Classical Music

Study Guide Bachelor's Degree Programme

2016-2017

Conservatorium van Amsterdam
Amsterdamse Hogeschool voor de Kunsten

Table of Contents

Classical Music **4**
Management 4
Programme details 4
Mission 4
Vision 4
Learning objectives and areas of expertise **5**
General structure of the programme **6**
Course structure 8
Description of the five course categories 10

Description of the principal subjects **12**
Composition 12
Conducting 16
Orchestral conducting 16
Choral conducting 19
Wind and fanfare band conducting 21
Woodwinds 24
Recorder 24
Panpipes 29
Flute 32
Oboe 35
Clarinet 39
Bass Clarinet 42
Bassoon 45
Saxophone 49
Brass 52
Horn 52
Trumpet 55
Trombone & Bass Trombone 59
Tuba 67
Percussion 70
Strings 75
Harp 76
Guitar 79
Violin 83
Viola 87
Cello 91
Double Bass 95
Keyboard instruments 99
Piano 99
Organ 104
Contemporary harpsichord 108
Accordion 111
Theory of Music 114
Voice 118

Generic course descriptions **122**
Classical preparatory coursee **218**

Appendices
Bachelor's electives 2016-2017
List of Classical and Early Music teachers
Education and Examination Regulations

Classical Music

Management

Arnold Marinissen *Associate Director / Head of the Classical Department; arnold.marinissen@ahk.nl*
Michel Dispa *Policy Adviser michel.dispa@ahk.nl*
Will Jansen *Programme Coordinator; will.jansen@ahk.nl*
Dorine Jansma *Study Adviser; dorine.jansma@ahk.nl*
Marianne Berenschot *Project Leader*

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, hunderds 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 craftmanship, 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**
1.1	Vision and creativity: 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
1.2	Communication: 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
1.3	The ability to collaborate: 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**
2.1	Technique: 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
2.2	Analytical ability: 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**
3.1	Contextual focus: 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
3.2	Entrepreneurship: 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
3.3	Innovation: 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
3.4	A methodical and thoughtful approach: 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.

The course offers students the opportunity and support to prepare themselves as effectively as possible and in a context of international competition to enter a diversified labour market and/or a tailored specialist master's programme. Consequently, students may choose from two contrasting profiles starting in their third year of study: the standard All-round Performer Profile and the Performer–Educator Profile, the latter placing special emphasis on the music pedagogy and education skills which today's performers need. Both these profiles aim to allow the individual student the greatest scope possible for individual expression and diversity.

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. 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.

In addition to the abovementioned choice of profile in the third year, students can choose to further specialize in historical performance, chamber music, contemporary music, jazz or non-Western music, using their third- and fourth-year 'free space' electives, 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.

Course structure

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

The propaedeutic year is introductory and selective in nature, and concludes with a propaedeutic examination on the entire first-year curriculum. For each principal subject, this prospectus lists all first-year requirements specific to principal subjects. It is very important to understand that if a student's first-year performance is deemed unsatisfactory, a binding recommendation that he/she discontinue his/her studies may be issued. A student for whom such a recommendation has been issued may not pursue the same degree course at the CvA.

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. In the third year of the bachelor's degree programme the student will choose one of two profiles, either the Profile Performer Allround or the Profile Performer Educator. 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.

The general structure of the programme is outlined in the table below. The specific requirements for each principal subject may differ, and the diagram below is presented primarily as an indication of the general course offering. The courses are divided into five course categories. Only for the principal subject of music theory are several course categories employed which differ slightly from this standard.

General structure bachelor Classical Music 2016-2017

Various studies may deviate from this general diagram because of differences in subsidiary subjects related to the principal subject.

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entrepreneurship and Education		Other		Credits per year
1	Principal subject	31	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career				
	Ensembles/projects	3			General Music Theory	2					
	Body & Mind	1			Music and Cultural History	3					
subtotal-1		38		5		16		1		0	60
2	Principal subject	29	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1			
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1			
							Internship	1			
							Basic entrepreneurship	1			
subtotal-2		35		5		14		6		0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8	
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2					
	Ensembles/projects	3			Analysis deepening course	1					
	Orchestral part study	3			History of new music	1					
					Music history deepening course	2					
subtotal PPA-3		36		4		9		3		8	60
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5	
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3			
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences				
							* IEP-Instrumental/vocal didactics				
							* IEP-Internship				
							External internship IEP	2			
							Education & Outreach Program (EOP)	5			
subtotal PPE-3		33		6		3		13		5	60
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6	
	Orchestral part study	3									
subtotal PPA-4		51		0		0		3		6	60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9	
	Orchestral part study	3					IEP/EOP choice	6			
subtotal PPE-4		42		0		0		9		9	60
total PPA	66,7%	160	5,8%	14	16,3%	39	5,4%	13	5,8%	14	240
total PPE	61,7%	148	6,7%	16	13,8%	33	12,1%	29	5,8%	14	240

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

PPA = Profile Performer Allround

PPE = Profile Performer Educator

Description of the five course categories

Principal subject and related practical 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.

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 (contemporary music). These ensembles are conducted and coached by permanent CvA staff and renowned guests. In addition to the aforementioned projects involving large ensembles, there are also thematic projects and festivals dedicated to particular composers, styles, art forms and instruments. These sometimes entail ensemble work with principal subject and/or guest teachers. Such projects also increasingly examine the historical context of the music performed.

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.

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.

Year 3 of the bachelor's degree programme focuses extensively on contemporary music. In that year, students are also required to choose from a wide variety of music theory and music history subjects, as well as from different variants of composition. In this way, they are equipped to develop their own aims and talents to the greatest extent possible.

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*) 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 their entrepreneurial skills. The courses entitled Introduction to Education and Career (Ba 1), Basic Entrepreneurship (Ba 2) and the subject of entrepreneurship in Ba 3 and 4 contribute significantly to students' growth and increase their chances of success in the professional world without compromising their musical personalities.

In today's professional world, virtually every musician comes into contact with the field of education. Great stage artists give masterclasses and lecture recitals, while some of the activities carried out by orchestral musicians will involve 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 in Ba-2, teaching and an internship. In Ba-3, students may broaden and deepen their educational skills extensively by choosing the Performer Educator Profile.

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.

Description of the principal subjects

Composition

Composition, Conducting and Music Theory Department head: Michiel Schuijer (michiel.schuijer@ahk.nl)

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 (j.tamminga@ahk.nl)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship 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	5	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-1		38		5		16		1		0	60	
2	Principal subject	33	Piano	3	Harmony & Analysis	6	Basic entrepreneurship	1				
	Instrumentation	5	2nd year choir	2	Solfège and ear training	5						
	Composers forum	2			Music and Cultural History	3						
subtotal-2		40		5		14		1		0	60	
3	Principal subject	17	Instrumental/vocal add. subject	3	Analysis-solfege of new music	2	Entrepreneurship	3	Electives	8		
	Instrumentation	5	Ensemble conducting A	1	Analysis deepening course	1						
	CMtNWT (6 + 3 in choice progr)/Electronic music	6	Ensemble-conducting B	2	History of new music	1						
	Analysis for composers	3			Music history deepening course	2						
	Composers forum	2										
	Introduction in music aesthetics	2										
	Advanced topics in music aesthetics	2										
subtotal 3		37		6		6		3		8	60	
4	Principal subject	49					Entrepreneurship	3	Electives	6		
	Composers forum	2										
subtotal 4		51		0		0		3		6	60	
total	69,2%	166	6,7%	16	15,0%	36	3,3%	8	5,8%	14	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*
Fabio Nieder *guest teacher*
Theo Verbey *instrumentation*
Jacob Slagter *ensemble conducting*
Michel Khalifa *notation, music aesthetics*
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 Schuijer (michiel.schuijer@ahk.nl)

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 2016-2017

Year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year
1	Principal subject	25	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Conducting technique	3	String instrument	3	Solfège and ear training	5	and Career				
	Literature	3	1st-year choir	2	General Music Theory	2					
	Body & mind	1			Music and Cultural History	3					
	Projects	3									
subtotal-1		35		8		16		1		0	60
2	Principal subject	16	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Literature	3	String instrument	3	Solfège and ear training	5	Basic entrepreneurship	1			
	Internship 2A and 2B	3	Score-playing	3	Music and Cultural History	3					
	Choral and orchestral repertoire	3	2nd-year choir	2	Renaissance counterpoint 1	4					
	Projects	3									
subtotal-2		28		11		18		3		0	60
3	Principal subject	10	Piano	3	Analysis-solfège of new music	2	Entrepeneurship	3	Electives	8	
	Literature	3	Score-playing	3	Analysis deepening course	1					
	Instrumentation	3			History of new music	1					
	Internship 3A and 3 B	3			Music history deepening course	2					
	Choral and orchestral repertoire	3			Baroque counterpoint 1	4					
	Stage Presentation for conductors	1			Theory for conductors	3					
	Projects	3			Introduction to Music aesthetics	2					
					Advanced topics in Music aesthetics	2					
subtotal-3		26		6		17		3		8	60
4	Principal subject	36	Piano	3			Entrepeneurship	3	Electives	6	
	Literature	3	Score-playing	3							
	Internship 4A and 4B	3									
	Projects	3									
subtotal-4		45		6		0		3		6	60
total	55,8%	134	12,9%	31	21,3%	51	4,2%	10	5,8%	14	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 Schuijer *head of composition, conductting and music theory*

Teachers

Ed Spanjaard *principal subject*
Lucas Vis *group lessons*

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 (post@josvermunt.nl)

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 2016-2017

Year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entrepeneurship and Education		Other		Credits per year
1	Principal subject	19	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Literature	3	Voice	3	Solfège and ear training	5	and Career				
	Choir practicum	3			General Music Theory	2					
	Scola Cantorum	2			Music and Cultural History	3					
	Italian	1			Gregorian chant	2					
	Conducting technique	3									
	Body & mind	1									
	Choral conducting performance practice	3									
subtotal-1		35		6		18		1		0	60
2	Principal subject	13	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Literature	3	Voice	3	Solfège and ear training	5	Basic entrepreneurship	1			
	Choir practicum	3	Score-playing	3	Music and Cultural History	3					
	Internship 2A and 2B	3			Renaissance counterpoint	4					
	Choral and orchestral repertoire	3									
	Mensural notation	2									
	Choral conducting performance practice	3									
subtotal-2		30		9		18		3		0	60
3	Principal subject	11	Piano	3	Analysis-solfège of new music	2	Entrepeneurship	3	Electives	8	
	Literature	3	Voice	3	Analysis deepening course	1					
	Choir practicum	3	Score-playing	3	History of new music	1					
	Internship 3A and 3B	3			Music history deepening course	2					
	Choral and orchestral repertoire	3			Written musical skills	3					
	Stage Presentation for conductors	1			Baroque counterpoint	4					
	Choral conducting performance practice	3									
subtotal-3		27		9		13		3		8	60
4	Principal subject	30	Piano	3			Entrepeneurship	3	Electives	6	
	Literature	3	Voice	3							
	Choir practicum	3	Score-playing	3							
	Internship 4A and 4B	3									
	Choral conducting performance practice	3									
subtotal-4		42		9		0		3		6	60
total	55,8%	134	13,8%	33	20,4%	49	4,2%	10	5,8%	14	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/choral conducting*

Wind and fanfare band conducting

Introduction

The principal subject of wind and fanfare band conducting focuses on conducting amateur wind bands.

Bachelor's degree in wind and fanfare band conducting

Section representative: Danny Oosterman(danny.studiooosterman@gmail.com)

Entrance requirements

* conducting a composition chosen by the CvA from the wind and fanfare band repertoire
* familiarity with the wind and percussion instruments used in wind and fanfare bands
* insight into the way a score is put together and conductor
* skill in playing a wind instrument
* taking an aural skills exam which tests the candidate's understanding of musical structures

Degree course

General

In addition to a wide range of theoretical subjects and score-reading, the principal study focuses on conducting technique, orchestral training, organology, developing a knowledge of the literature and instrumentation, all of which are part of the principal subject.

The internship is another important course component, in which the student, overseen by the teacher, works with a number of existing amateur orchestras.

Programme structure and credits bachelor Conducting Concert and Brass Bands 2016-2017

Year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year
1	Principal subject	34	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Body & mind	1	Wind instrument	3	Solfège and ear training	5	and Career				
			First year choir	2	General Music Theory	2					
					Music and Cultural History	3					
subtotal-1		35		8		16		1		0	60
2	Principal subject	29	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Internship 2 A and 2B	3	Wind instrument	3	Solfège and ear training	5	Basic entrepreneurship	1			
			Score-playing	3	Music and Cultural History	3					
			Second year choir	2							
subtotal-2		32		11		14		3		0	60
3	Principal subject	30	Piano	3	Analysis-solfège of new music	2	entrepeneurship	3	Electives	8	
	Internship 3A and 3B	3	Wind instrument	3	Analysis deepening course	1					
	Stage Presentation for conductors	1	Score-playing	3	History of new music	1					
					Music history deepening course	2					
subtotal-3		34		9		6		3		8	60
4	Principal subject	42	Piano	3			entrepeneurship	3	Electives	6	
	Internship 4A and 4B	3	Score-playing	3							
subtotal-4		45		6		0		3		6	60
total	60,80%	146	14,20%	34	15,00%	36	4,20%	10		10	240

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

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 (j.kouwenhoven@planet.nl)

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 (isaac@visisonor.net)

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 using the elements described at:
www.ahk.nl/fileadmin/afbeeldingen/muziek/klassiek/blokfluitmuziekvoorbeeld.jpg

Degree course

Programme structure and credits bachelor Recorder 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	29	Piano	3	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
	Electronics for recorder players	2										
subtotal-1		38		5		16		1			0	60
2	Principal subject	20	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
	Harmony in performance practice	3			Renaissance counterpoint 1	4	Internship	1				
	Electronics for recorder players	2					Basic entrepreneurship	1				
subtotal-2		31		5		18		6			0	60
PPA-3	Principal subject	18	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2	Instrumental Education Program (IEP)	3				
	Ensembles/projects	3	Continuo	3	Analysis deepening course	1	* IEP-Didactics					
	Harmony in performance practice	3			History of new music	1	* IEP-Methodology					
					Music history deepening course	2	* IEP-Internship					
					Arranging for recorder players	3						
subtotal PPA-3		27		7		12		6		8	60	
PPE-3	Principal subject	21	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1	Arranging for recorder players	3	Instrumental Education Program (IEP)	3				
	Harmony in performance practice	3	Ensemble conducting B	2			* IEP-Educational sciences					
			Continuo	3			* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		27		9		6		13		5	60	
PPA-4	Principal subject	42	Continuo	3			Entrepreneurship	3	Electives	6		
	Chamber music	3										
	Ensembles/projects	3										
subtotal PPA-4		48		3		0		3		6	60	
PPE-4	Principal subject	36	Continuo	3			Entrepreneurship	3	Electives	9		
	Ensembles/projects	3					IEP/EOP choice	6				
subtotal PPE-4		39		3		0		9		9	60	
total PPA	60,0%	144	8,3%	20	19,2%	46	6,7%	16	5,8%	14	240	
total PPE	56,3%	135	9,2%	22	16,7%	40	12,1%	29	5,8%	14	240	

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

General

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

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 subjec*

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 (mgkoene@xs4all.nl)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year
1	Principal subject	29	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career				
	Ensembles/projects	3			General Music Theory	2					
	Body & Mind	1			Music and Cultural History	3					
	Electronics for recorder players	2									
subtotal-1		38		5		16		1		0	60
2	Principal subject	23	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1			
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1			
	Electronics for recorder players	2			Renaissance counterpoint 1	4	Internship	1			
							Basic entrepreneurship	1			
subtotal-2		31		5		18		6		0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8	
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2	Instrumental Education Program (IEP)	3			
	Ensembles/projects	3			Analysis deepening course	1	* IEP-Didactics				
					History of new music	1	* IEP-Methodology				
					Music history deepening course	2	* IEP-Internship				
subtotal PPA-3		33		4		9		6		8	60
PPE-3	Principal subject	30	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5	
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3			
			Ensemble conducting B	2			* IEP-Educational sciences				
							* IEP-Instrumental/vocal didactics				
							* IEP-Internship				
							External internship IEP	2			
							Education & Outreach Program (EOP)	5			
subtotal PPE-3		33		6		3		13		5	60
PPA-4	Principal subject	45					Entrepreneurship	3	Electives	6	
	Chamber music	3									
	Ensembles/projects	3									
subtotal PPA-4		51		0		0		3		6	60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9	
	Ensembles/projects	3					IEP/EOP choice	6			
subtotal PPE-4		42		0		0		9		9	60
total PPA	63,8%	153	5,8%	14	17,9%	43	6,7%	16	5,8%	14	240
total PPE	60,0%	144	6,7%	16	15,4%	37	12,1%	29	5,8%	14	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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: Kersten McCall (kerstenmccall@gmail.com)

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*

Degree course

Programme structure and credits bachelor Flute 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year
1	Principal subject	31	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career				
	1st-year Wind Ensemble	3			General Music Theory	2					
	Body & Mind	1			Music and Cultural History	3					
subtotal-1		38		5		16		1		0	60
2	Principal subject	29	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1			
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1			
							Internship	1			
							Basic entrepreneurship	1			
subtotal-2		35		5		14		6		0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8	
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2					
	Ensembles/projects	3			Analysis deepening course	1					
	Orchestral part study	3			History of new music	1					
					Music history deepening course	2					
subtotal PPA-3		36		4		9		3		8	60
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5	
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3			
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences				
							* IEP-Instrumental/vocal didactics				
							* IEP-Internship				
							External internship IEP	2			
							Education & Outreach Program (EOP)	5			
subtotal PPE-3		33		6		3		13		5	60
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6	
	Orchestral part study	3									
subtotal PPA-4		51		0		0		3		6	60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9	
	Orchestral part study	3					IEP/EOP choice	6			
subtotal PPE-4		42		0		0		9		9	60
total PPA	66,7%	160	5,8%	14	16,3%	39	5,4%	13	5,8%	14	240
total PPE	61,7%	148	6,7%	16	13,8%	33	12,1%	29	5,8%	14	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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 taught by various teachers
* orchestral repertoire and participation in orchestral projects
* repertoire class team-taught by all teachers

First year/propaedeutic year

* one hour a week of private lessons and group lessons (principal subject)
* group lessons for all flautists
* the first-year wind ensemble conducted by Bas Pollard

Propaedeutic examination

Propaedeutic examination at the end of the first academic year; duration: 20 minutes.

Second year

See first year.

* chamber music: under the supervision of the chamber music teachers, two chamber works must be prepared
* 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

Kersten McCall *principal subject*
Vincent Cortvrint *principal subject*
Marieke Schneemann *principal subject*
Raymond Honing *methodology*
Harrie Starreveld *contemporary music workshop*
Jed Wentz *traverso*

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 (dorine.jansma@ahk.nl)

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 bachelor Flute 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year
1	Principal subject	31	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career				
	1st-year Wind Ensemble	3			General Music Theory	2					
	Body & Mind	1			Music and Cultural History	3					
subtotal-1		38		5		16		1		0	60
2	Principal subject	29	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1			
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1			
							Internship	1			
							Basic entrepreneurship	1			
subtotal-2		35		5		14		6		0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8	
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2					
	Ensembles/projects	3			Analysis deepening course	1					
	Orchestral part study	3			History of new music	1					
					Music history deepening course	2					
subtotal PPA-3		36		4		9		3		8	60
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5	
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3			
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences				
							* IEP-Instrumental/vocal didactics				
							* IEP-Internship				
							External internship IEP	2			
							Education & Outreach Program (EOP)	5			
subtotal PPE-3		33		6		3		13		5	60
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6	
	Orchestral part study	3									
subtotal PPA-4		51		0		0		3		6	60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9	
	Orchestral part study	3					IEP/EOP choice	6			
subtotal PPE-4		42		0		0		9		9	60
total PPA	66,7%	160	5,8%	14	16,3%	39	5,4%	13	5,8%	14	240
total PPE	61,7%	148	6,7%	16	13,8%	33	12,1%	29	5,8%	14	240

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

PPA = Profile Performer Allround

PPE = Profile Performer Educator

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*
Ernest Rombout *principal subject*
Miriam Pastor Burgos *principal subject, cor anglais*
Josep Domenech *Baroque oboe*
Bas Pollard *ensembles, score study*

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 Pieterson, 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 clarinettists are also part of the study.

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

The Clarinet Department is made up of the following clarinettists:
Harmen de Boer (Netherlands Wind Ensemble; former principal clarinettist of the Netherlands Radio Symphony and the Netherlands Radio Philharmonic Orchestra, recording artist, chamber musician and soloist)

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

Hans Colbers (principal clarinettist 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 (hanscolbers@upcmail.nl)

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 Kramer-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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year
1	Principal subject	31	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career				
	1st-year Wind Ensemble	3			General Music Theory	2					
	Body & Mind	1			Music and Cultural History	3					
subtotal-1		38		5		16		1		0	60
2	Principal subject	29	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1			
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1			
							Internship	1			
							Basic entrepreneurship	1			
subtotal-2		35		5		14		6		0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8	
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2					
	Ensembles/projects	3			Analysis deepening course	1					
	Orchestral part study	3			History of new music	1					
					Music history deepening course	2					
subtotal PPA-3		36		4		9		3		8	60
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5	
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3			
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences				
							* IEP-Instrumental/vocal didactics				
							* IEP-Internship				
							External internship IEP	2			
							Education & Outreach Program (EOP)	5			
subtotal PPE-3		33		6		3		13		5	60
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6	
	Orchestral part study	3									
subtotal PPA-4		51		0		0		3		6	60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9	
	Orchestral part study	3					IEP/EOP choice	6			
subtotal PPE-4		42		0		0		9		9	60
total PPA	66,7%	160	5,8%	14	16,3%	39	5,4%	13	5,8%	14	240
total PPE	61,7%	148	6,7%	16	13,8%	33	12,1%	29	5,8%	14	240

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

PPA = Profile Performer Allround

PPE = Profile Performer Educator

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

Hans Colbers *principal subject*
Harmen de Boer *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 (evd4@xs4all.nl)

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 2016-2017												
year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	31	Piano	3	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
subtotal-1		38		5		16		1			0	60
2	Principal subject	29	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
							Internship	1				
							Basic entrepreneurship	1				
subtotal-2		35		5		14		6			0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2						
	Ensembles/projects	3			Analysis deepening course	1						
	Orchestral part study	3			History of new music	1						
					Music history deepening course	2						
subtotal PPA-3		36		4		9		3		8	60	
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences					
							* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13		5	60	
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6		
	Orchestral part study	3										
subtotal PPA-4		51		0		0		3		6	60	
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Orchestral part study	3					IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9		9	60	
total PPA	66,7%	160	5,8%	14	16,3%	39	5,4%	13	5,8%	14	240	
total PPE	61,7%	148	6,7%	16	13,8%	33	12,1%	29	5,8%	14	240	
NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.												
PPA = Profile Performer Allround												
PPE = Profile Performer Educator												

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*

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 (jos.delange@me.com)

Entrance requirements

* two required études: C.J. Weissenborn – *Fagott-Studien*, part 2, no. 35; A. Vaulet – *20 Studien*, étude no. 11
* one étude of the candidate's choice from A. Vaulet – *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 2016-2017												
year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	31	Piano	3	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career					
	1st-year Wind Ensemble	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
subtotal-1		38		5		16		1		0	60	
2	Principal subject	29	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
							Internship	1				
							Basic entrepreneurship	1				
subtotal-2		35		5		14		6		0	60	
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2						
	Ensembles/projects	3			Analysis deepening course	1						
	Orchestral part study	3			History of new music	1						
					Music history deepening course	2						
subtotal PPA-3		36		4		9		3		8	60	
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences					
							* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13		5	60	
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6		
	Orchestral part study	3										
subtotal PPA-4		51		0		0		3		6	60	
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Orchestral part study	3					IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9		9	60	
total PPA	66,7%	160	5,8%	14	16,3%	39	5,4%	13	5,8%	14	240	
total PPE	61,7%	148	6,7%	16	13,8%	33	12,1%	29	5,8%	14	240	
NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.												
PPA = Profile Performer Allround												
PPE = Profile Performer Educator												

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*
Françaix – *Divertissement*

Teachers

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

Saxophone

Introduction

The saxophone has a special place in the woodwind section. The department offers students many opportunities to specialize in contemporary chamber music and to participate in projects and electives in the fields of jazz and popular music. Every two years, it organizes an International Saxophone Week, attended by students and teachers from in and outside the Netherlands, an initiative which has been enormously successful in recent years.

