

Conservatorium van Amsterdam

Study Guide 2023-2024

Master of Music

Department of Classical Music

Part 1: Programme Description



Conservatorium van Amsterdam
Amsterdam University of the Arts

Inhoudsopgave

Reading guide for this study guide	4
1. STUDYING IN THE CLASSICAL MUSIC DEPARTMENT	5
1.1 Introduction	5
1.2 Department Staff.....	5
1.3 Course details	5
1.4 Academic guidance.....	6
1.5 Classical music project office	6
1.6 Internationalization	6
2. STRUCTURE OF THE MASTER'S PROGRAMME	7
2.1 General structure of the programme.....	7
2.2 Final presentation.....	7
2.3 Course structure and credit scheme	8
2.4 Four types of courses	8
Principal subject and related practical courses	8
Research.....	9
Electives	9
Individual credits.....	9
3. DESCRIPTIONS OF PRINCIPAL SUBJECTS.....	10
<i>Composition</i>	10
<i>Conducting</i>	12
National Master Orchestral Conducting (NMO).....	12
Choral Conducting.....	14
Wind and Fanfare Band Conducting	14
<i>Woodwinds</i>	15
Recorder.....	15
Panpipes.....	15
Flute	16
Oboe.....	16
Clarinet.....	17
Bass Clarinet.....	17
Bassoon	17
Saxophone.....	18
<i>Brass</i>	18
Horn	18
Trumpet	19
Trombone and Bass Trombone.....	19
Tuba	19
<i>Percussion</i>	20
<i>Strings</i>	20
Harp.....	21
Guitar	21
Violin	21
Viola	21

Cello	22
Double Bass.....	22
<i>Keyboard instruments</i>	23
Piano	23
Organ.....	23
Contemporary Harpischord	23
Accordeon	24
Repetiteurship.....	24
<i>Music Theory</i>	25
<i>Voice</i>	26
<i>Live Electronics</i>	27

Reading guide for this study guide

In this part of the study guide, you can find all the relevant information regarding the Classical master 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.

The required profile choice in the master programme is no longer applicable since 2021-2022. Master students following a curriculum based on a profile can find more information regarding their curriculum in the study guide of 2020-2021.

Courses in the Classical master programme are divided in 4 categories:

- Principal subject and related practical courses
- Research
- Electives
- Individual credits

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 2-4.

1. STUDYING IN THE CLASSICAL MUSIC DEPARTMENT

1.1 Introduction

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

Students wishing to specialize in historical performance will find that the CvA offers the ideal study environment. The Early Music programme offers full-time degree programmes in historical instruments and subsidiary subjects for classical music students looking to familiarize themselves with historically informed performance practice. Early music is not considered a specific style period; the department offers training both to early music specialists with insight into later styles, and to classical and modern musicians with insight into earlier style periods. Further information can be found in the Early Music 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:	120 ECTS
Length of Study:	2 years full-time
Language of Instruction:	Dutch and English
CROHO code:	44739 (M Muziek)
Degree:	Master of Music (MMus)

1.4 Academic guidance

Students receive most of their academic guidance from their academic coaches. When starting the programme 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.

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

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

1.6 Internationalization

As part of the master's programme, the CvA also works closely with other leading academic programmes. Exchange programmes with renowned courses in Europe offer additional opportunities for an international orientation. Further, external organizations and festivals enable students to gain professional experience and build a network at a high professional level during the course.

Students of Classical Music can participate in an exchange programme in their second year. 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. STRUCTURE OF THE MASTER'S PROGRAMME

2.1 General structure of the programme

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

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

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

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

2.2 Final presentation

The programme for the final presentation for the master programme is submitted, with approval of the principal subject teacher and at least four weeks before the determined exam date, to the study secretariat. Subsequently the programme is approved, with a recommendation of the Section representative, the head of the department, and submitted to the exam committee for confirmation.

For the master programme music, Classical department, the final presentation consists of a concert between the 60- and 75-minutes including intermezzo. The total duration, including changes, explanation and intermezzo, is set at 90 minutes maximum.

