



Conservatorium van Amsterdam

Study Guide 2023-2024

Master of Music

Department of Early Music

Part 1: Programme Description



Conservatorium van Amsterdam
Amsterdam University of the Arts

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User's instruction: Where to find which information?

In this part of the study guide, you can find all the relevant information regarding the Master Early Music at the Conservatorium van Amsterdam (CvA). Combined with the study guide 'general part', this guide offers you all the necessary information to successfully complete a master 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 of the Master programme in Early Music can be divided into 5 categories:

1. Principal subject and related practical courses
2. Research
3. Required profile subjects
4. Electives
5. Individual credits

The required profile choice in the master programme is no longer applicable since 2021-2022.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.

In this part of the Study Guide for the Master Early Music 2021-2022 you can find the general information about the programme as well as the descriptions of the Principal Subjects as mentioned under Category 1.

The description of the Categories 2, 3, 4 and 5 can be found on the Intranet (AHK Sharepoint): <https://ahknl.sharepoint.com/sites/ClassicalStudyProgramme>

1. Studying music in the Early Music department

1.1 Introduction

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. The department is an international training centre for historically informed performance practice made up of a community with its own character, while simultaneously maintaining multiple connections in and outside the CvA. The department provides in-depth knowledge of, and experience in, more than three centuries of music to both principal study students looking to specialize and students of subsidiary subjects with a special interest. 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.

1.2 Department staff

Okke Westdorp	Director, acting head of Music in Education	okke.westdorp@ahk.nl
Wim Vos	Acting Head of Dept. Classical Music, Early Music,	wim.vos@ahk.nl
Kees Koelmans	Acting Study leader of Early Music	kees.koelmans@ahk.nl
Michel Dispa	Senior Adviser Progr. Development	michel.dispa@ahk.nl
Will Jansen	Programme Manager	will.jansen@ahk.nl
Dorine Jansma	Academic Adviser	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 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.

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

1.5 Early music project office

A number of projects undertaken by the Sweelinck Baroque Orchestra (SBO) are initiated throughout the year under the direction of a guest conductor or a CvA expert. The aim is to offer students, with a variety of programmes and combinations of instruments, as realistic a concert performance experience as possible. These projects usually last one week, with rehearsal days and performances at various venues throughout the country. The project office assigns students at the behest of their principal study teacher. Participation is required.

The early music project office organizes all projects, and answers questions about the projects, rehearsal schedules, those involved and information about the programmes and concerts. The project overview for the coming season is made available to all students in May and is also published on the intranet in September.

The project office also organizes chamber music concerts at many venues throughout the country to give students the opportunity to gain experience in a more individual 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. The project office takes into account and follows the developments regarding the Fair Practice Code.

More information on projects can be obtained via Erik van Lith: erik.vanlith@ahk.nl

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 organisations and festivals enable students to gain professional experience and build a network at a high professional level during the course.

Students of early music can participate in an exchange programme in the first semester of the 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 in early music

2.1 General structure of the programme

The Master's Degree in Music offered by the Conservatorium van Amsterdam (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 allows students to 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 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.

2.2 Final Presentation

Four weeks before the set final practical examination date, the student submits the programme to the Student Registrar Office. The proposal for the programme has been pre-approved by the principal subject teacher.

The final examination programme for the master's degree at the department of Classical Music will consist of a concert of 60 to 75 minutes of music with an intermission. The total presentation including change-overs, possible explanations and the intermission does not exceed 90 minutes.

In case when the specific study programme does not support a presentation in the form of a concert, the Examination Board will decide on the way in which the final examination will take place, based on a proposal by the department representative. The requirements pertaining to the repertoire to be played are listed individually by principal subject.

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 principal subject private lessons. Each principal subject cluster organizes special projects and masterclasses. The concept of team-teaching has also been adopted in 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. Students who have chosen a specific profile (a complete overview can be found below), the principal study programme will be geared either wholly or partly towards that choice and may include required internships. These profile subjects will be listed in the diploma supplement.

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 and profile may differ. See the description of each principal subject/profile. The diagram below is presented solely as an indication of the general course offering, which is divided into five course categories. A brief description of these follows below.

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 Five 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.

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). Experts at or outside the conservatory guide students in their research.

Required profile subjects (only for cohort 2020-2021)

For a number of profiles, specific electives may be required, as they are auxiliary to the chosen profile. See the chapter 'Description of Master Profiles' below.

