

Conservatorium van Amsterdam

Study guide 2023-2024

Master Music

Classical Music

Part 2: Course descriptions



Conservatorium van Amsterdam
Amsterdam University of the Arts

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Baroque Dance: Practice and Notation	
Professional code	
Course type	Elective
Level	Mon 1, 2
Entry requirement	
Course content	<p>The spirit of dance permeates the music of the seventeenth and eighteenth centuries. Whether chamber, church or theatre music, whether for dancers, voices or just for instruments alone, much of the music of the baroque period can be directly related to dance music and its rhythms: in fact, Kirnberger, a pupil of J.S. Bach, went so far as to say that it was impossible to even perform a fugue well without a complete understanding of dance and its rhythms!</p> <p>This course will focus on Baroque dance in its courtly and, from January on, its theatrical forms. Students will be required to dance, to experience their own bodies in motion to Baroque music.</p>
Learning objectives in general	To give students practical experience in combining dance and music based authentic choreographies and sources, to have some bewackround knowledge on baroque dance, and to acquire a basic skill in reading the Beauchamp-Feuillet notation.
Educational organization	
Form of work	Classes, discussions, and lots of dancing!
Period	
Assessment moment	
Form of assessment	Attendance is required. Assessment is based on class preparation, participation, a practical exam on recognizing types of dances and combining them with appropriate dance steps as well as a written exam on Beauchamps-Feuillet notation and some background of the dances. In the second half of the course (from January to April), instead of a written exam, the students will be assessed on the basis of a research on a topic of their choice.
Assessment criteria	
Credits	5 (one period) or 10 (two periods)
Professional coordination	

Building a Successful Professional Practice	
Professional code	
Course type	Elective
Level	Mon 1, 2
Entry requirement	
Course content	<p>First period: intensive seminars given by Aart-Jan van de Pol and guest professors. Renowned musicians, festival leaders, concert and label managers, music educators, and media specialists will give their views on musical life and cast judgement on your proposals. These experts offer not only a wealth of artistic insight and management experience, but also an opportunity for critical discussion and feedback.</p> <p>Second period: under extensive supervision you will turn theory into practice as part of a project that will help you launch your career after graduation.</p> <p>The invited guest teachers of this coming year are: Alban Wesly (Calefax Reed Quintet), Jared Sacks (Channel Classics), Lucine Schippers (Tivoli Vredenburg), Ruud Hoevenaar (Fontys Rockacademie), and Stephan Aerts (Vondel/CS). Please note that this list may still be subject to changes.</p>
Learning objectives in general	This course teaches musicians how to develop a professional career. Subjects include a.o. networking, programming, finances, grants, agents and managers, audiences, educational projects, branding, marketing, communication, time management and personal leadership.
Educational organization	
Form of work	Classes, discussions, and lots of dancing!
Period	
Assessment moment	
Form of assessment	<p>Period 1: active participation in weekly seminars; Assignments</p> <p>Period 2: completion of artistic project</p>
Assessment criteria	
Credits	5 (one period) or 10 (two periods)
Professional coordination	

Creative Performance Lab	
Professional code	
Course type	Elective
Level	Ma1 and Ma2
Entry requirement	
Course content	The CPL course consists of three interdisciplinary projects a year. Each project is coached by a reputed artist from outside the CvA, specialized in a specific discipline such as music theatre, movement, video art or electronics, as well as by the CPL tutors. The coaching team helps the students to collectively develop and realize the performances, while the content of the productions is largely determined by the input and interests of the participating students. Each project involves coaching in performance-specific skills, and in the productional and organizational aspects of interdisciplinary productions. The three projects are supported by a number of so-called bootcamp sessions, focusing on specific knowledge and skills related to the projects.
Learning objectives in general	Creative Performance Lab aims to provide master students who have an interest in interdisciplinary art in which music plays a central role, with the opportunity to create performances within a close-knit team of students over the course of a full academic year, coached by guest experts from various disciplines, each resulting in a public performance at the CvA or an external venue or festival.
Educational organization	
Form of work	Sessions take place in the evenings, generally between Monday and Friday, with concentrated working periods between September and May; a detailed schedule is provided at the start of the academic year. Projects: 3 blocks of 6 evening sessions, plus 3 performances Bootcamp sessions: 4 Monday evenings between September and May
Period	September 2023-May 2024
Assessment moment	