2.3 Course structure and credit scheme

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

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

The flexible structure and course content mean an individual profile can be defined within the curriculum. Students may indicate their wishes in their study plan and discuss these upon admission or at the start of the academic year.

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

Algemene opbouw studieprogramma en studiepunten Master Klassieke Muziek/Oude Muziek											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak	40	Onderzoek	5		0	Vrije keuze	20		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak	40	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

2.4 Four types of courses

Principal subject and related practical courses

These courses relate directly to the principal subject. They involve 'working hands-on with the instrument'. Group lessons are given, and evening group recitals and masterclasses are organized in addition to principal private lessons. Vocalists and players of a melodic instrument are also accompanied and coached by a répétiteur.

This component is part of the principal subject and is therefore not listed separately in the overview.

Students wishing to continue to specialize in ensemble skills specific to early or new music, for example, can participate in the Sweelinck Baroque Orchestra or the Score Collective (contemporary music). There are also thematic projects and festivals dedicated to particular composers, styles, art forms and instruments.

Research

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

Electives

This category involves the wide and varied Master's electives. Each student must choose at least two master's subjects for a total of 20 credits in two years. Electives give students the chance to prepare themselves more intentionally for more specific aspects of their future careers. See the Intranet for the course descriptions of the electives for the Master's in Classical Music.

Individual credits

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

3. DESCRIPTIONS OF PRINCIPAL SUBJECTS

Composition

Head of department: Michiel Schuijjer (michiel.schuijjer@ahk.nl)

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

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

The Composition Department stands for:

- artistic openness;
- diversity in genres and aesthetics;
- new intercultural music;
- music and technology;
- collaboration with other disciplines (artistic and otherwise).

Composition students can participate in projects involving music theatre, film music and community art; crossover projects with the Jazz and Pop Departments; and collaborative projects with the Percussion Department. Throughout the year, there are special lunchtime concerts organized for the department – the Nieuwe Muziek Arena – where student compositions are performed. At the end of the academic year, the Composition Department organizes the Composers’ Festival Amsterdam featuring works by composition students.

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

Study programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Compositie											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Compositie Compositie forum	38	Onderzoek	5		0	Vrije keuze	20		10	
		2					Aanbevolen:				
subtotaal-1		40		5							
2	Compositie Compositie forum	38	Onderzoek	5							
		2									
subtotaal-2		40		5							
totaal		80		10		0		20		10	120

General

The aim of the Master’s Degree in Composition is to develop the student’s own expertise and a distinctive artistic profile. Students learn to position themselves in the professional contemporary music world and to articulate their position. As part of the principal subject, they work on an artistic production that will convince professionals in the music world of their uniqueness and potential. The master’s research they carry out allows them to formulate

issues relevant to the compositional process which they then explore systematically. They report on their research at the annual Research Symposium. In addition, students take electives which enable them to develop themselves in a variety of areas.

First year

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

End-of-year examination

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

Second year

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

Required and/or recommended electives

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

Final examination

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

Conducting

Department Head: Pierre Volders (pierre.volders@ahk.nl)

National Master Orchestral Conducting (NMO)

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

- The NMO is a full-time two-year course and takes place at the Conservatorium van Amsterdam and the Royal Conservatoire in The Hague. The classes are divided equally between the two institutes. The NMO students follow the same curriculum, regardless of where they are registered, and will therefore travel between the two institutes for lessons and other activities. Each academic year, a maximum of two students can enroll.
- The NMO curriculum offers the following:
 - Several times during the academic year, the students spend a training period with alternating partner orchestras, during which they are coached by the orchestra's conductor of the respective project. The training will sometimes be mainly observational in nature, but as often as possible the student will conduct the orchestra under supervision of the conductor;
 - ahead of the training period the students prepare the repertoire at the conservatoire, under the guidance of their professors;
 - the students may sometimes join their professors at projects in The Netherlands and abroad;
 - each academic year, several masterclasses with partner orchestras are offered;
 - throughout the two Master's years, a wide range of orchestral repertoire is covered by the students;
 - programming for orchestra is included in the curriculum;
 - the students enhance their curriculum with relevant elective subjects offered by the two institutes;
 - students write and present a research paper as part of their Master's education;
 - at the end of the first and second Master's year, an exam takes place with one of the participating orchestras.