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, from which the required profile subjects mentioned above are deducted. 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 in early music

Woodwinds and Brass

Recorder

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

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Blokfluit											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: Building a succesful professional practice Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition	15	Vrije keuze	5		10	
		5					Aanbevolen:				
subtotaal-1		40		5	New methodologies for Music Research						
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	Tuning and Temperament Introduction to Gregorian Chant						
		5									
subtotaal-2		40		5							
totaal		80		10		15		5		10	120

General:

The early music recorder curriculum is distinguished from the classical recorder curriculum primarily in terms of the choice of repertoire. The Master's Degree in Recorder is 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. During these five days, when all courses and activities are, in principle, open to the public, students will be provided with all sorts of information. The curriculum includes individual and ensemble lessons, technical sessions, lectures and student concerts. All students participate in the programme collectively.

In addition to the ten blocks of lessons, activities such as lectures, workshops (with e.g. a recorder maker or musicologist) and projects (involving special topics addressed by guest teachers) are held during the academic year. Specific technical matters relating to playing, more interpretive aspects, and historical literature are addressed. 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. All these are examined in relation to solo playing and recorder consort and/or mixed chamber music ensembles. The results will be featured regularly in public concerts.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- Baroque Dance: Practice and Notation
- Building a Successful Professional Practice
- Tuning and Temperament
- Introduction to Gregorian Chant
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

After the two-year course, recorder students will have developed their talents in line with the study plan. They will then be ready to enter the professional music world at the highest level. For the final examination, recorder students present a programme featuring works from various style periods or originating from the specialization (medieval, Renaissance, Baroque) and in various settings.

An original and well-thought-out programme in which extremes need not be avoided will attest to the candidate's unequivocal artistic merit. Additionally, the student must also demonstrate his/her insights into planning, organizing and developing workshops, courses and projects, all of which must meet international standards.

Traverso

Section representative: Marten Root (marten.root@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources and Resources, from Manuscript to Edition	15	Vrije keuze	5		10	
subtotaal-1		40		5	New methodologies for Music Research		Aanbevolen:				
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		15		5		10	120

General:

Students working towards the Master's Degree in Historical Flutes are immersed in the experience of playing as many of the predecessors of today's modern flute as possible – from the Renaissance traverso through to the nineteenth-century multi-key flute. These days, it is both an inevitability and a necessity that flautists should be versatile and competent in every context of the profession, ranging from a consort of Renaissance flutes to the performance of a Brahms symphony on period instruments. Naturally, it is also possible to specialize in only one of these style periods, such as the Baroque, in order to gain greater depth, but greater versatility remains the preferred option.

The main aim of the master's degree is to train students to be active and independent musicians who can develop good ideas and activities and who prepare themselves for a career after leaving the conservatory, be it as a teacher, chamber player or orchestral musician. In addition to principal private lessons and group lessons, students participate in Renaissance consort, and multiple evening group recitals are given so that they can gain stage experience. Students will also be asked to participate in the organization of activities in order to learn about the supporting practical and organizational side of the musician's life.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition

- New methodologies for Early Music Research

Final exam:

For the final examination, the student will perform an interesting, challenging and cohesive programme featuring a cross section of the solo repertoire and chamber music for flute on the appropriate historical instruments – preferably a programme which would not be out of place on a concert series. Research into, interest in and rediscovery of lesser-known or completely unknown repertoire are an advantage.

Baroque oboe

Section representative: Josep Domenech (josep.domenechlafont@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpititie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition New methodologies for Music Research	15	Vrije keuze Aanbevolen:	5		10	
subtotaal-1		40		5							
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpititie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		15		5		10	120

General:

Students pursuing a Master's in Baroque Oboe are immersed in playing the entire range of historical instruments – from the Baroque oboe to the nineteenth-century oboe, including the Viennese oboe, the German oboe (from Beethoven to Brahms) and the entire range of French oboes (from Berlioz to Debussy). The students play on evening group performances and recitals in and outside the CvA to be flexible in changing instruments and the reeds and tuning these require. In this way, they prepare themselves to their best advantage for a diversified career

It is fundamental that Baroque oboe students actively participate in group lessons, masterclasses, chamber music ensembles and orchestral projects in addition to their principal private lessons. Peer learning is an important fundamental principle in the Baroque oboe studio. In addition to a far-reaching refinement of technical mastery, the main focus is on individual creative development. The skills acquired in the bachelor's programme should lead to the artistic interpretation of the stylistic characteristics of various periods and areas in the master's programme.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

