

# **Conservatorium van Amsterdam**

**Master's Degree in Music**

Jazz Department

2020 – 2021 Study Guide

Part 1: Curriculum Description

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# 1. Studying Jazz at the Conservatorium van Amsterdam

## 1.1 Introduction

The Conservatorium van Amsterdam offers a two-year master's programme focused on musical craftsmanship, artistic excellence and individual authenticity. The aim being to train and produce versatile musicians of the highest level, whether they be performers and/or composers.

With a highly varied study programme, students have every opportunity to prepare themselves for professional careers. They are able to combine flexibility and a broad approach with complete mastery of their own particular area of study, receiving optimum guidance that fully enhances their own talents and qualities.

The master's programme maintains a careful balance between knowledge and capability on the one hand and thought and practice on the other. Students completing the course combine full mastery of their instrument with critical reflection, artistic originality and entrepreneurial skills.

All CvA Master's students are encouraged and empowered to cooperate with our international network of renowned conservatories and perform in world-class ensembles and symphony orchestras. Master's students can tailor their curriculum to their own specific interests, talents and ambitions.

Admission will depend both on the candidate's level of playing, the results of the theory test and the proposed plan of study. The plan of study must indicate the area in which the candidate wishes to specialize, his/her experience with composing and arranging, and must outline the plans for the final examination concerning repertoire, styles, etc. All candidates are also re-quested to submit a video recording (link to an online video, DVD) prior to the entrance examination.

More information related to the principal subject and admission requirements can be found in the course descriptions of the Principal Study (below).

For the master's programme the Jazz department of the conservatorium works in close association, exchanging students and staff with other leading music institutions, among which the leading European

In addition, the conservatorium is unique in the country in that, in association with the chair group of the University of Amsterdam, it also offers the Master of Arts programme in music theory. Students on the master's programme can also attend lectures and study groups at the University of Amsterdam in several subjects. For additional information, please contact the studieleider Compositie, Directie en Muziektheorie aan het Conservatorium van Amsterdam.

## 1.2 Course details

<b>Study Load:</b>	120 credits
<b>Length of study:</b>	2 year full-time
<b>Languages of instruction:</b>	Dutch and English
<b>CROHO-code:</b>	44739 (M Muziek)
<b>Degree:</b>	Master of Music

### 1.3. Jazz Department Staff

Edo Righini – Associate Director / Head of Jazz & Popular Music  
 Bram Strijbis – Principal and Subsidiary Subject Coordinator, Programme Manager  
 David de Marez Oyens – Ensemble Coordinator  
 Barbara Bleij – Master Electives Coordinator  
 Walter van de Leur – Research Coordinator  
 Yaniv Nachum – Research Coordinator  
 Michiel Schuijjer – Coordinator Composition, Conducting, Theory of Music

## 2. Jazz Master's Degree Program

### 2.1 Plan of Study Jazz master programme

Since the plan of study serves as a basis for the master's degree programme as a whole, it is important that it is well prepared from the start. Applicants are therefore recommended to draw up this outline in consultation with the (intended) principal subject teacher, the student advisor and/or the master electives and research coordinator.

The plan of study comprises the following compulsory elements:

- I. Principal study 60 credits (1680 hours)
- II. Ensemble 20 credits (560 hours)
- III. Research 10 credits (280 hours)
- IV. Theory 20 credits (560 hours)
- V. Individual credits 10 credits (280 hours)

A total of at least 120 credits are necessary for obtaining a graduate degree.

The way credits are spread per year is shown in the below table:

Structure of Master of Music in Jazz									
year	Principal Study	Ensemble	Theory	Research	Individual Credits	ECTS per year			
1		30	10	Mandatory: Music Theory 5	5	5	Elective component		
	Instrument			Mandatory: Creative Writing 5	5	5	Research Proposal		
	Music Business & Career			Elective part 5	5	5	Research		
	<b>subtotal</b>	<b>30</b>	<b>10</b>		<b>15</b>	<b>5</b>		<b>0</b>	<b>60</b>
2	Instrument	30	10	Elective part 5	5	5	Elective component	10	
							Thesis Presentation		
	<b>subtotal</b>	<b>30</b>	<b>10</b>		<b>5</b>	<b>5</b>		<b>10</b>	<b>60</b>
<b>total</b>		<b>60</b>	<b>20</b>		<b>20</b>	<b>10</b>	<b>10</b>	<b>120</b>	
		50.0%	16.7%		16.7%	8.3%	8.3%	100.0%	