Study programme

Code	Categorie vak	Titel vak	ECTS jaar 1	ECTS jaar 2	ECTS Totaal
KC-M-	Hoofdvak		40	40	80
DI-IOD		Main subject incl placements with professional orchestras and masterclasses	35	35	
DI-RP		Repertoire and programming	3	3	
		Working with an opera director	2	2	
KC-M-I	Professional integration / Vrije ruimte		5	5	10
CDO		CDO / free space	5	5	
KC-M-AL	Onderzoek		15	15	30
TRIP		Introductory course 'Research in the Arts'	1		
RD		Musician's research and development (coaching, individual research + presentation)	4	10	
EL	Keuzevakken	Master electives: Contemporary Music through non-Western techniques Analysis and Performance Historically Informed Practice for conductors Score Playing	10	5	
			60	60	120

Choral Conducting

Department Head: Pierre Volders (pierre.volders@ahk.nl)

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

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

Study Programme: see general study programme on page 8.

General

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

Wind and Fanfare Band Conducting

Head of department: Pierre Volders (pierre.volders@ahk.nl)

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

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

Study Programme: see general study programme on page 8.

General

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Woodwinds

Head of department: Pierre Volders (pierre.volders@ahk.nl)

Recorder

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

Study Programme: see general study programme on page 8.

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

The curriculum can best be described as an on-and-off non-stop masterclass. Matters relating to technique, more interpretive aspects, and historical and contemporary literature are addressed; all these are examined in relation to solo playing and recorder consort and/or mixed chamber music ensembles. All students bring their own repertoire with its own specific problems. In this way, students learn not only from their teachers, but also from each other, while the issues raised form a broad spectrum encompassing the whole recorder literature.

Panpipes

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

Study Programme: see general study programme on page 8.

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

Students of the panpipes are given one hour of private instruction a week and one four-hour group lesson a month. Every year, five afternoon/evening group recitals are given during which knowledge and skills can be put into practice and which are then evaluated in class. There is close collaboration with the Recorder Department. Upon request, students can take a lesson with a recorder player who discusses with them the musical and, if necessary, interpretative aspects of a prepared work.

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

Flute

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

Study Programme: see general study programme on page 8.

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

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

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

Oboe

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

Study Programme: see general study programme on page 8.

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

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

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

Clarinet

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

Study Programme: see general study programme on page 8.

In addition to an excellent technique, the team of teachers attaches great importance to the individual and artistic development of each student. They are open to innovation, but the student's sense of musical style will also be a major focus of the course. The joint recitals and evening performances are also excellent teaching tools, allowing students to gain experience and to bond.

The department has always been characterized by a strong work ethic, a desire to perform and excel, and togetherness. After all, if students feel at home at the CvA, they will be able to truly make the most of their study.

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

Bass Clarinet

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

Study Programme: see general study programme on page 8.

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

Bassoon

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

Study Programme: see general study programme on page 8.

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

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

Saxophone

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

Study Programme: see general study programme on page 8.

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

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

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

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

Brass

Head of Department: Pierre Volders (pierre.volders@ahk.nl)

The CvA Brass Department consists of the principal subject's horn, trumpet, trombone and tuba. In addition to the set curriculum, students can perform in jazz ensembles. Indeed, there is a great deal of contact between the Classical and Jazz Brass Departments. Students may also avail themselves of specific opportunities offered in conjunction with the Early Music Department (historical trumpet and natural horn).

CvA Brass is a large project-based brass ensemble comprised solely of CvA students. Coached by the CvA brass principal study teachers, CvA Brass works in different combinations and distributions, and includes trumpets, horns, trombones, euphonium, bass tuba and percussion. CvA Brass is characterized by young, energetic and ambitious teachers and students whose basic aim is to make music of the highest calibre together.