Bachelor's degree in saxophone

Section representative: Arno Bornkamp (info@arnobornkamp.nl)

Entrance requirements

* three études of the candidate's choice, e.g. M. Mule – *D'après Berbiguier*; H. Klosé – *Genre et mécanisme* or *Études chantantes*; R. Gallois-Montbrun – *Six pièces musicales d'étude*, e.g. nos. 1, 3 or 4
* two concert pieces, e.g. A. Jolivet – Fantasia impromptu; P. Maurice – *Tableau de Provence* or Ryo Noda – *Maï*
* all major and minor scales up to and including four sharps and four flats across the full range of the instrument

Degree course

Programme structure and credits bachelor Saxophone 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year
1	Principal subject	31	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career				
	1st-year Wind Ensemble	3			General Music Theory	2					
	Body & Mind	1			Music and Cultural History	3					
subtotal-1		38		5		16		1		0	60
2	Principal subject	29	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1			
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1			
							Internship	1			
							Basic entrepreneurship	1			
subtotal-2		35		5		14		6		0	60
PPA-3	Principal subject	24	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8	
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2	Instrumental Education Program (IEP)	3			
	Ensembles/projects	3			Analysis deepening course	1	* IEP-Didactics				
	Orchestral part study	3			History of new music	1	* IEP-Methodology				
					Music history deepening course	2	* IEP-Internship				
subtotal PPA-3		33		4		9		6		8	60
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5	
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3			
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences				
							* IEP-Instrumental/vocal didactics				
							* IEP-Internship				
							External internship IEP	2			
							Education & Outreach Program (EOP)	5			
subtotal PPE-3		33		6		3		13		5	60
PPA-4	Principal subject	42					Entrepreneurship	3	Electives	6	
	Chamber music	3									
	Ensembles/projects	3									
	Orchestral part study	3									
subtotal PPA-4		51		0		0		3		6	60
PPE-4	Principal subject	36					Entrepreneurship	3	Electives	9	
	Ensembles/projects	3					IEP/EOP choice	6			
	Orchestral part study	3									
subtotal PPE-4		42		0		0		9		9	60
total PPA	65,4%	157	5,8%	14	16,3%	39	6,7%	16	5,8%	14	240
total PPE	62,5%	148	4,2%	16	15,4%	33	12,1%	29	5,8%	14	240

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

PPA = Profile Performer Allround

PPE = Profile Performer Educator

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*
Bas Pollard *ensembles, score study*
Yaniv Nachum *improvisation*

Brass

Brass Department head: Pierre Volders (info@pierrevolders.nl)

The CvA Brass Department has a strong connection with the Royal Concertgebouw Orchestra, of which many of the principal study teachers are members. Together with principals from other leading orchestras, 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 (herman@hermanjeurissen.nl)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	27	Piano	3	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
	Orchestral part study	3										
	Orientation natural horn	1										
subtotal-1		38		5		16		1			0	60
2	Principal subject	26	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
	Orchestral part study	3					Internship	1				
							Basic entrepreneurship	1				
subtotal-2		35		5		14		6			0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2						
	Ensembles/projects	3			Analysis deepening course	1						
	Orchestral part study	3			History of new music	1						
					Music history deepening course	2						
subtotal PPA-3		36		4		9		3			8	60
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences					
							* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13			5	60
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6		
	Orchestral part study	3										
subtotal PPA-4		51		0		0		3			6	60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Orchestral part study	3					IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9			9	60
total PPA	66,7%	160	5,8%	14	16,3%	39	5,4%	13	5,8%	14	240	
total PPE	61,7%	148	6,7%	16	13,8%	33	12,1%	29	5,8%	14	240	

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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 Konzertetüden* 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 teachers 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 (adwelleman@hotmail.com)

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 trancendantes*
* 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 Trompet 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	28	Piano	3	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
	Orchestral part study	3										
subtotal-1		38		5		16		1		0	60	
2	Principal subject	26	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
	Orchestral part study	3					Internship	1				
							Basic entrepreneurship	1				
subtotal-2		35		5		14		6		0	60	
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2						
	Ensembles/projects	3			Analysis deepening course	1						
	Orchestral part study	3			History of new music	1						
					Music history deepening course	2						
subtotal PPA-3		36		4		9		3		8	60	
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences					
							* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13		5	60	
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6		
	Orchestral part study	3										
subtotal PPA-4		51		0		0		3		6	60	
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Orchestral part study	3					IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9		9	60	
total PPA	66,7%	160	5,8%	14	16,3%	39	5,4%	13	5,8%	14	240	
total PPE	61,7%	148	6,7%	16	13,8%	33	12,1%	29	5,8%	14	240	

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

PPA = Profile Performer Allround

PPE = Profile Performer Educator

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

Ad Welleman *principal subject and methodology*
Theo Wolters *principal subject*
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 (info@pierrevolders.nl)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	28	Piano	3	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
	Orchestral part study	3										
subtotal-1		38		5		16		1			0	60
2	Principal subject	26	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
	Orchestral part study	3					Internship	1				
							Basic entrepreneurship	1				
subtotal-2		35		5		14		6			0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2						
	Ensembles/projects	3			Analysis deepening course	1						
	Orchestral part study	3			History of new music	1						
					Music history deepening course	2						
subtotal PPA-3		36		4		9		3		8	60	
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
	Orchestral part study	3	Ensemble conducting B	2			° IEP-Educational sciences					
							° IEP-Instrumental/vocal didactics					
							° IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13		5	60	
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6		
	Orchestral part study	3										
subtotal PPA-4		51		0		0		3		6	60	
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Orchestral part study	3					IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9		9	60	
total PPA	66,7%	160	5,8%	14	16,3%	39	5,4%	13	5,8%	14	240	
total PPE	61,7%	148	6,7%	16	13,8%	33	12,1%	29	5,8%	14	240	

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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 Guilmant, 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

Pierre Volders *principal subject*
Jörgen van Rijen *principal subject*
Remko de Jager *principal subject, methodology*
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: Pierre Volders (info@pierrevolders.nl)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year
1	Principal subject	28	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career				
	Ensembles/projects	3			General Music Theory	2					
	Body & Mind	1			Music and Cultural History	3					
	Orchestral part study	3									
subtotal-1		38		5		16		1		0	60
2	Principal subject	26	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1			
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1			
	Orchestral part study	3					Internship	1			
							Basic entrepreneurship	1			
subtotal-2		35		5		14		6		0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8	
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2					
	Ensembles/projects	3			Analysis deepening course	1					
	Orchestral part study	3			History of new music	1					
					Music history deepening course	2					
subtotal PPA-3		36		4		9		3		8	60
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5	
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3			
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences				
							* IEP-Instrumental/vocal didactics				
							* IEP-Internship				
							External internship IEP	2			
							Education & Outreach Program (EOP)	5			
subtotal PPE-3		33		6		3		13		5	60
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6	
	Orchestral part study	3									
subtotal PPA-4		51		0		0		3		6	60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9	
	Orchestral part study	3					IEP/EOP choice	6			
subtotal PPE-4		42		0		0		9		9	60
total PPA	66,7%	160	5,8%	14	16,3%	39	5,4%	13	5,8%	14	240
total PPE	61,7%	148	6,7%	16	13,8%	33	12,1%	29	5,8%	14	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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 Goudenhooft.

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 (perryhoogendijk@mac.com)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	28	Piano	3	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
	Orchestral part study	3										
subtotal-1		38		5		16		1			0	60
2	Principal subject	26	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
	Orchestral part study	3					Internship	1				
							Basic entrepreneurship	1				
subtotal-2		35		5		14		6			0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2						
	Ensembles/projects	3			Analysis deepening course	1						
	Orchestral part study	3			History of new music	1						
					Music history deepening course	2						
subtotal PPA-3		36		4		9		3		8	60	
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences					
							* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13		5	60	
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6		
	Orchestral part study	3										
subtotal PPA-4		51		0		0		3		6	60	
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Orchestral part study	3					IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9		9	60	
total PPA	66,7%	160	5,8%	14	16,3%	39	5,4%	13	5,8%	14	240	
total PPE	61,7%	148	6,7%	16	13,8%	33	12,1%	29	5,8%	14	240	

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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: Richard Jansen (richard@mczwartewaterland.nl)

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.

Bachelor's degree in percussion

Section representative: Arnold Marinissen Richard Jansen (richard@mczwartewaterland.nl)

Entrance requirements

Candidates must perform on the following instruments:
1. timpani
2. snare drum
3. mallets: marimba, xylophone and vibraphone

1. timpani
* several études selected from e.g. Nick Woud – *Symphonic Studies for Timpani*, *The Timpani Challenge*, *Musical Studies for Pedal Timpani*; Heinrich Knauer – *85 Übungen für Pauken*, Richard Hochrainer – *Timpani Vol. 1*
* sight-reading
* rolls and technical exercises

2. snare drum
* several études, e.g. Jacques Delécluse – *Twelve Studies for Snare Drum*; Heinrich Knauer – *Kleine Trommelschule*; Richard Hochrainer – *Übungen für Kleine Trommel*; Mitchell Peters – *Intermediate Snare Drum Studies*; or Charles Wilcoxon – *All American Drummer*
* sight-reading
* technical exercises from Mitchell Peters – *Developing Dexterity for Snare Drum*; G.L. Stone – *Stick Control*

3. mallets: marimba/xylophone and/or vibraphone
marimba/xylophone:
* at least two pieces of contrasting character by e.g. Keiko Abe, Mitchell Peters, Morris Goldenberg, Claire Omar Musser, David Friedman or Ruud Wiener
* sight-reading
* various technical exercises in different keys

Degree course

Programme structure and credits bachelor Percussion 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	28	Piano	3	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
	Orchestral part study	3										
subtotal-1		38		5		16		1			0	60
2	Principal subject	26	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
	Orchestral score study	3					Internship	1				
							Basic entrepreneurship	1				
subtotal-2		35		5		14		6			0	60
PPA-3	Principal subject	24	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives		8	
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2	Instrumental Education Program (IEP)	3				
	Ensembles/projects	3			Analysis deepening course	1	* IEP-Didactics					
	Orchestral part study	3			History of new music	1	* IEP-Methodology					
					Music history deepening course	2	* IEP-Internship					
subtotal PPA-3		33		4		9		6			8	60
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives		5	
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences					
							* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13			5	60
PPA-4	Principal subject	42					Entrepreneurship	3	Electives		6	
	Chamber music	3										
	Ensembles/projects	3										
	Orchestral part study	3										
subtotal PPA-4		51		0		0		3			6	60
PPE-4	Principal subject	36					Entrepreneurship	3	Electives		9	
	Ensembles/projects	3					IEP/EOP choice	6				
	Orchestral part study	3										
subtotal PPE-4		42		0		0		9			9	60
total PPA	65,4%	157	5,8%	14	16,3%	39	6,7%	16	5,8%	14		240
total PPE	62,5%	148	4,2%	16	15,4%	33	12,1%	29	5,8%	14		240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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 Aphergis, 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

Richard Jansen *general, mallets repertoire mallets, drums, methodology*
Nick Woud *timpani*
Mark Braafhart*snare drum, orchestral percussion*
Bence Major *snare drum, orchestral percussion*
Arnold Marinissen *setup, general, chamber music/ensembles, repertoire*
Ramon Lormans *marimba / vibraphone, ensembles, methodology*
Peter Prommel vibraphone /marimba, chamber music/ensemble, repertoire
Marijn Korff de Gidts *African percussion, methodology*
Vincent Houdijk *jazz vibraphone*
Rachel Zhang *marimba*
Dominique Vleeshouwers *mallets assistant*
Marijn Korff de Gidts *hand percussion, methodology*
Vincent Houdijk *jazz vibraphone*
Richard Jansen general, repertoire
Nancy Zeltsman *regular guest teacher of marimba*

Strings

Strings Department head: Kees Koelmans (c.koelmans@me.com)

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

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

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

Bachelor's degree in harp

Section representative: Erika Waardenburg (erikawaardenburg@hotmail.com)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	27	Piano	3	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	5	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
	Orchestral part study	1			Harmony at own instrument	2						
	Group lesson	1										
subtotal-1		36		5		18		1			0	60
2	Principal subject	25	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3	2nd year choir	2	Solfège and ear training	5	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
	Orchestral part study	1			Harmony at the piano	2	Internship	1				
	Group lesson	1					Basic entrepreneurship	1				
subtotal-2		33		5		16		6			0	60
PPA-3	Principal subject	24	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2						
	Ensembles/projects	3			Analysis deepening course	1						
	Orchestral part study	2			History of new music	1						
	Group lesson	1			Music history deepening course	2						
	Small harp	3										
subtotal PPA-3		36		4		9		3			8	60
PPE-3	Principal subject	24	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
	Orchestral part study	2	Ensemble conducting B	2			* IEP-Educational sciences					
	Group lesson	1					* IEP-Instrumental/vocal didactics					
	Small harp	3					* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13			5	60
PPA-4	Principal subject	42					Entrepreneurship	3	Electives	6		
	Chamber music	3										
	Ensembles/projects	3										
	Orchestral part study	3										
subtotal PPA-4		51		0		0		3			6	60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Group lesson	1					IEP/EOP choice	6				
	Orchestral part study	2										
subtotal PPE-4		42		0		0		9			9	60
total PPA	65,0%	156	5,8%	14	17,9%	43	5,4%	13	5,8%	14	240	
total PPE	60,0%	144	6,7%	16	15,4%	37	12,1%	29	5,8%	14	240	

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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 harp concertos with piano)
- Chamber music lessons: chamber music is an important part of the principal study programme.
- Orchestral studies: group and private lessons with the orchestral score study teacher, supplemented by private lessons with the principal study teacher. Participation in orchestral projects and the orchestra class.
- Masterclasses: each year, the Harp Department organizes multiple masterclasses, or guest lectures, in which students may participate by agreement with their principal study teacher.

First year

- One private lesson a week with the principal study teacher
- Evening group recitals and weekly group lessons
- Harmony at the harp

Exam 1: (15 minutes) technique, two études, one solo work, one movement from a concerto.

Propaedeutic examination

Exam 2: Propaedeutic examination (25 minutes): one étude, two solo works (one of which was written after 1945), one movement from a sonata, one movement from a concerto, during which the student's technical and musical progress will be assessed within the context of the four-year programme.

Second year

• one private lesson a week with the principal study teacher
• evening group recitals and weekly group lessons
• harmony at the harp
• participation in the projects organized by the CvA Symphony Orchestra, the orchestral class, the National Youth Orchestra of the Netherlands or other orchestras.
• introductory course: orchestral playing, Baroque harp or methodology.

Exam 3: (15 minutes' playing time) technique, two études, one solo work, one movement from a concerto.

Exam 4: (25 minutes' playing time) two solo works (one of which was written after 1945), a sonata, one movement from a concerto.

Third year

• One private lesson a week with the principal study teacher
• Evening group recitals and weekly group lessons
• Participation in the projects organized by the CvA Symphony Orchestra/the CvA orchestral class
• Weekly elective: orchestral playing, Baroque harp or methodology.

Exam 5: (15 minutes' playing time) technique, two études, one solo work, one movement from a concerto.

Exam 6: (25 minutes' playing time) two solo works (one of which was written after 1945), a sonata, one movement from a concerto.

Fourth year

• One private lesson a week with the principal study teacher
• Evening group recitals and weekly group lessons
• Participation in the projects organized by the CvA Symphony Orchestra/the CvA orchestral class.
• Weekly elective: orchestral playing, Baroque harp or methodology.

Exam 7: (25 minutes' playing time) conclusion of the elective

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

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

Final examination

Exam 8: Final examination (50 minutes' playing time) in the form of a public concert in which the student will play a balanced programme consisting of works from various style periods and a chamber work, a sonata and a movement from a concerto or a work for large ensemble.

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: Johannes Möller (johannes@johannesmoller.com)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	29	1st year choir	2	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3			Solfège and ear training	5	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
	Electric guitar	3			Harmony on own instrument	2						
subtotal-1		39		2		18		1			0	60
2	Principal subject	24	2nd year choir	2	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3			Solfège and ear training	5	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
	Electric guitar	3			Harmony on own instrument	2	Internship	1				
	Flamenco guitar	3					Basic entrepreneurship	1				
subtotal-2		36		2		16		6			0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives		8	
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2	Instrumental Education Program (IEP)	3				
	Ensembles/projects	3			Analysis deepening course	1	* IEP-Didactics					
					History of new music	1	* IEP-Methodology					
					Music history deepening course	2	* IEP-Internship					
subtotal PPA-3		33		4		9		6			8	60
PPE-3	Principal subject	30	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives		5	
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
			Ensemble conducting B	2			* IEP-Educational sciences					
							* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13			5	60
PPA-4	Principal subject	51					Entrepreneurship	3	Electives		6	
subtotal PPA-4		51		0		0		3			6	60
PPE-4	Principal subject	42					Entrepreneurship	3	Electives		9	
							IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9			9	60
total PPA	66,3%	159	3,3%	8	17,9%	43	6,7%	16	5,8%	14	240	
total PPE	62,5%	150	4,2%	10	15,4%	37	12,1%	29	5,8%	14	240	

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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 *principal subject*
Lex Eisenhardt *principal subject and Baroque guitar*
Erik Vaarzon Morel *flamenco*
Hans Kunneman *electric 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 (c.koelmans@me.com)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	31	Piano	3	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	3	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
					Harmony at the piano	2						
subtotal-1		38		5		16		1			0	60
2	Principal subject	31	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3			Solfège and ear training	3	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
					Harmony at the piano	2	Internship	1				
							Basic entrepreneurship	1				
subtotal-2		37		3		14		6			0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2						
	Ensembles/projects	3			Analysis deepening course	1						
	Orchestral part study	3			History of new music	1						
					Music history deepening course	2						
subtotal PPA-3		36		4		9		3			8	60
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences					
							* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13			5	60
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6		
	Orchestral part study	3										
subtotal PPA-4		51		0		0		3			6	60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Orchestral part study	3					IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9			9	60
total PPA	87,5%	162	5,0%	12	16,3%	39	5,4%	13	5,8%	14	240	
total PPE	62,5%	150	5,8%	14	13,8%	33	12,1%	29	5,8%	14	240	

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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

Kees Koelmans *principal subject*
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*
Shunske Sato *Baroque violin*
Sayuri Yamagata *Baroque violin*
Janet Krause *orchestra training or bachelor students*
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 (francien@schatborn.nl)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	31	Piano	3	Harmony & Analysis	6	Introduction to Education and Career	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	3						
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
					Harmony at the piano	2						
subtotal-1		38		5		16		1			0	60
2	Principal subject	31	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3			Solfège and ear training	3	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
					Harmony at the piano	2	Internship	1				
							Basic entrepreneurship	1				
subtotal-2		37		3		14		6			0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2						
	Ensembles/projects	3			Analysis deepening course	1						
	Orchestral part study	3			History of new music	1						
					Music history deepening course	2						
subtotal PPA-3		36		4		9		3		8		60
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
	Orchestral part study	3	Ensemble conducting B	2			" IEP-Educational sciences					
							" IEP-Instrumental/vocal didactics					
							" IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13		5		60
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6		
	Orchestral part study	3										
subtotal PPA-4		51		0		0		3		6		60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Orchestral part study	3					IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9		9		60
total PPA	67,5%	162	5,0%	12	16,3%	39	5,4%	13	5,8%	14		240
total PPE	62,5%	150	5,8%	14	13,8%	33	12,1%	29	5,8%	14		240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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

Francien Schatborn *principal subject and score study*
Marjolein Dispa *principal subject and chamber music*
Nobuko Imai *principal subject*
Sven Arne Tepl *principal subject and chamber music*
Richard Wolfe *principal subject*
Jürgen Kussmaul *regular guest teacher*
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 (maarten.mostert@planet.nl)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year
1	Principal subject	31	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Chamber music	3	1st year choir	2	Solfège and ear training	3	and Career				
	Ensembles/projects	3			General Music Theory	2					
	Body & Mind	1			Music and Cultural History	3					
					Harmony at the piano	2					
subtotal-1		38		5		16		1		0	60
2	Principal subject	30	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Chamber music	3			Solfège and ear training	3	Methodology	1			
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1			
	Basso Continuo for cello players	1			Harmony at the piano	2	Internship	1			
							Basic entrepreneurship	1			
subtotal-2		37		3		14		6		0	60
PPA-3	Principal subject	26	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8	
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2					
	Ensembles/projects	3			Analysis deepening course	1					
	Orchestral part study	3			History of new music	1					
	Basso Continuo for cello players	1			Music history deepening course	2					
subtotal PPA-3		36		4		9		3		8	60
PPE-3	Principal subject	26	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5	
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3			
	Orchestral part study	3	Ensemble conducting B	2			° IEP-Educational sciences				
	Basso Continuo for cello players	1					° IEP-Instrumental/vocal didactics				
							° IEP-Internship				
							External internship IEP	2			
							Education & Outreach Program (EOP)	5			
subtotal PPE-3		33		6		3		13		5	60
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6	
	Orchestral part study	3									
subtotal PPA-4		51		0		0		3		6	60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9	
	Orchestral part study	3					IEP/EOP choice	6			
subtotal PPE-4		42		0		0		9		9	60
total PPA	67,5%	162	5,0%	12	16,3%	39	5,4%	13	5,8%	14	240
total PPE	62,5%	150	5,8%	14	13,8%	33	12,1%	29	5,8%	14	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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*
Dmitry Ferschtman *principal subject*

Jeroen den Herder *principal subject*
Floris Mijnders *principal subject*
Jelena Očić *principal subject*
Mick 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 (olibass@orange.fr)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	30	Piano	3	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3	1st year choir	2	Solfège and ear training	3	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
	Introduction course violone	1			Harmony at the piano	2						
subtotal-1		38		5		16		1			0	60
2	Principal subject	31	Piano	3	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3			Solfège and ear training	3	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
					Harmony at the piano	2	Internship	1				
							Basic entrepreneurship	1				
subtotal-2		37		3		14		6			0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2						
	Ensembles/projects	3			Analysis deepening course	1						
	Orchestral part study	3			History of new music	1						
					Music history deepening course	2						
subtotal PPA-3		36		4		9		3			8	60
PPE-3	Principal subject	27	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
	Orchestral part study	3	Ensemble conducting B	2			* IEP-Educational sciences					
							* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13			5	60
PPA-4	Principal subject	48					Entrepreneurship	3	Electives	6		
	Orchestral part study	3										
subtotal PPA-4		51		0		0		3			6	60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Orchestral part study	3					IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9			9	60
total PPA	67,5%	162	5,0%	12	16,3%	39	5,4%	13	5,8%	14	240	
total PPE	62,5%	150	5,8%	14	13,8%	33	12,1%	29	5,8%	14	240	

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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 Thiery *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 (davidkuyken@hetnet.nl)

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 Bashkirov, 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 (davidkuyken@hetnet.nl)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	35	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-1		39		2		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-2		36		2		16		6			0	60
PPA-3	Principal subject	25	Instrumental/vocal add. subject	3	Analysis-solfège of new music	2	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis deepening course	1						
	Fortepiano repertoire	3			History of new music	1						
	20th-Century repertoire	4			Music history deepening course	2						
					Renaissance counterpoint 1/ Baroque Counte	4						
subtotal PPA-3		35		4		10		3		8		60
PPE-3	Principal subject	22	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Fortepiano repertoire	3	Ensemble conducting A	1	Renaissance counterpoint 1/ Baroque Counte	4	Instrumental Education Program (IEP)	3				
	20th-Century repertoire	4	Ensemble conducting B	2			* IEP-Educational sciences					
							* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		29		6		7		13		5		60
PPA-4	Principal subject	44					Entrepreneurship	3	Electives	6		
	Fortepiano repertoire	3										
	20th-Century repertoire	4										
subtotal PPA-4		51		0		0		3		6		60
PPE-4	Principal subject	35					Entrepreneurship	3	Electives	9		
	Fortepiano repertoire	3					IEP/EOP choice	6				
	20th-Century repertoire	4										
subtotal PPE-4		42		0		0		9		9		60
total PPA	67,1%	161	3,3%	8	18,3%	44	5,4%	13	5,8%	14		240
total PPE	60,8%	146	4,2%	10	17,1%	41	12,1%	29	5,8%	14		240

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

PPA = Profile Performer Allround

PPE = Profile Performer Educator

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 h*ead 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 (rpvandijk51@gmail.com)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other	Credits per year	
1	Principal subject	27	Piano	3	Harmony & Analysis	6	Introduction to Education	1			
	Hymnology	1	1st-year choir	2	Solfège and ear training	3	and Career				
	Liturgy	1	Schola Cantorum	2	General Music Theory	2					
	Body & Mind	1			Music and Cultural History	3					
	Keyboard improvisation	2			Keyboard musicianship	4					
					Gregorian	2					
subtotal-1		32		7		20		1		0	60
2	Principal subject	27	Piano	3	Harmony & Analysis	6	Educational studies	2			
	Keyboard improvisation	2	2nd year choir	2	Solfège and ear training	3	Methodology	1			
					Music and Cultural History	3	Construction and history	1			
					Renaissance counterpoint	4	Internship	1			
					Keyboard musicianship	4	Basic entrepreneurship	1			
subtotal-2		29		5		20		6		0	60
PPA-3	Principal subject	28	Instrumental/vocal add. subject	3	Analysis-solfege of new music	2	Entrepreneurship	3	Electives	8	
	Organ building/literature	2	Ensemble conducting A	1	Analysis deepening course	1					
	Keyboard improvisation	2			History of new music	1					
	Continuo	3			Music history deepening course	2					
					Baroque counterpoint 1	4					
subtotal PPA-3		35		4		10		3		8	60
PPE-3	Principal subject	22	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5	
	Organ building/literature	2	Ensemble conducting A	1	Baroque counterpoint 1	4	Instrumental Education Program (IEP)	3			
	Keyboard improvisation	2	Ensemble conducting B	2			* IEP-Educational sciences				
	Continuo	3					* IEP-Instrumental/vocal didactics				
							* IEP-Internship				
							External internship IEP	2			
							Education & Outreach Program (EOP)	5			
subtotal PPE-3		29		6		7		13		5	60
PPA-4	Principal subject	44					Entrepreneurship	3	Electives	6	
	Organ building/literature	2									
	Keyboard improvisation	2									
	Continuo	3									
subtotal PPA-4		51		0		0		3		6	60
PPE-4	Principal subject	35					Entrepreneurship	3	Electives	9	
	Organ building/literature	2					IEP/EOP choice	6			
	Keyboard improvisation	2									
	Continuo	3									
subtotal PPE-4		42		0		0		9		9	60
total PPA	61,3%	147	6,7%	16	20,8%	50	5,4%	13	5,8%	14	240
total PPE	62,5%	132	4,2%	18	15,4%	47	12,1%	29	5,8%	14	240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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 (mail@mennovandelft.com)

