

# **Conservatorium van Amsterdam**

Study Guide 2020 - 2021

**Bachelor in Music**

Department of Jazz

**Part 2: Course Descriptions**

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## Reading Instruction for Part 2 of the Study Guide

The courses comprising the Bachelor Programme in Jazz Music are grouped in 5 categories:

- 1. Principal Study and the related subsidiary subjects**
- 2. Ensembles (incl. choirs and projects)**
- 3. Music Theory and Music History Courses**
- 4. Education and Entrepreneurship**
- 5. Individual Credits (incl. electives)**

In this part of the Study Guide you will find the descriptions of the courses under categories 2-4.

Descriptions of Principal Subjects and related subsidiary subjects (category 1) can be found in Part 1 of this Study Guide.

Descriptions of the electives (which form a part of the category 5) are also not included here, but can be found on the Intranet (under Post-propaedeutic phase Jazz → Individual Credits).

You can navigate directly to all courses by using the function “Ctrl+Click” on the Contents page of this document.

## ENSEMBLES

This department focuses on jazz and all types of music related to it. The objective of the ensembles is to provide students with the necessary practical experience with their instrument and to stimulate their individual creativity so that they can successfully function in the various types of music common to their instrument. Because instrumental and individual needs can be rather diverse, a wide variety of ensembles are offered. In addition to the various jazz and improvisation groups, big bands and choirs, students can participate in rhythm and blues, Brazilian, Afro-Cuban, flamenco, pop and various crossover groups.

During the first year, the emphasis in all principal subjects will be on ensemble skills in jazz and related types of music. All students are assigned to one of the ensemble-skills groups. Additionally, all instrumentalists are assigned to one of the jazz groups and in some cases to one of the principal subject-based groups, such as the trumpet group, the trombone group, the guitar group, or one of the choirs. For bass guitarists, guitarists, pianists and percussionists, these are supplemented by a six-month-long funk/crossover group.

Coordinator of Jazz ensembles is David de Marez Oyens, tel: 020-5277533

### Place of Ensembles in the programme

While a number of ensembles are required, students can sometimes choose the teacher. In addition, students can take certain ensembles as electives, thereby determining the direction of their studies. By choosing 'Student Ensemble', students can put together an ensemble themselves, determine an objective and/or repertoire, and choose a teacher. In this case, it is important that they consult all those involved before signing up before the summer. Such an ensemble can, with the coordinator's consent, serve as an alternative to one of the required ensembles. Students in a partially or fully formed group may also register for one of the regular ensembles and, in that case, will be given priority.

Please consult the Ensemble Diagram by Principal Subject (below) when making your choice. The diagram shows which ensembles are obligatory (v) and the type of ensemble from which you may (f), and sometimes are required to (k), choose. Credits are awarded per ensemble; be sure that your choice will indeed allow you to earn the credits that you need. Wherever possible, please indicate a second choice so that you can be placed in another ensemble if your preferred group is already full.

Prior to final enrolment, the student's principal study teacher and/or department head is sometimes consulted. Under certain circumstances, students may even be appointed to a particular ensemble for the purpose of completing the group.

NB: Participating in an ensemble creates a commitment as the students' attendance is essential. If a student is truly unable to attend a session or rehearsal, he/she will be responsible, in consultation with the teacher, for finding an *adequate replacement* whom he/she must instruct in advance for the purpose of ensuring continuity. Afterwards, the student will ask the replacement to inform him/her of

the agreements and developments made. Failure to do so could lead to the withholding of credits.

#### Ensemble Diagram by Principal Subject

Below you can find the diagram showing the ensemble requirements and possibilities by principal subject.

"v" = compulsory, this ensemble lasts only one period, in some occasions a "+" is added. In that case two periods are compulsory;

"k" = compulsory choice; choose one or more ensembles a/o periods out of the "k" marked options,

"f" = facultative;

Remember at the end of each year you should have collected the total amount of credits given in the most right column.

#### Principal Subject: Bassguitar

Year	SSV	Jazz impr	Trio+v *1	Other traditions	Cross-over	Psubj bgi.	Psubj *3	BB *2	Credits 28
VOP		v+							
1	v + 2	v 2			v 2				6
2		k	k 2	k 2	k	v 2	v 2		8
3		k 2	v 2	v 2	v 2	f	k		8
4		f	f	f	f	f	f	f	6

\*1 By preference combined with double bass as a subsidiary subject.

\*2 Double bass as a subsidiary subject is compulsory.

\*3 Special groups related to other principal subjects like saxophone-, trombone-, guitargroup etc..

#### Principal Subject: Double Bass

Year	SSV	Jazz impr	Trio+v	Other traditions	Cross-over	Psubj *3	BB	Credits 28
VOP		v+						
1	v + 2	v 2	v 2					6
2		v 2	k 2	k 2	k	v 2		8
3		v + 3	k 2	k	k	k	v 3	8
4		f	f	f	f	f	f	6

\*3 Special groups related to other principal subjects like saxophone-, trombone-, guitargroup etc..

#### Principal Subject: Guitar

Year	SSV	Jazz impr	Trio+v	Other traditions	Cross-over	Psubj	Psubj quint.	BB	Credits 28
VOP		v+							
1	v + 2	v 2			v 2				6
2		v 2	v 2	v 2	k 2		f	f	8
3		k 2	k	f	v 2	v 2	v 2	k (3)	8
4		f	f	f	f	f	f	f	6

**Principal Subject: Piano**

Year	SSV	Jazz impr	Trio+v	Other traditions	Cross-over	Psubj +3	BB	Credits 28
VOP		v+						
1	v + 2	v 2			v 2			6
2		v 2	v 2	v 2	f	v 2		8
3		v + 3	k 2	k 2	k	k	k(3)	8
4		f	f	f	f	f	f	6

\*3 Special groups related to other principal subjects like saxophone-, trombone-, guitar group etc..

**Principal Subject: Drums**

Year	SSV	Jazz impr	Trio+v	Other traditions	Cross-over	Psubj +3	BB	Credits 28
VOP		v +						
1	v + 2	v 2			v 2			6
2		v 2	v 2	k 2	k	v 2		8
3		v 2	k 2	v 2	v 2	k		8
4		f	f	f	f	f	f	6

\*3 Special groups related to other principal subjects like saxophone-, trombone-, guitar group etc..

**Principal Subject: Voice**

Year	SSV	Jazz impr	Trio+v	Other Traditions (Brasil)	Cross-over	Vocal groups	BB	Credits 28
VOP		v +						
1	v + 2		v 2			v + 3		7
2			v 2	f	v 2	f	v + 3	7
3		k 2	k	k	v 2	v 2	v + 3	9
4		f	f	f		f	f	5



**Principal Subject: Saxophone**

Year	SSV	Jazz impr	Other traditions	Cross-over	Psubj	BB	Credits 28
VOP		v +					
1	v + 2	v + 3			v + 3		8
2		v 2	k2	k	f	v 3	7
3		v 2	f	f	f	v + 5	7
4		f	f	f	f	f	6

**Principal Subject: Trumpet**

Year	SSV	Jazz impr	Other traditions	Cross-over	Psubj	BB	Credits 28
VOP		v +					
1	v + 2	v + 3			v 2		7
2		v 2	f	f	v 2	v + 5	9
3		k2	k	k	v 2	v + 5	9
4		f	f	f	f	f	3

**Principal Subject: Trombone**

Year	SSV	Jazz impr	Other traditions	Cross-over	Psubj	BB	Credits 28
VOP		v +					
1	v + 2	v + 3			v + 2		7
2		v 2	f	f	v + 2	v + 5	9
3		k2	k	k	v + 2	v + 5	9
4		f	f	f	f	f	3

**Principal Subject: Percussion**

Year	SSV	Jazz impr	Other traditions (Br/Cub/Afr)		Cross-over	Psubj *	BB	Credits 28
VOP		v +						
1	v + 2			v 2	v 2	v 2		8
2		k	k 2	v 2	k	v 2		6
3		v 2	f	v 2	v 2	v 2	f	8
4		f	f	f	f	f	f	6

\* The Psubj (principal subject groups) are blocks with guestteachers throughout the Year.

**Principal Subject: Miscellaneous \*\***

Year	SSV	Jazz impr	Other traditions	Cross-over	Psubj *	BB	Credits 28
VOP		v +					
1	v + 2	v + 3	k	k 2	k		7
2		v + 3	k 2	k	v 2		7
3		k 2	v 2	v 2	v 2	k	8
4		f	f	f	f	f	6

\* De Psubj (principal subject groups) are ensembles related to the principal subject.

\*\* Les regular occurring principal subjects like French horn, Violin, Viola, Cello, Clarinet and Flute. The total of 28 Credits to be earned with ensembles is compulsory; the way to collect them is open for discussion.

## 1. Jazz and Improvisation Groups

### Second-Year Jazz Group

These lessons are based on the 'standard' jazz repertoire, and will cover group skills, improvisation, transposing, reading, modulating, practical ear training, instant arranging and playing by heart, among other things.

#### **Course Details**

<i>teacher</i>	Ruud Ouwehand
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	ca. 8
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2 for one term, 3 for the whole year

### 'A tune a Week': composing as an exercise

Inspired by the publication A Tune a Day by the Brazilian composer Hermeto Pascoal the objective of this course is to exercise your composing skills in a very practical fashion. Every week one of the members of the ensemble has to compose a piece for the whole group.

No genre limitations will be set, and a lot of attention will be given to how to produce a good melody, a good set of signature chords and how to re-arrange a piece to a level of unexpected quality.

#### **Course Details**

<i>teacher</i>	Yuri Honing
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	ca. 8
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2

### Jazz Octet

The octet gives all the band members much opportunity to solo. The existing repertoire consists of composers such as Rob van Bavel, Cees Slinger, Chuck Israels and Phil Woods, but students can also bring their own arrangements.

#### **Course Details**

<i>teacher</i>	Juan Martinez
<i>term</i>	1st and 2nd semester, 1,5 hours per week; 1 term for rhythm section
<i>class size</i>	8 (tpt, alt, ten, trb, bar, pno, cbs, slw)
<i>requirement</i>	for advanced students
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2 for one term, 3 for the whole year

## Jazz Ensemble

With the use of instrumental jazz pieces and song standards from 1930-1965, the following skills are practiced:

- \* dynamics in walkin' bass: how can the rhythm-section keep playing a strong and ongoing pulse and at the same time give the music an open and dynamic character
- \* interpretation of melody
- \* interaction between the soloist and the rhythm section
- \* a well-written chord chart
- \* improvised arranging - intro's and outro's included
- \* structure, build-up in solo's.

The lineup is a rhythm section and guitar - piano and guitar sound great together! - and max. four horn players, everybody learns all the pieces, sometimes we will make an arrangement for a bigger ensemble. We will focus on jazz music.

### Course Details

<i>teacher</i>	Berend van den Berg
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	ca. 8
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2 for one term, 3 for the whole year

## Jazz Group

In addition to hard-bop, modal jazz and the music of Herbie Hancock and Chick Corea, this ensemble focuses on arrangements and/or compositions made by the students and the teacher.

