benny Aghassi *principal subject*

natural horn

Teunis van der Zwart *principal subject*

natural trumpet

David Staff *principal subject*

Thérèse de Goede continuo as a subsidiary subject, harmony in historical performance practice & master elective

Jed Wentz historical treatises, retorica, history of early music in the 20th century

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

Tilman Gey *harpsichord as a subsidiary subject*

Alessandro Pianu *harpsichord répétiteur*

Keiko Shichijo *fortepiano répétiteur*

Richard Bot *Gregorian chant*

Rachel Farr *Renaissance and Baroque dance*

Andrea Friggi *master elective*

Henk Verhoef *organ building*