Horn

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

Study Programme: see general study programme on page 8.

The principal subject of horn endeavours in so far as possible to do justice to all aspects of the instrument and to all the various options facing students later on in the professional world. The

individual and group lessons focus extensively on the traditional solo, chamber and orchestral repertoire. Hornists frequently take part in CvA Brass, and orchestral playing is obviously an important aspect of the principal study. Their proficiency in the natural horn will also be developed. Guest teachers in recent years have included the principal hornists of the Royal Concertgebouw Orchestra (RCO), and the Berlin and Vienna Philharmonic Orchestras.

Trumpet

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

Study Programme: see general study programme on page 8.

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

Master's students are given the opportunity to audition for an internship with the NedPho.

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

Trombone and Bass Trombone

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

Study Programme: see general study programme on page 8.

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

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

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

Tuba

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

Study Programme: see general study programme on page 8.

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

The high level of the relatively small Tuba Department (which accepts no more than five bachelor's and master's students each season) also means that most students will quickly be able to participate in projects undertaken by the Royal Concertgebouw Orchestra. CvA tuba students will quickly have to become proficient in the F or E-flat tuba as a solo instrument, as well as the C or B-flat tuba as an orchestral instrument. The department has access to a B-flat tuba which students may use to prepare for possible auditions in Germany. An F tuba is also available to help students bridge the gap before purchasing their own instrument.

Occasionally, in the case of exceptional talent, a student can be admitted for euphonium (tenor tuba) classes, given the few employment opportunities available to these instrumentalists.

Percussion

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

Study Programme: see general study programme on page 8.

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

Strings

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

Master's students may audition for the orchestra academies. In addition, workshops are given by well-known violin and bow makers such as Johan Jacobs and Andreas Grütter.

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

Harp

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

Study Programme: see general study programme on page 8.

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.

Guitar

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

Study Programme: see general study programme on page 8.

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

During the course, students develop their playing abilities and knowledge of guitar technique to high level of excellence. 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 covers a wide range of genres, the guitar is truly unique in the world of classical music. Students may elect to specialize in flamenco.

Violin

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

Study Programme: see general study programme on page 8.

The Violin Department organizes masterclasses given by permanent teachers and by guest teachers. Orchestral playing is an integral part of the degree course. Students are assigned to as many orchestral and ensemble projects as possible, as well as special string projects and a wide range of chamber music.

Viola

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

Study Programme: see general study programme on page 8.

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

The CvA viola teachers are all very active in the Dutch and international music scenes as

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

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

Cello

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

Study Programme: see general study programme on page 8.

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

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

Double Bass

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

Study Programme: see general study programme on page 8.

The team places great emphasis on the broadening of repertoire, training for auditions, practising effectively, attitude and stage presence, as well as the standard musical and technical curriculum. The teachers regularly give joint lessons, and constantly share with each other their experiences with, and information about, the students, as well as scheduling, new goals and programmes for each individual student.

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

Keyboard instruments

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

Piano

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

Study Programme: see general study programme on page 8.

The Piano Department is firmly embedded in the larger Department of Keyboard Studies, which offers instruction in piano, fortepiano, harpsichord and clavichord. In addition, projects contribute to students acquiring knowledge and skills for playing all these instruments. Next to the emphasis on the high piano playing skills, the programme also entails exploring and developing artistically specific identity of the student. This can lead to a specialization within the principal subject, focusing on certain repertoire.

Within this principal subject, there is the possibility to combine piano with another instrument from the keyboard instrument-department, into a multidisciplinary master programme. In addition to a Master's degree with piano as principal subject, students can also choose to continue studying for a Master's Degree in Répétiteurship, vocal or instrumental.

Organ

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

Study Programme: see general study programme on page 8.

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.

Every year, the regular curriculum is enriched with many activities, such as masterclasses given by renowned guest teachers based in and outside the Netherlands, lunchtime and other concerts, projects and excursions.