### Course Details

<i>teacher</i>	Rob van Bavel
<i>term</i>	1st and/or 2nd semester, 1,5 hours per week
<i>class size</i>	6-8
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2 for one term, 3 for the whole year

## Tristano Clinic Group

Lennie Tristano was a jazz pianist and composer who became a very influential teacher designing his own method for jazz improvisation. Many great jazz musicians such as Lee Konitz, Warne Marsh, Bill Evans and many others have spent years studying with Tristano. His influence is still present in the playing of musicians like Mark Turner and others and his method offers an endless variety of ways to approach jazz- harmony.

In this course we will listen to his music, study some of his exercises, we will transcribe and study exemplary jazz solos that Tristano gave as homework to his students and of course we will be playing his compositions, mainly alternative themes on existing chord changes.

The requirements for this ensemble are affinity with jazz, an advanced playing level and enough time (one hour a day) to study themes, exercises and transcriptions and practice.

#### **Course Details**

<i>teacher</i>	Jasper Blom
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	8-11
<i>requirement</i>	passing ATV2 (for older years bachelor students and master students)
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2

### **Contemporary Ensemble**

This ensemble focuses on the music of Wayne Shorter, Herbie Hancock, Dave Holland and Ornette Coleman. While we play their compositions the emphasis will lay on the use of auxiliary harmonies and modal improvisation techniques.

#### **Course Details**

<i>teacher</i>	Yuri Honing
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	ca. 8
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2 for one term, 3 for the whole year

### **Composition Group**

In this lesson, students compose or arrange their own music along with accompaniment. Different composition techniques are addressed and diverse forms are used, from the traditional jazz forms to the structured/free improvisation forms. Students are also encouraged to give suggestions about the compositions of others in the group. This ensemble is only open to students of the higher years who have the time and discipline to take part actively every week. Students are expected to write a new composition every three weeks, each one in a new style. Credits are only awarded if the assignments are completed within the given time frame.

#### **Course Details**

<i>teacher</i>	Yaniv Nachum
<i>term</i>	1st and possibly 2 <sup>nd</sup> term, 1,5 hour
<i>class size</i>	8-11
<i>requirement</i>	passing ATV2 (for older years bachelor students and master students)
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2 for one term, 3 for the whole year

### **Monk Group**

Thelonious Monk was one of the founders of bebop and is considered to be one of the giants of jazz. His playing and writing were unique and he made some major contributions to the standard jazz repertoire. This ensemble focuses entirely on Monk compositions, there is no sheet music, everybody will play from memory. Additionally we will study and transcribe some of his voicings, listen to his music and watch the documentary Straight no Chaser about the life and music of Thelonious Monk.

#### **Course Details**

<i>teacher</i>	Jasper Blom
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	8-11
<i>requirement</i>	passing ATV2 (for older years bachelor students and master students)
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2

### **Louis Armstrong Group**

The black roots of jazz. The music of Louis Armstrong has been a source and inspiration for many great jazz players for almost a century. Improve your improvisational skills with strong melodic development and harmonic awareness through transcribing, analyzing and applying in your own musical language the music of Louis Armstrong.

#### **Course Details**

<i>teacher</i>	Simon Rigter
<i>term</i>	1st or 2nd semester
<i>class size</i>	ca. 8
<i>final assignment</i>	writing at least one tune influenced/inspired by the music of Louis Armstrong
<i>examination</i>	being present (min. 80%), evaluations during the lessons, and a final concert
<i>credits</i>	2

### **Wayne Shorter Group**

Saxophonist and composer Wayne Shorter is a living jazz legend. His influence reaches as far as the bands of Horace Silver, Art Blakey's Jazz Messengers, The (Second) Miles Davis Quintet and Weather Report. Since 2000 he has led the successful Wayne Shorter Quartet with pianist Danilo Perez, bass player John Patitucci and drummer Brian Blade. Compositions like Footprints, JuJu, ESP and Speak No Evil are well-known standards in the jazz repertoire; his creative vision on jazz is beyond category, and his approach for many musicians a great source of inspiration.

In this ensemble we will play pieces from his extensive repertoire and study the development of his philosophy, improvisations and interplay concepts from his earliest recordings to his work of today, by means of listening, transcriptions, articles (for instance the biography Footprints, by Michelle Mercer), and interviews.

#### **Course Details**

<i>teacher</i>	Tineke Postma
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	ca. 8
<i>requirements</i>	the student should have enough time to learn to play compositions from memory and do assignments
<i>final assignment</i>	writing a piece and/or (part of an) arrangement of a Shorter tune
<i>examination</i>	being present (min. 80%), evaluations during the lessons, and a final concert
<i>credits</i>	2 for a term. Credits are only awarded if the assignments are completed within the given time frame

## Single Page Tunes

The easy, inviting tunes are the ones you keep playing. Tunes that are: short and easy enough to play on a session, allow you to have fun right away, are original and feel fresh at the same time. That's what we will try to develop in this ensemble by testing ideas, revisiting and perfecting tunes using each others feedback. Everybody should have about one set of material by the end of the semester.

### Course Details

<i>teacher</i>	Jesse van Ruller
<i>term</i>	2 <sup>nd</sup> term
<i>class size</i>	ca. 8
<i>final assignment</i>	writing at least three single page tunes
<i>examination</i>	being present (min. 80%), evaluations during the lessons, and a final concert
<i>credits</i>	2. Credits are only awarded if the assignments are completed within the given time frame.

## The Music of Joe Henderson

Jazz saxophonist and composer Joe Henderson is well known for his distinct powerful yet warm and graceful sound. Although Henderson's earliest recordings were marked by a strong hard-bop influence, his playing encompassed not only the bebop tradition, but rhythm and blues, latin, and avant-garde as well.

This ensemble will explore Henderson's style and composition and give an overview of his musical development from his early recordings to his trademark recordings during the 90s..

### Course Details

<i>teacher</i>	Yaniv Nachum
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	8-11
<i>requirement</i>	passing ATV2 (for older years bachelor students and master students)
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2

## John Coltrane Group

The focus of this group lies on the music of the John Coltrane Quartet and especially the years of his classical quartet, 1962-1965. Compositions like Afro Blu, Impressions, Love Supreme, My Favorite Things, and Meditations will be discussed as well as Coltrane's approach to modal jazz and superimposed changes.

### Course Details

<i>teacher</i>	Yaniv Nachum
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	8-11
<i>requirement</i>	passing ATV2 (for older years bachelor students and master students)
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2

## Ornette Coleman: The shape of Jazz to come

Saxophonist Ornette Coleman is unarguably one of most important figures in the avant-garde and what became to be known as 'free jazz' style. Coleman's approach to improvisation and composition brought new sounds, new colors and new attitude to what jazz has become.

This ensemble will look into Coleman's approach to composition, improvisation and Coleman's use of time and rhythm. The material will revolve mostly around the 'Atlantic period'.

### Course Details

<i>teacher</i>	Yaniv Nachum
<i>term</i>	1st and/or 2nd semester, 1,5 hours per week
<i>class size</i>	8-11
<i>requirement</i>	passing ATV2 (for older years bachelor students and master students)
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons and the final concert
<i>credits</i>	2

## 'Out of the box'

*Out of what f\*\*\*ing box anyway*

The students will get weekly composition assignments focusing on various composition and arranging techniques. This will invite them to explore new ways of composing and arranging and to discover new and fresh views. As a result students will build up authentic repertoire and a more personal approach to music.

During the lessons the students will be introduced to several techniques. They will get ample opportunity to play together and to analyze their playing thoroughly.

### Course Details

<i>teacher</i>	Harmen Fraanje
<i>term</i>	1st and/or 2nd semester, 1,5 hours per week
<i>class size</i>	ca. 8



*assessment* attendance (min. 80%) and evaluations during the lessons and the concerts  
*credits* 2 for one term, 3 for the whole year

## Instant Composing

Instant composing. The skills vital to playing this music are worked on, as well as general skills required for playing music together. For example Musical awareness: This is the ability to introduce, develop and convey music which is unfamiliar to fellow band members (initiative), and the ability to be able to play music from the initiative of others (following).

Focused Listening is also worked on: The ability to listen to certain aspects which are important for the music.

### **Course Details**

*teacher* Hermen Fraanje  
*term* 1st and/or 2nd semester, 1,5 hours per week  
*class size* max. 10  
*requirement* for 3rd and 4th-year students. Participants must be prepared to play by ear  
*assessment* attendance (min. 80%) and evaluations during the lessons and the final concert  
*credits* 2 for one term, 3 for the whole year

## 'Amsterdam Real Book' Group

In the 1970s and 1980s in Amsterdam there was a lot of research done into the relationship between composition and improvisation. The composers involved, Misha Mengelberg, Willem Breuker, Guus Janssen, Theo Loevendie, Maarten van Regteren Altena, Maurice Horsthuis, etc., were trained in both the classical and, to some extent, the jazz traditions. They developed their own aesthetics and systems of organization.

In this group you will experience some of their pieces as well as those of later generations (Ab Baars, Cor Fuhler, Eric Boeren, Joost Buis), and others who influenced and were influenced by these developments (Sean Bergin, Franky Douglas, John Zorn, Michael Moore).

The students will also learn about free improvisation, finding your voice, and role in the total soundscape.

### **Course Details**

*teacher* Michael Moore  
*term* 1st and/or 2nd semester, 1,5 hours per week  
*class size* ca. 8  
*assessment* attendance (min. 80%) and evaluations during the lessons and the final concert  
*credits* 2 for one term, 3 for the whole year

## Sixties Miles: A Modal Approach

At the end of the fifties Miles Davis set the trend by reintroducing the modal approach with Kind of Blue. With his second great quintet, with Shorter, Hancock, Carter and Williams he recorded many new tunes with this approach, mainly new works by Shorter.

During the live concerts though, Miles kept using the American Songbook as a source for repertoire but used the new modal techniques to find alternative ways to play these familiar songs. With Live at the Plugged Nickel as main source this course will provide more insights in a way of playing that became pretty rare.

### **Course Details**

<i>teacher</i>	Yuri Honing
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	8 - 11
<i>assessment</i>	attendance and evaluations during the lessons and the final concert
<i>credits</i>	2 for one term

### **'Match Fixing': Classical repertoire group**

This course focuses on ways to incorporate elements from the works of great Classical composers (such as Scriabin, Beethoven, Richard Strauss, Guillaume de Machaut) in your own music. You will discover new things about form, harmony, melody or rhythm. Moreover, you will find a tasteful way to apply the essence of these works in your own arrangements and/or compositions.

### **Course Details**

<i>teacher</i>	Joris Roelofs
<i>term</i>	1st or 2nd semester
<i>class size</i>	ca. 8
<i>final assignment</i>	writing a piece and/or arrangement using at least one key element (harmony, melody, theme, form) of at least one of the five composers discussed
<i>assessment</i>	attendance (min. 80%), evaluations during the lessons and the final concert
<i>credits</i>	2 for one term. Credits are only awarded if the assignments are completed within the given time frame.

### **Burt Bacharach Group**

Throughout the 1960's the American composer Burt Bacharach composed a large oeuvre of popular hits. He began his career as a writer in the Brill Building, the center of the songwriting industry. His songs are influenced by classical music, bossa nova, and R&B music. He can be seen as the last of the American Songbook composers. His music and productions have had a lasting impact on pop, rock, soul, hip-hop, new wave and jazz artists. Bill Evans, Stan Getz, McCoy Tyner, John Zorn, Buddy Rich, Sarah Vaughan, Ella Fitzgerald, Rashaan Roland Kirk, Brad Mehldau and John Scofield have recorded his music.

