



# Conservatorium van Amsterdam

Study Guide 2023-2024

Bachelor of Music

Department of Classical Music

Part 1: Programme description



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## Reading guide for this study guide.

In this part of the study guide, you can find all the relevant information regarding the Classical bachelor programme at the Conservatorium van Amsterdam (CvA). Combined with the study guide 'general part', this guide offers you all the required information to successfully complete a bachelor programme at the CvA. In the 'general part', information can be found regarding the organization of the CvA, internationalization and admission. Further (practical) information regarding studying at the CvA, can be found in the booklet 'This-is-how-it-works', that students receive at the start of their study.

Admission regulations (per principal subject) and a list of the teachers can be found on the CvA website. Further information on education and examination can be found in the Teaching and Examination Regulations and the Additional Regulations with Respect to Reviews and Examinations.

Courses in the Classical bachelor programme are divided in 5 categories:

- Principal subject and related practical courses
- Additional practical courses
- Theory and History
- Entrepreneurship and Education
- Other

This study guide also contains course descriptions regarding the principal subject (category 1). In part 2 of the Classical study guide, course descriptions are adopted regarding categories 2-5.

# 1. STUDYING CLASSICAL MUSIC AT THE CvA

## 1.1 Introduction

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

Students wishing to specialize in historical performance will find that the CvA offers the ideal study environment. The Early Music Department offers full-time degree programmes in historical instruments, and subsidiary subjects for classical music students looking to familiarize themselves with the performance of historical repertoire. Further information on the Early Music curriculum can be found in the respective study guide.

## 1.2 Department staff

Okke Westdorp	Director, acting head Music in Education	okke.westdorp@ahk.nl
Wim Vos	Acting head of Classical Music, Early Music	wim.vos@ahk.nl
Michel Dispa	Senior advisor Programme Development	michel.dispa@ahk.nl
Will Jansen	Programme manager	will.jansen@ahk.nl
Dorine Jansma	Academic Advisor	dorine.jansma@ahk.nl

## 1.3 Course details

Study Load:	240 ECTS
Length of Study:	4 years full-time
Language of Instruction:	Dutch and English
CROHO code:	34739 (B Muziek)
Degree:	Bachelor of Music (BMus)

## 1.4 Academic guidance

Students receive most of their academic guidance from their academic coaches. When starting at the CvA, each student is assigned a coach. Their coach can (amongst other things) help with information and advice on:

- course contents;
- the course of study and academic progress;
- exemptions;
- additional subsidiary subjects;
- 'individual credits';
- or a modified study plan.

Above all, the Classical Department also has its own study advisor who coordinates the coaches, Dorine Jansma: dorine.jansma@ahk.nl / 020-5277563, by appointment via e-mail or by signing a list on the door of the office nr. 17.

## 1.5 Classical music project office

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

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

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

Raphaëla Danksagmüller (raphaëla.danksagmuller@ahk.nl) is the contact for these external chamber music concerts outside the regular curriculum. The project office takes into account and follows the developments regarding the Fair Practice Code.

## 1.6 Internationalization

The Classical Music department is internationally active with leading institutions. Students can study abroad for a period of time by making use of the exchange programmes, such as Erasmus+.

Students can participate in an exchange programme from the third year onwards. More information on the different exchange possibilities, the requirements and deadlines, can be found on the intranet or obtained by getting in touch with exchange coordinator Ruth Graf-Fleet (ruth.graf-fleet@ahk.nl). The exchange coordinator informs students on exchange programmes, such as Erasmus+, and advises on individual requests.

## 2. THE BACHELOR'S PROGRAMME IN CLASSICAL MUSIC

### 2.1 Description

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. Each principal subject cluster (strings, keyboard instruments, brass and so forth) organizes special projects and masterclasses. The concept of teamteaching 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 chamber music programme and receive coaching either from their own teacher or from other principal study teachers, supplemented on occasion 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 April. Two orchestral projects are also held during the year. Conductors include both renowned guests and CvA teachers.

Students may choose from two profiles starting in their third year of study:

- the standard All-round Performer Profile, or
- the Performer–Educator Profile, 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. Using their third and fourth year's 'individual credits' electives, students can also choose to further explore historical performance, chamber music, contemporary music, jazz or non-Western music. A system of electives allows students to take music theory subjects that relate even more closely to their principal study.

Naturally, the entire course is well grounded in a solid theory and music history programme starting in the first academic year. Without a knowledge of theory and historical context, it is difficult to make informed, appropriate artistic and stylistic performance practice choices. A 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. Finally, the curriculum places a growing emphasis on healthy musicianship.

## **2.2 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 a propaedeutic phase (the first academic year) and a main phase (post-propaedeutic) comprising the second, third and fourth years.

### *Propaedeutic year*

The propaedeutic year is introductory and selective in nature and concludes with a propaedeutic examination covering the entire first-year curriculum. Students must pass all the so-called core subjects (as a rule, the principal subject, harmony and analysis, solfège and ear-training). The principal subject propaedeutic examination is held in May or June. If students pass the exam and have completed all first-year courses, they will have earned all sixty credits for year 1 and will be awarded a propaedeutic certificate. The certificate is proof that the holder has been accepted to complete the rest of the degree programme.

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. Before a student receives said recommendation, he/she will be (no later than February) notified. For more information regarding the binding recommendation, please see article 15 of the Teaching and Examination Regulations.

For each principal subject, this prospectus lists all first-year requirements specific to principal subjects.

### *Main phase*

As the course progresses, the influence exerted by the student on the general direction of his/her course of study increases thanks to additional electives from which he/she may choose. The general structure of the programme is outlined in the table below. 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. The specific requirements for each principal subject may differ, and the diagram below is presented primarily as an indication of the general course offering. In addition, third- and fourth-year students can always take electives and avail themselves of 'individual credits'. The student's academic goals will be outlined in close consultation with the principal study teacher.

During the main phase (the second to the fourth year), assessments or examinations for all required subjects are made or given at least once a year. 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.



## 2.3 Overview of Classical Music programme: structure and credits

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Algemeen										
Per hoofdvak kan dit schema afwijken wegens verschillen in hoofdvakspecifieke (bij)vakken.										
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar				
1	Hoofdvak	31	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1		
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	5				
	Ensembles/projecten	3		2	Algemene muzikaleer	2				
	Body & Mind	1		3	Muziek- en cultuurgeschiedenis	3				
subtotaal-1		38		5		16		1	0	60
2	Hoofdvak	30	Piano (bijvak)	3	Harmonie & analyse	6	Onderwijskunde	2		
	Kamermuziek	4		5	Solfège en gehoortraining	1	Methodiek	1		
	Ensembles/projecten	3		3	Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1		
							Stage	1		
subtotaal-2		37		3		14	Basis ondernemerschap	1		60
PPA-3	Hoofdvak	26	Ensembleleiding A	1	Schrijfsunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8
	Kamermuziek	4		** Opties Analyse 3:	3					
	Ensembles/projecten	3		Muziek en de avant-garde (3 EC)						
	Partijstudie	3		Muziek en de tonale traditie (3 EC)						
				Muzikale crossovers (3 EC)						
				** Opties Muziek- en cultuurgeschiedenis 3:	3					
				Muziek, politiek en maatschappij (3 EC)						
subtotaal PPA-3		36		1		9		6		60
PPE-3	Hoofdvak	24	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5
	Ensembles/projecten	3	Ensembleleiding A	1						
	Partijstudie	3	Ensembleleiding B	2						
subtotaal PPE-3		30		6		3		16		60
PPA-4	Hoofdvak	51								60
	Partijstudie	3								6
subtotaal PPA-4		54		0		0		0		66
PPE-4	Hoofdvak	42					IEP/EOP keuzevariant	6	Keuzeprogramma	9
	Partijstudie	3								9
subtotaal PPE-4		45		0		0		6		60
totaal PPA		68,8%	165	3,8%	9	16,3%	39	5,4%	13	240
totaal PPE		62,5%	150	5,8%	14	13,8%	33	12,1%	29	240

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profile Performer Allround. PPE = Profile Performer Educator. IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpetitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

## 2.4 Description of the five course categories

In the foregoing academic schedule, the curriculum is divided into five course categories:

- Principal subject and related practical courses
- Additional practical courses
- Theory and history
- Entrepreneurship and education
- Other

Below is a general description of these categories.

### *Principal subject and related practical courses*

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 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 chamber music, score study, choir and ensemble conducting courses, ensembles – both large and small – provide the perfect opportunity to acquire and train the necessary competencies. In addition to orchestral projects and the sometimes 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.

### *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 context of the repertoire they study, practise and perform as part of their principal study.

The aforementioned course category of principal subject, and the practical courses related to it, often feature an integrated approach to performance, music theory and music history components. Year 3 of the bachelor's degree programme also 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 for many years. Naturally, first-rate artistry is an obvious and necessary qualification for a successful career, yet it is often 'merely' a prerequisite for success. In addition to outstanding competencies 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 Enterprising Artist (known in Dutch as De Ondernemende Kunstenaar, or DOK) has been developed to equip musicians with those skills necessary to establish themselves. Guest teachers are enlisted to teach some of the classes. The programme is supported by the [www.beroepkunstenaar.nl](http://www.beroepkunstenaar.nl) website, developed in collaboration with Kunstenaars&Co. Students largely determine for themselves how to shape their development as enterprising artists. 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 education 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 basic pedagogical subjects offered in Ba 2 involve the methodology of the student's own instrument, teaching and an internship. In Ba 3, this can be further developed in the elected components programme. Students may also opt for an extensive pathway in which the field of education is broadened and deepened by choosing the Performer–Educator Profile.

### *Other*

This category involves the elected components programme. Using their third- and fourth-year 'individual credits' 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. The individual 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 the historical context of their own principal subject.

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.

### 3. DESCRIPTIONS OF PRINCIPAL SUBJECTS CLASSICAL MUSIC

#### Composition

Department Head of Composition, Music Theory, Research: Michiel Schuijjer (michiel.schuijjer@ahk.nl)  
 Section representative: Jorrit Tamminga (j.tamminga@ahk.nl)

#### Introduction

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.

#### Study programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Compositie										
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar				
1	Hoofdvak	23	1e jaar koor	2	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1		
	Fundamentals	4			Solfège en gehoortraining	3				
	Instrumentatie	4			Algemene muzikaleer	2				
	Elektronische muziek	4			Muziek- en cultuurgeschiedenis	3				
	Muziekproductie	4			Harmonie aan de piano	2				
	Componistenforum	2								
	<b>subtotaal-1</b>	<b>41</b>	<b>2</b>			<b>16</b>		<b>1</b>		<b>0</b>
2	Hoofdvak	27			Harmonie & analyse	6	Basis ondernemerschap	1		
	Fundamentals	4			Solfège en gehoortraining	3				
	Instrumentatie	4			Muziek- en cultuurgeschiedenis	3				
	Elektronische muziek	4			Harmonie aan de piano	2				
	Muziekproductie	4								
	Componistenforum	2								
	<b>subtotaal-2</b>	<b>45</b>	<b>0</b>			<b>14</b>		<b>1</b>		<b>0</b>
3	Hoofdvak	17	* Opties aanvullende praktijkvakken:	3	** Opties Analyse 3:	3	Ondernemerschap	6	Keuzeprogramma	8
	Componistenforum	2	Ensembleleiding A (1 EC)		Muziek en de avant-garde (3 EC)					
	Analyse voor componisten	3	Ensembleleiding B (2 EC)		Muziek en de tonale traditie (3 EC)					
	Inleiding in de muziekethiek	2	Keuzevak: Individueel bijvak (2 EC)		Muzikale crossovers (3 EC)					
	Muziekethiek vervolgcursus	2			** Opties Muziek- en cultuurgeschiedenis 3:	3				
	Projecten compositie	5			Muziek, politiek en maatschappij (3 EC)					
	* Opties hoofdvakgebonden vakken:	6			Muziek, globalisering en interculturaliteit (3 EC)					
	Advanced Rhythm 1 (6 EC + 4 EC in keuzepr.)				Muziek in dialoog met andere kunsten (3 EC)					
	Instrumentatie 3 (4 EC)									
	Elektronische muziek 3 (4 EC)									
	Muziekproductie 3 (4 EC)									
	Componeren filmmuziek (6 EC)									
	Live Electronics (2 EC)									
	Musical texture (3 EC)									
	<b>subtotaal-3</b>	<b>37</b>	<b>3</b>			<b>6</b>		<b>6</b>		<b>8</b>
4	Hoofdvak	41	* Opties aanvullende praktijkvakken:	3	A composers' Career Seminar	2	Keuzeprogramma	6		
	Componistenforum	2	Keuzevak: Ensembleleiding C (3 EC)							
	* Opties hoofdvakgebonden vakken:	6	Keuzevak: Individueel bijvak (2 EC)							
	Advanced Rhythm 2 (6 EC + 4 EC in keuzepr.)									
	Instrumentatie 4 (4 EC)									
	Elektronische muziek 4 (4 EC)									
	Muziekproductie 4 (4 EC)									
	Componeren filmmuziek (6 EC)									
	Live Electronics (2 EC)									
	Musical texture (3 EC)									
	<b>subtotaal-4</b>	<b>49</b>	<b>3</b>			<b>0</b>		<b>2</b>		<b>6</b>
<b>totaal</b>	<b>71,7%</b>	<b>172</b>	<b>3,3%</b>	<b>8</b>	<b>15,0%</b>	<b>36</b>	<b>4,2%</b>	<b>10</b>	<b>5,8%</b>	<b>14</b>
De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining										
Hoofdvak waaronder indien van toepassing: correpètitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.										
* In jaar 3 en 4 kunnen de studenten optie-vakken uitwisselen tussen beide jaren, zolang de eventuele volgtijdelijkheid van de vakken gerespecteerd blijft.										
** De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.										