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

Programme structure and credits bachelor Modern Harpsichord 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year	
1	Principal subject	32	1st year choir	2	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3			Solfège and ear training	3	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
					Keyboard musicianship	4						
subtotal-1		39		2		18		1			0	60
2	Principal subject	30	2nd year choir	2	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3			Solfège and ear training	3	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
					Keyboard musicianship	4	Internship	1				
							Basic entrepreneurship	1				
subtotal-2		36		2		16		6			0	60
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2	Instrumental Education Program (IEP)	3				
	Ensembles/projects	3			Analysis deepening course	1	* IEP-Didactics					
					History of new music	1	* IEP-Methodology					
					Music history deepening course	2	* IEP-Internship					
subtotal PPA-3		33		4		9		6		8		60
PPE-3	Principal subject	30	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
			Ensemble conducting B	2			* IEP-Educational sciences					
							* IEP-Instrumental/vocal didactics					
							* IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13		5		60
PPA-4	Principal subject	45					Entrepreneurship	3	Electives	6		
	Chamber music	3										
	Ensembles/projects	3										
subtotal PPA-4		51		0		0		3		6		60
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Ensembles/projects	3					IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9		9		60
total PPA	66,3%	159	3,3%	8	17,9%	43	6,7%	16	5,8%	14		240
total PPE	62,5%	150	4,2%	10	15,4%	37	12,1%	29	5,8%	14		240

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.
PPA = Profile Performer Allround
PPE = Profile Performer Educator

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 (mariekegrotenhuis30@gmail.com)

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 2016-2017

year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entrepreneurship and Education		Other		Credits per year	
1	Principal subject	31	1st year choir	2	Harmony & Analysis	6	Introduction to Education	1				
	Chamber music	3			Solfège and ear training	5	and Career					
	Ensembles/projects	3			General Music Theory	2						
	Body & Mind	1			Music and Cultural History	3						
					Harmony on own instrument	2						
subtotal-1		39		2		18		1		0	60	
2	Principal subject	30	2nd year choir	2	Harmony & Analysis	6	Educational studies	2				
	Chamber music	3			Solfège and ear training	5	Methodology	1				
	Ensembles/projects	3			Music and Cultural History	3	Construction and history	1				
					Harmony on own instrument	2	Internship	1				
							Basic entrepreneurship	1				
subtotal-2		36		2		16		6		0	60	
PPA-3	Principal subject	27	Instrumental/vocal add. subject	3	Written musical skills	3	Entrepreneurship	3	Electives	8		
	Chamber music	3	Ensemble conducting A	1	Analysis-solfège of new music	2	Instrumental Education Program (IEP)	3				
	Ensembles/projects	3			Analysis deepening course	1	' IEP-Didactics					
					History of new music	1	' IEP-Methodology					
					Music history deepening course	2	' IEP-Internship					
subtotal PPA-3		33		4		9		6		8	60	
PPE-3	Principal subject	30	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5		
	Ensembles/projects	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3				
			Ensemble conducting B	2			' IEP-Educational sciences					
							' IEP-Instrumental/vocal didactics					
							' IEP-Internship					
							External internship IEP	2				
							Education & Outreach Program (EOP)	5				
subtotal PPE-3		33		6		3		13		5	60	
PPA-4	Principal subject	45					Entrepreneurship	3	Electives	6		
	Chamber music	3										
	Ensembles/projects	3										
subtotal PPA-4		51		0		0		3		6	60	
PPE-4	Principal subject	39					Entrepreneurship	3	Electives	9		
	Ensembles/projects	3					IEP/EOP choice	6				
subtotal PPE-4		42		0		0		9		9	60	
total PPA	66,3%	159	3,3%	8	17,9%	43	6,7%	16	5,8%	14	240	
total PPE	62,5%	150	4,2%	10	15,4%	37	12,1%	29	5,8%	14	240	

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

PPA = Profile Performer Allround

PPE = Profile Performer Educator

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 Kassl *principal subject*

Theory of Music

Composition, Conducting and Music Theory Department head: Michiel Schuijer (michiel.schuijer@ahk.nl)

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 (john.koslovsky@ahk.nl)

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 2016-2017

Year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Reflection		Context		Entepreneurship and Education		Other		Credits per year
1	Harmony: Written harmony, Keyboard harmony, Analysis	21	Piano	3			Music and Cultural History	3	Introduction to Education	1			
	Counterpoint: Written harmony, Analysis	17	1st-year choir	2					and Career				
	Solfège and ear training	8											
	Form analysis	3											
	General Music Theory	2											
subtotal-1		51		5		0		3		1		0	60
2	Harmony: Written harmony, Keyboard harmony, Analysis	16	Piano	3	Colloqium	2	Music and Cultural History	3	Educational studies	2			
	Counterpoint: Written harmony, Analysis	13	Score reading	3					Methodology	1			
	Solfège and ear training	8	2nd year choir	2					Internship	1			
	Form analysis	5							Basic entrepreneurship	1			
subtotal-2		42		8		2		3		5		0	60
3	Harmony: Written harmony, Keyboard harmony, Analysis	13	Piano	3	Colloqium	2	History of Music Theory	4					
	Counterpoint: Written harmony, Analysis	10	Score reading	3			Introduction to Music easthetics	2					
	Solfège and ear training	6	Ensemble-conductir	1			Advanced topics in Music aesthetics	2					
	Galant schemata	3	Ensemble-conductir	2									
	Schenker- analysis	3											
	Instrumentation	6											
subtotal-3		41		9		2		8		0		0	60
4	Harmony: Written harmony, Keyboard harmony, Analysis	12	Score reading	1	Colloqium	2			Assistantship	2	Electives	10	
	Counterpoint: Written harmony, Analysis	5	Final presentation	8	Introduction								
	Post-tonal analysis	3			to research								
	Instrumentation	3			and writing	2							
	Jazz- theory	3			Thesis	9							
subtotal-4		26		9		13		0		2		10	60
total	66,7%	160	12,9%	31	7,1%	17	5,8%	14	3,3%	8	4,2%	10	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 Hooning *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)*
Vincent van den Bijlaard *general music theory*

Voice

Voice Department head: Pierre Mak (p.m.m.mak@gmail.com)

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 (p.m.m.mak@gmail.com)

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 2016-2017

Year	Principal Subject and Related Practical Subjects		Additional Practical Subjects		Theory and History		Entepreneurship and Education		Other		Credits per year
1	Principal Subject	30	Piano	3	Solfège & analysis	4	Introduction to Education	1			
	French	1			Solfège & harmony	4	and Career				
	German	1			General Music Theory	2					
	Drama	2			Music and Cultural History	3					
	Posture and Movement	1			Sight singing	3					
	Physical acting	2									
	Ensembles/projects	3									
subtotal-1		40		3		16		1		0	60
2	Principal Subject	23	Piano	3	Solfège & analysis	4	Educational studies	2			
	Lied class	3			Solfège & harmony	4	Methodology	1			
	Oratorio class	2			Music and Cultural History	3	Construction and history	1			
	Italian	1			Sight singing	3	Internship	1			
	French	1					Basic entrepreneurship	1			
	German	1									
	Drama	2									
	Physical acting	1									
	Ensembles/projects	3									
subtotal-2		37		3		14		6		0	60
PPA-3	Principal Subject	21	Piano	3	Analysis-solfège of new music	2	Entrepeneurship	3	Electives	8	
	Chamber music	3	Ensembleleiding A	1	Analysis deepening course	1					
	Lied class	3			History of new music	1					
	Oratorio class	2			Music history deepening course	2					
	Italian	1									
	French	1									
	German	1									
	Drama	2									
	Alexander Technique	2									
	Ensembles/projects	3									
subtotal PPA-3		39		4		6		3		8	60
PPE-3	Principal Subject	18	Instrumental/vocal add. subject	3	Arranging for music educators	3	Entrepreneurship	3	Electives	5	
	Lied class	3	Ensemble conducting A	1			Instrumental Education Program (IEP)	3			
	Oratorio class	2	Ensemble conducting B	2			' IEP-Educational sciences				
	Italian	1					' IEP-Instrumental/vocal didactics				
	French	1					' IEP-Internship				
	German	1					External internship IEP				
	Drama	2					Education & Outreach Program (EOP)				
	Alexander Technique	2					Externe stage IEP	2			
	Ensembles/projects	3					Education & Outreach Program (EOP)	5			
subtotal PPE-3		33		6		3		13		5	60
PPA-4	Principal Subject	42	Piano	3			Entrepeneurship	3	Electives	6	
	Orientation performance practice	3									
	Italian	1									
	Drama	2									
subtotal PPA-4		48		3		0		3		6	60
PPE-4	Principal Subject	36					Entrepreneurship	3	Electives	9	
	Orientation performance practice	3									
	Italian	1					IEP/EOP choice	6			
	Drama	2									
subtotal PPE-4		42		0		0		9		9	60
total PPA	68,3%	164	5,4%	13	15,0%	36	5,4%	13	5,8%	14	240
total PPE	63,3%	152	5,0%	12	13,8%	33	12,1%	29	5,8%	14	240

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

PPA = Profile Performer Allround

PPE = Profile Performer Educator

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

Pierre Mak *principal subject*
Valérie Guillorit *principal subject*
Sasja Hunnego *principal subject*
Claron McFadden *contemporary repertoire*
Xenia Meijer *Early music voice*
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*

Generic course descriptions

Below is a brief description of each course which forms a component of one of more principal subjects. Please contact the coordinator in question if you need a more detailed description of the course.

Title	**First-year choir – second-year choir (general Classical and Early Music curriculum)**
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	**Alexander Technique (Voice)**
Course contents	In the lessons, attention will be given to supple movement and freer breathing. We will also focus on how we can minimize pain and improve our focus while singing. Alexander Technique is a psycho-physical method, so we work with both body and mind. The teacher uses verbal instruction. The teacher's hands guide your body to teach it focus. The aim is to restore the optimal dynamic relationship between head, neck and back.
Learning objectives	1.1. 2.1. 3.4
Course type	Required
Level	Ba 1, 2, 3
Teacher(s)	José Peeters
Credits	Credits awarded in Ba 3: 2 EC
Literature/repertoire	1. *The Use of the Self* – F.M. Alexander 2. *Indirect Procedures* – Pedro de Alcantara
Method of instruction	Private lessons
Means of evaluation	Attendance, commitment, involvement
Assessment criteria	Knowledge gained by viewing the body as an instrument. Coordinating mind and body.
Language(s)	English and Dutch
Scheduling	Ba 1 to 3, 1 trimester a year, weekly private lessons
Location	CvA, Oosterdokskade 151
Information	jjpcpeeters@gmail.com

Title	**Analysis and composition in early music (EM general degree programme)**
Course contents	The aim of this course is to explore repertoire from the Renaissance, Baroque and early Classical period with an emphasis on the difference between historical techniques and methods of musical analysis versus more recent methods.
Learning objectives	
Course type	Required
Level	Ba 3 NB: as this is an advanced analysis course, students are expected to have a solid grounding in harmony, counterpoint, formal analysis and solfège. They are required to have completed the two-year core theory programme (or be exempted from it).
Teacher(s)	Job IJzerman
Credits	3 EC
Literature/repertoire	
Method of instruction	Group lesson, no more than 10 per group. Students will be given weekly homework assignments involving reading, listening and analysis.
Means of evaluation	Students will work on two projects during the year. One is an assignment comprising a number of questions, the other a final research project on a topic of the student's choice. The final assignment will consist of a written analysis and a presentation to the group.
Assessment criteria	
Language(s)	Dutch and English
Scheduling	entire year; 1.5 hours a week
Location	CvA, Oosterdokskade 151
Information	Theory Department head: John Koslovsky: john.koslovsky@ahk.nl

Title	**Advanced analysis course (CM general degree programme)**
Course contents	An advanced course in which students can shape their interests in musical analysis by carrying out an extensive research project, in which the connection with students' future outlooks and aims are the key focus.
Learning objectives	1.1.2,1.2.2, 2.2.1, 3.1.2, 3.3, 3.4.1
Course type	Students must choose between analysis of early music (up to ca. 1750), analysis of Classical/Romantic music (1750–1900) and analysis of new music (after 1900).
Level	Ba 3
Teacher(s)	Various teachers from the theory and history departments
Credits	1
Literature/repertoire	Students compile their own reading and music lists when preparing the research project.
Method of instruction	Study groups, first four to six lessons: the teacher covers various topics as examples. Final six to eight lessons: private coaching and presentation of the research.
Means of evaluation	Final paper reflecting the student's research project.
Assessment criteria	Attendance and active class participation, quality of the research process and the final paper and, if applicable, an oral presentation of the research.
Language(s)	Dutch and English
Scheduling	Third year of the bachelor's degree, second term.
Location	CvA, Oosterdokskade 151.
Information	Department head, John Koslovsky (john.koslovsky@ahk.nl) Department coordinator, Ralf Pisters (ralf.pisters@ahk.nl)
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	**Analysis for Composers (Composition)**
Course contents	Compositions from the last 500 years, with a strong emphasis on the last half-century, are analysed with the aim of understanding the background of the piece and the composer's intentions. While compositions are analysed in terms of sound and performance in the general analysis courses, this course examines them in terms of their relevance in a broader musical, historical and cultural context. Compositions are viewed as 'doctrines' and as sources of information from which composition students can learn in order to define their own position as professionals.
Learning objectives	1.1, 2.1, 2.2, 3.1, 3.3
Course type	Required
Level	Ba 3
Teacher(s)	
Credits	3 EC
Literature/repertoire	
Method of instruction	ensemble lessons
Means of evaluation	An analysis presented orally or in writing
Assessment criteria	level of understanding of the composition analysed
Language(s)	Dutch and English
Scheduling	
Location	CvA, Oosterdokskade 151
Information	Composition coordinator

Title	New music analysis–solfège (CM general degree programme)
Course contents	The new music analysis–solfège course focuses on the music of the twentieth and twenty-first centuries. In addition to score analysis, the course also covers ear-training and solfège, based in part on music literature. Students will develop a technical and stylistic understanding of music written after about 1900. They learn to familiarize 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, John Koslovsky, Michael Langemann, Gustavo Trujillo
Credits	2 EC per year
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 term (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 term
Location	CvA, Oosterdokskade 151
Information	Theory and History Department representatives John Koslovsky: john.koslovsky@ahk.nl Michel Khalifa: michel.khalifa@ahk.nl

Title	**Arranging for recorder players (Recorder)**
Course contents	This course teaches students how to arrange for recorder, in either a homogenous or mixed setting, on the basis of three stylistic examples. It also focuses on such things as idiomatic style, range, tessitura and historical performance.
Learning objectives	The ability to write arrangements for the recorder in various styles. 1.1, 2.1, 2.2
Course type	Required
Level	Ba 3
Teacher(s)	Erik Bosgraaf
Credits	3 EC
Literature/repertoire	TBA
Method of instruction	Tutorial
Means of evaluation	Written and oral assignments, performance
Assessment criteria	
Language(s)	English
Scheduling	Monthly
Location	CvA, Oosterdokskade 151
Information	Erik Bosgraaf

Title	**Arranging for the teaching studio (PPE)**
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 covered which are necessary for writing and modifying arrangements for use in teaching. Students write a number of instrumentations, the emphasis being on writing for unusual ensembles of levels ranging from the beginner to the experienced player. An in-depth knowledge of the potential and limitations of the commonest instruments at different levels is thus essential.
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 Entry requirement: having successfully completed General Music Theory 1A and B,
Teacher(s)	Vincent van den Bijlaard
Credits	3 EC
Literature/repertoire	Literature and practice material to be determined by the teacher.
Method of instruction	Study group with required homework assignments
Means of evaluation	The arrangements handed in by students will demonstrate whether they have achieved the relevant learning objectives. Students build up a file of assignments, supplemented with a few arrangements of their own choice.
Assessment criteria	Assessment criteria include writing skills, knowledge of instruments, pragmatic flexibility and creativity; 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/coordinator John Koslovsky: john.koslovsky@ahk.nl Ralf Pisters: ralf.pisters@ahk.nl Michel Khalifa: michel.khalifa@ahk.nl

Title	**Assistantship (Music Theory)**
Course contents	The assistantship is intended for fourth-year theory students, and provides them with first-hand experience teaching theory on a day-to-day basis. Students are assigned to a specific teacher/course (solfège, harmony/analysis, etc.); they assist the teacher where possible throughout the course teaching occasionally (with feedback from the teacher), creating assignments and exams, and marking homework.
Learning objectives	1.2, 1.3, 2.1, 2.2, 3.4, 3.5
Course type	Required
Level	Ba 4
Teacher(s)	Theory Department teacher, assigned at the beginning of the academic year
Credits	2
Literature/repertoire	n/a
Method of instruction	Study group
Means of evaluation	Adequate participation in class and in assisting the teacher.
Assessment criteria	The ability to become an independent teacher; clear progress in communication and teaching skills.
Language(s)	Dutch/English
Scheduling	Entire academic year
Location	CvA, Oosterdokskade 151
Information	Music Theory Department head John Koslovsky: john.koslovsky@ahk.nl

Title	**Basics of Entrepreneurship (general Classical and Early Music curriculum)**
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	**Basso continuo (Organ)**
Course contents	Ba 3: A basic knowledge of reading and writing out seventeenth- and eighteenth-century figured bass parts. Writing out and playing (both alone and possibly as part of an ensemble) continuo parts from figured bass in sonatas for one or two treble instruments (solo or trio sonatas) and continuo from the aforementioned period. In addition to organ continuo, students will also become acquainted with playing continuo on the harpsichord. Ba 4: playing figured bass parts from the main seventeenth- and eighteenth-century vocal repertoire: cantatas, oratorios, Masses, arias and Passions by e.g. Buxtehude, J.S. Bach, Handel and Mozart, both manualiter and pedaliter.
Learning objectives	The fluid playing of continuo parts from figured bass
Course type	Required
Level	Ba 3 and 4
Teacher(s)	Miklos Spanyi
Credits	3 EC per year
Literature/repertoire	Seventeenth- and eighteenth-century chamber and vocal music
Method of instruction	
Assessment criteria	Commitment, active participation
Language(s)	Dutch, English
Scheduling	Entire year
Location	CvA, Oosterdokskade 151
Information	Department representative: Pieter van Dijk

Title	**Basso continuo and performance practice for cellists (Cello)**
Course contents	An introduction to historical performance practice as it applies to the seventeenth- and eighteenth-century repertoire and the role of the cello in this respect, with a special focus on playing basso continuo.
Learning objectives	See above
Course type	required
Level	Ba 2, Ba 3
Teacher(s)	Viola de Hoog
Credits	1
Literature/repertoire	Seventeenth and eighteenth centuries
Method of instruction	group lesson
Means of evaluation	After the last class of the term, a presentation, closed to the public, of the repertoire covered.
Assessment criteria	understanding of style
Language(s)	Dutch and/or English
Scheduling	October to March: 10 two-hour lessons by appointment
Location	CvA
Information	Viola de Hoog

Title	**Body and Mind (general Classical and Early Music curriculum)**
Course contents	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. The following are addressed: Early identification of signs of overstrain (both physical and mental) Preventing injuries Learning to practise and perform more efficiently and in a more relaxed way
Learning objectives	2.1.5
Course type	Required
Level	Ba 1
Teacher(s)	Annemarie Broekhuizen (Alexander Technique) Irthe Engelhard (Feldenkrais Method) Hans Kunneman (Music and Meditation) Marja Mosk (concluding lecture)
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	Coordinator of Healthy Musicianship Marieke Oremus, m.oremus@ahk.nl

Title	**Instrument building and history (general Classical and Early Music curriculum)**
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, Oosterdokskade 151
Information	Coordinator of pedagogical subjects and DOK programme: Marieke Oremus, m.oremus@ahk.nl

Titel	**Colloquium (Theory of Music)**
Course contents	This course is intended as a'proseminar' for all Theory of Music students and skilled other students to immerse themselves in (recent) literature on music theory. The teacher provides the students at the start of the course with an overviiew of topics to be addressed during the course.
Learning objectives	1.1, 1.2, 1.3, 2.1, 2.2, 3.3, 3.4.
Course type	Required
Level	Bachelor 2-3-4
Teacher(s)	Principal subject teachets
Credits	2 EC per year
Literature/repertoire	To be decided by the teacher, a literature list will be handed out at the start of the course.
Method of instruction	study group / seminar
Means of evaluation	Written essays and oral presentations.
Assessment criteria	Active participation; essay/presentation to be assessed 'sufficient'; the ability to develop into a musictheoretical thinker and writer.
Language	Dutch and English
Scheduling	First ad second term; 1 lesson per week
Location	CvA, Oosterdokskade 151
Information	Theory of Music section representative John Koslovsky: john.koslovsky@ahk.nl

Title	**Continuo (Recorder)**
Course contents	A practical approach to learning to play figured bass in accordance with original methods and solo/ensemble repertoire, with a focus on the recorder repertoire.
Learning objectives	1.1, 1.2, 1.3, 2.1, 2.2, 3.4
Course type	Required
Level	Ba 3 and 4 Entry requirement: having successfully completed two years of piano/harpsichord as a subsidiary subject.
Teacher(s)	Tilman Gey, Johan Hofmann
Credits	3 per year
Literature/repertoire	Teaching material (methods and other repertoire) will be provided by the teacher for each student based on his/her individual level.
Method of instruction	Private lessons.
Means of evaluation	Performance exam in May/June. Actually accompanying another player in at least one piece.
Assessment criteria	Individual progress during the year. Understanding of the bass's role in the ensemble. Harmonic understanding. Interaction with the harpsichord.
Language(s)	Dutch/English
Scheduling	30 minutes a week, 36 weeks.
Location	CvA, Oosterdokskade 151
Information	Tilman Gey: tilman.gey@cva.nl Johan Hofmann: johan.hofmann@cva.nl

Title	**Music Theory. Counterpoint: composition and analysis 1 (Music Theory)**
Course contents	In the first year of the course, a number of basic Renaissance counterpoint skills are acquired, such as knowledge and use of the modes and hexachords, the use of dissonance, cantus-firmus technique and imitation. Students will develop a stylistic knowledge and solid polyphonic composition skills by writing two-, three- and four-part assignments and analysing important works from the Renaissance.
Learning objectives	1.2., 2.1., 2.2., 3.4.
Course type	required
Level	Ba 1
Teacher(s)	Job IJzerman
Credits	17
Literature/repertoire	Syllabus, literature and copies will be discussed in class
Method of instruction	One-on-one or in small groups
Means of evaluation	portfolio
Assessment criteria	The work submitted will include a range of assignments of high quality.
Language(s)	Dutch or English
Scheduling	2 (?) hours a week
Location	CvA, Oosterdokskade 151
Information	

Title	**Music Theory. Counterpoint: composition and analysis 2 (Music Theory)**
Course contents	In the second year of the course, students will produce several four-voice motets and Mass movements. Attention will also be given to additional techniques such as canon, paraphrase and five- and six-voice settings. The works to be analysed will reflect as closely as possible the practical assignments.
Learning objectives	1.2., 2.1., 2.2., 3.4.
Course type	required
Level	Ba 2
Teacher(s)	Job IJzerman
Credits	13
Literature/repertoire	Will be discussed in class
Method of instruction	One-on-one or in small groups
Means of evaluation	Portfolio, performance of one of the works
Assessment criteria	The student will demonstrate a solid, high artistic level; he/she should be able to reflect on a professional level.
Language(s)	Dutch or English
Scheduling	2 hours a week for the entire year
Location	CvA, Oosterdokskade 151
Information	

Title	**Music Theory: Counterpoint and analysis 3 (Music Theory)**
Course contents	The third year focuses on the Baroque era. Polyphonic and harmonic style factors are combined. Using the general polyphonic techniques acquired in the first and second years, students will produce inventions, choral arrangements, and/or fugues. Analyses of works from the Baroque period will support their learning.
Learning objectives	1.2., 2.1., 2.2., 3.4,
Course type	required
Level	Ba 3
Teacher(s)	Jaap Zwart
Credits	10
Literature/repertoire	Will be discussed in class
Method of instruction	One-on-one or in small groups
Means of evaluation	portfolio
Assessment criteria	Students will demonstrate a solid, high artistic level in the assignments and can reflect on these at a professional level.
Language(s)	Dutch or English
Scheduling	2 hours a week?
Location	CvA, Oosterdokskade 151
Information	

Title	**Conducting technique (Choral and Orchestral Conducting)**
Course contents	Conducting technique consists of the following elements: - Posture - Type of movement, speed, character, upper arm, forearm, hand - Independence of left and right - Extensive knowledge of rhythm - Inner ear when reading scores - Rehearsal technique - Psychological insight into being a professional conductor - Developing a musical personality with expressivity in various styles - More than a superficial knowledge of the capabilities of the various orchestral instruments - A well-trained ear (melodic and harmonic) Other important aspects of the profession going beyond extensive 'technical' skills: - insight into how the orchestra came into being and developed into its present-day form - understanding orchestral instrumentation and settings in all style periods - extensive knowledge of the orchestral repertoire - language proficiency - developing the ability to accompany both vocal and instrumental soloists. This requires an open ear, empathy and a flexible technique. Conducting technique is developed through exercises of increasing complexity and by studying a wide range of scores. In addition to conducting without players, use is also made of ad hoc ensembles made up of music students – vocalists and/or instrumentalists.
Learning objectives	1.1, 1.2, 1.3, 2.1, 2.2, 3.1,
Course type	Required
Level	Ba 1
Teacher(s)	Lucas Vis, Ed Spanjaard
Credits	3
Literature/repertoire	TBA
Method of instruction	Private and group lessons
Means of evaluation	
Assessment criteria	
Language(s)	English and Dutch
Scheduling	Wednesdays and Thursdays
Location	CvA, Oosterdokskade 151
Information	