In this ensemble we will learn many of his quirky songs and find ways to open them up to a jazz aesthetic, developing our own arrangements for them.

### **Course Details**

<i>teacher</i>	Michael Moore
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	max. 8
<i>assessment</i>	attendance (min. 80%), evaluations during the lessons and the final concert
<i>credits</i>	2 for one term, 3 for the whole year

## **2./3. Piano/Guitar Trios**

### **Piano Trio / Quartet with Voice**

During these lessons both vocalists and accompaniment get the chance to choose songs, to study and play solos with song standards from the jazz repertoire. Included are: being attentive, musical interaction and arranging for and within a group. The divergent styles and voices of the singers in the group demand a very specific approach in the accompaniment. What is the relation between the lyrics of the song and the accompaniment? How to play a rubato verse?

Guitarists are also welcome to participate.

NB: It is also possible to sign up with an existing trio, as long as this is discussed with all involved..

### **Course Details**

<i>teacher</i>	Berend van den Berg, Hans Vroomans
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	ca. 7 (3x voice, pno, git, bas, drs)
<i>assessment</i>	attendance (min. 80%), evaluations during the lessons and the vocal night
<i>credits</i>	2 for one term, 3 for the whole year

### **Piano Trio**

#### *The Art of the Trio*

The practical and analytical aspects of the 'Classical' repertoire, such as Bill Evans, Brad Mehldau, Herbie Hancock and Keith Jarrett, is the focus for this piano trio.

NB: It is also possible to sign up with an existing trio, as long as this is discussed with all involved.

### **Course Details**

<i>teacher</i>	Frans van der Hoeven
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	3
<i>requirement</i>	passing ATV2, older years bachelor students and master students
<i>assessment</i>	attendance (min. 80%), evaluations during the lessons

## Guitar Trio

### *The Art of the Guitar Trio*

The different aspects of the guitar trio will be discussed, analyzed and put into practice in this workshop. All third-year guitar players take turns playing in a trio setting, meeting all the challenges that go with this format.

#### **Course Details**

<i>teacher</i>	Jesse van Ruller
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	10 (3rd years guitarists, drums and bass guitar)
<i>teaching method</i>	workshops
<i>assessment</i>	attendance (min. 80%), evaluations during the lessons and a final presentation or recording

## 4. Music from Other Cultures

### 'Afro-American Grooves' Group

Starting point for this group is: Afro-American music and instruments; North-, Central- and South-America. Traditional elements from this music are placed in a modern setting, merging them with your compositions and/or standards. The ensemble is used in a conventional and percussive context.

#### **Course Details**

<i>teacher</i>	Bart Fermie
<i>term</i>	1st and/or 2nd semester, 1,5 hours per week
<i>class size</i>	ca. 8
<i>assessment</i>	attendance (min. 80%), evaluations during the lessons and a final concert
<i>credits</i>	2 for one term, 3 for the whole year

### New York Salsa Group

Salsa group in the style of Willie Colon, Ruben Blades and other bands from the Fania All-Star label that work with more singers and a horn section.

#### **Course Details**

<i>teacher</i>	Danny van Kessel (1e term), Abel Marcel (2e term)
<i>term</i>	1st and/or 2nd semester, 1,5 hours per week
<i>class size</i>	ca. 10 (pno, bas, conga, timb, bongo, 2 trp, 1 of 2 sax, 1/2 trb, 3 voice)
<i>requirement</i>	for higher years' instrumentalists and vocalists
<i>assessment</i>	attendance (min. 80%), evaluations during the lessons and a final concert
<i>credits</i>	2 for one term, 3 for the whole year

## Latin Jazz Group

Latin jazz is a genre of music combining Latin-American rhythms with American jazz. In these lessons compositions by great latin jazz icons will be analyzed and played. Danny's lessons will focus on bands and musicians such as Nueva Manteca, Eddie Palmieri, Paquito D’Rivera, Jerry Gonzales and Gonzalo Rubalcaba; Abel's lessons will focus on Irakere, Emiliano Salvador, Maraca and Timbalaye..

### **Course Details**

<i>teacher</i>	Danny van Kessel (1e term), Abel Marcel (2e term)
<i>term</i>	1st and/or 2nd semester, 1,5 hours per week
<i>class size</i>	ca. 8 (pno, bas, drs, conga, timb, 2 trp, ten/trb)
<i>requirement</i>	for higher years' bachelors and master programme instrumentalists
<i>assessment</i>	attendance (min. 80%), evaluations during the lessons and a final concert
<i>credits</i>	2 for one term, 3 for the whole year

## Latin Rhythm Section

These classes take a more in-depth look at ensemble playing within the rhythm section in the various latin styles. Topics covered in these classes are, for instance: the role of the clave, patterns for for each member of the rhythm section, jazz comping using latin rhythms, bass tumbaos, the role of the guitar player when playing with or without piano, for the drummer when to play 'up' or 'down', and piano montunos.

### **Course Details**

<i>teacher</i>	Danny van Kessel (1e periode), Abel Marcel (2e periode)
<i>term</i>	1st and/or 2nd semester, 1 hours per week
<i>class size</i>	ca. 5 [piano, bass(gitaar) and percussion]
<i>requirement</i>	for higher years' bachelors and master programme instrumentalists
<i>assessment</i>	attendance (min. 80%), evaluations during the lessons
<i>credits</i>	2 for one term, 3 for the whole year

## Flamenco Group

The complex rhythmical structures are brought into practice after several introductory lessons. This course is focused on contemporary flamenco: 'flamenco de hoy', which shares musical dimensions with latin, jazz, North African and Eastern music cultures.

Especially for:

- 1) guitarists who would like to specialize in flamenco
- 2) bass guitarists
- 3) percussionists.

Also for saxophonists or pianists, and anyone willing to clap along with the palmas.

### **Course Details**

<i>teacher</i>	Eric Vaarzon Morel
<i>term</i>	1st or 2nd semester, 1,5 hours per week
<i>class size</i>	ca. 8
<i>assessment</i>	attendance (min. 80%), evaluations during the lessons and a final concert.
<i>credits</i>	2

### **Patempa 'follow-up': Building your Musical Body**

Patempa\*: building your musical body is a physical approach that aims to embody groove and improve your ensemble playing. A number of you joined the introduction to patempa last semester.

Using stepping, clapping and singing, playing shakers, cans and sticks, the introduction course focused on discovering musical parameters in a physical way. The objective of this course is to deepen your experiences and find understanding beyond 'this is fun' or 'challenging'.

\*Patempa is short for 'practical approach to enhancing musical performance abilities' developed by Bart Fermie.

### **Course Details**

<i>teacher</i>	Bart Fermie
<i>term</i>	1st and possibly 2nd semester, 1,5 hours per week
<i>class size</i>	8-10
<i>assessment</i>	attendance (min. 80%), evaluations during the lessons and a final concert.
<i>credits</i>	2 for one term, 3 for the whole year

### **Advanced Rhythm**

The jazz of today asks for a radical new approach in rhythmical training. Every student will eventually come in contact with music from, (or music which has been influenced by) Dave Holland, Zappa and Irakere. Or elements of music from the Balkans, India, or Africa. With the help of the South-Indian system of rhythmical syllables (Solkattu), students learn how to play poly-rhythm and phrases in quint- and septuplets, and strengthen their feel for time.

Practical exercises bring students to a higher level of rhythmical accuracy without losing the feel for phrasing or musical emotion.

### **Course Details**

<i>teachers</i>	Jos Zwaanenburg, David de Marez Oyens, Jonas Bisquert, Andys Skordis, Kristina Fuchs
<i>term</i>	1st or 2nd semester, 2 hours per week
<i>class size</i>	8-12
<i>requirement</i>	passing Solfege-Practicum 1 with at least an 88
<i>assessment</i>	attendance (min. 80%) an oral exam at the end of course
<i>credits</i>	3

## Contemporary Improvisation through Non-Western Techniques

For students who want to develop a wider view on the developments of the structural and rhythmical possibilities of improvisation, and a strong internal feel for time. The rhythmical elements of South Indian music theory give a starting point to the flexible yet structured incorporation of polyrhythmic, poly-timing, anti metric and variation with permutation systems. But also the development of a feeling for form and structure. The syllabus can span one to four course years. The raga-system, from the second year, shows the way to a more open use of pitch and tone colour within improvisation. During the last two months of the year students will organize a group, or participate in one (trio - quintet), with which will they prepare a guided improvisation, which will be performed at the end-of-year concert.

### Course Details

<i>teachers</i>	Jos Zwaanenburg, Rafael Reina, David de Marez Oyens, Jonas Bisquert
<i>term</i>	whole year, 2 hour per week
<i>class size</i>	6-8
<i>requirement</i>	course in Advanced Rhythm or students with a proven suitable level
<i>assessment</i>	attendance (min. 80 %), quality of work (including homework), evaluations during the lessons, a theory exam and a final concert
<i>credits</i>	9 credits per year. NB: In connection with this study load, the credits can be partly collected in students' 'free space', and the course can also count as a second Jazz Theory subject

## Afrikaanse Percussion Fusion Group

In this ensemble students play and improvise West-African rhythms on jembes, sabars and their own instruments. With the traditional percussion music from countries such as Senegal and Mali as a starting point students will experience music in this fusion band in a new way. The West-African traditional music offers many opportunities to explore polyrhythm, grooves and cyclic patterns. Students will learn in this group to adapt African traditional music to their own instrument or voice. All participants get to arrange and orchestrate these rhythms for the group, thus creating a new and unique fusion of African and Western traditions. Instrumentalists and singers develop skills in adapting African traditional music to their own instruments or voices.

### Course Details

<i>teacher</i>	Achim Heine
<i>term</i>	2nd term, 1,5 hour per week
<i>class size</i>	8-10
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons, and a final concert.
<i>credits</i>	2

## Tabla Fusion Group

In this group students will discover and experiment with North Indian rhythms and melodies on tabla or on their own instruments, and with singing the tala and rhythmic compositions. The multi-layered complex rhythms will allow students to experience rhythm and music in a new way. Instrumentalists and vocalists will develop skills in translating Indian traditional music to their own instruments and gain insight into the music from North India.

### Course Details

<i>teacher</i>	Niti Ranjan Biswas
<i>term</i>	2 <sup>nd</sup> term, 1,5 hour per week
<i>class size</i>	4-8
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons, and a final concert
<i>credits</i>	2

## Tango Group

Music from Río de la Plata, the river between Argentina and Uruguay. Folkloric music from both sides and fusiones such as tango, milonga and candombe in a contemporary approach. Inspired by musicians like Piazzolla, in this class music will be played with the use of traditional rhythms, melodies, harmonies, and form, in a new setting.

### Course Details

<i>teacher</i>	Hernán Ruiz
<i>term</i>	2 <sup>nd</sup> term, 1,5 hour per week
<i>class size</i>	max. 8 (also open to students from the Classical department)
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons, and a final concert
<i>credits</i>	2

## 5. Music from Other Cultures: Brazilian

### Brazilian Singing Workshop

This course is meant for 2nd and 3rd year singing students. During the course, students are introduced to the Brazilian repertoire in gradually increasing levels of difficulty. Various styles are used, including bossa nova, samba, partido alto and baião. Brazilian is the only language used for singing, because the rhythm of the language is vital to the music.