### First (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.

### First year's exam

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

### Second year

To be obtained from the department coordinator.

### Third year

In the third year, analysis for composers is offered, in which scores are analyzed from the composers' perspective. In the third year, 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 individual credits (third and fourth year)

In the third and fourth years, the students are given the opportunity to collaborate 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 exam

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

## **Conducting**

Department head of Conduction (also Woodwinds and Brass): Pierre Volders  
(pierre.volders@ahk.nl)

The CvA offers three principal subjects in conducting: orchestral conducting, choral conducting and wind- and fanfare-band conducting.

### *Orchestral conducting*

Section representative: Ed Spanjaard (ed.spanjaard@ahk.nl)

### General

The principal subject of orchestral conducting focuses on versatile amateur and semi-professional settings. 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.

## Study programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Orkestdirectie											
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar					
<b>1</b>	Hoofdvak	19	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1			
	Literatuur	3	Strijkinstrument	3	Solfège en gehoortraining	5					
	Directie projecten	2	1e jaar koor	2	Algemene muziekleer	2					
	Koorpracticum	3			Muziek- en cultuurgeschiedenis	3					
	Schola Cantorum	2			Gregoriaans	2					
	Dirigeertechniek	3									
	Body & Mind	1									
	<b>subtotaal-1</b>	<b>33</b>	<b>8</b>	<b>18</b>	<b>1</b>	<b>0</b>	<b>60</b>				
<b>2</b>	Hoofdvak	18	Piano (bijvak)	3	Harmonie & analyse	6	Onderwijskunde	2			
	Literatuur	3	Strijkinstrument	3	Solfège en gehoortraining	5	Basis ondernemerschap	1			
	Stage 2A en 2B	2	Partituurspel	3	Muziek- en cultuurgeschiedenis	3					
	Directie projecten	2			Renaissancecontrapunt 1	3					
	Koorpracticum	3									
	Koor- en orkestrepertoire	3									
	<b>subtotaal-2</b>	<b>31</b>	<b>9</b>	<b>17</b>	<b>3</b>	<b>0</b>	<b>60</b>				
	<b>3</b>	Hoofdvak	8	Piano (bijvak)	3	** Opties Analyse 3:	3	Ondernemerschap	6	Keuzeprogramma	8
Literatuur		3	Strijkinstrument	3	Muziek en de avant-garde (3 EC)						
Stage 3A en 3B		2	Partituurspel	3	Muziek en de tonale traditie (3 EC)						
Directie projecten		2			Muzikale crossovers (3 EC)						
Koorpracticum		3			** Opties Muziek- en cultuurgeschiedenis 3:	3					
Koor- en orkestrepertoire		3			Muziek, politiek en maatschappij (3 EC)						
Podiumpresentatie voor dirigenten		1			Muziek, globalisering en interculturaliteit (3 EC)						
Theorie voor dirigenten		3			Muziek in dialoog met andere kunsten (3 EC)						
Instrumentatie		3			Barokcontrapunt 1	3					
<b>subtotaal-3</b>		<b>28</b>	<b>9</b>	<b>9</b>	<b>6</b>	<b>8</b>	<b>60</b>				
<b>4</b>	Hoofdvak	31	Piano (bijvak)	3	Inleiding in de muziekesthetiek	2			Keuzeprogramma	6	
	Literatuur	3	Strijkinstrument	3	Muziekesthetiek vervolgcursus	2					
	Stage 4A en 4B	2	Partituurspel	3							
	Directie projecten	2									
	Koorpracticum	3									
<b>subtotaal-4</b>	<b>41</b>	<b>9</b>	<b>4</b>	<b>0</b>	<b>6</b>	<b>60</b>					
<b>totaal</b>	<b>55,4%</b>	<b>133</b>	<b>14,6%</b>	<b>35</b>	<b>20,0%</b>	<b>48</b>	<b>4,2%</b>	<b>10</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 Hoofdvak waaronder indien van toepassing: correpetitie, techniek, groepsles, masterclass, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 als nog als keuzevak worden aangevraagd.

### First (propaedeutic) year

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

### First year's exam

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 analytical insight.

### Second, Third and Fourth year

See First year

Electives and individual credits (third and fourth year)

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

### Final presentation

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.

## Choral conducting

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

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.

### Study programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Koördirectie											
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar					
1	Hoofdvak	20 Piano (bijvak)	3 Harmonie & Analyse	6 Oriëntatie op studie en beroep	1						
	Literatuur	3 Zang	3 Solfège en gehoortraining	5							
	Koorpracticum	3 1e jaar koor	2 Algemene muziekleer	2							
	Schola Cantorum	2	Muziek- en cultuurgeschiedenis	3							
	Dirigeertechniek	3	Gregoriaans	2							
	Body & Mind	1									
	Italiaans	1									
<b>subtotaal-1</b>	<b>33</b>	<b>8</b>	<b>18</b>	<b>1</b>	<b>0</b>	<b>60</b>					
2	Hoofdvak	18 Piano (bijvak)	3 Harmonie & analyse	6 Onderwijskunde	2						
	Literatuur	3 Zang	3 Solfège en gehoortraining	5 Basis ondernemerschap	1						
	Stage 2A en 2B	2 Parituurspel	3 Muziek- en cultuurgeschiedenis	3							
	Koorpracticum	3	Renaissancecontrapunt 1	3							
	Koor- en orkestrepertoire	3									
	Mensuraalnotatie	2									
<b>subtotaal-2</b>	<b>31</b>	<b>9</b>	<b>17</b>	<b>3</b>	<b>0</b>	<b>60</b>					
3	Hoofdvak	13 Piano (bijvak)	3 ** Opties Analyse 3:	3 Ondernemerschap	6 Keuzeprogramma	8					
	Literatuur	3 Zang	3 Muziek en de avant-garde (3 EC)								
	Stage 3A en 3B	2 Parituurspel	3 Muziek en de tonale traditie (3 EC)								
	Koorpracticum	3	Muzikale crossovers (3 EC)								
	Koor- en orkestrepertoire	3	** Opties Muziek- en cultuurgeschiedenis 3:	3							
	Podiumpresentatie voor dirigenten	1	Muziek, politiek en maatschappij (3 EC)								
	Theorie voor dirigenten	3	Muziek, globalisering en interculturaliteit (3 EC)								
			Muziek in dialoog met andere kunsten (3 EC)								
		Barokcontrapunt 1	3								
<b>subtotaal-3</b>	<b>28</b>	<b>9</b>	<b>9</b>	<b>6</b>	<b>8</b>	<b>60</b>					
4	Hoofdvak	33 Piano (bijvak)	3 Inleiding in de muziekethiek	2	Keuzeprogramma	6					
	Literatuur	3 Zang	3 Muziekethiek vervolgcursus	2							
	Stage 4A en 4B	2 Parituurspel	3								
	Koorpracticum	3									
<b>subtotaal-4</b>	<b>41</b>	<b>9</b>	<b>4</b>	<b>0</b>	<b>6</b>	<b>60</b>					
<b>totaal</b>	<b>55,4%</b>	<b>133</b>	<b>14,6%</b>	<b>35</b>	<b>20,0%</b>	<b>48</b>	<b>4,2%</b>	<b>10</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 Hoofdvak waaronder indien van toepassing: correpetitie, techniek, groepsles, masterclass, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

### First (propaedeutic) year

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

### First year's exam

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 the repertoire and analytical insight.

### Second, third and fourth year

See first year.

Electives and individual credits (third and fourth year)

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 faculty representative.

Final presentation

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.

### Wind and fanfare band conducting

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

General

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

Study programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek HaFaBra-Directie						
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar
1	Hoofdvak	27 Plano (bijvak)	3 Harmonie & Analyse	6 Oriëntatie op studie en beroep	1	
	Koorpracticum	3 Blaasinstrument	3 Solfège en gehoortraining	5		
	Schola Cantorum	2 1e jaar koor	2 Algemene muziekleer	2		
	Body & Mind	1	Muziek- en cultuurgeschiedenis	3		
			Gregoriaans	2		
<b>subtotaal-1</b>		<b>33</b>	<b>8</b>	<b>18</b>	<b>1</b>	<b>0 60</b>
2	Hoofdvak	26 Plano (bijvak)	3 Harmonie & analyse	6 Onderw ijskunde	2	
	Stage 2A en 2B	2 Blaasinstrument	3 Solfège en gehoortraining	5 Basis ondernemerschap	1	
	Koorpracticum	3 Partituurspel	3 Muziek- en cultuurgeschiedenis	3		
			Renaissancecontrapunt 1	3		
<b>subtotaal-2</b>		<b>31</b>	<b>9</b>	<b>17</b>	<b>3</b>	<b>0 60</b>
3	Hoofdvak	19 Plano (bijvak)	3** Opties Analyse 3:	3 Ondernemerschap	6 Keuzeprogramm	8
	Stage 3A en 3B	2 Blaasinstrument	3 Muziek en de avant-garde (3 EC)			
	Koorpracticum	3 Partituurspel	3 Muziek en de tonale traditie (3 EC)			
	Podiumpresentatie voor dirigenten	1	Muzikale crossovers (3 EC)			
	Theorie voor dirigenten	3	** Opties Muziek- en cultuurgeschiedenis 3:	3		
			Muziek, politiek en maatschappij (3 EC)			
			Muziek, globalisering en interculturaliteit (3 EC)			
		Muziek in dialoog met andere kunsten (3 EC)				
		Barokcontrapunt 1	3			
<b>subtotaal-3</b>		<b>28</b>	<b>9</b>	<b>9</b>	<b>6</b>	<b>8 60</b>
4	Hoofdvak	36 Plano (bijvak)	3 Inleiding in de muziekethiek	2	Keuzeprogramm	6
	Stage 4A en 4B	2 Blaasinstrument	3 Muziekethiek vervolgcursus	2		
	Koorpracticum	3 Partituurspel	3			
<b>subtotaal-4</b>		<b>41</b>	<b>9</b>	<b>4</b>	<b>0</b>	<b>6 60</b>
<b>totaal</b>		<b>55,4% 133</b>	<b>14,6% 35</b>	<b>20,0% 48</b>	<b>4,2% 10</b>	<b>5,8% 14 240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 Hoofdvak waaronder indien van toepassing: correpetitie, techniek, groepsles, masterclass, uitvoeringen, zelfreflectie, studieleopbaanbegeleiding e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

First (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; knowledge of instruments; rehearsal techniques
  - \* knowledge of the repertoire: national
  - \* history: development of wind music
  - \* internship

First year's exam (25 minutes total)

- rehearsing a work from the wind and fanfare band literature with two pianos
- short oral examination on knowledge of theory

### Second year

- Practical component
  - \* conducting technique: posture, conducting technique
  - \* repertoire: level: up to and including 'premier' division ('ere'-afdeling)
- Theoretical component
  - \* orchestral training: orchestration, international; knowledge of instruments; 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; knowledge of instruments; 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
- Theoretical 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 individual credits (third and fourth year)

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 'individual credits'.