Title	**Drama (Voice)**
Course contents	The weekly drama classes in Ba 1 and Ba 2 allow students to practise the main acting methods and to study the history of theatre and opera. Through acting assignments, basic exercises, improvisations and text-based theatre, students will learn the specific rules of acting from professional specialist teachers. In addition, singers will learn to recognize and apply various acting methods, since in practice, they are frequently juxtaposed and combined. Specific topics will also be explored, so singers become as familiar as possible with their theatrical capabilities and their underlying dramatic motivations, and develop and place these in an historical and modern-day professional context. All these topics are put into practice together in the presentations. In Ba 3 and Ba 4 (and Ma 1–2), students are split up into multiple two-week workshops given by renowned opera directors, répétiteurs and professional language coaches. Each of these intensive workshops focuses on a composer or period in the history of opera and, by extension, the various languages (e.g. Italian, German, French, English, Spanish and Russian). In the first weeks of Ba 3 (and Ma 1), students will also focus in the workshop on the Stanislavsky system, studying its theoretical underpinnings and applying the system in a practical setting. The Mozart and Handel workshops focus specifically on teaching recitative. In addition, audition training is given in Ba 4 (and Ma 2) by casting directors, conductors, directors and agents, all from the professional music world.
Learning objectives	1.1, 1.1.1, 1.1.2, 1.2, 1.2.1, 1.2.2, 1.3, 1.3.1 2.1, 2.1.1, 2.1.2, 2.1.3, 2.1.4, 2.1.5, 2.2, 2.2.1, 2.2.2 3.1, 3.1.1, 3.1.2, 3.1.3,3.2, 3.2.1, 3.2.2, 3.2.3, 3.3, 3.3, 3.4, 3.4.1, 3.4.2
Course type	Required
Level	Ba 1, Ba 2, Ba 3, Ba 4
Teacher(s)	Irene van de Boogaard, Floris Visser, Gusta Teengs Gerritsen, Corinna van Eijk, David Bollen, Jan-Paul Grijpink, Nathalie Doucet, Valentina di Taranto
Credits	2 per year
Literature/repertoire	Various theatrical repertoire including the Greek classics (Sophocles, Euripides, Aeschylus and others), Shakespeare, the French classics (Racine, Molière and others), Chekhov, Brecht and Williams. Specialist literature including Stanislavsky's *An Actor Prepares*, *Stanislavsky on Opera* and András Batta's *History of Opera*. Written material and online sources provided by the teachers. Various operatic, lied and musical theatre repertoire depending on the content covered in the workshops (Mozart, Handel, French opera, German opera, Italian *bel canto*, Brecht, etc.).
Method of instruction	Weekly lessons in Ba 1 and Ba 2, workshops (2 weeks per workshop) in Ba 3 and Ba 4.
Means of evaluation	Assignments, presentations and papers in Ba 1 and Ba 2. Assignments, theory exams, papers, presentations and auditions in Ba 3 and Ba 4.
Assessment criteria	Commitment, active participation and the quality of in-class and submitted work, as well as exam and presentation results in Ba 1 and Ba 2. Commitment, active participation and the quality of in-class and submitted work, as well as exam, presentation and audition training results in Ba 3 and Ba 4.
Language(s)	English and Dutch
Scheduling	Entire year: Ba 1 and Ba 2, weekly lessons Entire year: Ba 3, Ba 4, multiple two-week workshops
Location	CvA, Oosterdokskade 151
Information	Drama Department representatives Irene van de Boogaard (Ba 1 and Ba 2): ireneboogaard@hotmail.com Floris Visser (Ba 3 and Ba 4, Ma 1 and Ma 2): floris@florisvisser.nl

Title	**German 1 (Voice)**
Course contents	The German course for singers enables students to prepare German-language repertoire (e.g. lied, opera and oratorio) on their own. Students take three years of German. Students having completed the three years or having enrolled on the master's programme may arrange to be coached privately. In the first year, the following are covered: - German phonetics - the pronunciation of spoken and sung German - articulation and phrasing - grammar (at the group's level) - basic vocabulary (at the group's level) - Knowledge of the repertoire: the most important poets and their work
Learning objectives	After completing German 1, students can correctly read, pronounce and phonetically transcribe words and short sentences in German. They can understand simple, short texts, and are familiar with the most important poets who are relevant to the song repertoire.
Course type	tutorial
Level	Ba 1 beginners or advanced (there are usually two groups per year)
Teacher(s)	Sára Gutvill
Credits	1 EC
Literature/repertoire	• Cas Jönsthövel: *Deutsch für Sänger* (available online) • Sára Gutvill: *Deutsch für Sänger* (handouts) • Anne Buscha and Szilvia Szita: *A-Grammatik*, Schubert Verlag, ISBN 978-3-941323-09-4 **or** *B-Grammatik*, Schubert Verlag, ISBN 978-3-941323-10-0
Method of instruction	group lesson, tutorial
Means of evaluation	- two written exams (in December and May) - one presentation **or** participation in a German-language project during the academic year
Assessment criteria	- two written exams (in December and May, 2 × 25%) - one presentation **or** participation in a German-language project during the academic year (25%) - active in-class participation and independent study (25%) - pass mark: 55%
Language(s)	- for A-level groups: English and/or Dutch - for B-level groups: German
Scheduling	
Location	CvA, Oosterdokskade 151
Information	saragutvill@gmail.com

Title	**German 2 (Voice)**
Course contents	The German course for singers enables students to prepare German-language repertoire (e.g. lied, opera and oratorio) on their own. Students take three years of German. Students having completed the three years or having enrolled on the master's programme may arrange to be coached privately. In the second year, the following are covered: - A review of the rules of phonetics - The pronunciation of spoken and sung German: difficulties and exceptions. Differences in spoken and sung German. - Articulation and phrasing: longer sentences and texts - Grammar and vocabulary (at the group's level) - Knowledge of the repertoire/translation: in addition to song texts, opera and oratorio are also covered.
Learning objectives	After completing German 2, students can correctly read, pronounce and phonetically transcribe long sentences and texts in German. Using a dictionary, they can translate more complex texts and are familiar with the most important song cycles, German operas and oratorios.
Course type	tutorial
Level	Ba 2. A2 or higher (usually two groups a year)
Teacher(s)	Sára Gutvill
Credits	1 EC
Literature/repertoire	• Cas Jönsthövel: *Deutsch für Sänger* (available online) • Sára Gutvill: *Deutsch für Sänger* (handouts) • Anne Buscha and Szilvia Szita: *A-Grammatik*, Schubert Verlag, ISBN 978-3-941323-09-4 **or** *B-Grammatik*, Schubert Verlag, ISBN 978-3-941323-10-0
Method of instruction	group lesson, tutorial
Means of evaluation	- two written exams (in December and May) - one presentation **or** participation in a German-language project during the academic year
Assessment criteria	- two written exams (in December and May, 2 × 25%) - one presentation **or** participation in a German-language project during the academic year (25%) - active in-class participation and independent study (25%) - pass mark: 55%
Language(s)	- for A-level groups: English and/or Dutch - for B-level groups: German
Scheduling	
Location	CvA, Oosterdokskade 151
Information	saragutvill@gmail.com

Title	**German 3 (Voice)**
Course contents	The German course for singers enables students to prepare German-language repertoire (e.g. lied, opera and oratorio) on their own. Students take three years of German. Students having completed the three years or having enrolled on the master's programme may arrange to be coached privately. In the third year, most of the repertoire covered is that which students themselves bring to class. The texts are translated and discussed, the pieces recited and sung. In addition to perfecting pronunciation, great emphasis is placed on the interpretation of the pieces. A pianist is present once a month.
Learning objectives	After completing German 3, students can prepare German repertoire on their own. Their pronunciation is flawless, and they are able to perform the German text as their own.
Course type	tutorial
Level	Ba 3. A2 or higher (usually two groups a year)
Teacher(s)	Sára Gutvill
Credits	1 EC
Literature/repertoire	In the third year, most of the repertoire covered is that which students themselves bring to class.
Method of instruction	group lesson, tutorial
Means of evaluation	- presentations
Assessment criteria	- 3 presentations (3 × 30%) - active in-class participation (10%) - pass mark: 55%
Language(s)	- for A-level groups: English and/or Dutch - for B-level groups: German
Scheduling	
Location	CvA, Oosterdokskade 151
Information	saragutvill@gmail.com

Title	**Education & Outreach Programme (EOP) (PPE)**
Course contents	Students learn a number of skills involving musical leadership and non-verbal pedagogy in order to work with groups. They learn to apply these skills and see examples of these methods. The following areas are addressed: *singing*, *improvisation* and *playing* – possibly to be supplemented by *movement*, *composition/notation* and *listening*. Examples of skills: - *Teaching a song* - *Instrumental call and response* - *Improvisation in accordance with the Creative Music Making principles* - *Mixing/layering rhythms, building a groove, starting/stopping* - *Overseeing composition assignments* Students split up into teams of two or three, then use the skills they have acquired to create a series of lessons which they will teach as part of an internship at a primary or secondary school.
Learning objectives	1.2, 1.3, 3.4.1, 3.4.2, 3.5
Course type	Required course for PPE students, elective for PPA students
Level	Ba 3
Teacher(s)	TBA
Credits	5 EC
Literature/repertoire	To be announced by the teacher
Method of instruction	Study groups, coaching
Means of evaluation	Internship report, reflection on skills already and still to be developed, series of lessons created
Assessment criteria	commitment, active participation and quality of the work submitted
Language(s)	English and/or Dutch, depending on the make-up of the group
Scheduling	Entire year
Location	CvA, Oosterdokskade 151
Information	Head of the Music in Education Department, Adri Schreuder (a.schreuder@ahk.nl) or coordinator of pedagogical subjects and education, Marieke Oremus (m.oremus@ahk.nl).

Title	**Final presentation (Music Theory)**
Course contents	This course is intended to prepare students in their final bachelor year for their final presentation. Students choose a specific music theory topic and work with the teacher to put together a concrete presentation. The teacher guides the student in choosing a topic, in the research methodology used and in giving the presentation itself.
Learning objectives	1.1, 2.1, 2.2, 3.3
Course type	Required
Level	Ba 4
Teacher(s)	Music theory principal study teachers
Credits	8 EC
Literature/repertoire	Will depend on the topic and breadth of the presentation.
Method of instruction	Private lessons
Means of evaluation	The student's final presentation
Assessment criteria	Presentation contents, form of presentation and speaking skills (communicating ideas to the audience).
Language(s)	Dutch/English
Scheduling	Second and third term
Location	CvA, Oosterdokskade 151
Information	Music Theory Department head John Koslovsky: john.koslovsky@ahk.nl

Title	**Electronics for recorder players (Recorder, Panpipes)**
Course contents	These classes help students develop the technical skills and aesthetic understanding needed to give live performances featuring recorder and electronic media. They give students the opportunity to explore the combination of acoustic instruments and a network of live electronics. Special attention is given to how to use live and recorded electronics, and students are encouraged to discover their own individual creative path based on an extensive knowledge and understanding of creative sound possibilities.
Learning objectives	1.1, 1,2, 2.1, 2.2, 3.1, 3.3
Course type	Required
Level	Ba 1 and 2
Teacher(s)	Jorge Isaac
Credits	2 EC per year
Literature/repertoire	Contemporary works which call for the use of live or recorded electronics, such as those by Roderik de Man, Lucio Garau, Karlheinz Stockhausen, Mauricio Kagel, Giorgio Tedde, Arnoud Noordegraaf and others, as well as students' own improvisations. Literature: * Robert Rowe – *Machine Musicianship* * Trevor Wishart – *On Sonic Art* * Nick Collins, Julio d'Escriván – *The Cambridge Companion to Electronic Music* * Jos Zwaanenburg – *Live Electronics, Standardization and Tradition*
Method of instruction	Group lessons
Means of evaluation	Participation in evening group recitals featuring live and recorded electronics.
Assessment criteria	Development of insight into the use of electronics in modern works and students' own improvisations.
Language(s)	English
Scheduling	Lessons are given during the BLOK weeks.
Location	CvA, Oosterdokskade 151
Information	Jorge Isaac

Title	**Ensemble conducting A (general Classical and Early Music curriculum)**
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	**Ensemble conducting B (PPE)**
Course contents	The course teaches students how to apply to a mixed ensemble those basic conducting and rehearsal techniques learned in Ensemble conducting A. They acquire skills in assisting (as a member of a professional ensemble without a conductor) in the preparation and rehearsal of complex repertoire, and overseeing the 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	PPE requirement, PPA elective
Level	Ba 3
Teacher(s)	Jacob Slagter
Credits	2 EC
Literature/repertoire	To be determined and/or distributed in class
Method of instruction	Group practicum, on average eight students per group
Means of evaluation	Thirty-minute practical test closed to the public (May/June) covering the following: intonation (tuning as a group), balance, mixing colours between the instruments, rhythm, articulation, tempo changes and transitions, phrasing and line.
Assessment criteria	80% attendance, commitment, involvement, baton technique, score knowledge, interpretation, rehearsal technique, efficient rehearsal structuring
Language(s)	Dutch and English
Scheduling	Second and third term, 2 hours a week
Location	CvA, Oosterdokskade 151
Information	Teacher: Jacob Slagter – jacobslagter@me.com

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, Oosterdokskade 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	**IEP external internships (PPE)**
Course contents	The IEP external internship is a PPE profile requirement. For three months, students will spend one half-day session a week at a music school or similar institution (e.g. a Yamaha band class, a music association, a learning orchestra, a so-called *muziekpakhuis* specialist music school) to do their teacher training (observing classes/activities), to do their internship (teaching) and to find out what the educational vision of the institution is and how it functions in terms of organization, communication, financing, recruiting students, staff policy, etc.
Learning objectives	1.2, 3.4, 3.5
Course type	Required in PPE
Level	Ba 2
Teacher(s)	Methodology teacher (depending on the principal subject), education teacher, plus overseer at music school or other institution
Credits	2 EC
Literature/repertoire	Depending on e.g. level, age and internship of pupil(s). Varies for each internship situation; students determine teaching material with the overseer.
Method of instruction	Students observe classes, teach a number of classes themselves (either in whole or in part) and explore and take part in other activities at the institution.
Means of evaluation	Internship report and feedback discussions during the internship period
Assessment criteria	commitment, active participation and quality of the work submitted
Language(s)	Dutch or English
Scheduling	Second term
Location	CvA, Oosterdokskade 151
Information	Coordinator of pedagogical subjects and education: Marieke Oremus, m.oremus@ahk.nl

Title	**French (Voice)**
Course contents	A course for singers which focuses on singing and interpreting French repertoire. Students acquire sufficient knowledge of French grammar to read and understand French song texts. Attention is also given to the simple analysis of poetry and the relationship between French spelling and pronunciation using IPA (the International Phonetic Alphabet). The course also covers general language rules relating to liaison and elision, and vowels and consonants. After completing the three-year course, students will have mastered correct pronunciation and can read French song texts without resorting to a dictionary.
Learning objectives	2.1, 2.2, 3.1, 3.4
Course type	Required
Level	Ba 1,2,3
Teacher(s)	Nathalie Doucet
Credits	1 EC per year
Literature/repertoire	Thomas Grubb – *Singing in French: A Manual of French Diction and French Vocal Repertoire* Joan Wall, Robert Caldwell, Tracy Gavilanes and Seila Allen – *Diction for Singers: A Concise Reference for English, Italian, Latin, German, French and Spanish Pronunciation* Joan Wall – *International Phonetic Alphabet for Singers: A Manual for English and Foreign Language Diction*
Method of instruction	Group Lessons
Means of evaluation	At the end of each semester, students will give a presentation on a song or aria they have prepared (with the aid of their singing teacher) At the end of the year: • They will provide a phonetic and poetic translation of a selection • Submit a short report on the composer and poet or librettist of a selection • Present their own analysis of the poem or text • Compare and contrast the emotions of the poem with those that the music arouses in their own performance • Sing the song in class to be worked on with the language coach
Assessment criteria	
Language(s)	English/French
Scheduling	1.5 hours a week
Location	CvA, Oosterdokskade 151
Information	Nathalie Doucet

Title	**Galant schemata (Music Theory)**
Course contents	This course mainly approaches music from the eighteenth and early nineteenth centuries on the basis of schema theory. The musical vocabulary of this period largely consists of commonly occurring patterns. The student learns to recognize these patterns and puts them in the proper context.
Learning objectives	1.2.,2.1.,2.2., 3.4.
Course type	required
Level	Ba 3
Teacher(s)	Job IJzerman
Credits	3
Literature/repertoire	Gjerdingen: *Music in the Galant Style*
Method of instruction	One-on-one or in small groups
Means of evaluation	portfolio
Assessment criteria	Students demonstrate a sufficient knowledge and understanding of eighteenth- and nineteenth-century schemata.
Language(s)	Dutch or English
Scheduling	1.5 hours a week? For 1 term?
Location	CvA, Oosterdokskade 151
Information	

Title	**History of new music (CM general degree programme)**
Course contents	An overview of music composed from around 1900 to the present day with an emphasis on the political, social and cultural context. Students study the various schools, genres and composers, broadening their knowledge of the repertoire. A combination of lectures and tutorials allows students to research sources, resulting in an essay and short presentations.
Learning objectives	1.1, 1.2, 2.1.2, 2.1.5, 2.2.2, 3.1.1, 3.1.3, 3.3, 3.5.1.
Course type	Required
Level	Ba 3. Students must have completed Music and Cultural History 1 and Music and Cultural History 2 or already possess equivalent knowledge.
Teacher(s)	Michel Khalifa, Saskia Törnqvist and Willem Wander van Nieuwkerk. One teacher per group.
Credits	1 EC
Literature/repertoire	- Class shelf in the library featuring a selection of relevant history books. - Material to be provided by the teacher.
Method of instruction	Tutorial. Interaction with teachers and fellow students is encouraged in various ways.
Means of evaluation	Written examination, possibly open-book (up to the teacher).
Assessment criteria	Attendance, active participation, short homework assignments, midterm homework assignment and results of the written examination.
Language(s)	English, possibly Dutch if language groups can be formed.
Scheduling	First term of Ba 3.
Location	CvA, Oosterdokskade 151.
Information	Music history coordinator: michel.khalifa@ahk.nl

Title	**History of music theory (Music Theory)**
Course contents	This course presents students with a broad overview of the history of Western music theory, from the ancient Greeks to the present day. Students learn about the practical developments in areas such as counterpoint, harmony, formal analysis, and the more speculative side of music theory: 'Harmony of the Spheres', the history of tuning systems, the relationship with mathematics and the quadrivium, etc. Students will ultimately be able to form an overall picture of the long, rich history of music theory.
Learning objectives	1.1, 1.2, 1.3, 2.1, 2.2, 3.3, 3.4.
Course type	Required for theory students (principal and subsidiary subjects); other students may take the course as an elective.
Level	Ba 3
Teacher(s)	John Koslovsky
Credits	4
Literature/repertoire	Required text: *The Cambridge History of Western Music Theory*, ed. by Thomas Christensen (Cambridge University Press, 2002).
Method of instruction	Study group/seminar
Means of evaluation	Two papers during the academic year; students will also give a presentation and lead an in-class discussion.
Assessment criteria	Meeting the requirements set for the written assignments; active in-class participation; acquiring the necessary knowledge.
Language(s)	Dutch/English
Scheduling	Entire year
Location	CvA, Oosterdokskade 151
Information	Music Theory Department head John Koslovsky: john.koslovsky@ahk.nl

Title	**Group lesson (Harp)**
Course contents	The purpose of the weekly harp group lessons: The students are given feedback from their peers and from the principal study teacher. The lessons also serve as a safe environment in which students' abilities to follow instructions are tested. Those students who are observing contribute feedback and learn to analyse the music. The teacher also teaches practical and general techniques, and musical expression. The lessons also give students the chance to practise dealing with nerves.
Learning objectives	Students become familiar with one another's pieces. Training in performance and playing from memory. 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4
Course type	One one-hour lesson each week with all harp students
Level	Ba 1, 2, 3 and 4
Teacher(s)	Erika Waardenburg
Credits	1 EC per year
Literature/repertoire	Solo works Works for ensemble Concertos with piano accompaniment
Method of instruction	The student explains the piece, then performs it. The teacher and fellow students then give feedback.
Means of evaluation	Each student performs once every other week.
Assessment criteria	Assessment takes place throughout the degree programme.
Language(s)	English
Scheduling	Mondays from 12.00 to 1.00 p.m.
Location	CvA, Oosterdokskade 151. Room 436
Information	Erika Waardenburg

Title	**Harmony and Analysis (general Classical and Early Music curriculum)**
Course contents	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. **Harmony:** year 1 focuses mainly on diatonicism and simple chromaticism; in year 2, chromaticism is concluded, often leading to stylistic copies. **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.
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	Theory and History Department representatives John Koslovsky: john.koslovsky@ahk.nl Michel Khalifa: michel.khalifa@ahk.nl

Title	**Harmony at the piano (String Instruments)**
Course contents	The course covers playing triads and seventh chords on the piano, in various inversions and upper voices, both in chordal and arpeggiated form. Students first learn to locate the chords as individual building blocks. The chords then gradually become more precise according to the correct voice-leading rules. The piano soon acquires an accompanimental role for melodic parts, and the students later try to identify the correct chords. Students are eventually able to provide a variety of music with homophonic accompaniment, and to make harmonic situations both audible and visible on the piano.
Learning objectives	1.1, 1.2, 1.3, 2.1.1, 2.2.1, 3.3, 3.4, 3.5
Course type	Required
Level	Ba 1, Ba 2
Teacher(s)	Menno Dekker
Credits	2 EC per year
Literature/repertoire	Both classical and lighter repertoire, as well as exercises, mostly in sequence form. Materials to be provided by the teacher and/or specified in the syllabus to be acquired by the student. In the second year, students may also produce all or part of the material themselves.
Method of instruction	Weekly study group
Means of evaluation	Three or four tests a year, either individually or in pairs, in which students will accompany each other.
Assessment criteria	Skill and accuracy when playing chords in light style from chord symbols, and in classical style from chord symbols, Roman numerals and/or figured bass, and from full score. *Skill* is taken to mean the number of harmonies and keys students have mastered, and the regularity and speed with which they can play. *Accuracy* is taken to mean the quality of the voice-leading and the application of correct doublings.
Language(s)	Dutch and English
Scheduling	Entire year
Location	CvA, Oosterdokskade 151
Information	Menno Dekker: m.dekker@ahk.nl

Title	**Harmony in performance practice (Recorder)**
Course contents	The course covers the gradual transition from a modal to a tonal system, with an emphasis on the development of dissonance. Above all, the course examines how harmony influences performance, and thus interpretation.
Learning objectives	1.1, 1.3, 2.1, 2.2, 3.1, 3.4
Course type	Required
Level	Ba 2
Teacher(s)	Johan Hofmann
Credits	3
Literature/repertoire	Repertoire from the late sixteenth, seventeenth and eighteenth centuries, adapted to the recorder. Teaching material will be provided by the teacher.
Method of instruction	Group lessons
Means of evaluation	Regular in-class review and discussion of homework prepared. Final exam in May: writing out the correct harmony in four excerpts in four contrasting styles.
Assessment criteria	Counterpoint which is both true to the relevant style(s) and correct, evidence that the student has an understanding of the relevant style(s) and can recognize and apply harmonic patterns.
Language(s)	Dutch/English
Scheduling	Weekly two-hour lessons
Location	CvA, Oosterdokskade 151
Information	Johan Hofmann: johan.hofmann@ahk.nl

Title	**Harmony on the student's own instrument (Accordion)**
Course contents	Harmony on the student's own instrument includes learning techniques that make students less dependent on sheet music and preparation time. They learn to play from memory, improvise, easily deal with sheet music given to them, and cope with incomplete sheet music, such as lead sheets, figured bass or *partimenti*. The aim is to create the closest possible link between the inner ear and the hands.
Learning objectives	1.1, 1.2, 1.3, 2.1, 2.2, 3.3, 3.5.
Course type	Required
Level	Ba 1, Ba 2
Teacher(s)	Menno Dekker
Credits	2 EC per year
Literature/repertoire	Syllabus, and materials to be provided by the teacher
Method of instruction	Weekly lessons.
Means of evaluation	A practical examination two to four times a year; on occasion, written work will also be submitted or shown.
Assessment criteria	Accuracy in harmonic progressions and voice-leading, creativity and dexterity in harmonic progressions and improvisation, variation in expression, partly as a result of employing various textures, overall commitment.
Language(s)	Dutch and English
Scheduling	Entire year
Location	CvA, Oosterdokskade 151
Information	Menno Dekker: m.dekker@ahk.nl

Title	**Harmony on the student's own instrument (Harp)**
Course contents	Harpists are sometimes asked to play something with other musicians, although no harp part is available. Or they wish to accompany a beginning student who can play only a simple melodic line. And how does a harpist go about writing his or her own cadenza for a harp concerto? Students learn to apply to the harp everything they have learned in the harmony class, so that they can create an instant harp accompaniment using a lead sheet, a figured bass line or even just a simple melody. The course does not just cover the theoretical or technical side, however; indeed, the artistic and creative sides are equally important. How do you show a clear upbeat? How do you use the chords in a particular passage in such a way that you do justice both to the music and to the harp itself?
Learning objectives	1.1, 1.2, 1.3, 2.1.1, 2.1.2, 2.2.1, 2.2.2, 3.3, 3.5.4
Course type	Required
Level	Ba 1, Ba 2
Teacher(s)	Constance Allanic
Credits	2
Literature/repertoire	Songs for children, Christmas, etc. by ear Sixteenth- and seventeenth-century Italian ostinatos, and unfigured bass lines Figured bass lines from the seventeenth and eighteenth centuries, specifically Handel's exercises in basso continuo. Songs in various styles notated as a lead sheet. Cadenzas by e.g. C.P.E. Bach.
Method of instruction	group lessons
Means of evaluation	practical examination
Assessment criteria	correct 'grammar', rhythmic stability, creative input
Language(s)	Dutch and/or English
Scheduling	by agreement, on average 1 hour every other week.
Location	CvA, Oosterdokskade 151
Information	teacher: Constance Allanic greenharp@gmx.net