Contemporary Harpsichord

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

Study Programme: see general study programme on page 8.

The contemporary harpsichord course offers very dynamic training for students with inquiring minds and a broad range of interests. Students enrolled on the contemporary harpsichord course work individually and in various ensembles on music written in the twentieth and twenty-first centuries, and specialize in rehearsing and performing 'classic' works from this period. Close partnerships with the Composition Department and the Live Electronics course

of study play an increasingly important role particularly in the master's phase, when students use their own musical personalities to help promote and encourage the creation of new harpsichord repertoire.

Accordeon

Section representative: Marieke Hopman (marieke.grotenhuis@ahk.nl)

Study Programme: see general study programme on page 8.

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

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

Repetiteurship

Studieleider Toetsen: David Kuyken (david.kuyken@ahk.nl)

Study Programme: see general study programme on page 8.

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

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

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

Music Theory

Head of department: Michiel Schuijjer (michiel.schuijjer@ahk.nl)

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

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

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Theorie der Muziek											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Analyse, Schrijfkunst, Literatuur Oude Muziek	15	Onderzoek	0		0	Vrije keuze	15		0	
	Analyse, Schrijfkunst, Literatuur Klassiek/Romantiek	15									
	Analyse, Schrijfkunst, Literatuur 20e/21e Eeuw	15									
	Voortgezette Methodiek Hoofdvak ThdM/Stage	10									
	Improvisatie	10									
subtotaal-1		65		0							
2	Analyse, Schrijfkunst, Literatuur Specialisatie	20	Onderzoek	10			Aanbevolen:				
	Improvisatie	10									
subtotaal-2		30		10							
totaal		95		10		0		15		0	120

General

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

First year

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

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

In addition to the three core courses, the student will take keyboard improvisation lessons, which can be supplemented with another practical musical subject (e.g., instrumental, vocal, compositional). The student will also take a master's elective relevant to his/her general interests and ambitions, one that can complement and/or expand on the offerings of the core courses.

Such courses include Schenker Analysis, Historiography of Music Theory, Contemporary Music Using Non-Western Techniques, and Adorno (though the specific choice is up to the student). The student also takes a course in music theory pedagogy (Voortgezette Methodiek) and teaches a select number of course modules within the undergraduate curriculum, under the supervision of the theory teachers.

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

End-of-year examination

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

Second year

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

Required and/or recommended electives

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

Final examination

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

Voice

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

The CvA's Classical Voice Department has trained and nurtured an impressive roster of singers who have gone on to establish successful international performing careers.

The Classical Voice Department offers a vibrant curriculum and individualized attention to ensure that each student is fully prepared to meet the demands of today's highly competitive classical singing industry.

Study Programme

Opbouw studieprogramma en studiepunten Master Klassiek Muziek hoofdvak Zang											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde praktijklessen (inclusief: master class, groepslessen, repetitie, uitvoeringen) Drama and Body Awareness Classes Opera Class and Projects Language Classes	34	Onderzoek	5		0	Vrije keuze	10		10	
subtotaal-1		45		5							
2	Hoofdvak en gerelateerde praktijklessen (inclusief: master class, groepslessen, repetitie, uitvoeringen) Drama and Body Awareness Classes Opera Class and Projects Language Classes	34	Onderzoek	5			Aanbevolen: Music Theatre and Stage Performance (10 EC) The Musical Body (5 EC)				
subtotaal-2		45		5							
totaal		90		10		0		10		10	120

Each student's schedule may include weekly singing lessons; coachings; classes in opera, lieder, and oratorio; drama, physical acting, and movement classes; Italian, French, and German diction; Feldenkrais and Alexander Technique, and more.

Students can also participate in a range of elective courses to further broaden their artistic and intellectual horizons. Because the set curriculum of the Classical Voice Master's Program is quite rigorous, students in this course are only required to fulfill 10 elective credits (EC) over their two years of study.