#### Final presentation

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.

## Woodwinds

Department head of Woodwinds, Brass, Conducting: Pierre Volders (pierre.volders@ahk.nl)  
Ensembles and score study for woodwind: Bas Pollard (bas.pollard@ahk.nl)

The Classical Woodwind Department is headed by Pierre Volders. Eight instruments divided into eight sub-departments are taught: the recorder, pan pipes, flute, oboe, clarinet, bass clarinet, bassoon and saxophone.

Important components of the study are the first-year wind ensemble, the Philharmonic Fridays and the Score Collective. Chamber music and orchestral projects also play a major role.

### *Recorder*

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

#### 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.

## Study programme

Opbouw studieprogramma en studiepunten Bachelor Klasseke Muziek Blokfluit												
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar						
<b>1</b>	Hoofdvak	27	Klavercimbel/continuo	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1				
	Kamermuziek	3	Te jaar koor	2	Solfège en gehoortraining	5						
	Ensembles/projecten	3			Algemene muziekleer	2						
	Body & Mind	1			Muziek- en cultuurgeschiedenis	3						
	Electronica voor blokfluitisten	2										
	Nieuw e Muziek Collegium	2										
<b>subtotaal-1</b>		<b>38</b>		<b>5</b>		<b>16</b>		<b>1</b>	<b>0</b>			
<b>2</b>	Hoofdvak	19	Klavercimbel/continuo	3	Harmonie & analyse	6	Onderwijskunde	2				
	Kamermuziek	4			Solfège en gehoortraining	5	Methodiek	1				
	Ensembles/projecten**	3			Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1				
	Harmonie in de uitvoeringspraktijk	3			Renaissance contrapunt 1	4	Stage	1				
	Electronica voor blokfluitisten	2					Basis ondernemerschap	1				
	Nieuw e Muziek Collegium	2										
<b>subtotaal-2</b>		<b>33</b>		<b>3</b>		<b>18</b>		<b>6</b>	<b>0</b>			
<b>PPA-3</b>	Hoofdvak	19	Ensembleleiding A	1	Arrangeren voor blokfluitisten	3	Ondernemerschap	6	Keuzeprogramma	8		
	Kamermuziek	4			** Opties Analyse 3:	3	Instrumental					
	Ensembles/projecten	3			Muziek en de avant-garde (3 EC)		Educational Program (IEP)***	4				
	Harmonie in de uitvoeringspraktijk	3			Muziek en de tonale traditie (3 EC)							
	Introduction to advanced rhythm	3			Muzikale crossovers (3 EC)							
					** Opties Muziek- en cultuurgeschiedenis 3:	3						
				Muziek, politiek en maatschappij (3 EC)								
				Muziek, globalisering en interculturaliteit (3 EC)								
				Muziek in dialoog met andere kunsten (3 EC)								
<b>subtotaal PPA-3</b>		<b>32</b>		<b>1</b>		<b>9</b>		<b>10</b>	<b>8</b>			
<b>PPE-3</b>	Hoofdvak	18	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5		
	Ensembles/projecten	3	Ensembleleiding A	1	Arrangeren voor blokfluitisten	3	Instrumental					
	Harmonie in de uitvoeringspraktijk	3	Ensembleleiding B	2			Educational Program (IEP)	4				
	Introduction to advanced rhythm	3					Externe stage IEP	2				
<b>subtotaal PPE-3</b>		<b>27</b>		<b>6</b>		<b>6</b>		<b>16</b>	<b>5</b>			
<b>PPA-4</b>	Hoofdvak	51							Keuzeprogramma	6		
	Ensembles/projecten	3										
<b>subtotaal PPA-4</b>		<b>54</b>		<b>0</b>		<b>0</b>		<b>0</b>	<b>6</b>			
<b>PPE-4</b>	Hoofdvak	42					IEP/EOP keuzevariant	6	Keuzeprogramma	9		
	Ensembles/projecten	3										
<b>subtotaal PPE-4</b>		<b>45</b>		<b>0</b>		<b>0</b>		<b>6</b>	<b>9</b>			
<b>totaal PPA</b>		<b>65,4%</b>	<b>157</b>	<b>3,8%</b>	<b>9</b>	<b>17,9%</b>	<b>43</b>	<b>7,1%</b>	<b>17</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>
<b>totaal PPE</b>		<b>59,6%</b>	<b>143</b>	<b>5,8%</b>	<b>14</b>	<b>16,7%</b>	<b>40</b>	<b>12,1%</b>	<b>29</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpetitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

First (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.

First year's exam

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 electives

#### Electives and individual credits (third and fourth year)

- 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 'individual credits' electives in the Elected Components

programme.

Final presentation

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.

Panpipes

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

Study programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Panfluit										
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar				
1	Hoofdvak	29	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1		
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	5				
	Ensembles/projecten	3			Algemene muziekleer	2				
	Body & Mind	1			Muziek- en cultuurgeschiedenis	3				
	Electronica voor blokfluitisten	2								
<b>subtotaal-1</b>		<b>38</b>		<b>5</b>		<b>16</b>		<b>1</b>		<b>0</b>
2	Hoofdvak	24	Piano (bijvak)	3	Harmonie & analyse	6	Onderw ijskunde	2		
	Kamermuziek	4			Solfège en gehoortraining	5	Methodiek	1		
	Ensembles/projecten	3			Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1		
	Electronica voor blokfluitisten	2			Renaissance contrapunt 1	4	Stage	1		
<b>subtotaal-2</b>		<b>33</b>		<b>3</b>		<b>18</b>		<b>6</b>		<b>0</b>
PPA-3	Hoofdvak	22	Ensembleleiding A	1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8
	Kamermuziek	4			** Opties Analyse 3:	3	Instrumental			
	Ensembles/projecten	3			Muziek en de avant-garde (3 EC)		Educational Program (EP)**	4		
	Introduction to advanced rhythm	3			Muziek en de tonale traditie (3 EC)					
					Muzikale crossovers (3 EC)					
					** Opties Muziek- en cultuurgeschiedenis 3:	3				
					Muziek, politiek en maatschappij (3 EC)					
<b>subtotaal PPA-3</b>		<b>32</b>		<b>1</b>		<b>9</b>		<b>10</b>		<b>8</b>
PPE-3	Hoofdvak	24	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5
	Ensembles/projecten	3	Ensembleleiding A	1			Instrumental			
	Introduction to advanced rhythm	3	Ensembleleiding B	2			Educational Program (EP)	4		
							Externe stage IEP	2		
<b>subtotaal PPE-3</b>		<b>30</b>		<b>6</b>		<b>3</b>		<b>16</b>		<b>5</b>
PPA-4	Hoofdvak	51							Keuzeprogramma	6
	Ensembles/projecten	3								
<b>subtotaal PPA-4</b>		<b>54</b>		<b>0</b>		<b>0</b>		<b>0</b>		<b>6</b>
PPE-4	Hoofdvak	42					IEPEOP keuzevariant	6	Keuzeprogramma	9
	Ensembles/projecten	3								
<b>subtotaal PPE-4</b>		<b>45</b>		<b>0</b>		<b>0</b>		<b>6</b>		<b>9</b>
<b>totaal PPA</b>	<b>65,4%</b>	<b>157</b>	<b>3,8%</b>	<b>9</b>	<b>17,9%</b>	<b>43</b>	<b>7,1%</b>	<b>17</b>	<b>5,8%</b>	<b>14</b>
<b>totaal PPE</b>	<b>60,8%</b>	<b>146</b>	<b>5,8%</b>	<b>14</b>	<b>15,4%</b>	<b>37</b>	<b>12,1%</b>	<b>29</b>	<b>5,8%</b>	<b>14</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
Hoofdvak waaronder indien van toepassing: correpetitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
\*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

First (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.

First PPE's exam

Practical end-of-year 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 individual credits (third and fourth year)

- live electronics course
- non-Western techniques course

#### Final presentation

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

### *Flute*

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

Study programme: see the overview on page 30

#### 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 (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

#### First year's examination

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 individual credits (third and fourth year)

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 and classical flute; information may be obtained from the coordinator of the Early Music Department. Also possible: additional score study for fourth-year students having completed score study.

#### Final presentation

Pieces from various periods, including a chamber work.

### Oboe

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

#### Introduction

The curriculum gives plenty of scope for contemporary music and techniques. For very advanced players, there is the contemporary music ensemble, the Score Collective, which works closely with the Composition Department, putting on professional concerts at venues such as the Muziekgebouw several times a year.

Study programme: see the overview on page 30

#### General

Monthly group lessons are held throughout the degree course.

#### First (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

- \* theory programme
- \* Introduction to Education and Career
- \* chamber music projects with homogeneous ensembles
- \* reed lessons under supervision
- \* technique lessons, score study

#### First year's exam

The propaedeutic examination will be held at the end of the first academic year. The examination lasts 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
- \* basics of entrepreneurship
- \* 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.

#### Third year

- \* private lessons with the principal study teacher 2018–19 Classical Bachelor's Prospectus p. 71
- \* 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
- \* Entrepreneurship (education programme)
- \* 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 individual credits (third and fourth year)

- 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 presentation

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 or works that are alike.

At least one piece of chamber music is required.

### *Clarinet*

Section representative: Tom Wolfs ([tom.wolfs@ahk.nl](mailto:tom.wolfs@ahk.nl))

General

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

Our joint recitals and evening performances are also excellent teaching tools, allowing students to gain experience and bond. Our department has always been characterized by a strong work ethic, a desire to perform and excel, and togetherness. After all, if students feel at home at the CvA, they will be able to truly make the most of their study.

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

the course. Masterclasses with renowned clarinetists are also part of the study.

Study programme: see the overview on page 30

First (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

First year's exam

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 also 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 also 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 individual credits (third and fourth year)

- \* 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 presentation

Requirements for the bachelor final examination:

- \* recital of 50 to 60 minutes of music
- \* featuring several pieces from various style periods

\* solo concerto, sonata, solo piece or chamber music of the student's choice

### *Bass clarinet*

Section representative: Tom Wolfs (tom.wolfs@ahk.nl)

#### 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.

Study programme: see the overview on page 30

#### First (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 exam: 20 minutes, one etude and two concert pieces.

#### Second year (See also First year)

- 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 also First year)

- 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 individual credits (third and fourth year)

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

#### Final presentation

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

## Bassoon

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

### Introduction

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 every bassoonist's "core business".