Students are judged on:

- \* pronunciation of Brazilian Portuguese
- \* how the lyrics are 'experienced'
- \* timing and articulation appropriate to the style being sung in
- \* how well percussive patterns are translated into singing
- \* ensemble skills



\* level and execution of repertoire

\* stage presentation

### **Course Details**

<i>teacher</i>	Lilian Vieira
<i>term</i>	1st term, 1 hour per week, two study-years
<i>class size</i>	max. 5, Besides the singing/language lessons, there are also weekly rehearsals with the accompanying ensemble
<i>accompaniment requirement</i>	Maurice Rugebregt the Brazilian language course (Portuguese) is compulsory and required because of the pronunciation. Students may only continue with the 2nd year of the course if they passed the 1st year – part.
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons, and a final concert. The closure of the 1st year consists of several tutti-pieces with small solo fragments. At the end of the 2nd year students will perform a self-chosen solo piece as well as the tutti songs.
<i>credits</i>	2 per year

### **Brazilian Accompaniment Group**

The main focus of these lessons is to accompany the vocalists who take part in Lilian Vieira's workshop, and also during the final concert. The instrumentalists come in contact with a wide range of typical Brazilian styles, harmonies and rhythms.

### **Course Details**

<i>teacher</i>	Maurice Rugebregt
<i>referentie</i>	cd
<i>term</i>	1st term, 1,5 hour per week
<i>class size</i>	+/- 6
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons, and a final concert
<i>credits</i>	2

### **Brazilian Fusion Group**

In this instrumental group, the newer Brazilian fusion (Música Popular) is studied, among other things. Additionally, the blending of forms will be covered, as they are now played under European, African and North American influence.

### **Course Details**

<i>teacher</i>	Hans Vroomans
<i>term</i>	1st or 2 <sup>nd</sup> term, 1,5 hour per week
<i>class size</i>	+/- 8
<i>assessment</i>	attendance (min. 80%) and evaluations during the lessons, and a final concert
<i>credits</i>	2

## 6. Special Principal Subject Groups

### Third-Year Guitar Group

The pieces for the etude exams (as is written in the Guitar learning schedule) are brought into practice. Communication with the rhythm section is one of the skills focused on.

#### **Course Details**

teacher	Maarten van der Grinten
term	1st and 2 <sup>nd</sup> term, 1,5 hour per week
class size	+/- 7 (5 guitars, bass, drums)
assessment	attendance (min. 80%) and evaluations during lessons and the etude-exam
credits	2

### Bass Guitar Group

During these lessons, material written or adapted especially for this unusual setting is played. With the help of this music, all sorts of issues are focused on such as special techniques, mixing and colouring the sound in unusual situations, alternative functions that you can achieve in an ensemble, keeping the tempo without drums or percussion and sight reading. Aside from that, there is plenty of room for improvisation and learning to write for this setting.

#### **Course Details**

teacher	David de Marez Oyens
term	1st or 2 <sup>nd</sup> term, 1,5 hour per week
class size	ca. 4
assessment	attendance (min. 80%) and evaluations during lessons, one's own arrangement, and a final concert
credits	2

### Saxophone Group

The objective of this ensemble is to learn to play together in a saxophone section, and as a preparation for playing in a big band among other things. (Mainly for first and second year saxophone students).

#### **Course Details**

teacher	Marc Scholten
term	1st or 2 <sup>nd</sup> term, 1,5 hour per week
class size	ca. 4

assessment	attendance (min. 80%) and evaluations during lessons, one's own arrangement, and a final concert
credits	2

## Saxophone Group with Rhythm Section

Two things are focused on: working on specific repertoire for a sax-section with rhythm, and pieces from the big band repertoire of Ellington, Basie, Glenn Miller and especially the challenging Thad Jones/Mel Lewis repertoire. Saxophone quartets are also included.

### **Course Details**

teacher	Leo Janssen
term	1st and 2 <sup>nd</sup> term, 1,5 hour per week
class size	8
requirements	hogerejaars saxofonisten, piano, bas, drum
assessment	attendance (min. 80%) and evaluations during the lessons, and a final concert
credits	2 for one term, 3 for the whole year

## Trombone Group

With the help of material especially written for this setting (+/- 7 trombones with rhythm section), skills such as reading, section playing and improvising are worked on.

### **Course Details**

teacher	Martijn Sohier
term	1st and 2 <sup>nd</sup> term, 1,5 hour per week (rhythm possibly 1 term)
class size	+/- 10
assessment	attendance (min. 80%), evaluations during the lessons, and a concert
credits	2

## Vocal Groups (general description)

Taking part in one of the vocal groups is compulsory for all vocalists for the duration of at least three years. Aside from that, an accompanying trio is also needed to be able to accompany the choirs for concerts.

Students of the jazz voice study programme may participate in four vocal groups: Vocal Basic, Vocal Inchoiry, Vocal Top and Vocal Summit. The composition of the groups depends on the student's year of study and level. This will enable students to chose their groups according to their principal subjects (Vocal Basic) and find a challenge in groups of a higher level, such as Vocal Top.

The student will have two vocal group lessons per week in the second term. This means that there will be extra time scheduled, which the group may use to work independently, to work with the ensembles

teacher or with the Vocal Summit group. The theme per group will be chosen depending on the composition of the group and the experience and interests of the students.

Vocal groups will present themselves at a combo evening in December and the Open Day in January. The groups will complete the study year in April/May with a final concert in school.

## Vocal Basic

A vocal group for all first-years of the voice study programme. This ensemble will work on the beginnings of close harmony in the broadest sense. The students will become acquainted with close harmony is and how to apply it in this ensemble. The students will participate in this group for one year.

### Course Details

teacher	Eva Baggerman
term	1st and 2 <sup>nd</sup> term, 1,5 hour per week ur
class size	+/- 7
assessment	attendance (min. 80%) and evaluations during the lessons, and several concerts
credits	2

## Vocal Inchoiry

Vocal groups for second- and third-years of the voice study programme.

In addition to singing in the group, there is the possibility in the second term to form larger or smaller groups in order to work on musical preferences, level, etc. This will enable students to find their challenges in the field of ensemble singing.

The students will participate in this group for two years, unless they are asked to join or audition for Vocal Top.

### Course Details

teacher	Eva Baggerman
term	1st and 2 <sup>nd</sup> term, 1,5 hour per week
class size	6 t/m +/- 12
requirements	Vocal Basic must be completed with sufficient results
assessment	attendance (min. 80%) and presentations during lessons and the concerts
credits	2

## Vocal Top

This ensemble consists of four to five voice students from the jazz department and possibly the classical department, who have been asked to join or have auditioned for the group. The students in this ensemble are greatly responsible themselves for selecting music, rehearsing and performing, for creating and developing musical ideas. A large amount of self-discipline and independence is required. Vocal Top is the starting point of a professional attitude necessary to work in the profession.

In 2014-2015 there are plans for a Swingle Singers project.

The students who have been selected will participate in this group for one year.

### **Course Details**

teacher	Eva Baggerman
term	1st and 2 <sup>nd</sup> term, once or twice a week 1,5 hour
class size	4 à 5
requirements	for Vocal Top students have to audition, please contact Eva Baggerman for an appointment.
assessment	attendance (at least 80%), evaluations during the lessons and a final concert
credits	2

### **Vocal Summit**

This vocal group consists of all students from the abovementioned groups. Singing in a group of this size, instead of smaller groups, gives singing a special dimension. This group works intensively within an arranged period of a number of weeks. All students will participate in Vocal Summit for three years.

### **Course Details**

teacher	Eva Baggerman
term	2nd term within arranged periods a number of weeks, 1,5 hours per week
class size	ca. 20
assessment	attendance (min. 80%) and presentations during lessons and the concerts
credits	1

### **Voice Lab for Instrumentalists**

A choir especially set up for instrumentalists. There is a weekly rehearsal, during which instrumentalists get the chance to experience music in a totally different way. Close harmony, backing vocals, building up chords together and having a completely different function within a group than usual. Technique, intonation, blending and presentation are also included. Open to everyone.

NB If you sign up, you must complete the term.

### **Course Details**

teacher	Sylvia Langelaan
term	1st term, 1,5 hour per week
class size	2-33
assessment	attendance (min. 80%) and presentations during lessons and the final concert
credits	2

## 7. Crossover Groups

### Second-Year Funk/Crossover Group

Rhythm section, chord conception, melody and improvisation within the jazzrock/fusion repertoire is worked on during these lessons, with the aim of creating a complete piece of resounding music out of written notes. If students want to introduce pieces from their own repertoire, this is possible through discussion with their teacher.

#### **Course Details**

teacher	Lené te Voortwis
term	1st and/or 2 <sup>nd</sup> term, 1,5 hour per week
class size	+/- 6
assessment	attendance (min. 80%) and presentations during lessons and the final concert
credits	2 for one term, 3 for the whole year

### Zappa and Associates Group

This ensemble focuses on transcriptions of music composed by Frank Zappa, Tim Smith (Cardiacs), David Vorhaus (White Noise) and others. Compositions by participating students may also be played, provided they have been inspired by one of the abovementioned musicians or their associates.

#### **Course Details**

teacher	Jos Zwaanenburg
term	1st term, 1,5 hour per week
class size	6-8
requirements	passing ATV2 (advanced students)
assessment	attendance (min. 80%) and presentations during lessons and the final concert
credits	2

### Straight Eight Modern Jazz Group

Playing and composing music in a jazz-related style (jazz-rock, soul-jazz and fusion). Students learn to play and/or compose melodically and harmonically challenging music, with energetic or even complicated grooves. Inspiration: Weather Report, Steps Ahead, Miles Davis' jazz-rock period, John Scofield, Pat Metheny Group.

#### **Course Details**

teacher	Ilja Reijngoud
term	1st or 2 <sup>nd</sup> term, 1,5 hour per week
class size	8-12
requirements	for 3rd and 4th years' students
final assignment	writing two and playing at least four tunes
assessment	attendance (min. 80%) and presentations during lessons and the final concert

credits 2 per term. Credits are only awarded if the assignments are completed within the given time frame.

### Pat Metheny Electric Group

Being one of the foremost guitarists of his generation, Pat Metheny took composing seriously from the beginning. Highly influential for over four decades and expanding his territory from jazz to pop to fusion and free-jazz, Metheny does not accept any borders.

This ensemble will play the Metheny songbook from fairly easy to rather complicated songs. Coached by saxophonist/composer Yuri Honing, who worked with Metheny himself, all aspects of his music, the rhythm, harmony and his unique sense for good melody will get the attention it deserves.

#### **Course Details**

teacher	Yuri Honing
term	1st or 2 <sup>nd</sup> term, 1,5 hour per week
class size	6-8
requirements	ATV2 (older years bachelor students and master students)
assessment	attendance (min. 80%) and presentations during lessons and the final concert
credits	2 per term

### Advanced Crossover Group

The objective of these groups is to allow students to bring their own ideas into styles of music that are related to jazz, such as pop and latin. Singers must bring their own pieces, and instrumentalists can bring their own pieces if they choose to. Students are required to arrange their chosen piece, and this occurs under supervision. This is completed by a performance at the end of each semester.