For the final examination, the student performs a virtuoso, cohesive program on at least two different oboes with different tuning. An integral part of the final examination is at least one

oboe concerto and at least one challenging virtuoso chamber work. The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

Baroque bassoon

Section representative: Benny Aghassi (benny.aghassi@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition New methodologies for Music Research	15	Vrije keuze Aanbevolen:	5		10
subtotaal-1		40		5						
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		15		5		120

General:

In the master's programme, students of the Baroque bassoon are expected to further develop into independent, creative musicians with the prospect of a flourishing, diverse career. Students cultivate their mastery of the entire spectrum of instruments ranging from the dulcian to the early nineteenth century bassoon. Today's professional world requires broad versatility and, consequently, knowledge of and skills pertaining to all the various bassoons and styles at the master's level. Some students intentionally choose an advanced specialization in a certain style period, but greater versatility, and thus better chances in the labor market, remains the preferred option. Baroque bassoonists who earn a master's degree at the CvA will have all the tools they need to embark on a successful career in the world of historically informed performance practice.

In addition to principal private lessons, group lessons and masterclasses, the dulcian consort offers students an important opportunity to gain experience. Learning to play vocal lines on alto, tenor and bass dulcian in the original tuning provides a deep understanding of Renaissance music from which Baroque music would develop. Regular evening group recitals, as well as participation in chamber music projects in and outside the CvA and Sweelinck Baroque Orchestra projects guarantee a great deal of stage experience. Another important aspect of the study is learning to make and to adapt reeds for the various types of bassoon in regular workshops attended by all Baroque bassoon students.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

For the final examination, the student will perform a challenging and cohesive programme featuring solo repertoire and relevant chamber music for historical bassoon on the appropriate

historical instruments. Extensive programme notes and a professional artistic presentation are also required of those taking the final examination.

Natural horn

Section representative: Bart Aerbeydt (bart.aerbeydt@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition	15	Vrije keuze	5		10
		5					Aanbevolen:			
subtotaal-1		40		5	New methodologies for Music Research					
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5						
		5								
subtotaal-2		40		5						
totaal		80		10		15		5		120

General:

Students pursuing a Master's in Natural Horn are immersed in playing the entire range of historical horns – from the Baroque horn to the nineteenth-century valve horn. Given the nature of the profession, it is important that students attain a master's level on all these various types of horn and can play in every conceivable context in and outside early music. In addition to a far-reaching refinement of technical mastery, the main focus is on individual creative development. The skills acquired in the bachelor's programme should lead to the artistic translation of the stylistic characteristics of various periods or areas in the master's programme.

In addition to principal private lessons and group lessons, at least five evening group recitals are given each year which are evaluated in class. The teacher will promote a sense of solidarity and healthy competition in the natural horn studio. Naturally, natural horn students participate in Sweelinck Baroque Orchestra projects, and there are plenty of opportunities to play chamber music in a wide variety of ensembles – both in and outside the CvA. The Classical and Early Music Departments collaborate by providing students of classical horn the chance to study the natural horn as a subsidiary instrument and by holding joint evening group recitals.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

For the final examination, the student will perform a challenging and cohesive programme featuring a cross section of the solo repertoire for horn composed between 1700 and 1900 on the appropriate historical instruments, or a challenging and artistic selection from that repertoire. The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

Section representative: Nicolas Isabelle (nicolas.isabelle@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition New methodologies for Music Research	15	Vrije keuze Aanbevolen:	5		10	
subtotaal-1		40		5							
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10						10	120

General:

Students pursuing a Master’s Degree in Natural Trumpet are immersed in playing the entire range of historical trumpets – from the late-Renaissance (without holes) to the nineteenth-century valve trumpet and cornet. Given the nature of the profession, it is important that students attain a master’s level on all these various types of instruments and gain the necessary experience to play in every conceivable professional context in and outside early music. In addition to a far-reaching refinement of technical mastery, the main focus is on individual creative development. The skills acquired in the bachelor’s programme should lead to the artistic translation of the stylistic characteristics of various periods and areas in the master’s programme.