Study programme: see the overview on page 30

### First (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

### First year's exam

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 also 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 also 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 individual credits (third and fourth year)

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 presentation

- 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 Françaises – Divertissement

## Study programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Hout											
Fluit - Hobo - Klarinet - Fagot											
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar					
1	Hoofdvak	31	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1			
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	5					
	1e jr blazersensemble	3			Algemene muziekleer	2					
	Body & Mind	1			Muziek- en cultuurgeschiedenis	3					
	<b>subtotaal-1</b>	<b>38</b>		<b>5</b>		<b>16</b>		<b>1</b>		<b>0</b>	<b>60</b>
2	Hoofdvak	27	Piano (bijvak)	3	Harmonie & analyse	6	Onderwijskunde	2			
	Kamermuziek	4			Solfège en gehoortraining	5	Methodiek	1			
	Ensembles/projecten	3			Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1			
	Partijstudie	3					Stage	1			
	<b>subtotaal-2</b>	<b>37</b>		<b>3</b>		<b>14</b>		<b>6</b>		<b>0</b>	<b>60</b>
PPA-3	Hoofdvak	26	Ensembleleiding A	1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8	
	Kamermuziek	4			** Opties Analyse 3:	3					
	Ensembles/projecten	3			Muziek en de avant-garde (3 EC)						
	Partijstudie	3			Muziek en de tonale traditie (3 EC)						
					Muzikale crossovers (3 EC)						
					** Opties Muziek- en cultuurgeschiedenis 3:	3					
					Muziek, politiek en maatschappij (3 EC)						
					Muziek, globalisering en interculturaliteit (3 EC)						
<b>subtotaal PPA-3</b>	<b>36</b>		<b>1</b>		<b>9</b>		<b>6</b>		<b>8</b>	<b>60</b>	
PPE-3	Hoofdvak	24	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5	
	Ensembles/projecten	3	Ensembleleiding A	1			Instrumental				
	Partijstudie	3	Ensembleleiding B	2			Educational Program (IEP)	4			
	<b>subtotaal PPE-3</b>	<b>30</b>		<b>6</b>		<b>3</b>		<b>16</b>		<b>5</b>	<b>60</b>
PPA-4	Hoofdvak	51							Keuzeprogramma	6	
	Partijstudie	3									
<b>subtotaal PPA-4</b>	<b>54</b>		<b>0</b>		<b>0</b>		<b>0</b>		<b>6</b>	<b>60</b>	
PPE-4	Hoofdvak	42					IEP/EOP keuzevariant	6	Keuzeprogramma	9	
	Partijstudie	3									
<b>subtotaal PPE-4</b>	<b>45</b>		<b>0</b>		<b>0</b>		<b>6</b>		<b>9</b>	<b>60</b>	
<b>totaal PPA</b>	<b>68,8%</b>	<b>165</b>	<b>3,8%</b>	<b>9</b>	<b>16,3%</b>	<b>39</b>	<b>5,4%</b>	<b>13</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>
<b>totaal PPE</b>	<b>62,5%</b>	<b>150</b>	<b>5,8%</b>	<b>14</b>	<b>13,8%</b>	<b>33</b>	<b>12,1%</b>	<b>29</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpetitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CVA-Brass, CVA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

## Saxophone

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

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



## Study programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Saxofoon											
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar					
<b>1</b>	Hoofdvak	31	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1			
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	5					
	1e jaar blazersensemble	3		2	Algemene muziekleer	2					
	Body & Mind	1			Muziek- en cultuurgeschiedenis	3					
	<b>subtotaal-1</b>	<b>38</b>		<b>5</b>		<b>16</b>		<b>1</b>		<b>0</b>	<b>60</b>
<b>2</b>	Hoofdvak	30	Piano (bijvak)	3	Harmonie & analyse	6	Onderwijskunde	2			
	Kamermuziek	4		2	Solfège en gehoortraining	5	Methodiek	1			
	Ensembles/projecten	3			Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1			
							Stage	1			
							Basis ondernemerschap	1			
<b>subtotaal-2</b>	<b>37</b>		<b>3</b>		<b>14</b>		<b>6</b>		<b>0</b>	<b>60</b>	
<b>PPA-3</b>	Hoofdvak	22	Ensembleleiding A	1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8	
	Kamermuziek	4			** Opties Analyse 3:	3	Instrumental				
	Ensembles/projecten	3			Muziek en de avant-garde (3 EC)		Educational Program (IEP)***	4			
	Introduction to advanced rhythm	3			Muziek en de tonale traditie (3 EC)						
					Muzikale crossovers (3 EC)						
					** Opties Muziek- en cultuurgeschiedenis 3:	3					
					Muziek, politiek en maatschappij (3 EC)						
				Muziek, globalisering en interculturaliteit (3 EC)							
<b>subtotaal PPA-3</b>	<b>32</b>		<b>1</b>		<b>9</b>		<b>10</b>		<b>8</b>	<b>60</b>	
<b>PPE-3</b>	Hoofdvak	24	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5	
	Ensembles/projecten	3	Ensembleleiding A	1			Instrumental				
	Introduction to advanced rhythm	3	Ensembleleiding B	2			Educational Program (IEP)	4			
							Externe stage IEP	2			
						Education & Outreach Program (EOP)	4				
<b>subtotaal PPE-3</b>	<b>30</b>		<b>6</b>		<b>3</b>		<b>16</b>		<b>5</b>	<b>60</b>	
<b>PPA-4</b>	Hoofdvak	51							Keuzeprogramma	6	
	Ensembles/projecten	3									
<b>subtotaal PPA-4</b>	<b>54</b>		<b>0</b>		<b>0</b>		<b>0</b>		<b>6</b>	<b>60</b>	
<b>PPE-4</b>	Hoofdvak	42					IEP/EOP keuzevariant	6	Keuzeprogramma	9	
	Ensembles/projecten	3									
<b>subtotaal PPE-4</b>	<b>45</b>		<b>0</b>		<b>0</b>		<b>6</b>		<b>9</b>	<b>60</b>	
<b>totaal PPA</b>	<b>67,1%</b>	<b>161</b>	<b>3,8%</b>	<b>9</b>	<b>16,3%</b>	<b>39</b>	<b>7,1%</b>	<b>17</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>
<b>totaal PPE</b>	<b>62,5%</b>	<b>150</b>	<b>5,8%</b>	<b>14</b>	<b>13,8%</b>	<b>33</b>	<b>12,1%</b>	<b>29</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpitatie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

### First (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

### First year's examination

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

### Second year (See also 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 also the first years)

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 also first year)

Electives and individual credits (third and fourth year)

\* 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 presentation

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).

## Brass

Brass Department head: Pierre Volders ([pierre.volders@ahk.nl](mailto:pierre.volders@ahk.nl))

### Introduction

The CvA Brass Department consists of five sub-departments: horn, trumpet, trombone, bass trombone and tuba. In addition to the set curriculum, students perform in jazz ensembles. In addition, each department has its own orchestra class.

### Horn

Section representative: Jasper de Waal ([jasper.dewaal@ahk.nl](mailto:jasper.dewaal@ahk.nl))

### Study programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Hoorn												
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar						
1	Hoofdvak	28	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1				
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	5						
	Ensembles/projecten	3		2	Algemene muziekleer	2						
	Body & Mind	1			Muziek- en cultuurgeschiedenis	3						
	Partijstudie	3										
<b>subtotaal-1</b>		<b>38</b>		<b>5</b>		<b>16</b>		<b>1</b>		<b>0</b>	<b>60</b>	
2	Hoofdvak	25	Piano (bijvak)	3	Harmonie & analyse	6	Onderwijskunde	2				
	Kamermuziek	4		3	Solfège en gehoortraining	5	Methodiek	1				
	Ensembles/projecten	3		3	Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1				
	Partijstudie	3					Stage	1				
	Oriëntatie Natuurhoorn	2					Basis ondernemerschap	1				
<b>subtotaal-2</b>		<b>37</b>		<b>3</b>		<b>14</b>		<b>6</b>		<b>0</b>	<b>60</b>	
PPA-3	Hoofdvak	26	Ensembleleiding A	1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8		
	Kamermuziek	4			** Opties Analyse 3:	3						
	Ensembles/projecten	3			Muziek en de avant-garde (3 EC)							
	Partijstudie	3			Muziek en de tonale traditie (3 EC)							
						Muzikale crossovers (3 EC)						
					** Opties Muziek- en cultuurgeschiedenis 3:	3						
					Muziek, politiek en maatschappij (3 EC)							
					Muziek, globalisering en interculturaliteit (3 EC)							
					Muziek in dialoog met andere kunsten (3 EC)							
<b>subtotaal PPA-3</b>		<b>36</b>		<b>1</b>		<b>9</b>		<b>6</b>		<b>8</b>	<b>60</b>	
PPE-3	Hoofdvak	24	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5		
	Ensembles/projecten	3	Ensembleleiding A	1			Instrumental					
	Partijstudie	3	Ensembleleiding B	2			Educational Program (IEP)	4				
							Externe stage IEP	2				
							Education & Outreach Program (EOP)	4				
<b>subtotaal PPE-3</b>		<b>30</b>		<b>6</b>		<b>3</b>		<b>16</b>		<b>5</b>	<b>60</b>	
PPA-4	Hoofdvak	51							Keuzeprogramma	6		
	Partijstudie	3										
<b>subtotaal PPA-4</b>		<b>54</b>		<b>0</b>		<b>0</b>		<b>0</b>		<b>6</b>	<b>60</b>	
PPE-4	Hoofdvak	42					IEP/EOP keuzevariant	6	Keuzeprogramma	9		
	Partijstudie	3										
<b>subtotaal PPE-4</b>		<b>45</b>		<b>0</b>		<b>0</b>		<b>6</b>		<b>9</b>	<b>60</b>	
<b>totaal PPA</b>		<b>68,8%</b>	<b>165</b>	<b>3,8%</b>	<b>9</b>	<b>16,3%</b>	<b>39</b>	<b>5,4%</b>	<b>13</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>
<b>totaal PPE</b>		<b>62,5%</b>	<b>150</b>	<b>5,8%</b>	<b>14</b>	<b>13,8%</b>	<b>33</b>	<b>12,1%</b>	<b>29</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profiel Performer Allround PPE = Profiel Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpétitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studie loopbaanbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

### 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, including Philharmonic Fridays.

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

### First (propaedeutic) year

- Études: O. Franz, c. Kopprasch, B. Müller, K. Sary
- Concert pieces and sonatas: J. B. Krol - Laudatio, Fr. Strauss - Introduction, Thema und Variationen, Fr. Danzi - Sonate op. 28
- Concertos: Mozart KV 412 of Haydn, concert nr. 2

### First year's exam

- two études of the student's choice: K. Sary, books 2 and 3, O. Franz, 10 Konzerttetüden 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 individual credits (third and fourth year)

- 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 presentation

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

### *Trumpet*

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

Study programme: see the overview on page 41

## 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 (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.

## First year's exam

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 year

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 individual credits (third and fourth year)

- 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 presentation

Examples of repertoire:

- Haydn, Hummel, Neruda, Tomasi, Chaynes, Jolivet trumpet concertos, Bozza-Rustique
- Picollo trumpet concertos Telemann, Vivaldi, Purcel, Molter, Stradella
- Kraft Encounters, Jolivet Heptade

### *Trombone*

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

Study programme: see the overview on page 41

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.

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

First (propaedeutic) year

Guided by our 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 of their choice and five orchestral excerpts.

#### First year's exam

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, SaintSaëns – 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: Grohndahl – Concerto, Crespo – Improvisation, Joseph Jongen – Aria & Polonaise.

#### 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: Nino Rota – Concerto, Ropartz – Piece in E-flat minor.

#### 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 individual credits (third and fourth year)

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 from the conservatory. Alto trombone is also a component in the third- and fourth-year principal private lessons.

## Final presentation

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

## *Bass trombone*

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

Study programme: see the overview on page 41

## 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. Adam Woolf is a guest teacher of Baroque trombone at the Conservatorium van Amsterdam.

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

## First (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. Depending on the level achieved, solo repertoire will include Albinoni – Sonata, Lebedev – Concerto in One Movement, Sachse – Concerto in F major, Hidas – Meditation. Students are sure to encounter these works.

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

## First year's exam

The propaedeutic examination 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 Goudenhoft.



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 et Allegro, 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, Castérede – 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 individual credits (third and fourth year)

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 from the conservatory. Contrabass trombone is also a component in the third- and fourth-year principal private lessons.

### Final presentation

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

## *Tuba*

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

### 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.

Study programme: see the overview on page 41

## First (propaedeutic) year

Guidelines for the Solo repertoire: Vaughan Williams Tuba Concerto or Sonata; Hindemith: Etudes for C or B-flat tuba; Grigoriev: 78 Studies; Bordogni: Vocalises

The first year focuses on ensuring students acquire a proper breathing technique. Sound, register development and articulation are priority areas.

## First year's exam

Practical end-of-year examination.