Title	**Principal subject (general Classical and Early Music curriculum)**
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	**Introduction to musical aesthetics (Music Theory)**
Course contents	The course is an introduction to the main themes of musical aesthetics and thinking about music. The most important philosophical and aesthetic ideas about music and art are discussed in chronological order. Students read, and write about, a number of primary and secondary sources. Participation in in-class discussions helps students learn how to reflect on issues involving musical aesthetics.
Learning objectives	1.1, 1.2, 1.3, 2.1.5, 2.2.2, 3.1, 3.3, 3.5.1
Course type	Required for composition and orchestral conducting students, and for students whose principal subject is music theory.
Level	Ba 3
Teacher(s)	Michel Khalifa and John Koslovsky
Credits	2 EC
Literature/repertoire	Material to be provided by the teacher. Edward Lippman's book *A History of Western Musical Aesthetics* is recommended to support students' learning (and is available in our library).
Method of instruction	Tutorial, with plenty of scope for discussion of the material.
Means of evaluation	Midterm homework assignment and written final exam.
Assessment criteria	In addition to the results of the midterm assignment and the written exam, attendance, active participation and short homework assignments are taken into account.
Language(s)	Dutch, English. The specialist literature used is in English.
Scheduling	First term
Location	CvA, Oosterdokskade 151
Information	Teachers: Michel Khalifa, michel.khalifa@ahk.nl John Koslovsky, john.koslovsky@ahk.nl

Title	Instrumental/vocal subsidiary subject
Course contents	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. 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). 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. 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. 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.
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	**Instrumental Education Programme (PPE)**
Course contents	The Instrumental Education Programme (IEP) is part of the Performer–Educator Profile (known by its Dutch acronym PPE), but may also be taken as a separate elective. For some principal subjects, however, this is a required elective. In addition to performing as an instrumentalist or vocalist, many musicians will also teach once they have entered the professional world. This elective aims to make students aware of the importance of a sound approach based on methodology and pedagogy, and equips them to teach responsibly. The next generation of instrumentalists and vocalists, too, deserves a good education. The second year lays a foundation in the areas of methodology, internship and education. This elective expands on that foundation. IEP consists of three components: *IEP methodology*: the main principles of methodology (which will, of course, vary widely depending on the instrument) are further expanded on and applied in the internship. *IEP internship*: the student teaches two internship pupils, concluding the internship by organizing an evening for internship pupils together with the other students enrolled on the course. *IEP educational studies*: The student takes one more semester of classes in educational studies in which developmental psychology is further explored based on the various age categories. Emphasis is placed on the methodology of instrumental and vocal education, and students become familiar with various schools of thought in music pedagogy.
Learning objectives	1.2, 3.1.3, 3.2, 3.4, 3.5
Course type	Required course for PPE students, elective/required elective for PPA students
Level	Ba 3
Teacher(s)	Various teachers: methodology teacher for each principal subject, Lolke van Diggelen (developmental psychology), Marieke Oremus (education)
Credits	3 EC
Literature/repertoire	Books and/or compilation of various texts to be provided by the teacher *Improve your Teaching!* by Paul Harris *Teaching Beginners* by Paul Harris *Music Psychology in Education* by Susan Hallam
Method of instruction	Teaching internship pupils, knowledge transfer, group discussions, in-class assignments and homework, demonstrations, etc.
Means of evaluation	Internship report, organizing an evening for internship pupils, systematized list of repertoire and paper on methodology and pedagogical principles
Assessment criteria	Knowledge and understanding of the methodological and educational texts and concepts presented. Application of acquired knowledge and understanding.
Language(s)	English
Scheduling	Entire year
Location	CvA, Oosterdokskade 151
Information	Coordinator of pedagogical subjects and education: Marieke Oremus, m.oremus@ahk.nl

Title	**Instrumentation (Composition)**
Course contents	The course focuses primarily on the instrumentation of piano music, mainly for small and large ensembles, with the aim of learning to score independently for historically authentic ensembles. All aspects of score writing are covered, including a knowledge of instruments, notational conventions and work strategies. In addition to the choice of instrument(s), the balance of an ensemble and the organization of ensemble playing by means of a score are of importance. Emphasis is also placed on the instrumentation aspect of existing works.
Learning objectives	1.1.2, 2.1.1, 2.1.3, 2.1.4, 2.2, 3.3.
Course type	Required
Level	Ba 1, Ba 2, Ba 3
Teacher(s)	Theo Verbey
Credits	5 EC per year
Literature	Adler, S. *The Study of Orchestration.* New York: W.W. Norton, 1982. Bekker, P. *The Orchestra*. New York: W.W. Norton, 1963. Berlioz, H. *Treatise on Instrumentation.* Enl. and rev. by R. Strauss. Transl. by Theodore Front. New York: E.F. Kalmus, 1948. Blatter, A. *Instrumentation/Orchestration*. New York: Macmillan, 1980. Carse, A. *History of Orchestration.* New York: Dover Publications, 1964. Casella, A. *La tecnica dell'orchestra contemporanea*. Milan: Ricordi, 1959. Erpf, H. *Lehrbuch der Instrumentation.* Mainz: B. Schott's Söhne, 1959. Forsyth, C. *Orchestration*. London: Macmillan, 1942. Gevaert, F.A. *Nouveau traité d'instrumentation*. Paris: Lemaine, 1885. Gevaert, F.A. *Cours méthodique d'orchestration*. Paris: Lemaine, 1890. Humperdinck, E. *Instrumentationslehre*. Cologne: Verlag der Arbeitsgemeinschaft für rheinische Musikgeschichte, 1981. Piston, W. *Orchestration*. New York: W.W. Norton, 1955. Read, G. *Thesaurus of Orchestral Devices*. New York: Pitman, 1953. Rimsky-Korsakov, N. *Principles of Orchestration*. Transl. by Edward Agate. New Y Dover, 1953.
Method of instruction	Group lessons (no more than 5 students)
Means of evaluation	A written examination in which students are given four hours to produce an instrumentation. To that end, they are given access to a separate room with a piano and a writing desk. They may consult specialist literature. They are also required to submit the assignments they have done.
Assessment criteria	Sense of musical styles, knowledge of instruments, understanding of harmonics and counterpoint, analytical skills, the correct application of all notational conventions including transpositions, inner ear.
Language(s)	Dutch and English
Scheduling	First and second term, and third term; one-hour lesson a week. Examination is held on the second Tuesday of June.
Location	CvA, Oosterdokskade 151
Information	Instrumentation teacher: Theo Verbey, t.verbey@ahk.nl

Title	**Knowledge of instruments (Composition)**
Course contents	The main aim of the course is that students fully understand all specificities of conventional orchestral instruments: strings (violin, viola, cello and double bass), woodwinds (flute, oboe, clarinet, saxophone and bassoon), brass (horn, trumpet, trombone and tuba), percussion and harp. Instrumental students are also invited to explain and demonstrate the specificities of their respective instruments. The composition students then compose short solo pieces which are performed and commented on by the instrumental students.
Learning objectives	1., 2.1.1, 2.1.3, 2.1.4, 2.2, 3.3.
Course type	Required
Level	Ba 1
Teacher(s)	Theo Verbey
Credits	1 EC
Literature	Jacob, G. *The Elements of Orchestration*. Westport: Greenwood Press, 1976. Jacob, G. *Orchestral Technique*. London: Oxford University Press, 1931. Koechlin, C.L.E. *Traité de l'orchestration*. 4 vols. Paris: Max Eschig, 1954-1959. Peinkofer, K., and F. Tannigel. *Handbook of Percussion Instruments*. Trans. K. and I Stone. Mainz: B. Schott's Söhne, 1976. Read, G. *Thesaurus of Orchestral Devices*. New York: Pitman, 1953. Sadie, S. ed. *The New Grove Dictionary of Musical Instruments*. New York: Grove's Dictionaries of Music, Inc., 1984. Stiller, A. *Handbook of Instrumentation*. Berkeley and Los Angeles: University of California Press, 1985.
Method of instruction	Group lessons (no more than 5 students)
Means of evaluation	Students submit the assignments they have done.
Assessment criteria	knowledge of instruments, ear training, notational techniques and conventions, rehearsal techniques and communication with performers.
Language(s)	Dutch and English
Scheduling	First and second term, and third term; one-hour lesson a week.
Location	CvA, Oosterdokskade 151
Information	Instrumentation teacher: Theo Verbey, t.verbey@ahk.nl

Title	**Introduction to researching and writing a thesis (Music Theory)**
Course contents	The course consists of seven sessions devoted to such topics as the focus of research, research methodology, the value of information, bibliographical tools and techniques, and argumentative writing.
Learning objectives	Teaching students how to adopt an investigative attitude with respect to their professional field; helping them to engage critically in the professional discussion about music; familiarizing them with basic research tools and techniques, and helping them gain experience in writing and editing research texts (e.g. proposals, essays and reports).
Course type	required
Level	Ba 4
Teacher(s)	Melissa Bremmer, Walter van de Leur, Michiel Schuijer
Credits	2
Literature/repertoire	to be announced
Method of instruction	workshop
Means of evaluation	
Assessment criteria	attendance, weekly assignments
Language(s)	Dutch and English
Scheduling	
Location	CvA, Oosterdokskade 151
Information	Michiel.schuijer@ahk.nl

Title	**Chamber music**
Course contents	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. 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.
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	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. Ba 4: as part of the Ba final presentation, otherwise as carried out in Ba 1–3.
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, Oosterdokskade 151
Information	Chamber music coordinators: Ba 1, Marian Schutjens: marian.schutjens@ahk.nl Ba 2–3, Paul Scheepers: paul.scheepers@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

Title	**Keyboard musicianship (Harpsichord, Organ, Piano)**
Course contents	Keyboard Musicianship includes learning techniques that make students less dependent on sheet music and preparation time. They learn to sight-read, play from memory, improvise, easily deal with sheet music given to them, and cope with incomplete sheet music, such as lead sheets, figured bass or *partimenti*. The aim is to create the closest possible link between the inner ear and
Learning objectives	1.1, 1.2, 1.3, 2.1, 2.2, 3.3, 3.5.
Course type	Required
Level	Ba 1, Ba 2
Teacher(s)	Menno Dekker, Henny Heikens
Credits	4 EC per year
Literature/repertoire	Syllabus, and materials to be provided by the teacher
Method of instruction	Weekly lessons.
Means of evaluation	A practical examination two to four times a year; on occasion, written work will also be submitted or shown.
Assessment criteria	Creativity and dexterity in harmonic progressions and improvisation, variation in expression, partly as a result of employing various textures, accuracy in harmonic progressions and voice-leading, sight-reading skill, overall commitment.
Language(s)	Dutch and English
Scheduling	Entire year
Location	CvA, Oosterdokskade 151
Information	Menno Dekker: m.dekker@ahk.nl

Title	**Choral conducting performance practice (Choral Conducting)**
Course contents	In each academic year making up the bachelor's degree programme in choral conducting, eight sessions lasting two and a half hours each are held to address current issues involving the performance practice of vocal ensemble music. These issues include - the current state of affairs of relevant research on performance practice - specific issues relating to each style period - overview of genres and repertoire for each style period - a large number of topics are covered in a four-year cycle, such as intonation, tuning systems, ornamentation, instrumentation and rehearsal methodology - the role of, and methodology employed by, the conductor of sixteenth-, seventeenth- and eighteenth-century repertoire
Learning objectives	1.1, 1.3, 2.1, 2.2, 3.1, 3.3
Course type	required
Level	Ba 1, Ba 2, Ba 3, Ba 4
Teacher(s)	Jos van Veldhoven
Credits	3 EC per year
Literature/repertoire	Basic literature on performance practice Current literature and repertoire change each year
Method of instruction	Group sessions, group discussions, in-class assignments and homework
Means of evaluation	Based on attendance
Assessment criteria	Knowledge and application of the material covered
Language(s)	Dutch and English
Scheduling	By appointment with the students
Location	CvA, Oosterdokskade 151
Information	Jos van Veldhoven (teacher)

Title	**Lied class (Piano, Voice)**
Course contents	Every vocal student in Ba 2/3 forms a duo with a pianist in Ba 1 at the beginning of the academic year. Each unit focuses on one composer or a group of related composers. The private duo coaching sessions (one per unit with the vocalist, one with the pianist) address aspects such as ensemble, style, textual and musical interpretation, expressivity and conveying the music. In the workshop, given jointly by the teachers, that which has been imparted and discussed is shared with the group and further explored.
Learning objectives	Ensemble, learning the song repertoire and its genres and styles, refining the approach to the text and expression, 'vocal accompaniment'.
Course type	Required
Level	Piano: Ba 1 Voice: Ba 2 and Ba 3
Teacher(s)	Pierre Mak, TBA
Credits	3 EC per year
Literature/repertoire	The most important song repertoire by composers from the German-, French- and English-speaking worlds from the Classical era to the present day.
Method of instruction	During the academic year, units consisting of duo coaching sessions and group workshops are given by both a singer and a pianist.
Means of evaluation	Two presentations a year (public concerts).
Assessment criteria	Satisfactory attendance, sufficient progress in achieving the objectives outlined above.
Language(s)	English
Scheduling	Partly at the beginning of the year (in workshops), partly by private appointment
Location	CvA, Oosterdokskade 151 – as a rule, in one of the halls
Information	Pierre Mak

Title	**Liturgy (Organ)**
Course contents	Liturgy, a Propaedeutic course, provides an historical overview of liturgical developments. Original characteristics, developments and new forms are discussed, and the relevance and implementation of these developments within the practice of the liturgy examined. We will also reflect on fundamental questions that could be asked about the liturgy, such as What comprises the liturgy? What is permissible, and what is not when it comes to the liturgy? How do liturgical content, functionality and shaping relate? Finally, we will attempt to translate the knowledge gained into the practice of the liturgy. Students are encouraged to visit different liturgical traditions. We will also examine how the liturgy is shaped in modern-day practice.
Learning objectives	Students become familiar with the historical dynamics of the subject of the liturgy. They develop a sense of the response of liturgical developments to present-day questions. They can shape a variety of liturgical gatherings.
Course type	required
Level	Ba 1
Teacher(s)	Piet van der Heijden
Credits	1
Literature/repertoire	*The Oxford History of Christian Worship*, the Roman Missal, prayer book, various songbooks with accompaniment
Method of instruction	group lessons
Means of evaluation	
Assessment criteria	100% attendance
Language(s)	Dutch and English
Scheduling	Every Friday
Location	CvA, Oosterdokskade 151
Information	Piet van der Heijden

Title	**Mensural notation (Choral conducting)**
Course contents	The term 'mensural notation' refers to the rhythmic mensural polyphonic music written from ca. 1200 to ca. 1600. Non-mensural music, including plainchant, is designated as *musica plana*. As reflected in the syllabus, this course covers the following in depth: * note names and their values * rules for the note values within the ligatures * mensurations (the relationship between a given note and smaller note values); *tempus perfectum* and *imperfectum*; major and minor prolation), rules for imperfection, perfection and alteration * colour (making void notes black to indicate triplets and hemiola) * proportions (tactus relationships) in the various periods In each lesson, students sing from the original notation. Of primary importance is the white notation from 1440 to ca. 1640. At the end of the course, time permitting, the complexity of the proportions in the early seventeenth century will be covered (Frescobaldi et al.), or, alternatively, fourteenth-century polyphony, Ars Nova. In that case, Guillaume de Machaut's four-part *Messe de Notre Dame*, dating from 1363, will be the primary focus.
Learning objectives	1.1, 2.1, 2.2, 3.1, 3.4
Course type	Required
Level	Ba 2
Teacher(s)	Henny Heikens
Credits	2 EC
Literature/repertoire	fifteenth- and sixteenth-century theory and practice syllabus - Willi Apel: *Die Notation der polyphonen Musik* 900-1600 (1942) - Karin Paulsmeier: *Die Notation des 17/18 Jahrhunderts* (2012) - Karin Paulsmeier: *Notationskunde 15. und 16. Jahrhundert* (2015) - Ruth I. DeFord: *Tactus, Mensuration and Rhythm in Renaissance Music* (2016)
Method of instruction	Group lessons
Means of evaluation	Singing a part from a given work and submitting a number of transcriptions.
Assessment criteria	
Language(s)	Dutch and English
Scheduling	First and second term, one one-hour session a week
Location	CvA, Oosterdokskade 151
Information	Henny Heikens

Title	**Methodology (general Classical and Early Music curriculum)**
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	**Music and Cultural History (general Classical and Early Music curriculum)**
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: *Concise History of Western Music* 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, Oosterdokskade 151
Information	Theory and History Department representatives Michel Khalifa: michel.khalifa@ahk.nl John Koslovsky: john.koslovsky@ahk.nl

Title	**Advanced musical aesthetics (Music Theory)**
Course contents	In the first half of this advanced course, expert teachers lecture on specific themes in, and approaches to, musical aesthetics. A guest lecturer from outside the CvA will occasionally be invited to speak. In the second half of the course, students will write a paper on a topic of their choice, with guidance from one of the teachers.
Learning objectives	1.1, 1.2, 1.3, 2.1.5, 2.2.2, 3.1, 3.3, 3.5.1
Course type	Required for composition and orchestral conducting students, and for students whose principal subject is music theory.
Level	Ba 3 Entry requirement: successful completion of Introduction to Musical Aesthetics.
Teacher(s)	The team of teachers is made up of Michel Khalifa and John Koslovsky (coordinators), Willem Wander van Nieuwkerk and Michiel Schuijer.
Credits	2 EC
Literature/repertoire	Material to be provided by the teacher.
Method of instruction	The first half of the course consists of lectures with discussion, the second of individual coaching sessions and a concluding class.
Means of evaluation	Paper
Assessment criteria	In addition to the quality of the research process and the paper, attendance and active participation in the lectures are taken into account.
Language(s)	Dutch, English. The specialist literature used is in English.
Scheduling	Second term
Location	CvA, Oosterdokskade 151
Information	Coordinating teachers: Michel Khalifa, michel.khalifa@ahk.nl John Koslovsky, john.koslovsky@ahk.nl

Title	**Music history advanced programme (CM general degree programme)**
Course contents	An advanced course in which students can shape their interests in music history by carrying out an extensive research project, in which the connection with students' current and future professional outlook (principal subject, artistic profile, professional aims) is the key focus.
Learning objectives	1.1, 1.2, 2.1.2, 2.1.5, 2.2.2, 3.1.1, 3.1.3, 3.3, 3.5.1.
Course type	Students must choose between orchestral repertoire, solo/chamber music and vocal repertoire.
Level	Ba 3. Students must have completed all previous history courses or already possess equivalent knowledge.
Teacher(s)	Depending on the student's choice: Michel Khalifa, Willem Wander van Nieuwkerk or Saskia Törnqvist. The division of subjects between teachers may differ each year.
Credits	2 EC
Literature/repertoire	Students compile their own reading list when preparing the research project. Additional material to be provided by the teacher.
Method of instruction	First four to six lessons: the teacher covers various topics as examples. Final six to eight lessons: private coaching and presentation of the research.
Means of evaluation	Final paper reflecting the student's research project.
Assessment criteria	Attendance and active class participation, quality of the research process and the final paper, and oral presentation of the research.
Language(s)	Group lessons and oral presentations in English. Private coaching and paper: English or Dutch.
Scheduling	Third year of the bachelor's degree, second term.
Location	CvA, Oosterdokskade 151.
Information	Music history coordinator: michel.khalifa@ahk.nl

Title	**Notation (Composition)**
Course contents	An introduction to, and a reflection on, experimental forms of notation in composed music written between 1950 and 1970, with a special focus on American composers such as John Cage, Morton Feldman and Christian Wolff. The emphasis is not on the technical aspects of notation, but on its artistic and/or ideological backgrounds. The aim is that students will make connections between the material and their own compositional process.
Learning objectives	1.1, 1.2, 2.1.2, 2.1.5, 2.2.2, 3.1.1, 3.3, 3.4.1
Course type	Required
Level	Ba 1
Teacher(s)	Michel Khalifa
Credits	1 EC
Literature/repertoire	Book by Erhard Karkoschka, *Das Schriftbild der neuen Musik*, available in the CvA library (also in an English translation entitled *Notation in New Music*). Additional material – e.g. scores and articles – to be provided by the teacher.
Method of instruction	Study group, with plenty of scope for discussion of the material. Students' input is also important, as are the connections with their own compositions or sketches.
Means of evaluation	Written examination.
Assessment criteria	In addition to the results of the written examination (50%), attendance, active participation and short homework assignments make up the remaining 50% of the final mark.
Language(s)	English, or Dutch if all students speak Dutch.
Scheduling	Second term
Location	CvA, Oosterdokskade 151
Information	Teacher: michel.khalifa@ahk.nl Composition Department coordinator: jorrit.tamminga@ahk.nl

Title	Entrepreneurship 3 (CM–EM general degree programme)
Course contents	In the final assignment of Basic Entrepreneurship in Ba 2, students mapped out for themselves which skills they still need to develop in the area of cultural entrepreneurship. Students are encouraged to create something which could serve as the start of their professional career and which encompasses the following elements: • Striking a balance between performance, organization and communication. • Defining an individual identity by focusing on strengths and areas of personal interest. Students preferably choose a subject or theme they had already planned to focus on, such as raising the professional standard of their ensemble, creating a website, organizing a tour or giving a series of workshops. The following issues will be addressed in the study groups and workshops: project management, business structures, taxation and presentation skills. Examples of courses from which students can subsequently choose are Personal Branding and Social Media, Public Speaking, Stage Skills, Inner Game Principles, Workshop Skills and Group Teaching.
Learning objectives	1.2, 1.3, 3.4.1, 3.4.2, 3.5
Course type	Required
Level	Ba 3. The Entrepreneurship course is a continuation of the Basic Entrepreneurship in Ba 2.
Teacher(s)	Various teachers and guest lecturers
Credits	3 EC
Literature/repertoire	To be announced by the teacher Selection will depend on subject and development.
Method of instruction	By designing their own project and/or development trajectory, in addition to a combination of study groups, workshops, private supervision and short courses, students will be able to take a number of further steps. The project or the steps to be taken in the development trajectory can be carried out either at or outside the CvA (in accordance with the student's choice and by agreement).
Means of evaluation	At the end of Ba 3, a discussion is held regarding the student's development trajectory in the area of entrepreneurship. To that end, the student writes a report reflecting on those skills already acquired and those which still need to be developed. The student also draws up a project plan for the profile presentation in Ba 4.
Assessment criteria	commitment, active participation and quality of the work submitted
Language(s)	English and/or Dutch, depending on the make-up of the group

Scheduling	Entire year
Location	CvA, Oosterdokskade 151
Information	entrepreneurship coordinator – Marieke Oremus: m.oremus@ahk.nl

Title	**Educational studies (general Classical and Early Music curriculum)**
Course contents	Three modules are offered in this course: **Communication + music didactics:** knowledge and application of several key concepts from communication theory, and knowledge of several principles relating to music didactics. **Learning and Thinking:** the student has knowledge of musical and non-musical learning processes and can apply these during the internship. **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.
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	*Simply Psychology* by Michael Eysenck *Improve your Teaching!* by Paul Harris
Method of instruction	Knowledge transfer, skills training, group discussions, in-class assignments and homework
Means of evaluation	Essay on communication + music didactics Written examination on the Learning and Thinking module and developmental psychology
Assessment criteria	Knowledge, understanding and application of the theories covered.
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	Oratorio class (Voice)
Course contents	Musical, stylistic and rhetorical aspects of the repertoire will be discussed and explored. The ensembles will further focus on such topics as blending, voice-leading, transparency and intonation.
Learning objectives	Gaining an understanding of the score and style, getting to know the repertoire, and acquiring skills in ensemble singing. 1.1, 1.3, 2.1, 2.2, 3.4
Course type	Required
Level	Ba 2 and 3
Teacher(s)	Pierre Mak
Credits	2 EC per year
Literature/repertoire	By agreement with the principal study teacher, students choose solos from Passions, cantatas (sacred and secular), Masses, etc. and ensemble numbers from the oratorio repertoire.
Method of instruction	One-on-one sessions, open to the public, in half-hour blocks
Means of evaluation	Group concert in May or June
Assessment criteria	Satisfactory attendance; having worked on sufficient repertoire; during the presentation, students should be able to demonstrate that they have acquired the knowledge and skills described above.
Language(s)	Dutch, English
Scheduling	Weekly, in ninety-minute blocks
Location	CvA, Oosterdokskade 151
Information	Pierre Mak

Title	**Organ building and literature (Organ)**
Course contents	Ba 3: Organ building; learning to tune organs and make minor repairs; history of the organ from Antiquity to the Renaissance, with a focus on the function and use of the various types of instrument discussed. Ba 4: history of the organ from the Baroque to the present day; individual research project in support of the presentation. Visit to an organ maker.
Learning objectives	1.1.2, 1.2.2, 2.1.2, 2.1.5, 2.2.2, 3.1.1, 3.1.2.
Course type	Required
Level	Ba 3 and Ba 4
Teacher(s)	Gerben Gritter.
Credits	2 EC per year
Literature/repertoire	Articles and other texts to be handed out by the teacher.
Method of instruction	One-hour lecture/tutorial each week.
Means of evaluation	Ba 3: organ building exam. Ba 4: presentation; exam on the history of the organ.
Assessment criteria	Exam results in Ba 3 and Ba 4; presentation in Ba 4. Active participation.
Language(s)	English
Scheduling	Entire year
Location	CvA, Oosterdokskade 151.
Information	Organ building/literature teacher Gerben Gritter: gerben.gritter@ahk.nl.