Form of assessment	Each of the three projects is assessed by the tutors and the external coach
Assessment criteria	
Credits	10
Professional coordination	

Drama Voice	
Professional code	
Course type	Obligatory
Level	Master 1/2
Entry requirement	The course is accessible for all Classical Voice students
Course content	<ul style="list-style-type: none"> - In Drama Master 1/2, characters from opera / vocal material are developed on the basis of the discipline of acting, analysing and interpreting text, and a consciousness of time and space on stage. - Creativity, the joy of performing, individual personality and talent, and collaborative and improvisational skills play a central role. - The work process involves monologue (aria), dialogue (duet) and group scenes (chorus). - Students will watch and analyse others, give feedback, and possibly develop directing skills. - Aspects of mise-en-scène, dramaturgy, text analysis and a personal vision of the content come into play.
Learning objectives in general	<ul style="list-style-type: none"> - Developing creativity, individual personality and talent, improvisational skills, and the joy of performing - Developing acting skills in an opera context - Learning to analyse and work with (opera) text - Learning to build a character in an opera context - Developing a consciousness of time and space on stage - Learning to watch and analyse, give feedback, and be involved with mise-en-scène and dramaturgy - Extending the knowledge of the opera repertoire and the arts in a wider sense
Educational organization	Group lessons
Form of work	Individual as well as group training and assignments
Period	Periods 1, 2 & 3
Assessment moment	June
Form of assessment	Performance around a character developed from opera / singing material

Assessment criteria	<ul style="list-style-type: none"> - Creativity, improvisational and collaborative skills - Acting skills - Skills in interpreting text in speaking and/or singing - Communication of an opera character - Projection / stage presence - Active participation and progress made during the course
Credits	2 ECs per study year
Professional coordination	Arnold Marinissen

French Language Class Voice	
Professional code	
Course type	Obligatory
Level	Master 1/2
Entry requirement	The course is accessible for all Classical Voice Ma students
Course content	- The French Language Class Master 1/2 focuses on French diction and the interpretation of French text in singing. Students bring their own French repertoire, towards exams, performances and auditions.
Learning objectives in general	- Correctly applying French diction rules in speaking and singing - Understanding and interpreting text in French vocal repertoire - Becoming autonomous in the use of French in singing
Educational organization	Individual lessons
Form of work	Coaching
Period	Periods 1, 2 & 3
Assessment moment	June
Form of assessment	The student - pronounces, translates and explains the text of a chosen French vocal work - sings the chosen vocal work
Assessment criteria	Proficiency in: - French diction - understanding a French vocal text and its meaning and context Active participation and progress made during the course
Credits	In main subject
Professional coordination	Arnold Marinissen

Sources and Resources: From Manuscript to Edition	
Professional code	
Course type	elective
Level	Ma1, Ma2
Entry requirement	
Course content	The first part of the course will be devoted to the history of Textkritik. How did one deal with textual problems in previous centuries, and what are the latest methods? Special emphasis will be given to the stemmatic system by Karl Lachmann and its influence on musical manuscript traditions. Students will learn to work with all the major musicological resources (RISM, RILM, Grove, MGG, etc) and will also be asked to fashion their own editions from photocopies of manuscripts so as to make them aware of the problems pertaining to different repertoires. In the second part students will learn how to date musical sources based on the handwriting and/or external features of manuscripts and prints.
Learning objectives in general	To enable students to make and use critical editions of music. Participants will be trained in the craft of finding, evaluating and comparing sources, and producing critical notes.
Educational organization	
Form of work	
Period	September 2023-April 2024
Assessment moment	one at the end of each period.
Form of assessment	Two tests, one at the end of each period. Furthermore, the students will make a small critical edition which they present in the class.
Assessment criteria	
Credits	10
Professional coordination	