## Second year

In the second year, it is very important that 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 individual credits (third and fourth year)

- 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 presentation

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

## Study programme Brass Instruments

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Koper											
Trompet-Trombone-Bastrombone-Euphonium-Tuba											
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar					
1	Hoofdvak	28	Plano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1			
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	5					
	Ensembles/projecten	3		2	Algemene muziekleer	2					
	Body & Mind	1		3	Muziek- en cultuurgeschiedenis	3					
	Partijstudie	3									
<b>subtotaal-1</b>		<b>38</b>		<b>5</b>		<b>16</b>		<b>1</b>		<b>0</b>	<b>60</b>
2	Hoofdvak	28	Plano (bijvak)	3	Harmonie & analyse	6	Onderwijskunde	2			
	Kamermuziek	3		5	Solfège en gehoortraining	5	Methodiek	1			
	Ensembles/projecten	3		3	Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1			
	Partijstudie	3					Stage	1			
							Basis ondernemerschap	1			
<b>subtotaal-2</b>		<b>37</b>	<b>3</b>		<b>14</b>		<b>6</b>		<b>0</b>	<b>60</b>	
PPA-3	Hoofdvak	27		1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8	
	Kamermuziek	3	Ensembleleiding A	1	** Opties Analyse 3:	3					
	Ensembles/projecten	3			Muziek en de avant-garde (3 EC)						
	Partijstudie	3			Muziek en de tonale traditie (3 EC)						
						Muzikale crossovers (3 EC)					
						** Opties Muziek- en cultuurgeschiedenis 3:	3				
						Muziek, politiek en maatschappij (3 EC)					
					Muziek, globalisering en interculturaliteit (3 EC)						
					Muziek in dialoog met andere kunsten (3 EC)						
<b>subtotaal PPA-3</b>		<b>36</b>		<b>1</b>		<b>9</b>		<b>6</b>		<b>8</b>	<b>60</b>
PPE-3	Hoofdvak	24	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5	
	Ensembles/projecten	3	Ensembleleiding A	1			Instrumental				
	Partijstudie	3	Ensembleleiding B	2			Educational Program (IEP)	4			
							Externe stage IEP	2			
						Education & Outreach Program (EOP)	4				
<b>subtotaal PPE-3</b>		<b>30</b>		<b>6</b>		<b>3</b>		<b>18</b>		<b>5</b>	<b>60</b>
PPA-4	Hoofdvak	51							Keuzeprogramma	6	
	Partijstudie	3									
<b>subtotaal PPA-4</b>		<b>54</b>		<b>0</b>		<b>0</b>		<b>0</b>		<b>6</b>	<b>60</b>
PPE-4	Hoofdvak	42					IEPEOP keuzevariant	6	Keuzeprogramma	9	
	Partijstudie	3									
<b>subtotaal PPE-4</b>		<b>45</b>		<b>0</b>		<b>0</b>		<b>6</b>		<b>9</b>	<b>60</b>
<b>totaal PPA</b>	68,8%	165	3,8%	9	16,3%	39	5,4%	13	5,8%	14	240
<b>totaal PPE</b>	62,5%	150	5,8%	14	13,8%	33	12,1%	29	5,8%	14	240

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpètitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studie loopbaanbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 als nog als keuzevak worden aangevraagd.

## Percussion

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

### Introduction

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.

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 ten teachers constantly share with one another their experiences with, and information about, the students, the teaching approach and the professional music world.

### General

Required set lesson components include side 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.

## Study programme

Opbouw studieprogramma en studiepunten Bachelor Klasseke Muziek Slagwerk											
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar					
1	Hoofdvak	28	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1			
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	5					
	Ensembles/projecten	3		2	Algemene muziekleer	2					
	Body & Mind	1		3	Muziek- en cultuurgeschiedenis	3					
	Partijstudie	3									
<b>subtotaal-1</b>		<b>38</b>		<b>5</b>		<b>16</b>		<b>1</b>		<b>0</b>	<b>60</b>
2	Hoofdvak	27	Piano (bijvak)	3	Harmonie & analyse	6	Onderwijskunde	2			
	Kamermuziek	4		5	Solfège en gehoortraining	5	Methodiek	1			
	Ensembles/projecten	3		3	Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1			
	Partijstudie	3					Stage	1			
							Basis ondernemerschap	1			
<b>subtotaal-2</b>		<b>37</b>		<b>3</b>		<b>14</b>		<b>6</b>		<b>0</b>	<b>60</b>
PPA-3	Hoofdvak	19	Ensembleleiding A	1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8	
	Kamermuziek	4		** Opties Analyse 3:	3	Instrumental					
	Ensembles/projecten	3		Muziek en de avant-garde (3 EC)		Educational Program (IEP)***	4				
	Partijstudie	3		Muziek en de tonale traditie (3 EC)							
	Introduction to advanced rhythm	3		Muzikale crossovers (3 EC)							
				** Opties Muziek- en cultuurgeschiedenis 3:	3						
				Muziek, politiek en maatschappij (3 EC)							
<b>subtotaal PPA-3</b>		<b>32</b>		<b>1</b>		<b>9</b>		<b>10</b>		<b>8</b>	<b>60</b>
PPE-3	Hoofdvak	21	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5	
	Ensembles/projecten	3	Ensembleleiding A	1			Instrumental				
	Partijstudie	3	Ensembleleiding B	2			Educational Program (IEP)	4			
	Introduction to advanced rhythm	3					Externe stage IEP	2			
							Education & Outreach Program (EOP)	4			
<b>subtotaal PPE-3</b>		<b>30</b>		<b>6</b>		<b>3</b>		<b>16</b>		<b>5</b>	<b>60</b>
PPA-4	Hoofdvak	48							Keuzeprogramma	6	
	Ensembles/projecten	3									
	Partijstudie	3									
<b>subtotaal PPA-4</b>		<b>54</b>		<b>0</b>		<b>0</b>		<b>0</b>		<b>6</b>	<b>60</b>
PPE-4	Hoofdvak	39					IEP/EOP keuzevariant	6	Keuzeprogramma	9	
	Ensembles/projecten	3									
	Partijstudie	3									
<b>subtotaal PPE-4</b>		<b>45</b>		<b>0</b>		<b>0</b>		<b>6</b>		<b>9</b>	<b>60</b>
<b>totaal PPA</b>	67,1%	161	3,8%	9	16,3%	39	7,1%	17	5,8%	14	240
<b>totaal PPE</b>	62,5%	150	5,8%	14	13,8%	33	12,1%	29	5,8%	14	240

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpétitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studietoelbaarbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

### First (propaedeutic) year

- timpani: études by e.g. Nick Woud, Heinrich Knauer or Richard Hochrainer, plus orchestral studies
- side 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

### First year's exam

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

## Electives and individual credits (third and fourth year)

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

Final presentation

The final examination is in two parts:

- orchestral playing examination, consisting of the following components: side 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).

## **Strings**

Strings department head: Kees Koelmans ([kees.koelmans@ahk.nl](mailto:kees.koelmans@ahk.nl))

Introduction

The String Department is one of the largest at the CvA, the instruments taught are violin, viola, cello and double bass, as well as harp and guitar.

The department organizes masterclasses given by permanent teachers and by guest teachers based in and outside the Netherlands such as Ivry Gitlis, Antje Weithaas, Christian Tetzlaff, Liza Ferschtman, Philippe Graffin, Isabelle van Keulen and Gerhard Schulz. Orchestral playing is an integral part of the degree course for string players and harpists. The CvA Symphony Orchestra holds weekly rehearsals, known as Philharmonic Fridays, and gives performances every three weeks. The programme includes a wide range of early and new music ensemble projects and an extensive chamber music component. In close collaboration with the Netherlands String Quartet Academy, the CvA offers string players a rigorous string quartet programme. Each year, CvA string quartets perform on the curtain-raisers to the string quartet series performed at the Muziekgebouw aan 't IJ.

The CvA's close connections to the orchestral world are of great importance for harpists and guitarists, too, for whom the solo and chamber repertoire are also a focus of the degree course. The Guitar Department offers students the opportunity to study flamenco guitar as a principal subject. 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

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

### 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. CvA harp alumni are members of some of the best orchestras in and outside the Netherlands. The permanent and guest teachers are active as professional soloists, chamber musicians and principals in orchestras. 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, flamenco, orchestral playing, chamber music, folk harp, jazz harp and the African kora.

### 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 Philharmonic Fridays 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.

## Study programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Harp																
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar										
1	Hoofdvak	27	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1								
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	5										
	Ensembles/projecten	3			Algemene muziekleer	2										
	Body & Mind	1			Muziek- en cultuurgeschiedenis	3										
	Partijstudie	1			Harmonie op eigen instrument	2										
	Groepsles	1														
<b>subtotaal-1</b>		<b>36</b>		<b>5</b>		<b>18</b>		<b>1</b>		<b>0</b>						
2	Hoofdvak	26	Piano (bijvak)	3	Harmonie & analyse	6	Onderw ijskunde	2								
	Kamermuziek	4			Solfège en gehoortraining	5	Methodiek	1								
	Ensembles/projecten	3			Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1								
	Partijstudie	1			Harmonie op eigen instrument	2	Stage	1								
	Groepsles	1					Basis ondernemerschap	1								
<b>subtotaal-2</b>		<b>35</b>		<b>3</b>		<b>16</b>		<b>6</b>		<b>0</b>						
PPA-3	Hoofdvak	23	Ensembleleiding A	1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8						
	Kamermuziek	4			** Opties Analyse 3:	3										
	Ensembles/projecten	3			Muziek en de avant-garde (3 EC)											
	Partijstudie	2			Muziek en de tonale traditie (3 EC)											
	Groepsles	1			Muzikale crossovers (3 EC)											
	Kleine harp	3			** Opties Muziek- en cultuurgeschiedenis 3:	3										
<b>subtotaal PPA-3</b>		<b>36</b>		<b>1</b>		<b>9</b>		<b>6</b>		<b>8</b>						
PPE-3	Hoofdvak	21	Practicum piano/glaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5						
	Ensembles/projecten	3	Ensembleleiding A	1			Instrumental									
	Partijstudie	2	Ensembleleiding B	2			Educational Program (EP)	4								
	Groepsles	1					Externe stage IEP	2								
	Kleine harp	3					Education & Outreach Program (EOP)	4								
<b>subtotaal PPE-3</b>		<b>30</b>		<b>6</b>		<b>3</b>		<b>16</b>		<b>5</b>						
PPA-4	Hoofdvak	48							Keuzeprogramma	6						
	Ensembles/projecten	3														
	Partijstudie	3														
<b>subtotaal PPA-4</b>		<b>54</b>		<b>0</b>		<b>0</b>		<b>0</b>		<b>6</b>						
PPE-4	Hoofdvak	42					IEP/EOP keuzevariant	6	Keuzeprogramma	9						
	Groepsles	1														
	Partijstudie	2														
<b>subtotaal PPE-4</b>		<b>45</b>		<b>0</b>		<b>0</b>		<b>6</b>		<b>9</b>						
<b>totaal PPA</b>		<b>67,1%</b>	<b>161</b>		<b>3,8%</b>	<b>9</b>		<b>17,9%</b>	<b>43</b>		<b>5,4%</b>	<b>13</b>		<b>5,8%</b>	<b>14</b>	<b>240</b>
<b>totaal PPE</b>		<b>60,8%</b>	<b>146</b>		<b>5,8%</b>	<b>14</b>		<b>15,4%</b>	<b>37</b>		<b>12,1%</b>	<b>29</b>		<b>5,8%</b>	<b>14</b>	<b>240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methode, IEP-Stage  
Hoofdvak waaronder indien van toepassing: corpepetitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
\*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

### Eerste jaar

- Principal private lessons
- Evening group recitals and weekly group lessons
- Harmony at the harp

Assessment of the principal subject:

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

First year's exam

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

- Principal private lessons
- Evening group recitals and weekly group lessons
- Harmony at the harp
- Participation in the projects organized by the CvA Symphony Orchestra, Philharmonic Fridays and/or other orchestras
- Score study
- 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

- Principal private lessons
- Evening group recitals and weekly group lessons 2018–19 Classical Bachelor's Prospectus p. 117
- Participation in the projects organized by the CvA Symphony Orchestra/Philharmonic Fridays
- Score study
- Elective

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

- Principal private lessons
- Evening group recitals and weekly group lessons
- Participation in the projects organized by the CvA Symphony Orchestra/Philharmonic Fridays
- Score study
- Elective

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

Electives and individual credits (third and fourth year)

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

#### Final presentation

Final presentation (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.