### 2.2 Principal subject

Central to the study of the principal subject are the student's weekly individual lessons with the principal subject teacher(s). In the first year the student has two options:

- One teacher for all individual lessons
- Two teachers for all individual lessons: half of the lessons with the principal subject teacher, half of the lessons with another teacher

In the second-year option 2 is extended with the possibility of taking half of the lessons with a guest teacher. Students in the Master can also apply to for an exchange programme with a partner institution. In this case the student must apply ultimately three months before the start of the second year's course, i.e. the 1st of June preceding the second year's course, in consultation with his/her mentor. Further information and requirements are provided below, in the sections Theory and Master Elective.

After the first year the student will take an examination. Admittance to the second year will depend both on the level of playing and the artistic progress that has been made, and of an assessment of the progress in relation to the plan of study.

Chapter 3 of this Study guide offers a detailed description of each Principal Subject programme.

### 2.2.1 Technique as subsidiary subject or second instrument

The fields of study treated in these lessons will be related to the principal subject: vocal technique for voice candidates, flute or clarinet for saxophone candidates, double bass for bass guitar and vice versa, etc.

### 2.2.2 Artists in Residence

Complementing our permanent staff is a comprehensive Artist in Residence and (guest) lecturer programme that brings students into close contact with renowned musicians from around the world. With respect to active participation, the Artist-in-Residence programme will focus on the master's degree students; participation is required and is considered a component of the principal subject. Individual lessons are part of the Artist-in-Residence programme. Recent Artists in Residence include such as John Clayton, Terell Stafford, Peter Bernstein, John Scofield, Alex Sipiagin, Robin Eubanks, Bob Mintzer, Peter Erskine and Brad Mehldau.

### 2.2.3 Entrepreneurship and the Professional Landscape

During their first year MA students are following the Music Business & Career program. This compulsory course includes weekly classes taught by leading experts, musicians and entrepreneurs who provide the tools and inspiration necessary for a career in music. Hands-on projects, weekly feedback sessions, reviewing and improving the acquisition, organizational, promotional, finance, leadership and communication skills required to successfully shape, present and promote their music. It is an organic and comprehensive programme that gives students the skills and motivation they need to successfully launch their careers on the international music scene. CvA students also enjoy access to ACE, the Amsterdam Centre for Entrepreneurship, a collaborative venture between the city's leading universities, including the Amsterdam School of the Arts (AHK), the University of Amsterdam (UvA), the Vrije Universiteit (VU) Amsterdam and the University of Amsterdam of Applied Sciences (HvA).

## 2.3 Jazz Ensembles

During the two years of the master's degree program, students are required to take four ensembles (20 credits = 5 credits per ensemble). Whenever possible, these ensembles will perform outside the Conservatory, taking advantage of the many collaborations the Jazz department has with the country's most important venues, music festivals and events. These include the Holland Festival, North Sea Jazz Festival, Jazzfest, The Grachtenfestival, Expression of the Art Award, The BIMHUIS,

Concertgebouw and abroad such as the Shanghai Jazz Festival, Panama Jazz Festival and Newport Jazz Festival. Some students will be required to participate in thematic projects with the Concert Big Band. Participating in all projects together equals one ensemble module (five credits).

## 2.4 Research

During the two years of studies the student will do an individual research project. The nature of this research may be artistic, historical, theoretical, sociological, etc. An in-house symposium will be the setting for the final presentation of the research project. This presentation may be a lecture-performance (which consists of a spoken presentation and a musical performance), a concert with extensive programme notes, a written thesis, or a workshop or master class. Research bridges the gap between professional training, academic discourse and profession in practice. By promoting and facilitating research across all our departments and disciplines, students gain the knowledge and skills needed to be able to contribute to cultural and academic debates, publish in leading journals and act as ambassadors in all musical genres and styles. Research is an integral part of the CvA curriculum. In addition, we also offer a Lectureship in Music, fund a chair in Jazz and Improvised Music at the University of Amsterdam and participate in DocARTES. To continuously bring our students into contact with new ideas and movements, the conservatory regularly hosts international conferences and symposia.