In addition to principal private lessons and group lessons, at least three evening group recitals are given each year which are evaluated in class. The teacher will seek out opportunities for students to gain experience in the professional world together with him. The teacher will promote a sense of solidarity and healthy competition in the Baroque trumpet studio. Naturally, Baroque trumpet students participate in Sweelinck Baroque Orchestra projects, and there are plenty of opportunities to play chamber music in a wide variety of ensembles – both in and outside the CvA. The Classical and Early Music Departments collaborate by providing students of classical trumpet the chance to study the Baroque trumpet as a subsidiary instrument and by holding joint evening group recitals.

Electives and ‘individual credits’:

Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

For the final examination, the student will perform a challenging and cohesive programme featuring a cross section of the solo repertoire for trumpet composed between 1600 and 1900 on the appropriate historical instruments, or a challenging and artistic selection from the

Baroque repertoire. For students of Baroque trumpet, the choice of programme is very important – it should preferably be one which would not be out of place as a recital on a concert series and one which in some way tells a story.

The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

Strings

Baroque violin / viola

Section representative: Antoinette Lohmann (antoinette.lohmann@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources and Resources, from Manuscript to Edition New methodologies for Music Research	15	Vrije keuze Aanbevolen:	5		10	
subtotaal-1		40		5							
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		15		5		10	120

General:

To be admitted to the Master's Degree in Baroque Violin/Historical Violin and Viola, the student is expected to possess a broad knowledge of styles. Repertoire in various national styles from 1600 to 1900 is a key element of this master's programme, in which the focus may vary according to the student's experience and artistic development. During the course, the different musical styles and techniques specific to them are further explored by means of historical sources and instruments, bows, strings, etc., which are used in different projects and other performance opportunities in which various instruments and styles are addressed.

Finding repertoire outside the canon and the development of an individual repertoire are encouraged. Collaboration with the Classical Department is also encouraged where repertoire overlaps.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

The programme presented during the examination reflects the student's development over the course of the master's programme. Originality and creativity also make up an important part of the assessment.

The focus may vary from student to student, yet knowledge of the chronological development of violin technique and repertoire from the early seventeenth century onwards is required.

Section representative: Viola de Hoog (viola.dehoog@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)												
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.	
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition	15	Vrije keuze	5			10	
		5					Aanbevolen:					
	subtotaal-1	40		5	New methodologies for Music Research							
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5								
		5										
	subtotaal-2	40		5								
	totaal	80		10		15		5		10	120	

General:

Students pursuing a Master’s Degree in Baroque Cello study all aspects, both technical and musical, involved in the repertoire and instruments of the seventeenth, eighteenth and nineteenth centuries. More specifically, from a technical perspective, dealing with gut strings, the use of early and late Baroque, Classical and Romantic instruments and bows. From a musical perspective, insight into selecting and using the right sources, the history of the repertoire and the corresponding musical language. This broad-based development is important both in the world of early music, where playing nineteenth-century repertoire is no longer an exception, and in the traditional classical music ensembles and orchestras making use of the expertise of early music specialists for eighteenth- and nineteenth century repertoire.

Instruction is given in the principal private lessons, group lessons, evening group recitals and an annual masterclass covering a different special subject each year and given by a specialist in that area, an internationally renowned fellow cellist. Chamber music and orchestral experience at the CvA are guaranteed, and students are encouraged to gain experience outside the CvA as well. Contact between the Baroque cello studio and its classical equivalent is active. Students whose principal subject is classical cello and who are studying the Baroque cello as a subsidiary subject participate in all the activities of the Baroque cello studio.

Electives and ‘individual credits’:

Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

As the Master’s Degree in Baroque Cello can serve to broaden the student’s knowledge and experience if preceded by a bachelor’s degree in classical cello, or to deepen them if he/she first earned a bachelor’s in Baroque cello, the final examination concluding the Master’s Degree in Baroque Cello will consist either of a broad programme offering an overview of the different styles and periods, or of one very specific style examined in all its facets and at a very high level of proficiency. The programme must, at all events, be well conceived, one which would not be out of place on a concert series. Interesting, well written and informative programme notes are also a requirement. The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

Section representative: Mieneke van der Velden (mieneke.vandervelden@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)												
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.	
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition New methodologies for Music Research	15	Vrije keuze Aanbevolen:	5			10	
subtotaal-1		40		5								
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5								
subtotaal-2		40		5								
totaal		80		10							10	120

General:

The Master’s Degree in Viola da Gamba lets students build on the knowledge and skills they acquired in the bachelor’s programme. Much attention will be given to preparing for entering the professional world, which will demand versatility and flexibility from the viola da gamba player. The viola da gamba lends itself to a wide variety of roles in early music: from accompanying a soloist as a continuo player (together with a keyboard or plucked instrument), chamber music with virtuoso obbligato parts, consort playing and solos in oratorios to solo performance. An important aspect of the viola da gamba player’s career involves collaborating with vocal soloists or ensembles; this is why the ensemble classes focus on vocal music and how the instrumentalist should approach a text. Gamba students participate in CvA projects playing these various roles.