#### **Course Details**

teachers	Lené te Voortwis, David de Marez Oyens
term	1 <sup>st</sup> and/or 2 <sup>nd</sup> term, 1,5 hour
class size	8-10
assessment	attendance (min. 80%) and presentations during lessons and the final concert
credits	2 for one term, 3 for a whole year

### Funk/Rock/R&B Group

The repertoire and arrangements will be decided on in consultation with all participants. From a small basis-repertoire, students strive towards an expansive programme which is directed towards stage/performance. Suitable for the higher year levels of the bachelor programme, and students of the master programme.

#### **Course Details**

teachers	David de Marez Oyens, Sylvia Langelaan (vocal coaching)
term	whole year, 1,5 hour per week

class size	+/- 12 (4-6 vocalists, 4 horns and an extensive rhythm section)
requirements	or vocalists who have completed the Advanced Crossover Group and instrumentalists from the higher year levels and the master programme
examination	being present (min. 80%) and evaluations during the lessons and the concerts
credits	3 for the whole year

## 8. Big Bands

### Tuesday / Thursday Band

The years in which students can sign up for the big bands vary depending on their principal subject. In addition to the weekly big band rehearsals there are separate section rehearsals.

#### **Course Details**

<i>teachers</i>	Johan Plomp (Tuesday Band) / Ilja Reijngoud (Thursday Band)
<i>term</i>	1st and/or 2nd term, 3.5 hours per week. Horns are required the whole year, and rhythm section for one term
<i>class size</i>	17-18
<i>assessment</i>	attendance (min. 80%) and presentations during classes and in concert
<i>credits</i>	3 for one period, 5 for the year (incl. section rehearsals)

*Section rehearsals with the following teachers:*

saxophone	Marc Scholten en Jasper van Damme
trumpet	Erik Veldkamp
trombone	Martijn Sohier, Ilja Reijngoud
rhythm	Lucas van Merwijk, Johan Plomp en/of Frans van der Hoeven, Haye Jellema

**NB:** Auditions for rhythm section players will be held in the third week of June.

## 9. Student Ensemble

Students have the possibility to organise a band themselves. Please discuss this with the group before signing up for this course. This group may be part of your Music Business & Career project.

The student who signs up will be considered as the group leader. He/she is responsible for all communications to the group members, the band coach, the Bookings Department for booking a rehearsal room, and the ensembles coordinator for the half-term and final concerts. The group leader is also responsible for preparing, organizing and leading the rehearsals.

The group may get a set weekly rehearsal time, and can choose from a selection of teachers every year. The teacher is not the leader who decides what happens, but a kind of coach who gives feedback



roughly six to eight times a year. After one semester the progress of the group is reviewed, and depending on the development, they will be allowed to continue to do the next semester.

### **Course Details**

<i>teachers</i>	choice between Berend van den Berg (EEBvB), Jasper Blom (EEJB), Bart Fermie (EEBF), Harmen Fraanje (EEHF), Ernst Glerum (EEEG), Frans van der Hoeven (EEFH), Sylvia Langelaan (EESL), Maarten Hogenhuis (EEMHO), David de Marez Oyens (EEDM), Yaniv Nachum (EEYN), Ruud Ouwehand (EERO), Martijn Sohier (EEMS), Jan Wessels (EEJW). Andere teacheren eventueel in overleg
<i>periode</i>	1 semester with a possibility of 2, depending on progress shown at a mid-year presentation; 1.5 hours per week
<i>class size</i>	own choice
<i>requirements</i>	a clear written summary of: a) the ensemble setting (names and instruments), b) the objective and repertoire, and c) the desired teacher
<i>assessment</i>	attendance (min. 80%) and evaluations during the rehearsals and a final concert
<i>credits</i>	2 for one semester and 3 for a whole year (for all band members)

## MUSIC THEORY COURSES and MUSIC HISTORY

The final examination for all instrumental and vocal principal subjects, as well as the principal subjects of arranging and music theory will all include the music-theory subjects of general music theory, ear-training, harmony, analysis, arranging, harmony at the piano and the subject of music history, with one exception: the subject of harmony at the piano will not be included in the final examination for the principal subject of piano. Therefore the below courses must be finished before the student can take part in the final examination.

### Music Theory and Music History in the Propaedeutic Phase

The propaedeutic phase includes the following subjects:

- General Music Theory
- General Theoretical Subjects (ATV)
- Solfège Practicum (Ear Training)
- Rhythmic Ear Training
- Harmony at the Piano
- Jazz History

These subjects will be continued in the post-propaedeutic phase, with two exceptions: general music theory and rhythmic training. In the third year students will get the chance to study three subjects in depth; one of the courses on arranging, one of the analysis courses and additional subjects, and one of the music-history courses.

Additional information can be found below, in the Chapter “Music Theory and Music History in the Post-propaedeutic phase”.

#### **Important:**

The following **General Provisions** apply to the theory and history classes:

\* Class attendance and sitting for examinations is required of every student unless the Board of Directors has granted him/her exemption (please see (7) below).

\* The coordinator of the music-theory subjects/music history will ensure that a complete examination schedule for the music-theory subjects and music history is available no later than 15 April of every course year. Students are responsible for acquainting themselves with the examination dates applicable to them by consulting a yearly overview published at the beginning of each year and the aforementioned examination schedule. Students will not be notified individually of the examination dates. The coordinator will also be responsible for organizing the examinations. Committees will always consist of two members - as a rule, the student's own teacher and a fellow teacher, who will also function as chairman. The assessment and results ('satisfactory' or 'unsatisfactory') will be entered on an

examination report to be signed by the chairman. The candidate will be provided with the original report and a copy will be filed with the study secretariat, who keeps a file for every student.

\* If, at the end of the course year, a student has not successfully completed one of the courses or course components for one of the subjects referred to in these provisions, he/she will be assigned to the relevant course or course component again in the following course year. Students will be allowed such an opportunity only once. In the case of excessive and unexcused absence, however, the Board of Directors - or the coordinator in consultation with the Board - may decide not to allow the student to take the course a second time, in which case, he/she will be permitted only to resit the examinations.

\* Students may be exempted from attending classes and taking examinations in one of the courses or course components referred to in these provisions by:

- a. the coordinator of theoretical subjects or a relevant teacher, in consultation with the coordinator, if a student can produce evidence showing that he/she has completed the course or course component in question at another conservatory or by having taken a state examination [*staatsexamen*]
- b. the coordinator and a relevant teacher if, despite a student's inability to produce the evidence required under (a), they believe that the student otherwise demonstrates sufficient knowledge and/or skills with respect to the course/course component for which exemption has been requested.

Exemption is granted by the Board of Directors. Once granted, exemption will be considered equivalent to the student having completed the course component in question. Exemption will be granted by means of the form provided for that purpose, which is available from the study secretariat. Any documentary evidence will be added, along with the exemption form which has been signed by the coordinator and/or the relevant teacher, to the student's file.

*Contact:* Bram Strijbis, coordinator

## General Music Theory

### *Learning Objectives*

The objective of the course is to provide underpinning for both the principal subject and the additional music-theory subjects by providing students with knowledge of and skills relating to the musical material and the corresponding terminology.

### *Content*

The following are addressed: tonal system and notation; metre, rhythm, tempo; scales, keys, tonality and modality; overtones, consonance and dissonance; intervals, triads, seventh chords; articulation and phrasing; dynamics; organology; theory of musical forms; terminology in various languages.

### **Course Details**

*teacher*

Bram Strijbis

<i>term</i>	1st and 2nd semester
<i>teaching methods</i>	one-hour lecture per week
<i>study materials</i>	t.b.a. by the teacher
<i>assessment</i>	written exam at the end of each course item; all exams must be passed
<i>exam period</i>	December, April
<i>credits</i>	2

## General Theoretical Subjects (“ATV”)

The subjects of ear-training, analysis, harmony and arranging are all taught in parallel in the General Theoretical Subjects course.

### *Learning Objectives*

The objective of the course is to develop students' musical and inner ear (ear training), understanding of musical structure (analysis), harmonic understanding and skill (harmony) and arranging skills (arranging). These four subjects will be taught using an integrated approach whenever possible on the basis of representative pieces from the jazz repertoire.

### **Course Details**

<i>teacher</i>	Barbara Bleij, Edwin Paarlberg, Henk Huizinga, Patrick Schenkus, Walter Stuhlmacher
<i>term</i>	both semesters
<i>teaching methods</i>	tutorials 3 hours per week
<i>study materials</i>	t.b.a. by the teacher
<i>assessment</i>	1. test in December/January consisting of an ear-training assignment and an analysis/scoring assignment 2. propaedeutic exam late May/early June. This exam takes place on two days, with two assignments of 60 minutes each per day. The four components are: a. ear-training assignment with an MP3 and earphones on the computer b. analysis c. scoring d. harmonizing a given melody. The student may use a keyboard and earphones once to play through the harmonization. All components must be assessed as sufficient, before the final mark can be given.
<i>credits</i>	8

### Ear Training Skills:

*Skills:* To make a transcription of the following components:

1. leadsheet (melody and chord symbols) of the (part of a) theme from a jazz-related piece
2. solo improvisation
3. a simple arrangement

*Contents:* The contents of the analysis and harmony components will be put in practice and examined during the ear training lessons.

#### Analysis:

*Skills:* To perceive (visually and/or auditively) and to analyse in writing form, melody, harmony, sheet music and arrangements/instrumentation.

*Contents:*

1. form: all usual forms of the standard repertoire as well as familiar different, irregular forms (also originals)
2. melody: melodic structure. The relationship between melody and harmony.
3. harmony: chord functions, the relationship between chords, vertical structures. The harmonic idiom is the 'classical jazz harmony', pieces from The American Songbook, Real Book and the bebop era.
4. sheet music: to interpret arrangements and/or chord symbols from song books and lead sheets from fake and real books.
5. arrangement/instrumentation: to analyze by ear the composition of an arrangement, to recognize different instruments.

#### Harmony:

*Skills:* To write an arrangement with given chord symbols:

1. arrangement of an accompaniment (close arrangement)
2. arrangement with the melody (given melody)

*Contents:* Function theory, diatonic scale, expanded diatonic scale, simple alterations.

#### Arranging:

*Skills:* To invent and write a harmonization:

1. harmonization with chord symbols under a given melody
2. reharmonization of standards

*Contents:*

To present a method with which a harmonization can be made.

## Solfège Practicum (Ear Training)

### *Learning Objectives*

The objective of this course is to develop the student's musical ear by training the musical imagination and to form a broad and solid base for sight-reading, sight-playing and sight-singing.

### *Content*

The exercises cover various techniques for the singing of melodies, chord progressions and separate chords. On the basis of well-known pieces from the jazz repertoire students will develop their musical imagination.

*teacher*

Johan Plomp

*term*

whole year

<i>teaching methods</i>	tutorial 1,5 hours per week
<i>study materials</i>	t.b.a. by the teacher
<i>assessment</i>	an individual oral exam in which the contents of the lessons will be tested
<i>exam period</i>	May
<i>credits</i>	4

## Rhythmic Ear Training

### *Learning Objectives*

The objective of this course is to learn how to write down and sight-read rhythms, and to develop rhythmical phrasing.

### *Contents*

Exercises in writing down rhythms and singing exercises from the lesson book.