German Language	
Class Voice	
Professional code	
Course type	Obligatory
Level	Master 1/2
Entry requirement	The course is accessible for all Classical Voice Ma students
Course content	- The German Language Class Master 1/2 focuses on German diction and the interpretation of German text in singing. Students bring their own German repertoire, towards exams, performances and auditions.
Learning objectives in general	- Correctly applying German diction rules in speaking and singing - Understanding and interpreting text in German vocal repertoire - Becoming autonomous in the use of German in singing
Educational organization	Individual lessons
Form of work	Coaching
Period	Periods 1, 2 & 3
Assessment moment	June
Form of assessment	The student - pronounces, translates and explains the text of a chosen German vocal work - sings the chosen vocal work
Assessment criteria	Proficiency in: - German diction - understanding a German vocal text and its meaning and context Active participation and progress made during the course
Credits	In main subject
Professional coordination	Arnold Marinissen

Improvisation	
Professional code	
Course type	Elective
Level	Ma1 and Ma2
Entry requirement	
Course content	The choice of theme for an improvisation may be a note, interval, rhythmic-melodic motif, rhythmic-melodic ostinato, harmonic pattern, melody, 'poem' or image. The improvisation pattern may consist of a cluster of notes, dynamics or playing technique. How to make variations by variations in melody, transformation, contrasts.
Learning objectives in general	Students will learn to improvise solo or in an ensemble on a given theme. Students will learn the techniques of an improvisation structure. Students will learn how to use variations in their improvisations.
Educational organization	
Form of work	workshop
Period	1st period 1 HR/wk
Assessment moment	
Form of assessment	Solo or group improvisation on a given theme
Assessment criteria	
Credits	5
Professional coordination	

Introduction to Gregorian Chant	
Professional code	
Course type	Elective
Level	Mom
Entry requirement	
Course content	<p>Subjects include:</p> <ul style="list-style-type: none"> •History and use of notation •Theory of form •Composition techniques of Proprium songs •History of the interpretation of Gregorian Chant •Gregorian repertoire as a basis for polyphonic vocal and instrumental music
Learning objectives in general	<p>Gregorian chant is the basis for the development of Western European music. The Goals is to acquire knowledge and insight into the many aspects of the Gregorian Chant repertoire, the development of the notation (a-diastematic and diastematic), the interpretation, the different musical forms, repertoires for the office of hours and the mass, aspects of modality and the relation between the Gregorian repertoire and polyphonic music.</p>
Educational organization	
Form of work	Weekly Classes of 90 minutes on Friday (11.30-13.00 or 13:00-14:30). Singing of examples, audio-visual recordings of Gregorian Chant and polyphonic repertoire.
Period	
Assessment moment	
Form of assessment	<p>Weekly preparation of the songs and participation and participation in a Gregorian Mass on June 7 (the 2020 feast of Trinity). NA! These days should already be kept free. See credits.</p> <p>Presentation of several papers with an analysis of different Gregorian chants concerning modality and melody type or a special subject concerning the interpretation and use of Gregorian Chant or the relation between Gregorian Chant and vocal/instrumental music.</p>
Assessment criteria	attendance of 80% of Lessons, Presentation of several papers and participation in the Gregorian Mass.
Credits	5
Professional coordination	information can be obtained from Dr. Richard Bot, richard.bot@ahk.nl

Italian Language Class	
Voice	
Professional code	
Course type	Obligatory
Level	Master 1/2
Entry requirement	The course is accessible for all Classical Voice Ma students
Course content	- The Italian Language Class Master 1/2 focuses on Italian diction and the interpretation of Italian text in singing. Students bring their own Italian repertoire, towards exams, performances and auditions.
Learning objectives in general	- Correctly applying Italian diction rules in speaking and singing - Understanding and interpreting text in Italian vocal repertoire - Becoming autonomous in the use of Italian in singing
Educational organization	Individual lessons
Form of work	Coaching
Period	Periods 1, 2 & 3
Assessment moment	June
Form of assessment	The student - pronounces, translates and explains the text of a chosen Italian vocal work - sings the chosen vocal work
Assessment criteria	Proficiency in: - Italian diction - understanding a Italian vocal text and its meaning and context Active participation and progress made during the course
Credits	In main subject
Professional coordination	Arnold Marinissen