Title	**Introduction to the natural horn (Horn)**
Course contents	This course introduces students to the historical horn. Students develop an understanding of the principles of the instrument. They also master the harmonic series using various crooks. They acquire a basic understanding of hand-stopping.
Learning objectives	*2.1. 3.1. 3.3. 3.4.*
Course type	Private lessons
Level	Ba 1
Teacher(s)	Teunis van der Zwart
Credits	1 EC
Literature/repertoire	Simple solo and chamber music literature and orchestral parts. Dauprat, *Méthode* Gallay, études Duvernoy, duets Mozart, First and Third Horn Concertos Beethoven, Horn Sonata Haydn, Second Horn Concerto
Method of instruction	private lessons, group lessons and participation in the natural horn class
Means of evaluation	Practical examination
Assessment criteria	Some degree of skill and accuracy. An understanding of the history of the horn. Can play easy parts in ensembles and orchestras.
Language(s)	Dutch
Scheduling	30 minutes every other week.
Location	CvA, Oosterdokskade 151
Information	Early Music Department head: Teunis van der Zwart, info@teunisvanderzwart.nl

Title	**Introduction to Education and Career (general Classical and Early Music curriculum)**
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	**Introduction to performance practice (Voice)**
Course contents	performance practice of sixteenth-, seventeenth- and eighteenth-century vocal music intonation, tunings and tuning systems practical application of various tuning systems use of rhetoric in the performance practice of vocal music sight-singing training in various style periods vocal ornamentation make-up of, and working method for, vocal ensembles overview of sixteenth-, seventeenth- and eighteenth-century vocal repertoire and literature guidance in finding suitable and new repertoire structuring a rehearsal process compiling programmes arrangements and ensembles
Learning objectives	1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4
Course type	required
Level	Ba 4
Teacher(s)	Jos van Veldhoven
Credits	3 EC
Literature/repertoire	Sixteenth-, seventeenth- and eighteenth-century vocal repertoire, both solo and ensemble music.
Method of instruction	group lessons
Means of evaluation	There is no final examination. Students will be evaluated purely on attendance.
Assessment criteria	Understanding of the material Being able to independently apply the material covered Finding a relevant connection with the professional world.
Language(s)	Dutch and English
Scheduling	Weekly ninety-minute class
Location	CvA, Oosterdokskade
Information	From teacher

Title	**Introduction to the violone (Double Bass)**
Course contents	Many professional musicians – not just those working in early music – now need a practical and theoretical knowledge of historical performance practice. Musicians in today's leading orchestras and ensembles are expected to be able to perform Baroque and classical music with a knowledge of e.g. rhetoric, ornamentation, simple improvisation and an appropriate use of vibrato. This course provides them with an introduction to these skills on the violone and double bass from the period from 1550 to 1850.
Learning objectives	1.1.2,1.2.2, 1.3,2.1, 2.1.2,2.1.3,2.2.1, 2.2.2,
Course type	Required
Level	Ba 1
Teacher(s)	Margaret Urquhart
Credits	1
Literature/repertoire	Ensemble, orchestral and solo music for violone and double bass from 1550 to 1850. Examples: Diego Ortiz – *Trattado de glosas*, Bouquet/Rebours – *50 Renaissance & Baroque Standards*, J.S. Bach – *St Matthew Passion*
Method of instruction	Ensemble lessons
Means of evaluation	Exam in June: a thirty-minute concert in which all students perform together on the 8' or 16' violone in a programme of short Renaissance and Baroque works.
Assessment criteria	Ensemble, understanding of style, commitment, mastery of the student's own part.
Language(s)	Dutch and English
Scheduling	Entire year, one hour a week.
Location	CvA, Oosterdokskade 151, room 709.
Information	Margaret Urquhart, maggiebass@hetnet.nl

Title	Score study (general Classical and Early Music curriculum)
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	Score-reading (Wind, Fanfare and Brass Band Conducting)
Course contents	In support of the principal subject of Wind, Fanfare and Brass Band Conducting, students take the score-reading course for two academic years, practising sight-reading parts for transposed instruments based on the sounding pitch given by the piano. These can be for one or two voices, but if possible students will be split up into groups of instruments (for instance, a saxophone or horn ensemble). Students learn to create a playable arrangement of the entire score at sight or on paper.
Learning objectives	2.1
Course type	Required
Level	Ba 2, 3 and 4
Teacher(s)	Teacher of piano as a subsidiary subject
Credits	3 EC per year
Literature/repertoire	Accessible pieces from the wind, fanfare and brass bands repertoire. Pieces being studied in the principal private lessons.
Method of instruction	Private lessons. Existing arrangements will be played through on two pianos in class. Students make arrangements for two pianos and play through them in class with the teacher. The idea is that future conductors learn to get to grips with the notes of a complex score. Students perform prepared and unprepared excerpts from the score. Depending on difficulty and piano skills, this will involve playing individual parts, groups of instruments or the entire score. Harmony at the piano is an important aid in this respect. To support the development of piano-playing so that students can accurately play such a score, focused piano lessons are key. Accordingly, students will also work on their piano technique.
Means of evaluation	Practical examination. At the end of Ba 3, an end-of-year examination will be organized, and at the end of Ba 4, a final examination. Both take place at the end of the academic year, in May or June, by appointment with the teachers.
Assessment criteria	If students have mastered the piano to such a degree that they can use it as a tool in a professional, practical setting as a conductor, they will pass the course.
Language(s)	Dutch and English
Scheduling	By appointment, half an hour a week.
Location	CvA, Oosterdokskade 151
Information	Score-reading teacher: Peter Besseling, peter.besseling@ahk.nl

Title	**Score-reading (Choral and Orchestral Conducting)**
Course contents	Students learn techniques to play orchestral scores as efficiently as possible on the piano, both those they have practised and in a sight-reading setting. In addition to proficiency in reading in different keys and transpositions, they also learn to translate idiom typical of string or wind writing into idiomatic keyboard playing. There is also a focus on playing brass and wind groups separately and on singing a certain part.
Learning objectives	1.1.1, 1.2, 1.3, 2.1, 2.2.1, 3.1.2, 3.3, 3.4, 3.5
Course type	Required
Level	Ba 2, Ba 3, Ba 4
Teacher(s)	Menno Dekker, Jaap Zwart
Credits	2 EC per year
Literature/repertoire	*Preparatory Exercises in Score Reading* by R.O. Morris and H. Ferguson; Haydn and Mozart string quartets; varied instrument and vocal repertoire from the late Baroque to the modern era, though not necessarily in chronological order.
Method of instruction	Weekly private lessons
Means of evaluation	Practical examination at the end of the year
Assessment criteria	Skill in score-reading, the degree to which the candidate can efficiently bring out the essential elements of compositions at the piano, both those they have practised and in a sight-reading setting, as well as the expressivity of their playing and, if applicable, singing.
Language(s)	Dutch and English
Scheduling	Entire year
Location	CvA, Oosterdokskade 151
Information	Menno Dekker: m.dekker@ahk.nl

Title	**Score-reading (Music Theory)**
Course contents	Students learn techniques to play orchestral scores as efficiently as possible on the piano, both those they have practised and in a sight-reading setting. In addition to proficiency in reading in different keys and transpositions, they also learn to translate idiom typical of string or wind writing into idiomatic keyboard playing. There is also a focus on playing brass and wind groups separately and on singing a certain part.
Learning objectives	1.1.1, 1.2, 1.3, 2.1, 2.2.1, 3.1.2, 3.3, 3.4, 3.5
Course type	Required
Level	Ba 2, Ba 3, Ba 4
Teacher(s)	Menno Dekker
Credits	In Ba 2 and 3: 2 EC per year In Ba 4: 1 EC
Literature/repertoire	*Preparatory Exercises in Score Reading* by R.O. Morris and H. Ferguson; Haydn and Mozart string quartets; varied instrument and vocal repertoire from the late Baroque to the modern era, though not necessarily in chronological order.
Method of instruction	Weekly private lessons
Means of evaluation	Practical examination at the end of the year
Assessment criteria	Skill in score-reading, the degree to which the candidate can efficiently bring out the essential elements of compositions at the piano, both those they have practised and in a sight-reading setting, as well as the expressivity of their playing and, if applicable, singing.
Language(s)	Dutch and English
Scheduling	Entire year
Location	CvA, Oosterdokskade 151
Information	Menno Dekker: m.dekker@ahk.nl

Title	**Physical acting 1 (Voice)**
Course contents	The first year of the holistic programme focuses on developing an understanding of basic principles such as the ABC as a set of tools for physical theatre and body and physical consciousness in order to create clarity in stage presence to support singing. Exercises with a partner or the whole group are essential, in addition to the individual exercises, as well as learning how to observe objectively, make analyses, and give and receive feedback.
Learning objectives	* improved body and physical consciousness * centred posture, focus, balance, neutrality, isolation technique, articulation, the connection between breath and movement, self-confidence and confidence in partners, decisiveness, physical imagination, playfulness, physical memory, sensitivity, group listening, giving a presentation to an audience * skill in applying the principles to singing * recognizing unconscious 'bad' habits in performance/singing, and the skill to improve them
Course type	Required
Level	Ba 1
Teacher(s)	Virag Dezso
Credits	2
Literature/repertoire	- Ide van Heiningen/MAPA – *Good Morning Body* - V. Schoch – 'Changing Character: Developing Physical Presence on the Opera Stage' (master's research) – notes taken during the academic year
Method of instruction	Group lessons, 2 hours a week
Means of evaluation	- regular observation of individual physical progress throughout the academic year - in the lessons - vocal evenings - final improvement lesson in June given by the teacher - December and May: written analysis of three core exercises or études of the student's choice which demonstrate that he/she understands the principles to be applied in a practical setting.
Assessment criteria	* Physical progress in the basic principles involving body and physical consciousness, such as position, neutrality, focus, balance, articulation, the connection between breath and movement, concentration, working with a partner, group listening and giving feedback – based on regular observation during the lessons throughout the academic year, and a final presentation in June. * demonstrating in a written analysis of three key exercises or études a theoretical understanding of the basic principles to be applied in a practical setting – in December and May
Language(s)	
Scheduling	
Location	CvA, Oosterdokskade 151
Information	

Title	**Physical acting 2 (Voice)**
Course contents	The second year focuses on developing an understanding of basic principles such as the ABC as a set of tools for physical theatre and body and physical consciousness in order to create clarity in stage presence to support singing. Acting exercises with a partner and listening principles become essential. Individual exercises and exercises with a partner are expanded to include audio and textual elements, either improvised or provided. Physical trust is further developed using various means (e.g. sets, props, a partner and space as a dramatic partner). The 'dramatic body' or the 'speaking body' is key, with scope for understanding body language, the importance of clear details and the relationship between the acting elements in physical expression and the relationship between performer and spectator. Developing the ability to authentically alter physical expression – transformation. Improving objective observation, analysis, and giving and receiving feedback.
Learning objectives	* body and physical consciousness at the second level, building on the first year * centred posture, focus, balance, neutrality, isolation technique, articulation, the connection between breath and movement, self-confidence and confidence in partners, decisiveness, physical imagination, playfulness, physical memory, sensitivity, group listening. Also: * physical transformation, economy of movement, clarity in motion and at rest, concentrated listening in leading and following * understanding the complexity of the dramatic structure of the singer's performance: the dramatic structure of the text, music, the body in space – in mirror lessons (video) * objective self-observation, minimizing judgement in self-evaluation * the second phase involves creating a physical basis for singing and stage presentation, deepened by the third phase in order to ensure long-term reliability.
Course type	Required
Level	Ba 2
Teacher(s)	Virag Dezso
Credits	1
Literature/repertoire	- F. Vogels, A. de Haas – *Handboek Mime* - J. Lecoq – *Het lichaam als dichter* - thoughts on live concerts, performances or watching videos - notes collected throughout the academic year - 'Articulation of space' étude
Method of instruction	Group lessons

Means of evaluation	- regular observation of individual physical progress throughout the academic year - in the lessons - vocal evenings - mirror lessons using video - final presentation in June * depending on the group's progress: a written analysis of one partner exercise, demonstrating an understanding of the principles used in the practical work
Assessment criteria	* Physical progress in second-level basic principles involving body and physical consciousness, such as position, neutrality, focus, balance, articulation, the connection between breath and movement, concentration, working with a partner, group listening, giving feedback * in addition: physical transformation, playing with timing, moving–not moving, authenticity in one's acting, impulsiveness without losing attention or focus, concentration, centred listening * demonstrating a theoretical understanding of the basic principles to be applied in a practical setting in a written analysis of a partner exercise – date will depend on the group's process
Language(s)	
Scheduling	
Location	CvA, Oosterdokskade 151
Information	

Title	Piano (subsidiary subject) (general Classical and Early Music curriculum)
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, Oosterdokskade 151
Information	Marjan Schutjens, coordinator: marian.schutjens@ahk.nl

Title	**Stage presence for conductors (all forms of conducting)**
Course contents	The classes take a practical approach to the conductor's stage presence and provide a theoretical underpinning of key topics. The course covers verbal and non-verbal communication; competence, charisma and credibility; qualities and pitfalls; process and product leadership; giving and receiving feedback; authority: power and command; negotiation; the big stage: dealing with publicity (interviews, etc.).
Learning objectives	1.2, 1.2.2, 1.3.1, 2.1.1, 3.1.3, 3.2.3, 3.4.2
Course type	In groups, required
Level	Ba 3
Teacher(s)	Lolke van Diggelen
Credits	1 EC
Literature/repertoire	Parncutt, et al.: *The Science and Psychology of Music Performance*, ch. 21 Handouts on various topics, such as - communication - Ofman core quadrant - giving and receiving feedback - authority: power and command; - the big stage: negotiation, interviews, etc.
Method of instruction	Knowledge transfer, skills training, feedback rounds, practising all aspects of stage presence: walking, standing, moving, speaking, etc.
Means of evaluation	Degree and commitment of participation, observation by the teacher of a concert or rehearsal, final paper on the student's own stage presence.
Assessment criteria	Active participation and commitment in the lessons; a reflection on students' own strengths and acceptable weaker points with respect to stage presence; and dealing with feedback.
Language(s)	English and Dutch, possibly German or French
Scheduling	12 weeks of two hours of instruction
Location	One of the ensemble rooms
Information	Lolke van Diggelen: l.vandiggelen@ahk.nl

Title	**Post-tonal analysis (Music Theory)**
Course contents	A study of a number of analytical techniques suitable to music written after ca. 1900, such as Schenkerian, neo-Riemannian, network and pitch class set analysis. The suitability of these models will be examined on the basis of different types and styles of music since 1900, with a discussion of the main schools of that period.
Learning objectives	1.1, 1.2, 1.3, 2.1.1, 2.12, 2.2, 3.1, 3.3, 3.1, 3.5
Course type	Required
Level	Ba 4
Teacher(s)	Menno Dekker
Credits	3 EC per year
Literature/repertoire	*Introduction to Post-Tonal Theory* by J.N. Strauss, *Understanding Post-Tonal Music* by M. Roig-Francoli and/or others. Minimum repertoire to be covered: the Second Viennese School, French composers from Debussy to Boulez, Bartók, serialism and the aleatory techniques of the 1950s, and a number of post-modern schools since the 1980s.
Method of instruction	Weekly lessons
Means of evaluation	A report on the student's own research in both a written (paper) and an oral (lecture) form. Two papers during the academic year, and an oral presentation at the end of the year.
Assessment criteria	Technical quality of the analysis or defence arguments, including the proper use and citation of sources, as well as a defence of the chosen approach.
Language(s)	Dutch and English
Scheduling	Entire year
Location	CvA, Oosterdokskade 151
Information	Menno Dekker: m.dekker@ahk.nl

Title	**Renaissance or Baroque Counterpoint (various principal subjects)**
Course contents	This course teaches students the techniques needed to compose polyphonic works – for example, a motet or a movement from a Mass in Renaissance style, or an invention or a fugue in Baroque style. The first year concentrates mainly on two- and three-voice compositions. The advanced course, which can be selected as an elective, also covers four-voice writing.
Learning objectives	2.1
Course type	Required, see description of each principal subject
Level	Ba 2 or Ba 3
Teacher(s)	Renaissance: Job IJzerman, Gustavo Trujillo Baroque: Gerben Gritter, Jaap Zwart, Martijn Hooning
Credits	4 EC per year
Literature/repertoire	Copies are handed out in class
Method of instruction	group lesson
Means of evaluation	portfolio
Assessment criteria	commitment, active participation and quality of the work submitted
Language(s)	Dutch and English
Scheduling	Entire year, one hour a week.
Location	CvA, Oosterdokskade 151
Information	Theory Department head: John Koslovsky: john.koslovsky@ahk.nl

Title	**Study of twentieth-century repertoire (Piano)**
Course contents	Students are given an overview of twentieth- and twenty-first-century piano music in seven units. Each unit consists of a group lesson and private lessons. In each academic year, students prepare one or two works to perform in one of the group lessons. The teacher will then provide information on the style, instrumental techniques, and historical and analytical context.
Learning objectives	Knowledge of contemporary repertoire. Active experience of preparing and performing contemporary scores. *1.1. 2.1. 2.2 . 3.4*
Course type	Required
Level	Ba 3 and Ba 4
Teacher(s)	Ralph van Raat
Credits	4 EC per year
Literature/repertoire	Ba 3: Second Viennese School, early modernism and serialism, extended techniques and new notation, avant-garde, musical quotation and imitation, Dutch music up to 1970, chamber music Ba 4: minimalism; East meets West; music and colour; the contemporary étude; new tonality, new spirituality; Dutch music after 1970; chamber music
Method of instruction	Private and group lessons
Means of evaluation	Ba 3: evaluated public presentation, part of the Ba 3/4 end-of-year examination Ba 4: evaluated public presentation
Assessment criteria	Artistic and pianistic level, understanding of style
Language(s)	English
Scheduling	Second term, usually 1 unit every two weeks
Location	Sweelinck Hall/Haitink Hall
Information	Ralph van Raat, teacher David Kuyken, Head of the Department of Keyboard Studies

Title	**Study of fortepiano repertoire (Piano)**
Course contents	Over four units, students are actively exposed to historical keyboard instruments Each unit consists of a group lesson and private lessons. In each academic year, students prepare two works to perform in one of the group lessons. The teacher will then provide information on the style, instrumental techniques, and inherent performance practice.
Learning objectives	Knowledge of how to deal with historical keyboard instruments. Active experience in preparing and performing works on the harpsichord and the fortepiano. Knowledge and application of inherent performance practice. *1.1 . 2.1 . 2.2. 3.4*
Course type	Required
Level	Ba 3 and Ba 4
Teacher(s)	Richard Egarr
Credits	3 EC per year
Literature/repertoire	Ba 3: J.S. Bach/Mozart/Dussek/Chopin Ba 4: Bach's sons/Haydn/Clementi and Field/Liszt and Thalberg A wide range of harpsichords, historical fortepianos and original Romantic pianos (Walter, Broadwood, 1795 anonymous Viennese, Angst, Pleyel, 1864 Bechstein) are available for the classes.
Method of instruction	Private and group lessons
Means of evaluation	Ba 3: a public presentation, required attendance and participation Ba 4: a public presentation, required attendance and participation
Assessment criteria	Artistic and instrumental level, understanding of style
Language(s)	English
Scheduling	first term, usually 1 unit a month
Location	Posthoornkerk/7.39
Information	Richard Egarr, teacher David Kuyken, Head of the Department of Keyboard Studies

Title	**Schenkerian analysis (Music Theory)**
Course contents	The course is designed for Music Theory students to explore the analytical method of Heinrich Schenker, a Viennese musician and theorist whose ideas are world-renowned. They will learn the basic techniques of Schenkerian analysis (mainly as it applies to eighteenth- and nineteenth-century repertoire) and acquire an overview of the most important literature in the field of Schenkerian analysis. The aim of the course is to enable students to produce their own Schenkerian analysis.
Learning objectives	1.1, 2.1, 2.2, 3.3
Course type	Required
Level	Ba 3
Teacher(s)	John Koslovsky/Paul Scheepers
Credits	3
Literature/repertoire	To be determined by the teacher for each student. In addition, a number of educational core sources are used: A. Cadwallader and David Gagne, *Analysis of Tonal Music* (Oxford U. Press) A. Forte and S. Gilbert, *Introduction to Schenkerian Analysis* (Norton) F. Salzer, *Structural Hearing* (Dover Press)
Method of instruction	Private lessons
Means of evaluation	A complete Schenkerian analysis of a selected piece of a suitable level.
Assessment criteria	Sufficient knowledge and skills in Schenkerian analysis; a satisfactory final analysis.
Language(s)	Dutch/English
Scheduling	Second term
Location	CvA, Oosterdokskade 151
Information	Music Theory Department head John Koslovsky: john.koslovsky@ahk.nl

Title	**Schola Cantorum + Gregorian chant combined course description (various principal subjects)**
Course contents	The course consists of a theoretical (Gregorian chant) and a practical (Schola Cantorum) component. It introduces students to the performance practice of Gregorian chant in accordance with the latest perspectives. The following are addressed: * learning to sing plainchant reading neum notation in the oldest manuscripts and square notation. * the development of notation and the interpretation of manuscripts and printed material (from the ninth to the twentieth century), the relationship between polyphonic and instrumental music, the Gregorian modes (keys) and formal analysis (musical genres and forms, historical background) NB: After the first year, students may elect to take Gregorian Chant II.
Learning objectives	* Students learn to sing plainchant by reading the notation in the very oldest manuscripts and square notation. * They gain insight into the notation of Gregorian chant and the development of the Gregorian repertoire in relation to the general musical/religious context.
Course type	Required
Level	Ba 1
Teacher(s)	Dr Richard Bot
Credits	Schola Cantorum: 2 EC Gregorian chant: 2 EC
Literature/repertoire	The hymnal *In hymnis en Canticis* and the theory book by E. Cardine: *Semiologie*; handout/syllabus
Method of instruction	group lessons consisting of a theoretical (Gregorian chant) and a practical component (Schola Cantorum, or singing plainchant); two performances: (open day) and at the end of the course (a full sung Mass with set and alternating Gregorian chants).
Means of evaluation	a. attendance of at least 80% of the classes is required b. an exam twice a year (in January and June) lasting 15 minutes (theoretical and practical), and a concluding exam lasting 20 minutes (theoretical and practical)
Assessment criteria	Students may sing several simple fixed and alternating chants, hymns and sequences. Students demonstrate their knowledge of square notation, the neumatic script of St Gallen. They understand the historical development of hymns and sequences and simple formal analysis.
Language(s)	Dutch and English
Scheduling	Entire year, on Fridays Gregorian chant: 9.00 to 10.30 a.m. Schola Cantorum: 10.30 to 11.30 a.m.
Location	CvA, Oosterdokskade 151
Information	Dr Richard Bot: botnobel@xs4all.nl

Title	**Composition elective variant** (CM general degree programme)
Course contents	This course aims to help students develop their compositional skills by writing arrangements, style copies (eighteenth to the twentieth century), advanced harmony or counterpoint (Renaissance and Baroque). Students work in small groups with the teacher and do weekly homework assignments with the goal of completing their exercises, arrangements or compositions. Successful completion of the first- and second-year theory courses (harmony/analysis in particular) is required.
Learning objecti	1.1.2,1.2.2, 2.2.1, 3.1.2, 3.3, 3.4.1
Course type	Students must choose between arranging, Renaissance or Baroque counterpoint, writing style copies, and advanced harmony
Level	Ba 3
Teacher(s)	Various teachers from the theory and history departments
Credits	3
Literature/repertoire	Literature and practice material to be determined by the teacher.
Method of instruction	study groups
Means of evaluation	A portfolio of assignments is to be submitted at the end of the course, and the pieces performed, where possible.
Assessment criteria	Results of the submitted assignments; attendance and active in-class participation.
Language(s)	Dutch and English
Scheduling	Entire year
Location	CvA, Oosterdokskade 151.
Information	Department head, John Koslovsky (john.koslovsky@ahk.nl) Department coordinator, Ralf Pisters (ralf.pisters@ahk.nl)

Title	**Solfège and ear-training (general Classical and Early Music curriculum)**
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 Hooning, 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	**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	**Internship 2A (Wind, Fanfare and Brass Band Conducting)**
Course contents	Working with two professional co-répétiteurs on repertoire, with an emphasis on the traditional classics from the original wind instrument repertoire, transcriptions of symphonic repertoire suitable for wind bands, solo repertoire and high-quality original repertoire for wind band. The two co-répétiteurs will play the full orchestral score on two pianos. The students will conduct this 'orchestra'. They study their scores, and adapt their interpretations during these sessions, which take place each week. Obviously, other elements of conducting, such as baton technique and communicating with the orchestra, will also be addressed. For example, it is important that students learn to express what they want clearly and that they gain experience using the correct musical vocabulary. Body language, facial expressions and manual technique are all very important non-verbal aspects of communicating with an orchestra. The principal study teacher will coach them on these during the internship. The co-répétiteurs will also have input. The repertoire will be chosen based on the student's level of performance and the gaps in his or her overall knowledge of the repertoire.
Learning objectives	- The musician maintains a wide range of technical knowledge and skills, which enable him to function in the national and international professional music world. - possesses a distinctive musical imagination that supports him in real-life situations - knows how to make use of or manage any relevant parameters 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5
Course type	Internship
Level	Depends on the student's level
Teacher(s)	Danny Oosterman
Credits	
Literature/repertoire	By agreement; will include leading national and international repertoire.
Method of instruction	Practical coaching
Means of evaluation	A practical examination at the end of the academic year
Assessment criteria	See course contents section above.
Language(s)	Dutch and English
Scheduling	Wednesdays
Location	Room 0707
Information	Danny Oosterman