#### *Gitaar*

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

#### Introduction

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. 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 and lute.

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.

## Study programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Gitaar												
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar						
<b>1</b>	Hoofdvak	31	1e jaar koor	2	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1				
	Fretboard harmony/sight reading	2			Solfège en gehoortraining	5						
	Oriëntatie bijvak LEEF*	1			Algemene muziekleer	2						
	Kamermuziek	3			Muziek- en cultuurgeschiedenis	3						
	Ensembles/projecten	3										
Body & Mind	1											
<b>subtotaal-1</b>		<b>41</b>		<b>2</b>		<b>16</b>		<b>1</b>		<b>60</b>		
<b>2</b>	Hoofdvak	25			Harmonie & analyse	6	Onderwijskunde	2				
	Fretboard harmony/sight reading	2			Solfège en gehoortraining	5	Methodiek	1				
	Bijvak LEEF*	6			Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1				
	Kamermuziek	4					Stage	1				
	Ensembles/projecten	3					Basis ondernemerschap	1				
<b>subtotaal-2</b>		<b>40</b>		<b>0</b>		<b>14</b>		<b>6</b>		<b>60</b>		
<b>PPA-3</b>	Hoofdvak	19	Ensembleleiding A	1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8		
	Bijvak LEEF*	6			** Opties Analyse 3:	3	Instrumental					
	Kamermuziek	4			Muziek en de avant-garde (3 EC)		Educational Program (EP)	4				
	Ensembles/projecten	3			Muziek en de tonale traditie (3 EC)							
						Muzikale crossovers (3 EC)						
					** Opties Muziek- en cultuurgeschiedenis 3:	3						
					Muziek, politiek en maatschappij (3 EC)							
					Muziek, globalisering en interculturaliteit (3 EC)							
					Muziek in dialoog met andere kunsten (3 EC)							
<b>subtotaal PPA-3</b>		<b>32</b>		<b>1</b>		<b>9</b>		<b>10</b>		<b>60</b>		
<b>PPE-3</b>	Hoofdvak	24	Ensembleleiding A	1	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5		
	Bijvak LEEF*	6	Ensembleleiding B	2			Instrumental					
	Ensembles/projecten	3					Educational Program (EP)	4				
							Externe stage EP	2				
							Education & Outreach Program (EOP)	4				
<b>subtotaal PPE-3</b>		<b>33</b>		<b>3</b>		<b>3</b>		<b>16</b>		<b>60</b>		
<b>PPA-4</b>	Hoofdvak	48							Keuzeprogramma	6		
	Bijvak LEEF*	6										
<b>subtotaal PPA-4</b>		<b>54</b>		<b>0</b>		<b>0</b>		<b>0</b>		<b>60</b>		
<b>PPE-4</b>	Hoofdvak	39					IEPEOP keuzevariant	6	Keuzeprogramma	9		
	Bijvak LEEF*	6										
<b>subtotaal PPE-4</b>		<b>45</b>		<b>0</b>		<b>0</b>		<b>6</b>		<b>60</b>		
<b>totaal PPA</b>		<b>69,6%</b>	<b>167</b>	<b>1,3%</b>	<b>3</b>	<b>16,3%</b>	<b>39</b>	<b>7,1%</b>	<b>17</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>
<b>totaal PPE</b>		<b>66,3%</b>	<b>159</b>	<b>2,1%</b>	<b>5</b>	<b>13,8%</b>	<b>33</b>	<b>12,1%</b>	<b>29</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
Hoofdvak waaronder indien van toepassing: correpetitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
\* LEEF = Lute - Early guitars - Electric guitar - Flamenco guitar  
\*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

## First (propaedeutic) year

- weekly principal private lessons
- monthly group lessons
- electric guitar (students can take this class in the first and/or second year)
- flamenco guitar (students can take this class in the first and/or second year)
- fretboard harmony
- chamber music lessons with various teachers

Assessment of the principal subject: a technique examination is held in February.

The propaedeutic examination

The examination is held at the end of the first academic year

## Second year

- weekly principal private lessons
- monthly group lessons
- principal subject methodology
- For flamenco and electric guitar, see first year.
- For chamber music, see first year.
- fretboard harmony

Assessment of the principal subject: Technique examination in February Interim examination at the end of the academic year

## Third year

- weekly principal private lessons
- monthly group lessons
- principal subject methodology
- For chamber music lessons, see first year.
- 'Individual credits': students can take 'individual credits' 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

Assessment of the principal subject: Technique examination in February Interim examination at the end of the academic year

## Fourth year

- weekly principal private lessons
- monthly group lessons
- 'Individual credits': 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 presentation

Repertoire: a programme featuring works in many different styles which give the best possible idea of the student's abilities

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

General

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

- 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.

Study Programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Viool														
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar								
1	Hoofdvak	31	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1						
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	3								
	Ensembles/projecten	3		2	Algemene muziekleer	2								
	Body & Mind	1			Muziek- en cultuurgeschiedenis	3								
					2	Harmonie a/d piano	2							
subtotaal-1		38		5		16		1		0	60			
2	Hoofdvak	30	Piano (bijvak)	3	Harmonie & analyse	6	Onderw ijskunde	2						
	Kamermuziek	4		4	Solfège en gehoortraining	3	Methodiek	1						
	Ensembles/projecten	3		3	Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1						
					2	Harmonie a/d piano	2	Stage	1					
					1		1	Basis ondernemerschap	1					
subtotaal-2		37		3		14		6		0	60			
PPA-3	Hoofdvak	26	Ensembleleiding A	1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8				
	Kamermuziek	4		4	** Opties Analyse 3:	3								
	Ensembles/projecten	3		3	Muziek en de avant-garde (3 EC)									
	Partijstudie	3		3	Muziek en de tonale traditie (3 EC)									
					3	Muzikale crossovers (3 EC)								
					3	** Opties Muziek- en cultuurgeschiedenis 3:	3							
					3	Muziek, politiek en maatschappij (3 EC)								
subtotaal PPA-3		36		1		9		6		8	60			
PPE-3	Hoofdvak	24	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5				
	Ensembles/projecten	3	Ensembleleiding A	1			Instrumental							
	Partijstudie	3	Ensembleleiding B	2			Educational Program (IEP)	4						
							Externe stage IEP	2						
subtotaal PPE-3		30		6		3		16		5	60			
PPA-4	Hoofdvak	51							Keuzeprogramma	6				
	Partijstudie	3												
subtotaal PPA-4		54		0		0		0		6	60			
PPE-4	Hoofdvak	42					IEPEOP keuzevariant	6	Keuzeprogramma	9				
	Partijstudie	3					IEPEOP keuzevariant							
subtotaal PPE-4		45		0		0		6		9	60			
totaal PPA		68,8%	165		3,8%	9		16,3%	39	5,4%	13	5,8%	14	240
totaal PPE		62,5%	150		5,8%	14		13,8%	33	12,1%	29	5,8%	14	240

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpétitie, techniek, groepsles, masterclass, oriëntatie (his torische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

First (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 orchestra
- chamber music: during the first-year string project, students are divided up into chamber music groups and begin chamber music lessons.

Technique examination: violin technique examinations are held in February. Each student will play two études of contrasting character.

## First year's exam

At the end of the first year, the student will conclude the propaedeutic phase by taking an end-of-year examination.

## Second year

- weekly individual principal private lessons
- evening group recitals and group lessons
- score study
- Philharmonic Fridays

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 second year.

## Fourth year

See second and third year. 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 individual credits (third and fourth year)

Electives such as Baroque violin or viola, or jazz voice. See also the general selection of electives in the Elected Components programme.

## Final presentation

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).

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

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 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.

Study programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Altviool												
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar						
1	Hoofdvak	31	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1				
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	3						
	Ensembles/projecten	3		2	Algemene muziekleer	2						
	Body & Mind	1		3	Muziek- en cultuurgeschiedenis	3						
				2	Harmonie a/d piano	2						
<b>subtotaal-1</b>		<b>38</b>		<b>5</b>		<b>16</b>		<b>1</b>		<b>0</b>	<b>60</b>	
2	Hoofdvak	30	Piano (bijvak)	3	Harmonie & analyse	6	Onderwijskunde	2				
	Kamermuziek	4		3	Solfège en gehoortraining	3	Methodiek	1				
	Ensembles/projecten	3		3	Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1				
				2	Harmonie a/d piano	2	Stage	1				
				1	Basis ondernemerschap	1						
<b>subtotaal-2</b>		<b>37</b>		<b>3</b>		<b>14</b>		<b>6</b>		<b>0</b>	<b>60</b>	
PPA-3	Hoofdvak	26	Ensembleleiding A	1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8		
	Kamermuziek	4		1	** Opties Analyse 3:	3						
	Ensembles/projecten	3		1	Muziek en de avant-garde (3 EC)							
	Partijstudie	3		1	Muziek en de tonale traditie (3 EC)							
				1	Muzikale crossovers (3 EC)							
				3	** Opties Muziek- en cultuurgeschiedenis 3:	3						
				1	Muziek, politiek en maatschappij (3 EC)							
			1	Muziek, globalisering en intercultuur (3 EC)								
			1	Muziek in dialoog met andere kunsten (3 EC)								
<b>subtotaal PPA-3</b>		<b>36</b>		<b>1</b>		<b>9</b>		<b>6</b>		<b>8</b>	<b>60</b>	
PPE-3	Hoofdvak	24	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5		
	Ensembles/projecten	3	Ensembleleiding A	1								
	Partijstudie	3	Ensembleleiding B	2								
<b>subtotaal PPE-3</b>		<b>30</b>		<b>6</b>		<b>3</b>		<b>16</b>		<b>5</b>	<b>60</b>	
PPA-4	Hoofdvak	51							Keuzeprogramma	6		
	Partijstudie	3										
<b>subtotaal PPA-4</b>		<b>54</b>		<b>0</b>		<b>0</b>		<b>0</b>		<b>6</b>	<b>60</b>	
PPE-4	Hoofdvak	42							IEP/EOP keuzevariant	6	Keuzeprogramma	9
	Partijstudie	3										
<b>subtotaal PPE-4</b>		<b>45</b>		<b>0</b>		<b>0</b>		<b>6</b>		<b>9</b>	<b>60</b>	
<b>totaal PPA</b>		<b>68,8%</b>	<b>165</b>	<b>3,8%</b>	<b>9</b>	<b>16,3%</b>	<b>39</b>	<b>5,4%</b>	<b>13</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>
<b>totaal PPE</b>		<b>62,5%</b>	<b>150</b>	<b>5,8%</b>	<b>14</b>	<b>13,8%</b>	<b>33</b>	<b>12,1%</b>	<b>29</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpititie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CVA-Brass, CVA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

First (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 string orchestra
- 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.

#### First year's exam

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 different 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 Philharmonic Fridays and other projects
- score study
- participation in the group orchestra classes for several months

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.

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

See second year, plus 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

See third year, plus 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 individual credits (third and fourth year)

Electives such as Baroque violin or viola, or jazz voice.

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

Final presentation

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.).