### **Course Details**

<i>teacher</i>	Johan Plomp, Haye Jellema, Jasper van Damme
<i>term</i>	1st or 2nd semester
<i>teaching methods</i>	tutorial 1 hour per week
<i>study materials</i>	t.b.a. by the teacher
<i>assessment</i>	* written: to be able to write down rhythmical fragments * oral: to be able to sight-read rhythms; the result of both components must be sufficient
<i>exam period</i>	December, April
<i>credits</i>	1

## Harmony at the Piano 1

### *Learning Objective*

The objective of this two-year course is to teach students how to use the piano to assist them in developing their understanding of harmony and harmony-related skills.

### *Contents*

The exercises consist of playing:

- \* chords and chord progressions
- \* settings/arrangements with a given melody in the soprano
- \* a small repertoire of jazz standards and originals
- \* accompanying a melody

In the first year, students begin with keyboard-orientation exercises followed by simple progressions in the most usual keys. All this is then applied to simple pieces from the jazz repertoire. Subsequently, the exercises, arrangements and repertoire will be gradually expanded.

### **Course Details**

<i>teacher</i>	Berend van den Berg, Örjan Graafmans, Dirk Keijzer, Walther Stuhlmacher
<i>term</i>	whole year
<i>teaching methods</i>	tutorial 1 hour per week
<i>study materials</i>	wordt door de teacher bekengemaakt
<i>assessment</i>	practical exam: this exam is taken individually and takes 20 minutes. Requirements: 1. prepared: to play three pieces with the melody in the discant, and to accompany a piece; 2. unprepared: to work out at the piano, on the spot, a piece with the melody in the discant. To sight-read an accompaniment. Students will be judged on four components: prepared pieces, harmonisations, accompaniment and dedication.
<i>exam period</i>	May
<i>credits</i>	3

### **Jazz Music History**

In this course three strongly interrelated subjects are discussed:

- 1) The origins and development of jazz in both the narrow and the wider sense.
- 2) The development of the skills needed to listen to recorded music intelligently and to swiftly and efficiently decode the material.
- 3) Introduction to philosophical aspects connected to becoming a good jazz musician and how discography has documented this.

ad 1) This is the backbone of the course. Starting with its African roots, the course deals with specific black aspects that, in close conjunction, eventually gave rise to a totally new music and a new way of doing things. The historic line is followed and underlined by information about racial strife and connected socio-economic aspects that propelled the music and without which jazz would not have existed.

The strictly historic line of development is followed until the seventies, when lines between jazz and other types of music began to fade. More recent developments are discussed against this backdrop. Apart from CD's, this course uses unique material on film and the Ken Burns videoserries.

ad 2) Next to mastering an instrument, 'understanding what you're hearing' is of paramount importance. Comprehension only through aural information is vital for any jazz musician. A recording is a documentation of a way of doing things; much of that can be transcribed, but every record contains (at least) as much important information that cannot be transcribed. This becomes clear by developing 'Creative Listening' and 'Aural Awareness' whereby historical and sonological details are combined with aspects of style, form, harmony, melody and rhythm to quickly and effectively 'decode' and understand the material. In other words: listening to records is a skill.

ad 3) Being a good instrumentalist or vocalist is one thing; being a good jazz musician is another. Playing jazz is a stylized form of social behavior which involves (collectively and creatively) solving a constantly changing problem of coordination in which just technical skills are not the most important factor. Both live and on record, jazz history shows us how great musicians excel at precisely that. This course discusses and demonstrates the awareness and musical empathy the student needs for this, how to achieve and maintain development thereof and find out which questions will always need to be asked. What connects these three subjects is the importance of understanding what has been, what is now, and what has yet to be accomplished. Study, through recordings, of the tradition in all its forms is therefore essential.

### **Course Details**

<i>teacher</i>	Hans Mantel
<i>term</i>	whole year
<i>teaching methods</i>	lectures
<i>study materials</i>	t.b.a. by the teacher
<i>assessment</i>	written exam which consists of a questionnaire pertaining to four of five recordings played at the exam.
<i>exam period</i>	May
<i>credits</i>	4

## **Music Theory and Music History in the Post-propaedeutic Phase**

For the theory courses of the second year, the choice of courses are limited and the students' time table is made by the coordinator or the scheduler. For the theory subjects of the third year and the ensembles, you can largely determine the content of your study yourself.

When **choosing a course**, student should always indicate a first and a second choice to keep class sizes and ensemble compositions manageable. If in certain cases you would like to take both courses/ensembles, please indicate this when applying for courses by stating 'extra choice' instead of 'second choice'. You can make your wishes known on the elective courses application form which can be found on intranet (MyAHK). You can submit this until a date in June which will be specified later in the course of the study year. (This deadline is very strict and the forms that arrive after this date cannot be processed.)

In case you think you possibly do not need to take a specific course because of a previous study in which you already covered that topic, please mention that on the application form or get in touch with the contact person for that specific course.



Last but not least, when making your choices it is important to take into account that, before you are admitted to the final exam, you have completed all subjects belonging to your curriculum (i.e. compulsory and electives).

## **Theory Courses in the 2nd Year**

Choices in the second academic year are limited, since all subjects are required. Students are scheduled to take the following courses:

- General Theoretical Subjects
- Solfege Practicum (Ear Training)
- Classical Music History 1
- Classical Music History 2
- English (only for the principal subject Voice)
- Harmony at the Piano 2
- Theoretical subjects for the principal subject Arranging

Only for the course “Harmony at the Piano” which is obligatory for all except the Piano-majors, students may choose the teacher.

## **General Theoretical Subjects (“ATV”)**

The material which was covered in the first year is expanded on in the second year.

Harmony topics ('advanced jazz harmony') that will be covered:

- \* modulations (with and without common chord)
- \* more complex harmonics, such as octotonic, subdominant alterations, leading-tones, parallel harmony, chromatic basses and minor line-clichés
- \* open harmonies that cannot be explained by scale degrees
- \* block chords
- \* slash chords
- \* Coltrane changes
- \* analysing arrangements with three parts or more
- \* comparative analysis
- \* writing an arrangement (with block chords, for instance) for saxophone section (which can eventually be recorded)

### **Course Details**

<i>teacher</i>	same as in the 1 <sup>st</sup> year (see above)
<i>term</i>	whole year, 3 hours per week
<i>class size</i>	6-7
<i>requirements</i>	finished the 1st years ATV

*teaching methods*  
*assessment*

tutorials

a. handing in three assignments (May). The student is free to choose the music for each assignment. The assignments comprise:

1. transcription of a solo, including melody and chord symbols. Written analysis of the important parts of the solo (e.g. motifs/arpeggios/scales/patterns).

2. transcription of an arrangement of a melody of three parts or more (the 'head'). Written analysis of a harmony and types of voicings (e.g. close/open/upper structure/triads/seventh chords).

3. comparative analysis. Transcription of a standard or original will be analysed and compared to the song sheet or a recording of an early version. Written analysis: harmonic differences, rhythmical alterations, new groove/style etc).

The teacher may adapt the abovementioned examples to the level of the group. Furthermore, the teacher may ask for more work to be handed in.

b. written exam (May/June): 1. ear-training exam, 2. arrangement /analysis; 3. Harmonization; 4. block chords

The teacher may adapt the abovementioned examples to the level of the group.

c. oral exam (June)

The assignments and the written exam will be discussed with the student during an individual exam. The student will answer questions about their work. The course will be completed with a general mark of 6 or higher.

*exam period*  
*credits*

May and June

8

## Solfège Practicum

The material which was covered and practiced in the first year is explored at a higher level in the second year.

### **Course details**

*teacher*

Patrick Schenkus, Walther Stuhlmacher

*period*

whole year, 1 hour per week

*day*

to be decided

*class size*

12-14

*requirements*

propaedeutic year(1st year) solfege

*work form*

tutorials

*examination*

oral exam in June

*credits*

4

## Classical Music History 1

This course is an introduction to the history of western classical music. The emphasis is on the music between 1600 and 1900, the period when tonality was developed.

### Course Details

<i>teacher</i>	Loes Rusch
<i>period</i>	1st semester, 1.5 hours per week
<i>day</i>	to be decided
<i>class size</i>	24
<i>requirements</i>	propaedeutic yearjazz music history
<i>work form</i>	Lecture
<i>examination</i>	exam in December
<i>credits</i>	2

## Classical Music History 2

This course gives an insight into the modern-classical music of the 20th century. In addition to a comprehensive introduction to some of the most innovative composers, their work and techniques, the course looks at what motivated important trends. In order to gain knowledge and understanding, much time is spent listening to musical examples.

### Course Details

<i>teacher</i>	Loes Rusch
<i>term</i>	2nd and 3rd term, 1.5 hours per week
<i>teaching method</i>	lectures
<i>class size</i>	24
<i>requirement</i>	Classical Music History 1
<i>assessment</i>	exam in June
<i>credits</i>	3

## English (only for principal study Voice)

The material covered in the first year is explored at a higher level. More time is spent on the analysis and interpretation of song lyrics. The exam consists of a written section (the content of the whole syllabus) and an oral section (reading out the lyrics for two songs, and a longer piece of prose). This exam takes place at the end of the course year.

### Course Details

<i>teacher</i>	Michelle Mallinger
<i>term</i>	whole year, 1 hour per week
<i>teaching method</i>	tutorial

<i>class size</i>	10
<i>requirement</i>	propedaeuse
<i>assessment</i>	an oral exam in May (handing in a recording), a written exam in June
<i>credits</i>	2

## Harmony at the piano 2

The material practiced in the first year is expanded and explored at a higher level in the second year. The final exam takes place at the end of the course year. Students can choose a teacher.

The exercises include:

- \* chords and chord progressions
- \* voicings and arrangements with the melody in the discant
- \* a small repertoire of jazz pieces
- \* accompanying a melody

This year the repertoire will be expanded and a number of topics will be addressed, such as: block chords, 'drop two voicings', left hand inversions without root and harmonizing a melody without given chords. Topic of the student's choice.

### Course Details

<i>teachers</i>	Berend van den Berg, Dirk Keijzer, Örjan Graafmans, Walther Stuhlmacher
<i>term</i>	whole year, 1 hour per week
<i>teaching method</i>	tutorials
<i>requirements</i>	1st year's Harmony at the piano
<i>class size</i>	3-4
<i>assessment</i>	Individual 20 minute exam. Requirements: <ol style="list-style-type: none"> <li>1. prepared: to play three pieces with the melody in the discant and to accompany a piece</li> <li>2. unprepared: to work out a piece at the piano on the spot, with the melody in the discant; to sight-read an accompaniment; to harmonise a short melody without given chords</li> </ol> The student will be judged on four components: prepared pieces, harmonisations, accompaniment and dedication
<i>credits</i>	3

## Theory courses for the principal subject Arranging

### Instrumentation

During this course, the history of writing for the orchestra is taught in a practical way. Orchestra scores are turned into piano extracts, and piano extracts are orchestrated. The emphasis lies mainly on listening to orchestra pieces while reading along with the score.

In the first year ('Around 1800') the composers Haydn, Beethoven and Schubert are central. In the second year ('The 19th Century') the central composers are Wagner, Brahms and Franck. In the third

year the composers focused on are Debussy, Stravinsky and Xenakis, among others. The final exam of this course takes place in the third year.