Title	**Internship 2B (Wind, Fanfare and Brass Band Conducting)**
Course contents	The same as Internship 2A, except that these internships are done with amateur orchestras in the surrounding provinces. In addition, the internship will focus on an application of all orchestral training aspects, including intonation, sound, balance, technique, articulation, rhythm, ensemble, dynamics and nuance. Special emphasis will also be given to taking a pedagogical and didactic approach to amateur and other types of orchestras. The repertoire will be that which these orchestras are capable of playing and which we agree on together in order to ensure quality.
Learning objectives	- The musician maintains a wide range of technical knowledge and skills, which enable him to function in the national and international professional music world. - possesses a distinctive musical imagination that supports him in real-life situations - knows how to make use of or manage any relevant parameters 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5
Course type	Internship
Level	Depends on the student's level
Teacher(s)	Danny Oosterman
Credits	
Literature/repertoire	By agreement; will include leading national and international repertoire.
Method of instruction	Practical coaching
Means of evaluation	A practical examination at the end of the academic year
Assessment criteria	See course contents section above.
Language(s)	Dutch and English
Scheduling	Wednesdays, weeknights
Location	On location in the province
Information	Danny Oosterman

Title	**Internship 3A (Wind, Fanfare and Brass Band Conducting)**
Course contents	Working with two professional co-répétiteurs on repertoire, with an emphasis on the traditional classics from the original wind instrument repertoire, transcriptions of symphonic repertoire suitable for wind bands, solo repertoire and high-quality original repertoire for wind band. The two co-répétiteurs will play the full orchestral score on two pianos. The students will conduct this 'orchestra'. They study their scores, and adapt their interpretations during these sessions, which take place each week. Obviously, other elements of conducting, such as baton technique and communicating with the orchestra, will also be addressed. For example, it is important that students learn to express what they want clearly and that they gain experience using the correct musical vocabulary. Body language, facial expressions and manual technique are all very important non-verbal aspects of communicating with an orchestra. The principal study teacher will coach them on these during the internship. The co-répétiteurs will also have input. The repertoire will be chosen based on the student's level of performance and the gaps in his or her overall knowledge of the repertoire.
Learning objectives	- The musician maintains a wide range of technical knowledge and skills, which enable him to function in the national and international professional music world. - possesses a distinctive musical imagination that supports him in real-life situations - knows how to make use of or manage any relevant parameters 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5
Course type	Internship
Level	Depends on the student's level
Teacher(s)	Danny Oosterman
Credits	
Literature/repertoire	By agreement; will include leading national and international repertoire
Method of instruction	Practical coaching
Means of evaluation	A practical examination at the end of the academic year
Assessment criteria	See course contents section above
Language(s)	Dutch and English
Scheduling	Wednesdays
Location	Room 0707
Information	Danny Oosterman

Title	**Internship 3B (Wind, Fanfare and Brass Band Conducting)**
Course contents	The same as Internship 3A, except that these internships are done with amateur orchestras in the surrounding provinces. In addition, the internship will focus on an application of all orchestral training aspects, including intonation, sound, balance, technique, articulation, rhythm, ensemble, dynamics and nuance. Special emphasis will also be given to taking a pedagogical and didactic approach to amateur and other types of orchestras. The repertoire will be that which these orchestras are capable of playing and which we agree on together in order to ensure quality.
Learning objectives	- The musician maintains a wide range of technical knowledge and skills, which enable him to function in the national and international professional music world. - possesses a distinctive musical imagination that supports him in real-life situations - knows how to make use of or manage any relevant parameters 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5
Course type	Internship
Level	Depends on the student's level
Teacher(s)	Danny Oosterman
Credits	
Literature/repertoire	By agreement; will include leading national and international repertoire.
Method of instruction	Practical coaching
Means of evaluation	A practical examination at the end of the academic year
Assessment criteria	
Language(s)	Dutch and English
Scheduling	Wednesdays
Location	On location in the province
Information	Danny Oosterman

Title	**Internship 4A (Wind, Fanfare and Brass Band Conducting)**
Course contents	Working with two professional co-répétiteurs on repertoire, with an emphasis on the traditional classics from the original wind instrument repertoire, transcriptions of symphonic repertoire suitable for wind bands, solo repertoire and high-quality original repertoire for wind band. The two co-répétiteurs will play the full orchestral score on two pianos. The students will conduct this 'orchestra'. They study their scores, and adapt their interpretations during these sessions, which take place each week. Obviously, other elements of conducting, such as baton technique and communicating with the orchestra, will also be addressed. For example, it is important that students learn to express what they want clearly and that they gain experience using the correct musical vocabulary. Body language, facial expressions and manual technique are all very important non-verbal aspects of communicating with an orchestra. The principal study teacher will coach them on these during the internship. The co-répétiteurs will also have input. The repertoire will be chosen based on the student's level of performance and the gaps in his or her overall knowledge of the repertoire.
Learning objectives	- The musician maintains a wide range of technical knowledge and skills, which enable him to function in the national and international professional music world. - possesses a distinctive musical imagination that supports him in real-life situations - knows how to make use of or manage any relevant parameters 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5
Course type	Internship
Level	Depends on the student's level
Teacher(s)	Danny Oosterman
Credits	
Literature/repertoire	By agreement; will include leading national and international repertoire
Method of instruction	Practical coaching
Means of evaluation	See course contents section above
Assessment criteria	
Language(s)	Dutch and English
Scheduling	Wednesdays
Location	Room 0707
Information	Danny Oosterman

Title	**Internship 4B (Wind, Fanfare and Brass Band Conducting)**
Course contents	The same as Internship 4A, except that these internships are done with amateur orchestras in the surrounding provinces. In addition, the internship will focus on an application of all orchestral training aspects, including intonation, sound, balance, technique, articulation, rhythm, ensemble, dynamics and nuance. Special emphasis will also be given to taking a pedagogical and didactic approach to amateur and other types of orchestras. The repertoire will be that which these orchestras are capable of playing and which we agree on together in order to ensure quality.
Learning objectives	- The musician maintains a wide range of technical knowledge and skills, which enable him to function in the national and international professional music world. - possesses a distinctive musical imagination that supports him in real-life situations - knows how to make use of or manage any relevant parameters 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.4, 3.5
Course type	Internship
Level	Depends on the student's level
Teacher(s)	Danny Oosterman
Credits	
Literature/repertoire	By agreement; will include leading national and international repertoire.
Method of instruction	Practical coaching
Means of evaluation	A practical examination at the end of the academic year
Assessment criteria	See course contents section above
Language(s)	Dutch, English
Scheduling	Wednesdays, weeknights
Location	On location in the province
Information	Danny Oosterman

Title	**Sight-singing (Voice)**
Course contents	The sight-singing course is closely linked with the other theoretical courses for vocal students, such as solfège, harmony and analysis. Using vocal repertoire from a variety of style periods, various skills are developed, such as rapid reading and reproducing notated music, developing one's analytical inner ear, and intonation. The system used is the relative solmization system (do-re-mi). In the second year, the skills acquired in the first year are developed further. The complexity of the repertoire also increases, with an emphasis on songs and arias from the Romantic and late-Romantic tradition and the twentieth century.
Learning objectives	See general descriptions
Course type	Study group
Level	Ba 1 and Ba 2
Teacher(s)	Job IJzerman
Credits	3
Literature/repertoire	Copies are provided in class.
Method of instruction	Study group, practical training.
Means of evaluation	Group exam
Assessment criteria	Students are expected to actively commit to the course. At the end of the first year, there must be demonstrable progress in terms of students' sight-reading ability, inner ear and mastery of the solmization system. At the end of the second year, students demonstrate that they have sufficient professional skills in the areas of sight-singing, inner ear and analysis.
Language(s)	English
Scheduling	1 hour a week for the entire year
Location	CvA, Oosterdokskade 151, room 439
Information	

Title	**Formal analysis (Music Theory)**
Course contents	The formal analysis course provides an overview of the most important musical forms from the Baroque, classical and Romantic periods, with a look back to the Renaissance and a look ahead to the twentieth century. By analysing numerous compositions and studying recent music theory literature in particular, students develop the necessary insight; written analyses and oral presentations also serve as important tools. In the first year, there is an emphasis on the eighteenth and early nineteenth centuries, and the formal worlds of both homophony (e.g. sonata and song forms) and polyphony (e.g. the fugue and the invention) are discussed; the second year focuses on nineteenth-century repertoire.
Learning objectives	1.1, 1.2, 2.1.1, 2.1.4, 2.1.5, 2.2, 3.1.1, 3.1.2, 3.3
Course type	Required
Level	Ba 1 and Ba 2
Teacher(s)	Paul Scheepers
Credits	Ba 1: 3, Ba 2: 5
Literature/repertoire	A. Schoenberg: *Fundamentals of Musical Composition*, Faber & Faber, 1970 C. Kühn: *Formenlehre der Musik*, Bärenreiter, 1993 C. Kühn: *Analyse lernen*, Bärenreiter, 1987 W. Caplin: *Classical Form*, Oxford University Press, 1998 J. Hepokoski & W. Darcy: *Elements of Sonata Theory*, Oxford University Press, 2006 N. Cook: *A Guide to Musical Analysis*, Oxford University Press, 1987 P. Scheepers: Syllabus, plus analysis assignment book (KC print room) H. Schenker: various books and articles N. Cook: *Analysis through Composition*, Oxford University Press, 1994 P. Scheepers: Syllabus, plus analysis assignment book (KC print room) H. Schenker: various books and articles
Method of instruction	Group lessons (only if there is a sufficient number of students)
Means of evaluation	Ba 1 and Ba 2: written analytical assignments (two to three a year) and an oral presentation on a composition of the student's choice at the end of each year.
Assessment criteria	Analytical level and depth; format and structure of the analyses and presentations; the ability to express thoughts clearly (both verbally and in writing); the student's ability to convincingly convey his/her own analytical findings to listeners during the oral presentation.
Language(s)	Dutch or English
Scheduling	First and second semester, one lesson a week
Location	CvA, Oosterdokskade 151
Information	Paul Scheepers: paul.scheepers@ahk.nl John Koslovsky: john.koslovsky@ahk.nl

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. Is is possible for students who have enrolled in the preparatory course to obtain a residence permit for the duration of one year.

Appendix 1

Bachelor's electives 2016-2017

category	subject	term	credits
composition and conducting	Advanced Rhythm	1 or 2	3
	Composition	1, 2, 3	3
	Contemporary Music through Non-Western Techniques	1, 2, 3	10 per year
	Ensemble Conducting B	2	2
	Ensemble Conducting C	1 and 2	2
	Live Electronics	2	2
	Introduction to Max/MSP	1, 2, 3	2
	Dutch Contemporary Music	2	2
World Music	Group lessons in hand percussion	1	2
	Jembé	1	2
	African mbira	1	2
	Indian tabla	1	2
	Anatolian Ensemble	1	2
	Javanese gamelan	1 and 2	2
	Flamenco: Music, dance and Culture	1	2
	Flamenco group	1 or 2	2
	African Percussion Fusion Group	2	2
	Group lessons in Arab darbuka and singing	2	2
	Tabla Fusion Group	2	2
	Tango Group	2	2
Early Music	Gregorian Chant & Schola Cantorum	1, 2, 3	4
	Rhetoric	2, 3	3
	Historical dance	2	1
	Period performance practice on Classical instruments	year	1
	Improvisation and ornamentation for melody instruments	1 or 2	1
theory and history	Analytical Approaches to Practicing	1	1
	History of Music Theory	year	4

	Analysis and writing skills of Early Music	year	3
	History of New Music	1	1
	Analyis and solfège of New Music	1	2
	Introduction to Music Aesthetics	1	2
	Advanced Topics in Music Aesthetics	2	2
	Introduction to Jazz Theory	2	2
	Mythology	2	2
	Mozart's Concertos	2	2
	Debussy, Ravel, Stravinsky	1 and/or 2	2
	Richard Wagner	1	2
	Mensural Notation	1 and 2	4
	Renaissance Counterpoint	year	4
	Baroque Counterpoint I and II	year	4
	ADC: Analysis of Early Music (1500-1750)	2	1
	ADC: Analysis of Classical/Romantic Music (1750-1900)	2	1
	ADC: Analysis of New Music (1900-present day)	2	1
	HDC: History of solo and chamber music repertoire	2	2
	HDC: History of orchestra repertoire	2	2
	HDC: History of vocal repertoire	2	2
	WMS: Arranging	year	3
	WMS: Renaissance Counterpoint	year	3
	WMS: Baroque Counterpoint	year	3
	WMS: Advanced Harmony	year	3
	WMS: Model Composition	year	3
educational	Music Internship in Day Care	t.b.a.	2
	Introduction to children's choir conducting	2	2
	Instrumental Education Programme	year	3
	Education & Outreach Programme	year	5
health	Flow on stage	1 or 2	2
other subjects	Instrumental/vocal subsidiary subject	year	3
	Introduction to Jazz Improvisation	year	3
	Improvisation	1, 2	2
	Stage/performance skills	2	1
	Introduction to research and writing	1	2
	Musicality of movement	1 and 2	2

University modules	t.b.a.	t.b.a.
Concert Programming	2	2
Electives from theJazz electives programme in consultation with Bram Strijbis		
Chamber music	1 and 2	3
Ensembles/projects	year	3

List of Classical and Early Music teachers

Voice & Opera

Voice

Pierre Mak *principal subject & head of department*
Valerie Guillorit *principal subject*
Sasja Hunnego *principal subject*
Claron McFadden *coaching modern repertoire & artist in residence*
Alexander Oliver *opera literature lessons*
Selma Harkink *methology*
Flavio Aulino *Italian*
Valentina di Taranto *Italian*
Sara Gutvill *German*
Nathalie Doucet *French*
Irene van den Boogaard *drama*
Floris Visser *drama*
Fajo Jansen *physical acting*
Frans van Ruth l*ied class*
Virag Dezsö *physical acting*
Irthe Engelhard *posture and movement*
José Peeters *Alexander technique*

Opera; Dutch National Opera Academy (DNOA)

Maria Riccarda Wesseling *head*
Melanie Rubingh *coordination*
Manfred Kokmeijer *production*

Pierre Mak *voice*
Valérie Guillorit *voice*
Sasja Hunnego *voice*
Gerda van Zelm *voice*
Rita Dams *voice*
Peter Nilsson *musical coaching*
Han-Louis Meijer *musical coaching*
Fajo Jansen *physical acting*
Willemien Beukenhorst *Italian*

Mirsa Adami *repetiteur*
Natalie Doucet *musical coaching*
Brian Masuda *musical coaching*
Meral Taygun *guest teacher drama*
Gusta Gerritsen *guest teacher drama*

Keyboard instruments

David Kuyken *head of keyboard instruments*

Oiano

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*
Ralph van Raat *20th century repertoire*
Richard Egarr *fortepiano repertoire*
Marc Pauwels *methodology piano*
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 of strings

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 *orchestra training for bachelor students*
David Peralta *orchestra training for master students*
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 etacher
Wiesje Miedema *methodology*

Cello
Maarten Mostert *principal subject & section representative*
Dmitri Ferschtman *principal subject*
Jeroen den Herder *principal subject*
Jelena Ocic *principal subject*
Mick Stirling *principal subject & orchestra training*
Anner Bijlsma *regular guest teacher*
Gideon den Herder *principal subject*
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 orkestspel en auditietraining

Guitar
Johannes Möller *principal subject & section representative*
Lex Eisenhardt *principal subject*
Erik Vaarzon Morel *flamenco*
Hans Kunneman *electric guitar as a subsidiary subject*
Marion Schaap *methodology*

Woodwinds
Jan Kouwenhoven *head of woodwinds*

Recorder
Jorge Isaac *principal subject & section representative*
Erik Bosgraaf *principal subject*

Panpipes
Matthijs Koene *principal subject*

Flute
Kersten McCall *principal subject & section representative*
Vincent Cortvrint *principal subject*
Marieke Schneemann *principal subject*
Raymond Honing *methodology*
Harrie Starreveld *workshop contemporary music*

Oboe
Dorine Jansma *preparatory programme & methodology, section representative*
Miriam Pastor Burgos *principal subject oboe/cor anglais*
Ernest Rombout *principal subject*

Bassoon
Jos de Lange *principal subject & section representative*
Ronald Karten *principal subject*
Simon van Holen *double bassoon*
Gustavo Nunez *guest teacher*

Clarinet
Hans Colbers *principal subject & section representative*
Harmen de Boer *principal subject*
Arno Piters *principal subject*

Bass clarinet
Erik Van Deuren *principal subject*

Saxophone
Arno Bornkamp *principal subject & section representative*
Willem van Merwijk *preparatory programme & methodology*

Bas Pollard *woodwinds score study*
Yaniv Nachum *improvisation*

Brass
Pierre Volders *head of brass*

Horn
Herman Jeurissen *principal subject*

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 (bass trombone)*
Raymond Munnecom *principal subject (bass trombone)*
Bart van Lier *guest teacher*
Daniel Lasalle *guest teacher (Baroque trombone)*

Tuba
Perry Hoogendijk *principal subject*

Percussion
Richard Jansen head of percussion & section representative , mallets, drums, methodology
Mark Braafhart *orchestral percussion*

Marijn Korff de Gidts *African percussion & methodology*
Vincent Houdijk *vibraphone*
Ramon Lormans *marimba, vibraphone, ensembles, methodology*
Arnold Marinissen *ensembles*
Peter Prommel *vibraphone, marimba, repertoire*
Nick Woud *timpani*
Bence Major *orchestral percussion*
Dominique Vleeshouwers *assistant mallets*
Rachel Zhang *marimba*
Nancy Zeltsman *guest teacher*

Conducting, theory & composition

Michiel Schuijer *head of conducting, theory & composition*
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

Ed Spanjaard *principal subject*
Jac van Steen *principal subject*
Kenneth Montgomery *principal subject*

Conducting concert and brass bands

Danny Oosterman *principal subject & section representative*
Jan Schut *principal subject*

Theory of Music (principal subject)

John Koslovsky *section representative, Schenkerian analysis*
Paul Scheepers *harmony, counterpoint, solfège and ear training, form, Schenkerian analysis*
Martijn Hooning harmony, solfège and ear training
Menno Dekker *harmony, solfège and ear training, post-tonal analysis*
Job IJzerman *counterpoint, galante schemata*
Theo Verbey *instrumentation*
Vincent van den Bijlaard *general music theory*
Barbara Bleij *jazz theory*

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 of first-year bachelor students*
Paul Scheepers *coordinator of second and third-year bachelor students*
Harmen de Boer
Arno Bornkamp
Marjolein Dispa
Michel Dispa
Ben van Dijk
Dmitri Ferschtman
Valerie Guillorit
Doris Hochscheid
Herman Jeurissen
David Kuyken
Frank van de Laar
Johannes Leertouwer
Kees Koelmans
Lex Korff de Gidts
Peter Leerdam
Ramon Lormans
Arnold Marinissen
Frans van Ruth
Frank Peters
Marieke Schneemann
Sven Arne Tepl
Erika Waardenburg
Ad Welleman

Repetiteurs

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

Piano as a subsidiary subject

Marian Schutjens-Bouwhuis *coordinator*
Wouter Bergenhuizen
Peter Besseling
Wim Leising
Marta Liebana
Gert Jan Vermeulen
Matthijs Verschoor

Voice as a subsidiary subject

Roswitha Bergmann *instrumentalists*
Selma Harkink *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
Gerben Gritter
Martijn Hooning
Job IJzerman
Clemens Kemme
Michael Langemann
Willem Wander van Nieuwkerk
Gilbert Noël
Ralf Pisters
Paul Scheepers
Michiel Schuijer
Saskia Törnqvist
Gustavo Trujillo Delgado
Theo Verbey
Jaap Zwart

Educational subjects, entrepreneurship

Marieke Oremus *coordinator*
Lolke van Diggelen
Leo Dijsselbloem *master subject 'building a successful prof. practice'*

Music and health

Lilli Schutte *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*

Sweelinck Academie for Young Talents

Johannes Leertouwer *head of Sweelinck Academy*

Piano

Marcel Baudet *principal subject*
Mila Baslawskaja *principal subject*
Nino Gvetadze *principal subject*

Violin
Lex Korff de Gidts *principal subject*
Johannes Leertouwer *principal subject*
Wiesje Miedema *principal subject*
Reinette Thiadens *principal subject*
Coosje Wijzenbeek *principal subject*

Viola
Judith Wijzenbeek *principal subject*

Cello
Maarten Mostert *principal subject*
Monique Heidema *principal subject*

Double bass
Peter Leerdam *principal subject*

Guitar
Lex Eisenhardt *principal subject*
Erik Vaarzon Morel *flamenco*

Harp
Erika Waardenburg *principal subject*

Recorder
Hester Groenleer *principal subject*

Flute
Marieke Schneemann *principal subject*

Oboe
Dorine Jansma *principal subject*

Saxophone
Willem van Merwijk *principal subject*

Horn
Fokke van Heel *principal subject*

Trumpet
t.b.a.

Trombone
Remko de Jager *principal subject*

Martijn Hooning *theory*
Gerben Gritter *theory*
Ralf Pisters *theory*

Miriam Burgers *theory and violin repetiteur*
Jan Hoijtink *violin repetiteur*
Martha Liebana *strings repetiteur*
Vital Stahievitch *winds repetiteur*
Irthe Aya Engelhard *posture & movement, Feldenkrais, stage presentation*

Early music

Teunis van der Zwart head of early music

Voice

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*

Orgel

Pieter van Dijk *principal subject*
Matthias Havinga *principal subject*

Baroque violin and 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 subsidary 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 *harmony in hsitorical 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 repetiteur*
Richard Bot *gregorian chant*
Rachel Farr *renaissance and baroque dance*
Andrea Friggi *master elective*
Henk Verhoef *organ construction*

Music in Education
Adri Schreuder *head of music in education*

Educational subjects
Reinhard Findenegg
Kirsten van Muijen
Hans van de Veerdonk
Nicky Selen
Menno Wolthers
Melissa Bremmer
Caroline Hermans

Performance subjects
Hans van den Brand
Bas Gaakeer
Jan Hoijtink
Marian Schutjens

Renee Harp
Marleen van Emmerik *vocal training*
Sylvia Langelaan
Walter Roozendaal

Music theory

Edwin Paarlberg
Patrick Schenkius
Adri Schreuder
Willem Wander van Nieuwkerk

World music

Achim Heine *African percusson*
Alper Kecek *Turkish percussion*
Debby Korfmacher *mbira*
Marijn Korff de Gidts *jembe*
Juran Pereira *samba street drumming*

Electives in world music

Niti Ranjan Biswas *tabla*
Elsje Plantema *Javanese gamelan*
Sattar-Al-Saadi *darbuka*

Conservatorium van Amsterdam
Education and examination regulations 2016

For the study programmes

* bachelor's degree in music – CROHO no. 34739
* bachelor's degree in music in education – CROHO no. 39112
* master's degree in music – CROHO no. 44739
* master's degree in opera – CROHO no. 49105

of the faculty of Music of the Amsterdam School of the Arts

The general articles in these regulations also apply to DNOA. For a number of specific articles general regulations are made, with the Royal Conservatoire, for DNOA. These regulations for DNOA are written down in the addendum in the CvA regulations, and are therefore a part of these regulations.

Table of contents

Section 1: General
Section 2: Propaedeutic Phase of the Bachelor's Degree Programmes
Section 3: Post-Propaedeutic Phase of the Bachelor's Degree Programmes
Section 4: Master's Degree Programmes
Section 5: Taking Examinations
Section 6: Examination Results
Section 7: Exemption
Section 8: Temporary interruption and cessation of study
Section 9: Reviews
Section 10: Academic Guidance
Section 11: Preservation of student work
Section 12: Final Provision and Provisions Pertaining to Implementation

Addendum: joint regulations for DNOA

Section 1: General

Article 1: Applicability of the Regulations

The Board of the Amsterdam School of the Arts, hereby represented by the Conservatory Board [directie] of the Conservatorium van Amsterdam, has, with the consent of the Faculty Participation Council [faculteitsraad], resolved to establish the following regulations regarding the content and structure of the tuition and examinations of the Bachelor of Music, Bachelor of Music in Education, Master of Music and Master of Opera programmes. This will be done in accordance with section 7(13) of the Dutch Higher Education and Research Act (Wet op het Hoger onderwijs en Wetenschappelijk onderzoek (WHW)). These programmes are offered by the Faculty of Music of the Amsterdam School of the Arts, hereinafter referred to as the Conservatorium van Amsterdam. In accordance with section 7(14) of the Act, the Executive Board [College van Bestuur] will also regularly assess and where appropriate amend these regulations, taking into account the time thus involved for the students.

The student's rights and obligations which are connected with these Education and Examination Regulations, are formulated in the Student Statute of the Amsterdam School of the Arts. This statute is available on the School of the Arts' website. These regulations apply to the education and examinations of the Bachelor of Music, Bachelor of Music in Education, Master of Music and Master of Opera programmes unless it is explicitly indicated or it is clear from the context that the relevant passage is only applicable to one or a limited number of these four programmes. Any reference in these regulations to the programme or programmes without any additions being given is a reference to all four programmes.