Electives and ‘individual credits’:

Master’s students on this course must obtain 15 of 20 credits by completing a selection of the following master’s electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

A master’s student studying the viola da gamba may specialize in one of the specific areas of the repertoire or put together a programme with an overview of the music from 1500 to 1750 all the way through to contemporary works. It is very important that the student put together a well-considered programme for the final examination – one which is well-structured and cohesive.

The final examination will be assessed at the level of a professional concert, taking into account all relevant criteria including persuasiveness, stage presence, mutual collaboration between the musicians, and rhetorical and technical skills.

Section representative: Margaret Urquhart (margaret.urquhart@ahk.com)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)										
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition New methodologies for Music Research	15	Vrije keuze Aanbevolen:	5		10
subtotaal-1		40		5						
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5						
subtotaal-2		40		5						
totaal		80		10		15		5		10 120

General:

Students enrolled on the Master's Degree in Violone are immersed in playing violones with a focus on the repertoire ranging from the Renaissance, via the Baroque, classical and Romantic periods, up to and including contemporary music written for the instrument. Students generally choose one or two specific style periods or areas of interest as their specialization owing to the enormous range of instruments and available repertoire.

Instruction focuses simultaneously on professional development of instrumental technique and on the individual artistic vision – both based on the potential and functionality of the violone. Each student is challenged to draw up his or her own study plan, structuring it on the basis of their talents and ambitions as they relate to their future career and/or the completion of the master's degree.

The regular principal private lessons are supplemented by group lessons and evening group recitals, as well as the annual Viennese Bass Days Competitions and Workshops. Students are also encouraged to give constructive criticism and advice to their fellow students and to work together with a supportive, respectful attitude.

Students can participate in the Sweelinck Baroque Orchestra and in masterclasses and can form ensembles to perform in and outside the CvA. They are strongly advised to form ensembles to participate in competitions and festivals such as Utrecht Fringe, and to prepare for individual auditions for professional orchestras and academies such as the OAE scheme.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

The violone students will perform challenging, creative programmes which showcase the historical specialization(s) they have chosen, such as immersion in a certain period or a combination of different styles. They are advised to juxtapose solo works with ensemble playing, with the emphasis on a programme which would not be out of place on a professional concert series and which appeals to audiences.

The instrumental technical level, programming from an artistic point of view and personal professional development and growth over the course of the programme are all assessed as part of the final examination.

Section representative: Fred Jacobs (fred.jacobs@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition New methodologies for Music Research	15	Vrije keuze Aanbevolen:	5		10	
subtotaal-1		40		5							
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		15		5		10	120

General:

The Master's Degree in Lute/Theorbo allows students to study a specific subject (genre, style, repertoire) or type of instrument (e.g. archlute, English/French theorbo, ten-course lute in accords nouveaux) which was not a main component of the bachelor's programme, as part of a course in which technical refinement and musicological (i.e. source) research are a key focus. This gives them the opportunity to deepen their skills and knowledge of the Renaissance and Baroque lute, as well as the theorbo, which they acquired in the bachelor's programme in the form of a personal trajectory.

In addition to the principal private lessons, there will be presentations focusing on the results of ongoing research, combining a short recital with a lecture or written programme notes. Depending on the chosen subject, ensemble playing or the accompanying of vocalists/instrumentalists both in and outside the CvA will be a component of the course of study.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- Sources and resources, from Manuscript to Edition
- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- New methodologies for Early Music Research

Final exam:

For the final examination, the student will perform a programme, presenting the results of his/her research on a well-structured concert accompanied by written programme notes. The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

Keyboard Instruments

Harpsichord

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

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpititie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition	15	Vrije keuze	5		10	
		5					Aanbevolen:				
	subtotaal-1	40		5	New methodologies for Music Research						
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpititie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5							
		5									
	subtotaal-2	40		5							
	totaal	80		10		15		5		10	120

General:

The student studying harpsichord at the master's level is expected already to have a certain focus, specialization and/or highly personal style, and will continue to develop these. The subject of the master's research may constitute one of the essential elements of the study. Students will have to select a number of areas of focus (e.g. particular composers or a particular school of composition or repertoire, a specific style, improvisation, chamber music, a particular type of harpsichord or an instrument related to the harpsichord) – they do so not in order to pass over all the rest but to bring their own skills and knowledge to the highest technical level and to explore and experiment with the most distinct artistic and personal approach, and to discover and break into truly new areas and experience the most extreme possibilities.