## Cello

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

General

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

## Study Programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Cello												
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar						
1	Hoofdvak	31	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1				
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	3						
	Ensembles/projecten	3			Algemene muziekleer	2						
	Body & Mind	1			Muziek- en cultuurgeschiedenis	3						
						Harmonie a/d piano	2					
<b>subtotaal-1</b>		<b>38</b>		<b>5</b>		<b>16</b>		<b>1</b>		<b>0</b>	<b>60</b>	
2	Hoofdvak	28	Piano (bijvak)	3	Harmonie & analyse	6	Onderw ijskunde	2				
	Kamermuziek	4			Solfège en gehoortraining	3	Methodiek	1				
	Ensembles/projecten	3			Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1				
	Continuospel voor cellisten	2			Harmonie a/d piano	2	Stage	1				
							Basis ondernemerschap	1				
<b>subtotaal-2</b>		<b>37</b>		<b>3</b>		<b>14</b>		<b>6</b>		<b>0</b>	<b>60</b>	
PPA-3	Hoofdvak	26	Ensembleleiding A	1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8		
	Kamermuziek	4			** Opties Analyse 3:	3						
	Ensembles/projecten	3			Muziek en de avant-garde (3 EC)							
	Partijstudie	3			Muziek en de tonale traditie (3 EC)							
						Muzikale crossovers (3 EC)						
						** Opties Muziek- en cultuurgeschiedenis 3:	3					
					Muziek, politiek en maatschappij (3 EC)							
					Muziek, globalisering en interculturaliteit (3 EC)							
					Muziek in dialoog met andere kunsten (3 EC)							
<b>subtotaal PPA-3</b>		<b>36</b>		<b>1</b>		<b>9</b>		<b>6</b>		<b>8</b>	<b>60</b>	
PPE-3	Hoofdvak	24	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5		
	Ensembles/projecten	3	Ensembleleiding A	1			Instrumental					
	Partijstudie	3	Ensembleleiding B	2			Educational Program (IEP)	4				
							Externe stage IEP	2				
<b>subtotaal PPE-3</b>		<b>30</b>		<b>6</b>		<b>3</b>		<b>16</b>		<b>5</b>	<b>60</b>	
PPA-4	Hoofdvak	51							Keuzeprogramma	6		
	Partijstudie	3										
<b>subtotaal PPA-4</b>		<b>54</b>		<b>0</b>		<b>0</b>		<b>0</b>		<b>6</b>	<b>60</b>	
PPE-4	Hoofdvak	42					IEPEOP keuzevariant	6	Keuzeprogramma	9		
	Partijstudie	3										
<b>subtotaal PPE-4</b>		<b>45</b>		<b>0</b>		<b>0</b>		<b>6</b>		<b>9</b>	<b>60</b>	
<b>totaal PPA</b>	68,8%	<b>165</b>	3,8%	<b>9</b>	16,3%	<b>39</b>	5,4%	<b>13</b>	5,8%	<b>14</b>	<b>240</b>	
<b>totaal PPE</b>	62,5%	<b>150</b>	5,8%	<b>14</b>	13,8%	<b>33</b>	12,1%	<b>29</b>	5,8%	<b>14</b>	<b>240</b>	

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpetitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

First (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.



## Propedeuse- examen

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

## 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 individual credits (third and fourth year)

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 Kees Koelmans.

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

## Final presentation

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

## Contrabas

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

### 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.

### Study Programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Contrabas												
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar						
1	Hoofdvak	31	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1				
	Kamermuziek	3	1e jaar koor	2	Solfège en gehoortraining	3						
	Ensembles/projecten	3			Algemene muziekleer	2						
	Body & Mind	1			Muziek- en cultuurgeschiedenis	3						
					Harmonie a/d piano	2						
subtotaal-1		38		5		16		1		0	60	
2	Hoofdvak	28	Piano (bijvak)	3	Harmonie & analyse	6	Onderw ijskunde	2				
	Kamermuziek	4			Solfège en gehoortraining	3	Methodiek	1				
	Ensembles/projecten	3			Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1				
	Oriëntatie Violone	2			Harmonie a/d piano	2	Stage	1				
						Basis ondernemerschap	1					
subtotaal-2		37		3		14		6		0	60	
PPA-3	Hoofdvak	26	Ensembleleiding A	1	Schrijfkunst keuzevariant	3	Ondernemerschap	6	Keuzeprogramma	8		
	Kamermuziek	4			** Opties Analyse 3:	3						
	Ensembles/projecten	3			Muziek en de avant-garde (3 EC)							
	Partijstudie	3			Muziek en de tonale traditie (3 EC)							
						Muzikale crossovers (3 EC)						
						** Opties Muziek- en cultuurgeschiedenis 3:	3					
						Muziek, politiek en maatschappij (3 EC)						
subtotaal PPA-3		36		1	Muziek, globalisering en interculturaliteit (3 EC)							
					Muziek in dialoog met andere kunsten (3 EC)							
subtotaal PPA-3						9		6		8	60	
PPE-3	Hoofdvak	24	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5		
	Ensembles/projecten	3	Ensembleleiding A	1			Instrumental					
	Partijstudie	3	Ensembleleiding B	2			Educational Program (EP)	4				
							Externe stage IEP	2				
subtotaal PPE-3		30		6		3		16		5	60	
PPA-4	Hoofdvak	51							Keuzeprogramma	6		
	Partijstudie	3										
subtotaal PPA-4		54		0		0		0		6	60	
PPE-4	Hoofdvak	42					IEPEOP keuzevariant	6	Keuzeprogramma	9		
	Partijstudie	3										
subtotaal PPE-4		45		0				6		9	60	
totaal PPA		68,8%	165	3,8%	9	16,3%	39	5,4%	13	5,8%	14	240
totaal PPE		62,5%	150	5,8%	14	13,8%	33	12,1%	29	5,8%	14	240

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderw ijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpetitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

### First (proopaedeutic) 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 a 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.

## First year exam

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 individual credits (third and fourth year)

- 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 presentation

Final presentation 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.

## **Keyboard instruments**

Head of department of Keyboard instruments: David Kuyken (david.kuyken@ahk.nl)

The Department of Keyboard Studies consists of the sub-departments of piano, organ and contemporary harpsichord, and accordion.

### *Piano*

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

#### Introduction

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 firmly embedded in the larger Department of Keyboard Studies, which offers instruction in piano, 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.

## Study Programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Piano												
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar						
1	Hoofdvak	35	1e jaar koor	2	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1				
	Duoklas	3			Solfège en gehoortraining	3						
	Body & Mind	1			Algemene muziekleer	2						
					Muziek- en cultuurgeschiedenis	3						
					Keyboard musicianship	4						
	<b>subtotaal-1</b>	<b>39</b>	<b>2</b>	<b>18</b>		<b>1</b>		<b>0</b>	<b>60</b>			
2	Hoofdvak	34			Harmonie & analyse	6	Onderwijskunde	2				
	Kamermuziek	4			Solfège en gehoortraining	3	Methodiek	1				
					Muziek- en cultuurgeschiedenis	3	Bouw en geschiedenis	1				
					Keyboard musicianship	4	Stage	1				
						1	Basis ondernemerschap	1				
	<b>subtotaal-2</b>	<b>38</b>	<b>0</b>	<b>16</b>		<b>6</b>		<b>0</b>	<b>60</b>			
PPA-3	Hoofdvak	25	Ensembleleiding A	1	** Opties Analyse 3:	3	Ondernemerschap	6	Keuzeprogramma	8		
	Kamermuziek	4			Muziek en de avant-garde (3 EC)							
	Repertoireklas hist. toetsinstr.	3			Muziek en de tonale traditie (3 EC)							
	Repertoireklas hedend. muziek	4			Muzikale crossovers (3 EC)							
					** Opties Muziek- en cultuurgeschiedenis 3:	3						
					Muziek, politiek en maatschappij (3 EC)							
					Muziek, globalisering en interculturaliteit (3 EC)							
					Muziek in dialoog met andere kunsten (3 EC)							
					Renaissancecontrapunt 1/Barokcontrapunt 1	3						
	<b>subtotaal PPA-3</b>	<b>36</b>	<b>1</b>	<b>9</b>		<b>6</b>		<b>8</b>	<b>60</b>			
PPE-3	Hoofdvak	20	Instrumentaal/vocaal bijvak	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma	5		
	Repertoireklas hist. toetsinstr.	3	Ensembleleiding A	1	Renaissancecontrapunt 1/Barokcontrapunt 1	3	Instrumental					
	Repertoireklas hedend. muziek	4	Ensembleleiding B	2			Educational Program (IEP)	4				
							Externe stage IEP	2				
							Education & Outreach Program (EOP)	4				
	<b>subtotaal PPE-3</b>	<b>27</b>	<b>6</b>	<b>6</b>		<b>16</b>		<b>5</b>	<b>60</b>			
PPA-4	Hoofdvak	47							Keuzeprogramma	6		
	Repertoireklas hist. toetsinstr.	3										
	Repertoireklas hedend. muziek	4										
	<b>subtotaal PPA-4</b>	<b>54</b>	<b>0</b>	<b>0</b>		<b>0</b>		<b>0</b>	<b>6</b>	<b>60</b>		
PPE-4	Hoofdvak	38					EP/EOP keuzevariant	6	Keuzeprogramma	9		
	Repertoireklas hist. toetsinstr.	3										
	Repertoireklas hedend. muziek	4										
	<b>subtotaal PPE-4</b>	<b>45</b>	<b>0</b>	<b>0</b>		<b>6</b>			<b>9</b>	<b>60</b>		
<b>totaal PPA</b>		<b>69,6%</b>	<b>167</b>	<b>1,3%</b>	<b>3</b>	<b>17,9%</b>	<b>43</b>	<b>5,4%</b>	<b>13</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>
<b>totaal PPE</b>		<b>62,1%</b>	<b>149</b>	<b>3,3%</b>	<b>8</b>	<b>16,7%</b>	<b>40</b>	<b>12,1%</b>	<b>29</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
 PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
 Hoofdvak waaronder indien van toepassing: correpitatie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
 Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
 \*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

### First (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 based on two public performances at the end of the course.

### First year's exam

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

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;

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:

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.

\*the 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

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: Olga Pashchenko:

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 individual credits (third and fourth year)

- 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 presentation

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.

## *Organ*

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

Introduction

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 enroll 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 caliber, 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.

Collaboration with other departments offers students the opportunity to gain worthwhile experience and to develop new perspectives.

## 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 several 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 specific 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
- \* the Moses and Aaron Church in Amsterdam, the Adema/Philbert organ
- \* the Bätz organ at the Round Lutheran Church

### 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.

## Study Programme

Opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Orgel											
jaar	Hoofdvak en hoofdvak-gebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC per jaar					
1	Hoofdvak	27	1e jaar koor	2 Harmonie & Analyse	6 Oriëntatie op studie en beroep	1					
	Hymnologie	1	Schola Cantorum	2 Solfège en gehoortraining	3						
	Liturgie	1		2 Algemene muziekleer	2						
	Body & Mind	1		3 Muziek- en cultuurgeschiedenis	3						
	Klavier improvisatie	2		4 Keyboard musicianship	4						
	Pianovaardigheden	3		2 Gregoriaans	2						
<b>subtotaal-1</b>		<b>35</b>	<b>4</b>	<b>20</b>	<b>1</b>	<b>0</b>	<b>60</b>				
2	Hoofdvak	31		6 Harmonie & analyse	6 Onderw ijskunde	2					
	Klavier improvisatie	2		3 Solfège en gehoortraining	3 Methodiek	1					
	Pianovaardigheden	3		3 Muziek- en cultuurgeschiedenis	3 Stage	1					
				3 Renaissancecontrapunt 1	3 Basis ondernemerschap	1					
				4 Keyboard musicianship	4						
<b>subtotaal-2</b>		<b>36</b>	<b>0</b>	<b>19</b>	<b>5</b>	<b>0</b>	<b>60</b>				
PPA-3	Hoofdvak	29	Ensembleleiding A	1 ** Opties Analyse 3:	3 Ondernemerschap	6	Keuzeprogramma 8				
	Orgelbouw/literatuur	2		Muziek en de avant-garde (3 EC)							
	Klavier improvisatie	2		Muziek en de tonale traditie (3 EC)							
	Continuo	3		Muzikale crossovers (3 EC)							
				** Opties Muziek- en cultuurgeschiedenis 3:	3						
				Muziek, politiek en maatschappij (3 EC)							
			Muziek, globalisering en interculturaliteit (3 EC)								
			Muziek in dialoog met andere kunsten (3 EC)								
			Barokcontrapunt 1	3							
<b>subtotaal PPA-3</b>		<b>36</b>	<b>1</b>	<b>9</b>	<b>6</b>	<b>8</b>	<b>60</b>				
PPE-3	Hoofdvak	20	Instrumentaal/vocaal bijvak	3 Arrangeren voor de lespraktijk	3 Ondernemerschap	6	Keuzeprogramma 5				
	Orgelbouw/literatuur	2	Ensembleleiding A	1 Barokcontrapunt 1	3 Instrumental						
	Klavier improvisatie	2	Ensembleleiding B		4 Educational Program (IEP)						
	Continuo	3			2 Externe stage IEP						
	Gregoriaans				4 Education & Outreach Program (EOP)						
<b>subtotaal PPE-3</b>		<b>27</b>	<b>6</b>	<b>6</b>	<b>16</b>	<b>5</b>	<b>60</b>				
PPA-4	Hoofdvak	47					Keuzeprogramma 6				
	Orgelbouw/literatuur	2									
	Klavier improvisatie	2									
	Continuo	3									
<b>subtotaal PPA-4</b>		<b>54</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>6</b>	<b>60</b>				
PPE-4	Hoofdvak	38			IEP/EOP keuzevariant	6	Keuzeprogramma 9				
	Orgelbouw/literatuur	2									
	Klavier improvisatie	2									
	Continuo	3									
<b>subtotaal PPE-4</b>		<b>45</b>	<b>0</b>	<b>0</b>	<b>6</b>	<b>9</b>	<b>60</b>				
<b>totaal PPA</b>	67,1%	161	2,1%	5	20,0%	48	5,0%	12	5,8%	14	240
<b>totaal PPE</b>	59,6%	143	4,2%	10	18,8%	45	11,7%	28	5,8%	14	240

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
Hoofdvak waaronder indien van toepassing: correpetitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
\*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

## First (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 individual credits (third and fourth year)

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

Final presentation

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 ten 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.