Introduction Max/MSP	
Professional code	
Course type	Elective
Level	Ma1 and Ma2
Entry requirement	
Course content	<p>An introduction to Max/MSP, the best-known computer program for creating live electronic patches, which has been around for more than twenty years. The course approaches the program from the practice of the musician, not that of the computer programmer.</p> <p>In this course, basic knowledge for programming in Max/MSP is offered. Instrumentalists and composers are enabled to build their own patches or to analyze and use other people's patches. The participating student must have their own laptop (Mac or PC) and have at least a student license from Max/MSP. Other hardware is (to a limited extent) supported by the conservatory so that the student can develop a taste and preference before purchasing.</p>
Learning objectives in general	
Educational organization	Working group, max 9 students
Form of work	
Period	
Assessment moment	Second half of the second semester
Form of assessment	
Assessment criteria	Individual presentations during the lessons
Credits	5
Professional coordination	

New Methodologies for Music Research	
Professional code	
Course type	Elective
Level	
Entry requirement	
Course content	<p>This course has been especially designed to help students explore different research tools that could be helpful for their careers, as well as for their master's research project. Basic musicology methodologies include the study of music sources (manuscripts, printed editions, written additions), contemporaneous source material (treatises, diaries, reviews), and organology (musical instruments). Visual sources (paintings, prints, photographs, videos) and audio material (from mechanical toys to recordings) will also be examined. Ethnomusicology, the study of music within a cultural context, brings topics such as gender, folk traditions, and immigration into focus. Methodologies used in this field include oral history (interviews as source material) which provide new ways for musicians to gather unique information.</p>
Learning objectives in general	<p>To acquaint students with new methodologies that will help expand their research skills. Certain methodologies are well-known (digital sources for finding music, recordings and videos, for example), but other methodologies - especially those from ethno/cultural musicology - are less often used. Research is no longer confined to the library or online source material but can now be done in a variety of new and exciting ways.</p>
Educational organization	
Form of work	Weekly Lectures
Period	
Assessment moment	
Form of assessment	Will be based on attendance and class participation. Each student will be expected to provide an example of each research methodology covered.
Assessment criteria	
Credits	4
Professional coordination	

Opera Class & Projects	
Voice	
Professional code	
Course type	Obligatory
Level	Master 1&2
Entry requirement	Admission to the Classical Voice Master gives access to Opera Class
Course content	<ul style="list-style-type: none"> - Lessons on the voice categories (Stimmfächer), the opera repertoire suited to these categories, some of the great opera singers of the past, and the cultural and historical context of selected opera repertoire - Coaching of interpretative and dramatic skills in selected opera repertoire
Learning objectives in general	<ul style="list-style-type: none"> - Having a thorough understanding of the voice categories (Stimmfächer), the repertoire suited to the categories, some of the great opera singers of the past, and the cultural and historical context of selected opera repertoire - Acquiring advanced interpretative and dramatic skills in selected opera repertoire - Having the capacity to present 5 contrasting arias in at least 3 different languages, in contrasting styles and periods, and having studied the selected repertoire in detail
Educational organization	Group lesson
Form of work	Lectures and coaching sessions
Period	Period 2
Assessment moment	April and May
Form of assessment	Performance or mock audition
Assessment criteria	<ul style="list-style-type: none"> - interpretational skills - dramatic skills and stage presence - awareness of style and context - language skills
Credits	3 ECs per Master year
Professional coordination	Arnold Marinissen