Accordingly, the aim of the Master's Degree in Harpsichord is to train the student to be an active, independently reflective musician capable of producing technically and artistically high-quality interpretations.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

For the final examination, the student will perform an ambitious and coherent solo programme featuring an interesting and artistically sound selection from the vast harpsichord repertoire. The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

Basso continuo (specialization)

Section representative: Kris Verhelst (kris.verhelst-vanheyghen@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition	15	Vrije keuze	5		10	
subtotaal-1		40		5	New methodologies for Music Research		Aanbevolen:				
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		15		5		10	120

General:

The Master's Degree in Basso Continuo allows students to study all the various historical styles, both on harpsichord and on organ. The aim is for students to be able to work in all possible types and sizes of ensemble – from duos to large orchestra, and from the religious to the operatic repertoire.

In addition to a far-reaching refinement of technical mastery, the main focus is on individual creative development. All this is based on a thorough study of historical sources and secondary literature. The skills acquired in the bachelor's programme should lead to the artistic translation of the stylistic characteristics of various periods and areas in the master's programme. Students pursuing the Master's Degree in Basso Continuo learn to play in the service of the music and their fellow musicians.

In addition to the principal private lessons, students are encouraged to form their own ensembles both in and outside the CvA. Naturally, basso continuo students participate in Sweelinck Baroque Orchestra projects, and there are plenty of opportunities to play chamber music in a wide variety of ensembles – both in and outside the CvA.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

For the final examination, students will perform a challenging and cohesive programme in which they are given the freedom to present themselves in a programme of their choice. The programme may or may not have a stylistic focus. The assessment criteria are instrument/technical, artistic and programmatic abilities, as well as sufficient attention to stylistically and historically appropriate performance practice.

- Section representative: Olga Pashchenko (olga.pashchenko@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Instrumentaal (m.u.v. Blokfluit en Orgel)											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition New methodologies for Music Research	15	Vrije keuze	5		10	
subtotaal-1		40		5			Aanbevolen:				
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		15		5		10	120

General:

Students pursuing the Master's Degree in Fortepiano are immersed in the repertoire and technique of the historical piano in the broadest sense of the word. Students become familiar with as many variants of the fortepiano as possible by way of the CvA collection, the Sweelinck Collection and instruments outside of the conservatory.

In addition to a far-reaching refinement of technical mastery and the development of a sense of the various types of fortepiano, the main focus is on individual creative development. The skills acquired in the bachelor's programme should lead to the artistic translation of the stylistic characteristics of various instruments, periods and areas in the master's programme.

Fortepiano students participate in chamber music ensembles as often as they can; there are opportunities in and outside the CvA to gain stage experience.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

For the final examination, the student will perform a challenging and cohesive programme featuring a cross section of the solo repertoire for fortepiano composed between 1750 and 1900 on the appropriate historical instruments, or a challenging and artistic selection from that repertoire.

The final examination assessment criteria are instrumental/technical, artistic and programmatic qualities.

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

Study programme:

Opbouw studieprogramma en studiepunten Master Oude Muziek hoofdvak Orgel											
jaar	Hoofdvak en hoofdvakgebonden praktijkvakken	EC	Onderzoek	EC	Verplichte Keuzevakken	EC	Keuzevakken	EC	Vrije Ruimte	EC	EC tot.
1	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources and resources, from manuscript to Edition New methodologies for Music Research	15	Vrije keuze	5		10	
	subtotaal-1	40		5			Aanbevolen:				
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, orkesten, projecten en stages	35	Onderzoek	5							
	subtotaal-2	40		5							
	totaal	80		10		15		5		10	120

General:

The Organ Department offers a varied curriculum built around playing historic organs. For the lessons, historical instruments tailored to several styles are used exclusively. Students are taught on beautiful, legendary organs in and outside Amsterdam, such as the Christiaan Müller organ at St Bavo, the Müller organ at the Walloon Church, the Bätz organ at the Round Lutheran Church in Amsterdam and the van Covelens and the van Hagerbeer/Schnitger organ at St Lawrence Church in Alkmaar.