Article 2: Definitions

In these regulations, the following will be taken to mean:

a. the Law: the Higher Education and Research Act [Wet op het hoger onderwijs en wetenschappelijk onderzoek, WHW]

b. student: he or she who is enrolled in the Amsterdamse Hogeschool voor de Kunsten to receive training and/or to take the examinations and undergo the reviews connected with the programme

c. the 'hogeschool': the Amsterdamse Hogeschool voor de Kunsten

d. the Conservatory: The Conservatorium van Amsterdam, the faculty of Music of the Amsterdamse Hogeschool voor de Kunsten

e. examination board: the committee as referred to in Article 7(12) of the Act, which is charged with, inter alia, guaranteeing the quality of the examinations. The examination board is the body which establishes in an objective and expert manner if a student meets the conditions as described in the Education and Examination Regulations with regard to the knowledge, insight and skills necessary to earn a degree.

f. exam: final test of the propedeuse, the Bachelor's programme and the Master's programme.

g. board of examiners: with regard to the preparation and/or implementation of parts of examinations, boards of examiners can be established as referred to in section 7(12) of the Act. The board of examiners will be appointed by the examination board;

h. examiner: a member of the board of examiners, as referred to in section 7(12)(3) of the Act. Examiners are charged with administering and assessing examinations and other forms of testing.

i. admissions board: the board of examiners charged with administering the admissions examination.

j. programme: a coherent whole made up of units of study, aimed at realizing well-defined objectives in the areas of

knowledge, insight and skills that those completing the programme should possess
k. bachelor's degree programme: degree programmes in higher education pursuant to Article 7(3)(a)(2) of the Law with a study load of 240 credits
l. master's degree programme: an advanced programme in higher education pursuant to Article 7(3)(a)(2) of the Law with a study load of 120 credits
m. term: uninterrupted period of lessons acctoring tot the annual academic calendar
n. propaedeutic year: the propaedeutic phase of the programme as referred to in Article 7(8) of the Law.
o. post-propaedeutic phase: that part of the bachelor's degree programme which follows the propaedeutic year
p. component: a unit of study of the programme within the meaning of the Law.
q. examination: each unit of study is concluded with an examination, which constitutes an investigation of the candidate's knowledge, insight and skills, as well as an assessment of the results of that investigation
r. practicum: a practical exercise in one of the following forms:
- writing a bachelor's or master's thesis
- writing a paper or creating a project
- carrying out a research assignment
- participating in fieldwork or an excursion
- doing an internship
- or participating in another educational activity aimed at achieving certain skills
s. departments: the Conservatory has the main departments Classical Music, Jazz and Pop music and Music in Education
t. principal subject: the principal subject is an instrument, vocal study, composition, conducting ot theory
u. study guide: the electronic guide to the programmes containing specific information about them, published on the Conservatory's intranet
v. recognition of competences: activities carried out or programmes participated in or completed as a result of which exemptions from programme components may be granted
w. fraud: conduct whereby a student endeavours to reduce or eliminate the possibility of an accurate assessment being formed of his or her or other students' knowledge, understanding and skills
x. plagiarism: the reproduction or paraphrasing or passing off as one's own work, either wholly or in part, of projects, papers and other written assessments of texts or other works such as compositions and arrangements of other authors without providing proper source references and without clearly indicating where citations begin and end.

Article 3: Objective, substance and exit qualifications of the Programmes

The primary objective of the programmes is to provide students with the knowledge, insight and skills necessary for successful careers as teachers, performing musicians and/or composers.
The programmes focus on the artistic and professional world in the broadest sense and the teaching profession to which it is connected. In addition to performing with orchestras, ensembles and on stage, graduates will also work at cultural institutions, in education and as independent entrepreneurs.

The substance of each study programme has been incorporated in the study guide.
The exit qualifications of each programme has been incorporated in the study guide.
The relationship between objectives and exit qualifications in the individual programmes or principal subject has

been incorporated in the study guide.

The programmes are 'socially relevant' in that the exit requirements have been tailored to the greatest extent possible to meet the demands of the professional world. To this end, direct contact with the professional world is a necessity.

Languages
The programmes are conducted in two languages: Dutch (Classical Music, Jazz, Pop Music and Music in Education divisions) and English (Classical Music and Jazz divisions). The requirements regarding English proficiency are described on the website.

Bachelor's Degree Programme in Music
subject clusters for musicians
* instrumental and vocal principal subjects (classical music, early music, jazz and pop music)
* conducting (choral, orchestral, concert and brass band)
* theory of music (classical music and jazz)
subject clusters for composition students
* composition (classical music)
* composition/arranging (jazz)

Bachelor of Music in Education Degree Programme
subject clusters for music in education
* music teacher in primary education
* music teacher in seconday education
* community music teacher

Master's Degree Programme in Music
subject clusters for musicians
* instrumental and vocal principal subjects (classical music, jazz and pop music)
* principal subjects Live Electronics, String Quartet, Piano Trio, Répétiteurship, Chamber Music, Multiple Instruments and Instruments in Historical Perspective
* conducting (choral, orchestral, concert and brass band)
* theory of music (classical music and jazz)
subject clusters for composition students
* composition (classical music)
* composition/arranging (jazz)
* composing for film (in collaboration with the Netherlands Film Academy)

Master's Degree Programme in Opera
subject clusters for opera

Article 4: Full-time
The programmes are offered on a full-time basis.

Article 5: The Examinations

5.1 In the bachelor's degree programmes the propaedeutic phase will be concluded with the propaedeutic examination and the main phase with the final examination.

5.2 The examinations mentioned in 5.1 will be considered passed if all course components belonging to the corresponding study phase have been completed successfully, or if the student has been exempted for those components.

Section 2: Propaedeutic Phase of the Bachelor's Degree Programmes

Article 6: Structure and Study Load

The course components of the propaedeutic year have been defined on the website by department, programme and principal subject along with the corresponding study load, term and type of examination administered (written, oral or practical). Students must earn a total of 60 credits during the propaedeutic phase.

Article 7: Binding Recommendation Regarding the Continuation of the Student's Studies

7.1.a. At the end of the first year of enrolment in the propaedeutic phase at the latest, each student will be issued a recommendation regarding the continuation of his/her bachelor's studies by or on behalf of the Board.

7.1.b. Notwithstanding Article 7.1.a, in case personal circumstances (in accordance with Article 7.2) play a role in the delays in the first year of enrollment, the study advise may be postponed until the end of the second year of enrollment. In this case, the student will be placed in an extended propaedeutic course. The agreements for the extension of the first year will be confirmed in writing.

7.1.c. Students enrolled on a bachelor's programme who have yet to pass the propaedeutic examination may be dismissed pursuant to Article 7(8)(b) of the Law for an indefinite period if their academic performance fails to meet the following requirements:

I. the student must have earned all credits for the core subjects

II. the student must have earned at least 70% of the credits for the additional theoretical subjects

III. the student must have earned at least 50% of the credits for any introductory or auxiliary subjects included in his/her course of study.

The core subjects, additional theoretical subjects and introductory and auxiliary subjects for each programme and principal subject are described in the study guide.

7.1.d. The dismissal is binding. Furthermore, students who are dismissed may not enrol again in the 'hogeschool' for the purpose of pursuing the degree for which the dismissal was issued.

7.2. The Executive Board [College van Bestuur] will issue the dismissal at the Conservatory Board's recommendation and with due regard to the personal circumstances of the student in question.

The personal circumstances will be limited to:

a. illness of the student in question

b. physical, sensory or other functional impairment of the student in question

c. pregnancy of the student in question d. special family circumstances
e. membership in or chairpersonship of the Central Participation Council [Centrale Medezeggenschapsraad], the Faculty Participation Council [Facultaire Medezeggenschapsraad] or another formal faculty council
f. other circumstances to be indicated by the 'hogeschool' in which the student in question carries out activities within the context of the organization and the management of the affairs of the 'hogeschool'
g. membership in the board of a student organization of considerable size having full legal capacity, or in a similar organization of considerable size for which the protection of the general interests of society are focal and which does, in fact, carry out activities to this end. The provisions apply only to the positions of chairperson, secretary and treasurer.

7.3. Prior to dismissal, the student in question will receive a written warning from or on behalf of the Conservatory Board no later than in February of the current academic year. If a considerable deterioration in the student's study results shows only after February, this warning will still be issued, at such a time that the improvement of the results is still possible. The Student Counsellor and the Study Adviser will be informed of this warning, as a result of which the Student Counsellor or the Study Adviser may issue a recommendation to the Conservatory Board.

7.4. If the Conservatory Board intends dismissing a student on behalf of the Executive Board, it will notify the student counsellor in writing, who will have five working days to issue a recommendation to the Conservatory Board at his or her discretion. The student will also be informed of the Conservatory Board’s intention as well of the option to explain his or her position to the student counsellor based on personal circumstances. The student will be heard by the chairperson of the examination board regarding the intention of the Conservatory Board. If the student expresses the wish to be heard in relation to the Conservatory Board’s intention, he or she may meet with the chairperson of the examination board.

7.5. Any student claiming to be affected by personal circumstances as referred to under 3(b) will be required to submit the necessary evidence of such circumstances to the Student Counsellor's Office or programme coordinator. In the event of illness, special family circumstances, a physical, sensory or other functional impairment or pregnancy of the student in question, he/she must submit a doctor's certificate attesting to such a condition.

7.6. If the Student Counsellor does not issue a recommendation to the Conservatory Board, he or she will notify it in a timely manner. The Conservatory Board will inform the student of the Student Counsellor decision in writing, providing a copy to the Student Counsellor.

7.7. If the Student Counsellor does issue a recommendation based on personal circumstances, the Conservatory Board will inform the Executive Board of its intention to issue a dismissal notice regarding the student’s studies, making the complete file available. In such instances the Executive Board will decide on whether to issue a binding recommendation and will notify the student of it in writing, providing copies to both the Conservatory Board and the Student Counsellor.

7.8. Dismissal will be effected at the end of the last term, but no later than on 15 July of the current academic year. The student will be notified in writing of his or her dismissal, at the address that he or she has most recently registered with the central student office. The decision of the Conservatory Board or the Executive Board will set

forth the appeal procedure.

7.9 If the propaedeutic phase is extended, the conditions and requirements to be satisfied by the student as well as the time limit for meeting them in order to preclude the issue of a dismissal notice will be recorded in writing.

Section 3: Post-Propaedeutic Phase of the Bachelor's

Degree Programmes

Article 8: Structure and Study Load

The course components of the post-propaedeutic phase have been defined in the study guide by department, programme and principal subject along with the corresponding study load, term and type of examination administered (written, oral or practical). Students must earn a total of 180 credits during the post-propaedeutic phase.

Section 4: Master's Degree Programmes

Article 9: Structure and study load

The master's degree programmes are structured by means of an individual plan of study.
The subjects that can be taken in the master's degree programmes are defined in the study guide and in the programme description of the master's subjects. The master's degree programmes are concluded with a final examination. Students must earn a total of 120 credits during the master's programme.

The following stipulations in respect of the structure, the taking and administering of examinations and reviews for the bachelor's degree programmes will, to the greatest extent possible, apply mutatis mutandis to the master's degree programmes.

Section 5: Taking Examinations

Article 10: Order of the Examinations

10.1. Students may not take an examination until they have successfully passed all other examinations from previous terms or academic years in that same subject unless the syllabus of a certain subject explicitly permits this, as described in the study guide.

10.2. Under the following conditions, the examination board may, at the student's request, allow him/her to take certain post-propaedeutic examinations before he/she has passed the propaedeutic examination: I. the student must have successfully passed the minimum required propaedeutic components so as not to risk being issued a binding recommendation to discontinue his/her studies as referred to in Article 7;
II. the student will be allowed to take only the examinations for those components of which the student has already passed the propaedeutic examination;

III. permission to take the examinations will be valid for a period to be determined but not to exceed twelve months.

Article 11: Examination Periods and Frequency of Examinations

11.1. For the components referred to in Articles 6 and 8, students will be given at least one opportunity during the academic year in which the examination is offered to resit that examination. The examinations taken initially and resat by students of the components referred to in Article 6 have no influence on the time periods stipulated in Article 7, within which students must earn the required number of credits in each category of subjects in the light of the regulations pertaining to the binding recommendation regarding the discontinuation of studies set forth therein.

11.2. Notwithstanding the provisions of the foregoing subclause, students will be given but a single opportunity to take the examination of a component in which he/she is not enrolled in a given academic year.

11.3. Students may not take any particular course component more than twice. If a student fails to complete the course component, then in consultation with study supervisors he or she must independently acquire the requisite knowledge in order thus to complete the course component successfully.

Article 12: Qualifying examination for moving up from the first to the second study year of the master's degree programme

12.1 All students take a qualifying examination at the end of the first study year of the master's degree programme. If the result of this examination is insufficient, the student is entitled to a re-examination during the re-examination week at the end of August of the same year. If the qualifying examination takes place outside the examination period from May to July, the re-examination will take place within two months after the examination which the student has failed.

12.2 Students may only participate in the lessons and examinations of the second study year of the master's degree programme after they have passed the qualifying examination from the first to the second year.

12.3 If a candidate has not shown up at the examination without a valid reason (please see article 7.3 of these regulations), he/she forfeits the right to a re-examination.

Article 13: Form of the Examinations

13.1. The examinations of the components referred to in Articles 6 and 8 will be taken in the manner indicated in the study guide. At the
student's request, the examination board may allow an examination to be given in a manner other than that referred to above.

13.2. Physically disabled students and students suffering from a sensory impairment will be given the opportunity, in consultation with their supervisor and with the examination board's approval, to take their examinations in a manner most suited to meet any special needs they may have. Where necessary, the examination board will obtain the opinion of one or more experts before rendering a decision.

Article 14: Oral and Practical Examinations

14.1. Oral and practical/performance examinations are administered individually unless the make-up of the examination requires otherwise or the examination board has determined differently.

14.2. Oral and practical/performance final examinations, the research presentation and the exam at the end of the first year of the master's programme are open to the public unless the examination board or the examiner in question exceptionally determines otherwise.

Section 6: Examination Results

Article 15: Determining and Announcing the Results

15.1. After having administered an oral/practical/performance examination, the examiner will determine the results and issue these to the student in a written statement, accompanied by a list of reasons in support of the results.

15.2. The examiner will determine the results of a written examination within 30 days of the day on which the examination was administered and will provide the Conservatory Registrar Office with the necessary information for issuing written proof of the results to the student.

15.3. In the written statement notifying the student of his/her results in respect of an examination, the student will be informed of his/her right of inspection as referred to in Article 16(1).

15.4 The examiner is responsible for promptly notifying the
Conservatory Registrar Office of students' examination results by means of a report card.

Article 16: Period of Validity

Examination components passed are valid for six years. With respect to a certain component for which the examination was taken more than six years subsequently, the examination board can, notwithstanding the foregoing and based on a reasoned recommendation by a teacher, require that the student take an additional or alternative examination.

Article 17: Right of Inspection

For at least 30 days after the results of a written examination have been announced, the student may request to inspect his/her evaluated work. He/she may request a copy of the aforementioned work, which will be provided at cost.

Section 7: Exemption

Article 18: Exemption from Examinations

18.1 At the request of the student and recommendation of the relevant study advisor/study coordinator, the examination board can exempt a student from an examination of a component referred to in Article 6, 8 or 9 if that student meets one of the following conditions:
I. the student has passed an examination of a similar component and with respect to content, level and study load as part of a comparable professional training course in the Netherlands
II. the student has passed an examination of a similar component with respect to content, level and study load as part of a comparable university degree programme in the Netherlands
III. the student can produce evidence that he/she has worked for a number of years to be determined by the examination board in an area relevant to the examination in question or has practised a profession relevant to the examination in question
IV. the student has passed an examination of a similar component with respect to content, level and study load as part of a comparable course abroad, possibly after a Nuffic committee charged with comparing the foreign diploma with that of a comparable programme offered in the Netherlands has recognised the examination.

18.2 The recommendation of the study advisor/study coordinator will be made using the designated form and will be accompanied by the requisite supporting documents.

18.3 If a student is exempted from one or more examinations, he or she will not participate in any course(s) in preparation for that/those examination(s).

Section 8: Temporary interruption and cessation of study

Article 19

19.1 A student may submit a reasoned request to the study supervisors to interrupt his or her study for a specific period. The study supervisors will decide whether to grant this request.

19.2 If the student's request is granted, the study supervisors and the student will agree in advance about when and under what conditions the student will be entitled to resume his or her study.

19.3 A student must de-register in order to interrupt his or her study.

19.4 A student may not interrupt his or her study for more than one year.

19.5 If a student prolongs the agreed interruption of study without obtaining permission from the head of division, he or she will be deemed to have ceased studying without being automatically entitled to resume studies. In that case the study supervisors may deny a request for a renewed entrance examination.

19.6 A student who interrupts his or her study by de-registering without complying with the stipulations laid down in paragraphs 1 to 4 will be deemed to have ceased studying and will not be entitled to resume studies. In that case the study supervisors may deny a request for a renewed entrance examination.

19.7 To administer the entrance examination, the study supervisors will appoint an assessment committee which will determine whether and at what level a student may resume his or her studies and which components of the programme he or she must complete or repeat from the preceding phase of study. This recommendation will be submitted for the approval of the examination board.

Section 9: Reviews

Article 20: Review Periods and Frequency of Reviews

20.1 Once the student has submitted sufficient proof that he/she has passed the examinations of the components making up the course, he/she will be given the opportunity of undergoing a review.

20.2 The student will only receive his/her diploma after he/she has successfully completed all course components.

Article 21: Final Exam Results

21.1. The examination board will determine the results of the final exam once the student has submitted sufficient proof that he/she has passed the required examinations.

21.2. Notwithstanding the provisions of the first subclause, the examination board can, prior to determining the results of the examination, enquire into the student's knowledge, insight and skills with regard to one or more components of the programme, if and to the extent that the results of the examinations in question give it cause to do so.

Article 22 Degree Certificates

22.1 Once a student has passed the final degree programme examination, he or she will be awarded the corresponding degree certificate by the examination board.

22.2 The examination board may mark a Bachelor’s Degree or Master’s Degree certificate 'cum laude' if in the unanimous opinion of the examination board members the student has shown an exceptional level.

22.3 For the Music in Education department, the Board of Examiners may mark the Certificate "cum laude" if the student has achieved an average of eight for all examinations during the training and had no figures lower than a seven.

Article 23: Fraud and plagiarism

23.1 Students will be informed in writing about the rules on fraud and plagiarism and how they can act correctly.

23.2 In case the teacher suspects any form of fraud in the preparatory phase of an examination, the teacher gives the students a chance to improve.

23.3. If in any examination or any other form of assessment an examiner suspects that a student has committed fraud, he or she will inform the examination board in writing as soon as possible.

23.4. The examination board will decide within two weeks on the measures it will take. It will not make that decision before the student in question has been heard or at least proper action has been taken to summon the student to a hearing. A report will be drawn up of the hearing.

23.5. The examination board will draw up its decision in writing. It may mean that the student is denied the right to re-take the component in which he or she is found to have committed fraud for a period of time up to one year, determined by the board. In case of serious fraud, the Board may, if the examination board puts forward a proposal to do so, permanently terminate the student's enrolment.

23.6 The examination board will stipulate that the examiner must mark the student 0 (zero) for the component in which he or she has committed fraud. The decision will state the student's options for appeal or objection and the applicable time limits.

23.7 Articles 23.1 to 23.4 apply correspondingly to instances of plagiarism.

23.8 If a student commits fraud or plagiarism with the knowledge and/or cooperation of a fellow student, the latter will be an accessory, to whom the relevant guidelines and procedures will apply correspondingly.

Article 24: The Examination Appeals Board

The student may appeal to the Examination Appeals Board as referred to in Article 7 (60) of the Law in respect of decisions rendered by the examination board or examiners, or of decisions as referred to in Article 7 (Dismissal).

Section 10: Academic Guidance

Article 25: The Student's Performance and Academic Guidance

25.1. The Conservary Board will ensure that the student's results are recorded such that each student can obtain an overview of his/her results with respect to the course curriculum.

25.2. The Conservary Board will ensure that the progress of students enrolled on the programme will be monitored partly for the purpose of introducing them to possible learning tracks in and outside the programme.

Section 11: Preservation of student work

Article 26

26.1 Theses, recordings of final practical examinations, reports and assessments will be preserved seven years following the date affixed to them.

26.2 The material referred to in paragraph 1 may be used to communicate about the programme or for educational or accreditational purposes.

Section 12: Final Provision and Provisions Pertaining to Implementation

Article 27: Special Power of the Examination Committee

27.1 In respect of examinations and reviews governed by the present Education and Examination Regulations, the Conservatory examination board is entitled to adopt additional regulations.

27.2 In individual cases the examination board is authorized to make an exception to the Education and Examination Regulations in favour of a student if there are important reasons for doing so.

Article 28: Notification and Modification

28.1. Modifications to the present regulations will be adopted by means of a separate resolution, but not after the proposed resolution has been approved by the Faculty Participation Council.

28.2a The Education and Examination Regulations in force will be made public before the start of the academic year.

28.2b. The Faculty Board will ensure that the present regulations, the rules and guidelines established by the examination board, and any modifications of these documents are duly made public.

28.3. No modifications which apply to the current academic year will
be made unless reasonable standards dictate that the students' interests will not be prejudiced. In the eevent of major changes from the previous Education and Examination Regulations a transitional arrangement will be made for current students.

Article 29: Entry Into Force

29.1 These regulations will come into effect on 1 September 2016. Enacted by order of the Conservatory Board on 20 September 2016 having obtained the approval of the Faculty Participation Council on 19 September 2016.

Addendum to the Education and Examination Regulations (OER) 2015-2016 of the Conservatorium van Amsterdam and the Education and Examination Regulations (OER) 2015-2016 of the Royal Conservatoire for the joint master's degree programme in Opera.

1. General

The boards of the Amsterdam School of the Arts and the University of the Arts The Hague, herewith represented by the directorates of the Conservatorium van Amsterdam and the Royal Conservatoire, attach this addendum to the Education and Examination Regulations (OER) of both conservatories. The addendum is endorsed by the faculty counsels of both conservatories and concurs with article 7.13 of the Dutch law for higher education and scientific research. It concerns the content and form of the educational programme and examinations for the Master of Opera degree at the Dutch National Opera Academy (DNOA). This DNOA master programme is jointly offered by the Music Faculty of the Amsterdam School of the Arts (hereinafter Conservatorium van Amsterdam) and the Royal Conservatoire of the University of the Arts The Hague.

The general provisions, including the enactment and the date of coming into operation of the Education and Examination Regulations of both conservatories, apply fully to the DNOA. The purpose of this addendum is to synchronize the DNOA programme and its student assessments with the regulations of both conservatories.

2. Programme

The two-year DNOA programme consists of four semesters. Each semester is comprised of an instruction period and a project period. The programme is presented each semester in the digital study guide, including course form, assessment, and number of credits.

3. Auditions

Audition requirements for enrollment at the DNOA are specified on the DNOA website. A successful audition for the DNOA means that a student has demonstrated sufficient qualities to be able to attain the final qualifications.

4. Sequence of Exams

A prerequisite for admission to an exam is that all previous exams in said subject or academic year have been successfully passed, unless the curriculum of a subject specifically allows exception to this prerequisite.

5. Exams and Re-exams

5.1 If a student fails an exam, he/she will be offered the opportunity to take the exam again within the same academic year.
5.2 By way of derogation from article 5.1, students are offered only one opportunity to take an exam for a course not on offer in said academic year.
5.3 Students can enroll a maximum of two times for each part of the programme. If still not completed successfully, students must consult the head of the department on how to prepare for the exam on their own.

6. Type of Exams

The DNOA has two types of exams: written and practical. Exams for cognitive courses will be given as described in the DNOA study guide. If requested by a student and after consent is obtained from his/her instructor, the committee of examiners may permit a student to take another form of examination.

7. Practical Exams

7.1 Each semester students taking practical courses are assessed in a practical exam, consisting of the realization of a project at the end of the semester. The practical exam is by its nature almost always a group exam, in which the individual achievements of each student are judged as an integral part of the entire project.

7.2 Practical exams are open to the general public, unless determined otherwise in special cases by the principle examiner or the committee of examiners.

8. Exam Results

8.1 At the end of each semester the integral development of a student is discussed at a plenary evaluation meeting. During this meeting both the student's achievements in the opera production and the student's overall development during the past semester are evaluated.

8.2 At the conclusion of the evaluation meeting, the chairperson of the committee of examiners meets with each student to relay the evaluation. This is followed by a written and motivated statement concerning the student's study progress, presented to the student by the chairperson of the committee of examiners.

8.3 Twice a year the chairperson of the committee of examiners is responsible for timely relaying student evaluations to the administration of the appropriate conservatory.

9. Final Exam

9.1 The final exam consists of the successful completion of a project in the fourth semester, unless in exceptional cases the central exam committee or the appointed committee of examiners determines otherwise.

9.2 The final exam is an integral evaluation of the student's development and level of achievement. Each student final exam file includes:

* Overview of six complete roles (suited to the student's type of voice), studied during enrollment in the programme
* Extensive list of audition repertoire, suited to the student's type of voice
* Participation in two to four fully staged opera productions
* Written part of the exam, based on research into one of the roles performed

9.3 The committee of examiners for the final exam at the DNOA is comprised of staff members of the DNOA, the principle vocal instructor of the candidate, and an external expert. Assessment of the student by the committee of examiners takes place directly after the final exam performance. Directly after the committee's assessment, the results of the examination are verbally communicated.

9.4 The assessment criteria are described in the DNOA study guide. The result of the exam is expressed in a grading system ranging from 1 to 10.

10. Cum laude

If the student is unanimously judged to have demonstrated exceptionally high standards, the committee of examiners can add the designation "cum laude" on the degree certificate.