Orchestral practice and training	
Professional code	
Course type	Elective
Level	Ma1 and Ma2
Entry requirement	Participants have considerable experience as ensemble players and show a clear intention to start a career as an orchestra musician.
Course content	<p>The course is based on the idea of audition simulation, what will be the last part of this programme. After learning how to prepare for it through different exercises and workshops using professional coaching tools and some basics about emotional stress management techniques, the students will play an audition simulation. Each participant will be taken two times through the recruitment process for an imaginary post in a modern symphony orchestra, one at the beginning of the course, the other at the end. For each of the two fancied job openings, the student will be given an audition to be adjudicated by the teachers and the rest of the group. Each audition consists of two rounds, the first is short and played from behind a curtain. The second one will be like a final in a professional orchestra. The course devotes itself to the preparation and evaluation of these auditions. The course is based on generative learning strategies and professional coaching tools for musicians.</p> <p>Teachers:</p> <p>David Peralta Alegre, Professional Certified Coach by International Coaching Federation and Principal second violins NedPhO.</p>
Learning objectives in general	Through an audition training programme, the course help students to learn how to prepare an audition for an orchestra based in three pillars: preparation (practice techniques and time management), emotional/stress management and audition performing.
Educational organization	<p>1. Workshops (2 hrs. each)</p> <p>Stress/emotional management part I</p> <p>Planning and time management</p> <p>Practicing techniques / healthy habits</p> <p>2. Round one audition (behind curtain) (5 hrs.)</p> <p>Twenty students will play alternating their position as jury members and players</p>

	<p>Every student will prepare an assessment about their experience and aspects to improve</p> <p>3. Workshop (2 hrs)</p> <p>Collective evaluation first round</p> <p>Stress/emotional management part II</p> <p>4. Round two audition (without curtain) (5 hrs.)</p> <p>Twenty students will play alternating their position as jury members and players</p> <p>Every student will prepare an assessment about their experience and aspects to improve</p> <p>5. Final assessment / Audition plan</p>
Form of work	
Period	<p>September-December 2023, or January-April 2024</p> <hr/>
Assessment moment	
Form of assessment	
Assessment criteria	<p>Assessment will be based on attendance, auditions, and final assessment</p>
Credits	5
Professional coordination	

Tuning and Temperament	
Professional code	
Course type	Elective
Level	Mom
Entry requirement	
Course content	This course will give an overview of western and non-western tuning principles. We will not only study Pythagorean tuning, meantone temperament, Werckmeister I-IV, and Huygens's 31-tone system, but also look into the work of Harry Partch and the microtonal intonation of South-Indian Janaka, Janya, and Bhasanga raga. However, the course is mainly practical in outlook. You will train your ears with exercises supported by the electronic simulation of tunings. (For this, you will receive an application that can be operated on your own computer.) The training will be tailored to practical application in the performance of early and contemporary music.
Learning objectives in general	
Educational organization	
Form of work	Bi-weekly sessions in the first and second periods.
Period	
Assessment moment	
Form of assessment	The performance of a work that uses one of the tuning principles discussed. The work can be performed by your own ensemble, or a group of participants (minimally a duo).
Assessment criteria	
Credits	5
Professional coordination	

Vocal Coaching	
Vakcode	
Vaktype	Obligatory
Level	Bachelor 1, 2 3 & 4, Master 1 & 2
Entry requirement	The course is accessible for all Classical Voice students
Vakcontent	The vocal coach works with the voice student in weekly lessons. Subjects of focus are interpretation of music and text; musical skills; style awareness; performing skills; and musical interaction with a pianist. The vocal coach collaborates closely with the vocal teacher, and advises on repertoire. The vocal coach accompanies the student in performances and exams.
Lhonours in general	The vocal coaching lessons aim to develop: <ul style="list-style-type: none"> - musical and performance skills; - the interpretation of music and text; - style awareness; - musical interaction with a pianist; - independent musicianship.
Educational organization	Individual lessons
Werkvorm	Coaching
Period	Periods 1, 2 & 3
Assessment moment	The assessment is integrated within the annual voice exam
Form of assessment	Performance of relevant selected repertoire, with the vocal coach at the piano
Bassessment criteria	Proficiency in: <ul style="list-style-type: none"> - performing relevant vocal repertoire, involving musical and performing skills; - musical and textual interpretation; - style awareness; - musical interaction with a pianist; - independent musicianship.
Credits	Bachelor 1, 2, 3 & 4: 2 EC's per study year Master 1 & 2: EC's integrated within the main subject credits
Professional coordination	Arnold Marinissen