#### **Course Details**

<i>teacher</i>	Kaveh Vares
<i>term</i>	whole year, one hour per week
<i>teaching method</i>	tutorials
<i>class size</i>	4
<i>requirement</i>	propedaeutic year
<i>assessment</i>	review of the work completed during the course
<i>credits</i>	5

### **Harmony and analysis of classical music**

This two-year course covers the classical repertoire from the baroque era until the early 20th century. Analysis and Harmony are followed chronologically. The harmony taught in this class is based on the classical 4-voice notation that arose from the old contrapuntal styles. In the first year the course includes material up to the simple chromaticism of the early 19th century. In the second year this is expanded and more complex topics are introduced: chromaticism (at a harder level), enharmonicism, new modality etc. which were used in the 19th and early 20th century. This is where it connects with jazz music.

In the first year of the analysis course, works of composers such as Bach, Haydn, Mozart, Beethoven and Schubert are covered. In the second year composers such as Chopin, Schumann, Brahms, Tchaikovsky, Debussy, Ravel and Stravinsky.

#### **Course Details**

<i>teacher</i>	Walther Stuhlmacher
<i>term</i>	whole year 2 hours per week
<i>teaching method</i>	tutorials
<i>class size</i>	6-7
<i>requirement</i>	propaedeutic year
<i>assessment</i>	review of work completed during the course
<i>credits</i>	6

### **Counterpoint**

In the second year, arranging students begin the course counterpoint. This course is two years long, and focuses on the music from the 16th century (modal counterpoint). The aim is to create compositions with two, three and four voices and to show the difference between cantus-firmus settings and those with imitations.

After the first year it is also possible to follow the course 'Baroque Counterpoint' - although this needs to be discussed with a teacher of the Classical department. This course also takes two years.

### **Course Details**

<i>teacher</i>	Barbara Bleij
<i>term</i>	whole year, 2 hours per week
<i>teaching method</i>	tutorials
<i>class size</i>	5-10
<i>requirement</i>	propaedeutic year
<i>assessment</i>	review of the compositions
<i>credits</i>	4

### **Theory Courses in the 3rd Year**

After having completed the General Theoretical Subjects at the end of the second year, students are required to study at least three subjects in depth: one from the selection of 'courses in arranging and composition', and two from 'courses in analysis and other subjects'. Students must earn a total of eight credits for the elected components.

Instead of choosing a second subject from the 'Analysis/Other subjects' category, students may enrol on a theory course given in the Classical Department. Please consult the classical post-propaedeutic programme or contact the coordinator of classical theory courses, Ralf Pisters.

In addition to the required electives, students may also sign up for extra subjects, which can be used to earn 'free space' credits. Students should remember that by electing to enrol on a course, they are making a commitment to attend and to complete that course.

#### *Elective component in the category Arranging / composition:*

- Arranging for small and large ensembles
- Arranging for octet
- Arranging for big band
- Arranging for vocal group
- Arranging/songwriting: pop music
- Composition

#### *Elective component in the category Analysis and other courses:*

- Solo Analysis: 'Telling the story'
- Analysis/composition: film music
- Analysis: big band
- Analysis: pop music
- Analysis: Debussy and Ravel
- Analysis: John Scofield and Pat Metheny
- Advanced Ear Training

## Arranging for small and large ensembles

This course focuses on making arrangements for small and large ensembles in different styles. The emphasis is in the practical aspects such as notation, the use of guitar, synthesizer and horns, and the accompaniment of singers.

### Course Details

<i>teacher</i>	Dirk Keijzer
<i>term</i>	whole year, 1,5 hour per week
<i>teaching method</i>	tutorials
<i>requirement</i>	passing ATV 2
<i>class size</i>	5-8
<i>assessment</i>	arrangements made during the course, submitted not later than April 1
<i>credits</i>	4

## Arranginf for Octet

This course is focused on making arrangements for 5 horns (trumpet, alto sax, tenor sax, trombone, baritone sax) plus rhythm section. You have a choice of two teachers: Henk Huizinga or Johan Plomp.

### Course Details

<i>teacheren</i>	Henk Huizinga, Johan Plomp
<i>term</i>	whole year, 1,5 hour per week
<i>teaching method</i>	tutorials
<i>class size</i>	10
<i>requirement</i>	passing ATV 2
<i>assessment</i>	an arrangement for octet that is made during the course, which may be performed depending on the availability of musicians; submitted before April 1.
<i>credits</i>	4

## Arranging for Big Band

This course consists of learning to make arrangements of representative jazz pieces for bigband. It is preferable to follow this course in combination with the course 'Analysis: Bigband'. You have a choice of two teachers: Henk Huizinga or Johan Plomp.

### Course Details

<i>teacheren</i>	Henk Huizinga, Johan Plomp
<i>term</i>	whole year, 1,5 hour per week
<i>teaching method</i>	tutorials
<i>requirement</i>	passing ATV2
<i>class size</i>	10

<i>assessment</i>	an arrangement for Bog Band that is made during the course, which may be performed depending on the availability of musicians; submitted before April 1.
<i>credits</i>	4

## Arranging for Vocal Group

In this course, students learn to make three-six voice arrangements for vocal groups, with or without a rhythm section while exploring different styles. This course is compulsory for all singers.

### Course Details

<i>teacher</i>	Eva Baggerman
<i>term</i>	whole year, 1,5 hour per week
<i>teaching method</i>	tutorials
<i>requirement</i>	passing ATV2
<i>class size</i>	5-10
<i>assessment</i>	arrangement made during the course, submitted not later than April 1
<i>credits</i>	4

## Arranging/songwriting: pop music

In this course we will deal with pop-songwriting in all its stages: putting together chords, melodies and words, making grooves, arranging for backing vocals, horns and strings, recording and production, synth programming, etcetera. The student can pick the main topic of his interest, but the end goal is to get a more or less complete overview of the skills required for pop songwriting.

Two events will be organized for a practical presentation of our work: a presentation concert in the Amsterdam Blue Note, where you can perform your own songs, and an excursion to a pop recording studio, where we will go into the technique of studio sounds and production (amps, microphones, positioning, compressors, mixing etc.), while recording one of our songs.

Students are expected to collect little ideas on a regular basis. In the lessons we investigate how these ideas can be worked out into songs with a good balance between expressive value, musical content and taste. You will also be stimulated to think about the basis of your songwriting: creativity, motivation, musical philosophy. Originality and experimentation is encouraged!

It is important that you have the possibility to experiment with your material, e.g. with a computer or a rehearsing band. Written music is only used as a tool: students are invited to bring recordings or to perform the song in class. The subject of writing lyrics will also be covered, but only in the context of the whole songwriting process.

If writing in the pop idiom is quite new to you, it is strongly recommended that you take the course of Analysis of Pop Music in combination with this course.



### **Course Details**

<i>teacher</i>	Jaco Benckhuijsen
<i>class size</i>	5-8
<i>teaching method</i>	individual lessons
<i>requirement</i>	passing ATV2
<i>assessment</i>	a recording of a song resulting from a creative process during the course
<i>credits</i>	4

## **Composition**

In this course various composition techniques will be analyzed, discussed and trained. We will look at different aspects of composing, addressing melody, rhythm, harmony and form. The course runs over two semesters; in the first semester there will be group lessons, which will be concluded with a composition assignment based on the theory. In the second semester you will work by individual appointments on your own material. To complete the course you will have to create a composition with a description of the composition process and the techniques used.

### **Course Details**

<i>teacher</i>	Johan Plomp
<i>term</i>	1st term, 1.5 hours per week; 2nd term, lessons by appointment
<i>teaching method</i>	tutorials
<i>class size</i>	5-8
<i>requirement</i>	passing ATV2
<i>assessment</i>	handing in a newly composed piece with a description of the composition process and the techniques used
<i>credits</i>	2

## **Solo-analysis: 'Telling the Story'**

What makes a good melody? How does one design a solo? How can an improvisation be more than just a collection of single ideas? Why do we perceive some solos as complete statements in which everything seems in place? What technical aspects and properties of the music contribute to a sense of logic? In this course we will look at a number of solos and analyze them from these perspectives. We will especially look at the relationship between the improvisation and the theme of the tune. We will see that this relationship is often more intense than we would think.

Bring equipment and earphones to each lesson. Preparation for each class consists of intense listening (preferably through transcription).

### **Course Details**

<i>teacher</i>	Barbara Bleij
<i>term</i>	1st or 2nd semester, 2 hours per week
<i>teaching method</i>	tutorials

<i>class size</i>	5-8
<i>requirement</i>	passing ATV2
<i>assessment</i>	exam
<i>credits</i>	2

### **Analysis/composition: Film Music**

This course consists of the study of film music by composers such as John Barry, Jerry Goldsmith, Bernard Herrman, Ennio Morricone, Nino Rota, John Williams and Hans Zimmer. Different style characteristics and composition techniques will be analysed with the help of examples. The analysis is accompanied by several small composition and arranging assignments. For the final assignment, students are required to write a piece of film music for a certain scene.

#### **Course Details**

<i>teacher</i>	Walther Stuhlmacher
<i>term</i>	1st or 2nd semester, 2 hours per week
<i>teaching method</i>	tutorials
<i>class size</i>	5-8
<i>requirements</i>	passing ATV2
<i>assessment</i>	a transcription and an arrangement/composition
<i>credits</i>	2

### **Analysis: Big Band**

This course consists of looking at different big band arrangements from Thad Jones, Sammy Nestico and Duke Ellington (among others) in an analytical way. Arrangements of the same piece but by different arrangers are compared, and connections are made with other works such as arrangements for smaller groups and classical pieces.

#### **Course Details**

<i>teacher</i>	Patrick Schenkus
<i>term</i>	1st or 2nd semester, 2 hours per week
<i>teaching method</i>	tutorials
<i>class size</i>	5-8
<i>requirement</i>	passing ATV2
<i>assessment</i>	an analysis assignment of a bigband arrangement
<i>credits</i>	2

### **Analysis:Pop Music**

Since the Beatles, pop music has developed a unique musical language through a new approach to older musical structures, heavily influenced by technology, pop culture and the non-academic musical education of its makers. And however simple the music may sound, it is in fact a musical language rich in styles, quotations, sounds, and production techniques.

The objective of the course is to learn to recognize and appreciate the musical structures that pop musicians have used. We will get there by listening to (non-commercial) recorded pop music from the 1960s until now and analyzing it.

We will not only look at the traditional musical parameters like melody, harmony and form, but also the typical 'pop' elements: studio production, use of instruments, lyrics, historic context. What is the origin of these rhythms? How did they make the guitar sound like that? What production techniques were used? What are the lyrics about?

It is a good idea to take this course together with the course of "Arranging/songwriting: Pop Music", especially if pop music writing is relatively new to you.

### **Course Details**

<i>teacher</i>	Jaco Benkhuijsen
<i>term</i>	1st or 2nd semester, 2 hours per week
<i>class size</i>	5-8
<i>teaching method</i>	tutorials
<i>requirement</i>	passing ATV2
<i>assessment</i>	a self made analysis/transcription
<i>credits</i>	2

### **Analysis: Debussy and Ravel**

This course focuses on the music of Debussy en Ravel, two composers with a distinctive musical personality. Works will be analysed and discussed from different perspectives.

Of course, the in-depth "technical" analysis of the discussed documents is paramount in the course. But we will also look from different perspectives. What is the relationship to the (tonal) tradition of Western art music? What musical "innovations" do these composers bring? What are the mutual influences between Debussy and Ravel, and jazz? We also look at the sociocultural and historical context in which this music originated and, of course, at aesthetic aspects, where we also consider, for example, what common labels such as 'impressionism' and 'symbolism' actually mean and whether or not they help us with the better understand this - fantastically beautiful - music.