Students have the opportunity to participate annually in guest teacher masterclasses led by internationally acclaimed artists. Recent guest artists have included Christine Goerke; J'Nai Bridges; Bejun Mehta; Angela Brower; Dame Ann Murray; Nelly Miricioiu; Margreet Honig; Ira Siff; Dr. Bretton Brown; Alexander Oliver; Claron McFadden, and others.

In order to gain valuable performance experience and share their talent and development with the public, students perform every year in a number of student evening recitals; semi-staged concert operas; staged opera scenes, lunchtime concerts, and an annual project with the CvA Symphony Orchestra.

Master 1 Study Year Examination

50-minutes of music required (excluding changing, small pauses, applause, etc). Repertoire in German, French, Italian, and two additional languages of the student's choosing is required. Song, oratorio, and operatic repertoire are required. Students are strongly advised to present repertoire from the Baroque, Classical, Romantic, and 20th/21st century periods.

Master 2 Study Year (Final) Examination

70-75 minutes of music (excluding changing, small pauses, applause, etc). Repertoire in German, French, Italian, and two additional languages of the student's choosing is required. Operatic and song repertoire are required, oratorio repertoire is optional. Students are strongly advised to present repertoire from the Baroque, Classical, Romantic and 20th/21st century period.

Live Electronics

Section representative: Jos Zwaanenburg (jos.zwaanenburg@ahk.nl)

Introduction

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

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

The Amsterdam two-year master's program will provide profound education in combining the traditional instrument with live electronic extensions. Through balanced training in using dedicated soft and hardware on one hand and the traditional instrument on the other, students will be enabled to develop their artistic, creative and technological skills in an area which asks for consistent development.

Performance, composition, improvisation, multimedia, music technology, computer programming, synthesizer programming, new and vintage hardware, theatre are key subjects.

The program is completely cross-genre and is not biased towards just one music style or tradition. Musicians with a background in classical, jazz or pop music can all follow this master's program. Lessons, lectures, workshops are given by an experienced team of CvA teachers and special guest teachers from all around the world.

Study Programme

Opbouw studieprogramma en studiepunten Master Klassieke Muziek hoofdvak Live Electronics										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak MLE	25	Onderzoek	5		0	Vrije keuze	0		5
	Instrument	5								
	Max/MSP	5								
	Arduino	5								
	Ableton	5								
	MLE ensembles	5								
	Performance technology	5								
	subtotaal-1		55		5					
2	Hoofdvak MLE	25	Onderzoek	5						
	Instrument	5								
	Max/MSP	5								
	Arduino	5								
	Ableton	5								
	MLE ensembles	5								
	subtotaal-2		50		5					
totaal		105		10		0		0		5 120

General

The two-year program will run in project weeks, which means that once a month there will be a 5 day intensive project (order and content subject to change in relation to availability of guest teachers). There will be 10 of those projects per academic year. Each project deals with two main subjects of which one is mainly practical and the other either theoretical or computer software oriented. Each project week will offer group lessons, individual lessons and workshops. Throughout the projects, the live electronics ensemble will rehearse and perform; participation is compulsory. Individual instrumental lessons can be organised, be it in the format of a subsidiary subject.

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

- Amplification and location modulation (spatialization)
- Mics & contact mics (the traditional instrument as a controller) pitch and dynamic detection and dsp.
- MIDI hardware & software
- Max/MSP, Pd, Super Collider
- Logic Audio, Ableton Live
- History of (live) electronic music
- Synthesizers and soft synths

- Audio Editing and Digital Audio Workstations (Logic, Peak, Digital Performer, Audacity)
- Fundamental concepts of acoustics (incl. Fourier)
- Improvisation with electronics/electronic extensions
- Notation & composition for electronic performance
- Other controllers (kaospad, the hands, joystick, camera detection)
- Hardware vs. emulation
- Video & visuals (Jitter, Isadora)
- The theatrical implications of using live electronics
- The live electronic extension as a tool for music education
- Professional Practice (Marketing tools, how to reach the outside world)
- Dissertation & research skills
- Personal multimedia projects

First year

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

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

Second year

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

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

Electives and individual credits

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