In addition to their weekly principal private lessons, students may take lessons with all the teachers in the department via team-teaching. 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. Projects (overseen by several international experts) and excursions supplement the foregoing. 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.

The following methods of instruction are thus employed:

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

Students 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 early organ music, but also on improvisation, Miklós Spányi gives a monthly group lesson in historical improvisation.

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

Learning objectives:

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, early fingerings and articulation
- * thorough knowledge of performance practice
- * understanding of style and a balanced sense of aesthetics
- * improvisation
- * communicative abilities and personality

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Interim examination (between year 1 and 2):

An interim evaluation at the end of the first year of the master's degree will take place in the form of an instrumental recital on the Müller organ at the Walloon Church in Amsterdam. The evaluation will last a total of 40 minutes. The same qualitative criteria will be assessed as are during the final examinations.

The main assessment criterion will be the student's development between two evaluation periods and how the level demonstrated at the end of the first academic year relates to the attainment targets.

Final exam:

The final examination may consist of a programme featuring works from various style periods, including pre-Bach (e.g. Sweelinck, Buxtehude, Frescobaldi, Muffat, de Grigny), J.S. Bach, or a specialization in one or more styles. In the case of a combination master's degree with fortepiano, the student's repertoire may be extended to include e.g. Mendelssohn, Schumann and Brahms.

The student must demonstrate a reliable technique, an understanding of styles, personality and communicative abilities.

Voice (Early Music)

Section representative: Xenia Meijer (xenia.meijer@ahk.nl)

Study programme:

Opbouw studieprogramma en studiepunten Master Oude 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 instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, koren, projecten en stages	35	Onderzoek	5	15 EC door keuze uit de volgende vakken: History of the Early Music Movement Baroque Dance; Practice and Notation Sources an Resources, from Manuscript to Edition New methodologies for Music Research	15	Vrije keuze	5	Aanbevolen:	10	
subtotaal-1		40		5							
2	Hoofdvak en gerelateerde instrumentale/vocale lessen (inclusief: family class, concerts, correpetitie) Ensembles, koren, projecten en stages	35	Onderzoek	5							
subtotaal-2		40		5							
totaal		80		10		15		5		10	120

General:

The Master's Degree in Early Music Voice immerses students in the musical styles prevalent between 1300 and 1830. Students may focus more heavily on a style period with which they

have the greatest affinity. Versatility is, however, a prerequisite for earning this master's degree, which is why students are encouraged to learn as many different styles in various languages as possible.

The curriculum includes monthly group lessons in which a different style period is addressed by a different guest teacher specializing in a specific field of expertise. These group lessons also provide scope for polyphonic works so that students can master the skills of ensemble singing. There are various projects led by renowned conductors in which voice students participate as soloists. There are at least two evening group recitals each year.

In addition, the principal private voice lessons will focus on historical vocal techniques, as described in treatises from the sixteenth, seventeenth and eighteenth centuries (Zacconi, Caccini, Tosi, Mancini, de Bacilly, Mersenne, Agricola, etc.). In addition to activities carried out at the CvA, students are also supported in developing a professional performance career through giving concerts and performances outside the conservatory. The teacher encourages the supporting role of fellow students wherever possible. A hallmark of the early music voice studio is the variety of voice types (soprano I and II, contralto, tenor and bass), guaranteeing the possibility of ensemble singing. Students have a weekly lesson with a répétiteur specializing in the various styles.

Electives and 'individual credits':

Master's students on this course must obtain 15 of 20 credits by completing a selection of the following master's electives:

- History of the Early Music Movement.
- Baroque Dance; Practice and Notation
- Sources and resources, from Manuscript to Edition
- New methodologies for Early Music Research

Final exam:

The final examination in the master's degree in Early Music Voice will consist of a varied programme featuring at least three different styles and two languages. Students are expected to put together a concert, with instrumental accompaniment reflecting the original scoring, which also includes polyphonic works. Naturally, only historical instruments will be used. Use may be made of theatrical additions, such as a (semi-)staged realization of the works to be sung, but this is not a requirement.

An assessment will be made of all vocal/technical criteria, in addition to students' approach to the text, artistic choices and historical research into the performance practice of the various compositions.