### **Course Details**

<i>teacher</i>	Barbara Bleij
<i>term</i>	2e term
<i>teaching method</i>	tutorials, 1,5 uur per week
<i>class size</i>	max 10
<i>requirement</i>	passing ATV2

<i>assessment</i>	analytical paper and presentation, portfolio with works discussed
<i>credits</i>	2

### Analysis: John Scofield and Pat Metheny

This course focuses on compositions and improvisations by Scofield and Metheny. We pay attention to the form structure and harmony, as well as their relation to traditional forms and harmony. The styles vary from jazz, fusion and pop, to rock and funky.

#### Course Details

<i>teacher</i>	Patrick Schenkus
<i>term</i>	2nd semester
<i>teaching method</i>	tutorials
<i>class size</i>	5-8
<i>requirement</i>	passing ATV2
<i>assessment</i>	transcription of two compositions and an exam based on those two compositions (comparative analysis)
<i>credits</i>	2

### Advanced Ear Training

'Expanding the Vocabulary - Exploring the (compositional) styles of contemporary pianist-composers like Brad Mehldau, Gerald Clayton and Robert Glasper.'

This course is combining advanced ear training, keyboard harmony and analysis skills to come closer to the harmonic and melodic language of these jazz composers. The intended target group are students who are interested in exploring the language of tonal jazz compositions which, although still rooted in traditional styles, go beyond the bebop and American Songbook styles. We will investigate the patterns and models used in these compositions, how they relate to, and how they were abstracted from models adopted from older jazz, pop and classical styles.

#### Course Details

<i>teacher</i>	Walther Stuhlmacher
<i>term</i>	1 <sup>st</sup> or 2 <sup>nd</sup> semester
<i>teaching method</i>	tutorials
<i>class size</i>	max. 10
<i>requirement</i>	Solfège Practicum 2, ATV2, Harmony for the Piano 2
<i>assessment</i>	to be decided in consultation with the teacher
<i>credits</i>	2

## EDUCATION AND ENTREPRENEURSHIP

The Education and Entrepreneurship course is spread out over all four years of the bachelors programme.

**Education** component consists of the Music Education, Methodology and Internship components.

**Entrepreneurship** component consists of Mentoring, Introduction to Education and Career, and Music Management.

### Learning objectives

The Education programme gives students an understanding of the most important aspects of teaching their own principal subject and small ensembles. They may also specialize in certain aspects of teaching, such as organizing workshops, working in a community setting (e.g. community music), working with schoolchildren or writing a method or lesson plan.

Entrepreneurship introduces students to an important component that will play a part in his/her future career. They will design their own individual project representing all aspects of the profession, including project-based methodology, giving presentations, networking, organizational skills, identity investigation and financial management

### Contact

Edwin Paarlberg – coördinator Music Education

Co de Kloet - coördinator Music Business & Career

Jaco Benckhuijsen - administrator Music Business & Career

### Programme structure

Year	Semester	Course	Credits
1	1	Orientation in studies and career	1
2	2	Introduction to Music Education and Methodology	1
2	n.t.b.	Presentation of Music Business & Career	1
3	1	Music Education 1	1
3	2	Music Education 2	2
3	1 en 2	Methodology en Internship	3
3	2	Music Business & Career	9

## Orientation in studies and career

In the first semester of the first year, students receive guidance from senior students (mentors) in organizing their study (enrolment, study skills, networking, etc.), the ins and outs of life in Amsterdam (jam sessions, concert venues, housing, etc.) and a short Introduction, which covers such topics as hearing protection, injury prevention, organizing the study, and a basic course to prepare them for the professional world.

*Contact:* Co de Kloet, Jaco Benckhuijsen

## Introduction to Music Education and Methodology

This course takes place in the second half of the second year. It introduces general principles from psychology and educational sciences to provide basic knowledge of human behavior. This knowledge will be applied to teaching music by using videos, discussions, and assignments. We will discuss topics such as communication, how to give feedback, cognitive development, learning theories, how to prepare a music lesson, and motivation.

*Assessment:*

- 80% attendance (extra assignments in case of missing more than 20 % of lessons)
- 3 assignments, all of which must be graded as sufficient

*Contact:* Edwin Paarlberg

\* \* \*

In the third year students will follow the Music Education, Methodology and Internship courses.

## Music Education 1

In Music Education 1, students learn to lead their own band (band coaching). The learning theories from the introduction course will be put into practice: didactics and communication skills. The course covers teaching group and ensemble lessons. The course is taught in an ensemble setting. Band leaders work on a rotational basis and coach students on works they perform in rehearsals. Particular emphasis will be placed on flexibility and the consistent application of various didactic methods.

Various forms of learning will be covered, as will a number of learning styles. Other topics include memory, intelligence and talent. The course will also focus on several communication principles, including:

- \* observation and interpretation,
- \* non-verbal behaviour,
- \* listening,
- \* summarizing
- \* giving feedback.

*Assessment:* participation in the lessons and a practical exam.

## Music Education 2

In the second part of the Music Education course students choose one out of *six profiles*:

### *Profile 1: Band coaching part two*

You are going to lead different ensembles, including a preliminary year ensemble, an amateur pop band, and an amateur jazz ensemble. You choose three different bands to lead. It is possible to continue after Christmas break.

Teacher: Diego Asenjo

Class size: max. 12 students

Exam: 20 minute test lesson

### *Profile 2: Rotation ensemble*

In twelve lessons you will learn to play other instruments in a pop setting. The objective of this profile is to develop your basic bass, drums, guitar and vocal skills, in order to be able to coach pop bands in the future. One of the band members will be the band coach and will teach the band a pop song or pop style, the others play one of the pop band instruments. This rotates every week.

For whom: students who have no or little basic skills on other instruments.

Teacher: René Brijker

Class size: max. 8 students per band

Exam: rotation ensemble concert

### *Profile 3: Internship on location*

You will visit and observe different lesson locations outside the CvA. The internship must include an 'observation internship' as well as an active internship during which you will teach. At least one of the internships should be outside your comfort zone, for instance an age group you feel uncomfortable with or an unusual group size you feel uncomfortable with.

In the first (group) lesson you will get some assistance with finding internships and locations.

Teacher: Maartje Meijer

Class size: max. 12 students

Exam: writing a report and an oral presentation before the group

### *Profile 4: Music Psychology*

In this course you will learn about various psychological subjects that have a connection with music, such as being a musician, jazz music in our society and more philosophical issues. The first part consists of interactive lessons on topics including talent, creativity, group processes, stage fright, communication, memory, aesthetics, intelligence and learning, all related to music and other art forms. In the second part you will choose a subject, do some research, and give a presentation. There will be a lot of opportunity for discussion.

Teacher: Bodhi Sykora

Class size: max. 10 students per group  
Exam: assignments and presentation

#### *Profile 5: Private teaching practice*

In this profile you will learn the skills you need to set up your own teaching practice. Step by step you will develop a feasible business plan for a private teaching practice. Additionally, you will learn how to promote yourself as a music teacher.

Teacher: Bodki Sykora

Class size: max. 12 students

Exam: presentation of your own lesson and business plan

#### *Profile 6: Creativity*

This profile focuses on contemporary and historical notions, processes and methods with regard to creativity. The course is made up of two parts. Part 1 addresses the topic from an historical and contemporary perspective. In the second part students carry out an individual research project, which will be presented in the final lesson.

Teacher: Sander van Maas

Class size: max. 8 students

Exam: assignments, written exam and individual research project

## **Methodology and Internship**

The subjects of Methodology and Internship are combined in one course.

In the **Methodology** course, students will

- \* focus on instrument building and history,
- \* analyse multiple jazz methods,
- \* present their own papers on specific topics,
- \* design a lesson plan for advanced students (first ten lessons) and
- \* develop their own teacher profile.

Assessment: oral discussion of student's own curriculum framework.

Conclusion of instrument building and history: written test and listening test.

Additional option: presentation using an e-learning video.

The **internship** involves a small group of instrumentalists giving lessons to an amateur pupil. The internship will consist of several students giving private lessons on their own instruments to an individual pupil for a short time. This activity will be overseen by the internship teacher.

Structure: the students are divided into groups by principal subject; each group will give lessons to one or more internship pupils, free of charge.

The students in a particular group will set up a joint lesson plan and take turns teaching the pupil. The teachers' observations will serve to guide the process.



Assessment: twenty-minute-long mock lesson. Both the group as a whole and the individual students will be assessed.

## Music Business & Career

This module starts in the **second year** in which two informative meetings of 1 hour each will take place, and an assignment which is discussed in the second meeting.

The Music Business & Career programme starts in the second semester of the **third year**. Students take their first steps in drawing up a project plan (a business plan). Each student is responsible for his/her own project. Teaching in this semester is practically oriented and project-based with a great deal of individual input from the student. Guest teachers will be invited to discuss business aspects of the professional world. The Music Business & Career programme is supported by the website [www.beroepkunstenaar.nl](http://www.beroepkunstenaar.nl).

The main objective of Music Business & Career is to teach students the entrepreneurial skills they will need in the professional music world. Several qualities that will be developed are teamwork, leadership, knowledge of project management, knowledge of recent developments, specializations in one's own field, the arts sector and the Internet, knowledge and skills relating to promotion, finances and law, and establishing oneself as a performer. Students will be guided by a personal mentor.

In the 2nd semester of the 3rd year the project is finalized and the student follows other obligatory modules.

The course is finished in May/June with a presentation of the project which includes a PowerPoint slideshow.

After the project has been concluded, students will complete a component in which a mentor helps them organize and prepare for the final examination. The conclusion of this course is integrated with the practical final examination.

*Contact:* Co de Kloet, Jaco Benckhuijsen

## INDIVIDUAL CREDITS

With this study component, the student in the second, third and fourth year spends at least 10 credits on a specialization or a specific interest. The electives programme is published on MyAHK-intranet every May; students can enroll in the courses they wish to take the next academic year. Registration is done via an online form can be reached via the following intranet page:

<https://ahknl.sharepoint.com/sites/JazzStudyProgramme/SitePages/Postpropaedeutic-programme.aspx>

Here follows an overview of the possibilities for earning individual credits in 2020-2021:

### Practical subjects

- Composing for Film
- Introduction to Advanced Rhythm
- Musical Notation
- Music Technology
- Music Production with a Computer
- Live Electronics
- Introduction to Max/MSP
- Individually taught subsidiary subjects (“bijvakken”)
- Subsidiary subject Pop Base Guitar
- Subsidiary subject improvisation
- Piano Accompaniment of Vocalists
- Flow on Stage
- “Kompost”
- Arranging of standard works for trio/quartet

### World Music

- Hand Percussion (Afro-Caribbean and Latin American): group lessons
- Indian Tabla
- African Mbira
- Flamenco: Music, Dance, Culture
- Javanese Gamelan

### Educational subjects

- Musical Internship in a Day Care / Pre-School
- Childrens’ Choir Conducting: Orientation Course

### Other possibilities

- an extra course in the category ‘theory courses of the 3rd year’
- an extra course in the category ‘ensembles’
- masterclasses, special projects
- an elective offered by the Classical Music department