## **Music Theory**

Head of department Music Theory, Composition, Research: Michiel Schuijjer  
(michiel.schuijjer@ahk.nl)

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

General

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 a preparatory course at a conservatory.

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.

## Study programme

Algemene opbouw studieprogramma en studiepunten Bachelor Klassieke Muziek Theorie der Muziek										
jaar	Hoofdvak en hoofdvak-gebonden bijvakken	Aanvullende praktijkvakken	Reflectie	Context	Ondernemerschap en Educatie	Overig	EC per jaar			
1	Harmonie: Schrijfkunst, Harmonie aan de piano, Analyse	21	Piano (bijvak)	3	Muziek- en cultuurgeschiedenis	3	Oriëntatie op studie en beroep	1		
	Contrapunt: Schrijfkunst, Analyse	17	1e jaar koor	2						
	Solfège en gehoortraining	8								
	Vormleer	3								
	Algemene Muziekleer	2								
<b>subtotaal-1</b>		<b>51</b>		<b>5</b>	<b>0</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>60</b>	
2	Harmonie: Schrijfkunst, Harmonie aan de piano, Analyse	17	Piano (bijvak)	3	Colloquium	2	Muziek- en cultuurgeschiedenis	3	Onderwijskunde	2
	Contrapunt: Schrijfkunst, Analyse	14	Parituurspel	3					Methodiek	1
	Solfège en gehoortraining	8							Stage	1
	Vormleer	5							Basis ondernemerschap	1
<b>subtotaal-2</b>		<b>44</b>		<b>6</b>	<b>2</b>	<b>3</b>	<b>5</b>	<b>0</b>	<b>60</b>	
3	Harmonie: Schrijfkunst, Harmonie aan de piano, Analyse	13	Piano (bijvak)	3	Colloquium	2	Geschiedenis van de Muziektheorie	4		
	Contrapunt: Schrijfkunst, Analyse	10	Parituurspel	3			Inleiding in de muziekethiek	2		
	Solfège en gehoortraining	6	Ensembleleiding A	1			Muziekethiek vervolgcursus	2		
	Galante schemata	3	Ensembleleiding B	2						
	Schenker-analyse	3								
	Instrumentatie	6								
<b>subtotaal-3</b>		<b>41</b>		<b>9</b>	<b>2</b>	<b>8</b>	<b>0</b>	<b>0</b>	<b>60</b>	
4	Harmonie: Schrijfkunst, Harmonie aan de piano, Analyse	12	Parituurspel	1	Colloquium	2		Assistentie	2	Keuzeprogramma
	Contrapunt: Schrijfkunst, Analyse	5	Endpresentatie	8	Introductie					
	Post-tonal analysis	3			tot onderzoek					
	Instrumentatie	3			en schrijven	2				
	Jazz-theorie	3			Scriptie	9				
<b>subtotaal-4</b>		<b>26</b>		<b>9</b>	<b>13</b>	<b>0</b>	<b>2</b>	<b>10</b>	<b>60</b>	
<b>totaal</b>		<b>67,5%</b>	<b>162</b>	<b>12,1%</b>	<b>29</b>	<b>7,1%</b>	<b>17</b>	<b>5,8%</b>	<b>14</b>	<b>3,3%</b>
									<b>8</b>	<b>4,2%</b>
									<b>10</b>	<b>240</b>
De kernvakken bestaan uit de (eerstejaars) onderdelen Harmonie, Contrapunt, Solfège en gehoortraining, Vormleer.										

### First (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.

### First year's exam

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 individual credits (third and fourth year)

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 presentation

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.

## Voice

Department head and section representative: ad-interim Arnold Marinissen  
(arnold.marinissen@ahk.nl)

### Introduction

Each week, all students have a one-hour voice lesson (45 minutes for those enrolled in the preparatory year) and 45 minutes of coaching (30 minutes for those enrolled in the preparatory year), plus six group lessons a year with their own teacher. In addition to voice lessons and coaching, students take classes in lied, oratorio and opera; drama; physical theatre training; movement and voice; Italian, French and German; solfège, music theory and music history; the Feldenkrais Method and Alexander Technique; entrepreneurship; and performance practice. Students can choose from a range of electives to further broaden their artistic and intellectual horizons.

### Study programme

Opbouw studieprogramma en studiepunten Bachelor Klasseke Muziek Zang											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	Aanvullende praktijkvakken	Theorie en Geschiedenis	Ondernemerschap en Educatie	Overig	EC pij					
1	Hoofdvak & vocal coaching	24	Piano (bijvak)	3	Harmonie & Analyse	6	Oriëntatie op studie en beroep	1			
	Drama	2			Solfège en Gehoortraining	3					
	Beweging	2			Algemene muziekleer	2					
	Physical acting	2			Muziek- en cultuurgeschiedenis	3					
	Body & Mind	1			Van blad zingen	2					
	Italiaans	3									
	Frans	3									
	Duits	3									
	<b>subtotaal-1</b>	<b>40</b>	<b>3</b>		<b>16</b>	<b>1</b>		<b>0</b>	<b>60</b>		
	2	Hoofdvak & vocal coaching	18	Piano (bijvak)	3	Harmonie & analyse	6	Onderwijskunde	2		
Oratoriumklas		1			Solfège en Gehoortraining	3	Methodiek	1			
Liedklas & Projecten		3			Muziek- en cultuurgeschiedenis	3	Anatomie en geschiedenis	1			
Drama		2			Van blad zingen	2	Stage	1			
Beweging		2					Basis ondernemerschap	1			
Physical acting		2									
Italiaans		3									
Frans		3									
Duits		3									
<b>subtotaal-2</b>		<b>37</b>	<b>3</b>		<b>14</b>	<b>6</b>		<b>0</b>	<b>60</b>		
PPA-3	Hoofdvak & vocal coaching	20	Piano (bijvak)	3	** Opties Analyse 3:	3	Ondernemerschap	6	Keuzeprogramma		
	Oratoriumklas	1	Ensembleleiding A	1	Muziek en de avant-garde (3 EC)						
	Operaklas & Projecten	3			Muziek en de tonale traditie (3 EC)						
	Kamermuziek	4			Muzikale crossovers (3 EC)						
	Drama	2			** Opties Muziek- en cultuurgeschiedenis 3:	3					
	Italiaans	2			Muziek, politiek en maatschappij (3 EC)						
	Frans	2			Muziek, globalisering en interculturaliteit (3 EC)						
	Duits	2			Muziek in dialoog met andere kunsten (3 EC)						
<b>ubtotaal PPA-3</b>	<b>36</b>	<b>4</b>		<b>6</b>	<b>6</b>		<b>8</b>	<b>60</b>			
PPE-3	Hoofdvak & vocal coaching	18	Practicum piano/gitaar	3	Arrangeren voor de lespraktijk	3	Ondernemerschap	6	Keuzeprogramma		
	Oratoriumklas	1	Ensembleleiding A	1							
	Operaklas & Projecten	3	Ensembleleiding B	2							
	Drama	2									
	Italiaans	2									
	Frans	2									
	Duits	2									
	<b>ubtotaal PPE-3</b>	<b>30</b>	<b>6</b>		<b>3</b>	<b>16</b>		<b>5</b>	<b>60</b>		
PPA-4	Hoofdvak & vocal coaching	43	Piano (bijvak)	3					Keuzeprogramma		
	Liedklas & Projecten	3									
	Oratoriumklas	1									
	Oriëntatie uitvoeringspraktijk	2									
	Drama	2									
<b>ubtotaal PPA-4</b>	<b>51</b>	<b>3</b>		<b>0</b>	<b>0</b>		<b>6</b>	<b>60</b>			
PPE-4	Hoofdvak & vocal coaching	37									
	Liedklas & Projecten	3									
	Oratoriumklas	1									
	Oriëntatie uitvoeringspraktijk	2									
	Drama	2									
<b>ubtotaal PPE-4</b>	<b>45</b>	<b>0</b>		<b>0</b>	<b>6</b>		<b>9</b>	<b>60</b>			
<b>totaal PPA</b>	<b>68,3%</b>	<b>164</b>	<b>5,4%</b>	<b>13</b>	<b>15,0%</b>	<b>36</b>	<b>5,4%</b>	<b>13</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>
<b>totaal PPE</b>	<b>63,3%</b>	<b>152</b>	<b>5,0%</b>	<b>12</b>	<b>13,8%</b>	<b>33</b>	<b>12,1%</b>	<b>29</b>	<b>5,8%</b>	<b>14</b>	<b>240</b>

De kernvakken bestaan uit de (eerstejaars) onderdelen Hoofdvak, Harmonie & Analyse, Solfège en Gehoortraining  
PPA = Profile Performer Allround PPE = Profile Performer Educator IEP bestaat uit: IEP- Onderwijskunde, IEP-methodiek, IEP-Stage  
Hoofdvak waaronder indien van toepassing: correpètitie, techniek, groepsles, masterclass, oriëntatie (historische) pendant, uitvoeringen, zelfreflectie, studieloopbaanbegeleiding e.d.  
Ensembles/projecten waaronder indien van toepassing: Philharmonic Friday's, orkest- en operaprojecten, Score Collective, CvA-Brass, CvA-Percussion, SBO e.d.  
\*\* De in bachelor 3 niet gekozen opties kunnen in bachelor 4 alsnog als keuzevak worden aangevraagd.

## 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 (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

## First year's exam

Guidelines for the propaedeutic examination programme: 20 minutes of music. German, French, Italian and another language (of the student's choice) are required. Song repertoire is required; oratorio and operatic repertoire are optional.

## 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 répétiteur
- piano as a subsidiary subject
- chamber choir (last project period)
- theory programme

Guidelines for the end-of-year examination programme: 30 minutes of music. German, French, Italian and another language (of the student's choice) are required. Song repertoire is required; oratorio and operatic repertoire are optional.

### 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

Guidelines for the end-of-year examination programme: 40 minutes of music. German, French, Italian and two other languages (of the student's choice) are required. Song and operatic repertoire are required; oratorio repertoire is optional.

### Fourth year

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

### Electives and individual credits (third and fourth year)

- 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 presentation

Guidelines for the final examination programme: 50 minutes of music (not including stage changes, short breaks, applause, etc.). German, French, Italian and two other languages (of the student's choice) are required. Song, oratorio and operatic repertoire are required. The repertoire must consist of selections from the Baroque, Classical, Romantic and twentieth-century periods.