## 2.5 Theory

The theory component of the jazz master's degree programme consists of a mandatory part and an electives part.

In the course of the two years of the master's degree program, every student must earn up to a total of (at least) 20 credits in the music theory component. The courses 'Music Theory' and 'Composition - Creative Writing' are mandatory. Together these courses amount to 10 credits.

For the electives part the student can choose courses from the Master electives list up to a total of at least 10 credits. Master electives are courses in music history, philosophy, music theory, analysis, arranging and composition. The study load is 5 or 10 credits per course.

The students who follow their second year of the master's degree programme in 2019-2020, due to the changes of the curriculum of the programme must meet the following requirements:

- one mandatory course from the category 'Composing and Arranging' (10 credits);
- the other 10 credits should be chosen from the other electives.

Students who go on study exchange abroad in the first term of the second year should have earned at least 10 credits for the theory-electives part of their Master study. Those who do an exchange programme in the second term of the second MA year should have earned at least 15 credits for the theory-electives part of their Master study. Students who have earned extra credits during exchange may use those for individual credits.

### 2.5.1 Mandatory part: "Music Theory" and "Creative Writing"

In the "Music Theory" and "Creative Writing" lessons students learn both to recognize and stimulate the creative process leading to writing original compositions as well as the technical component, necessary for writing effective compositions: melody, harmony, rhythm and form. There are three main areas of focus:

- Recognizing and developing the identity of an original composition
- Playability
- Technical writing proficiency

At the end of this course each student should hand in their own compositions, both in the form of a recording as well as a complete chart.

The teaching staff of the “Music Theory” and “Creative Writing” consists of Johan Plomp, Florian Ross, Yaniv Nachum, Henk Huizinga, Reinier Baas, Ben van Gelder and Walther Stulmacher.

### 2.5.2 Elective part

For the electives part the student can choose courses for at least 10 credits. Master electives are courses in music history, philosophy, music theory, analysis, arranging and composition. The study load is 5 or 10 credits per course. The detailed descriptions of the electives can be found on the [CvA website](#).

All CvA master students will receive a registration form by e-mail in order to apply for electives. If you have any questions about the electives, please contact the coordinator of the Jazz master electives Barbara Bleij ([b.bleij@ahk.nl](mailto:b.bleij@ahk.nl)).

The following electives will be offered in 2020-2021:

Category	Subject	Teacher
<b>Composition, Analysis and Performance</b>	Nicolas Slonimsky's 'Thesaurus of Scales and Melodic Patterns'	<i>Jasper Blom, Frans van der Hoeven</i>
	Where is that Melody?	<i>Yuri Honing</i>
	Get on Track - New Tools for Composition and Improvisation	<i>Harmen Fraanje</i>
	<b>Critical Reflection: History, Analysis, Philosophy</b>	Reading Black Music: Key Texts in African-American Music
	Jazz in Europe, European Jazz?	<i>Walter van de Leur</i>
	Thinking Big: Jazz Composition and Performance Beyond the Chorus Form	<i>Patrick Schenkus, Barbara Bleij &amp; others</i>
	Freedom and Improvisation	<i>Joris Roelofs</i>
	Super Nova: Wayne Shorter, Composer/Improviser	<i>Barbara Bleij</i>
	Developing Creativity	<i>Sander van Maas</i>
<b>Electives of the Classical Dept open to jazz students</b>	Electronic Music	<i>Jorrit Tamminga</i>
	Moving and Musicking with the Elderly	<i>Jacqueline Koop, Ellen van Hoek</i>
	Musical Texture	<i>Amit Gur</i>
	Patterns of Performance: The Neuroscience of Improving Experts	<i>Beorn Nijenhuis</i>
	Technological Strategies in Composing and Performing	<i>Arnold Marinissen</i>



## 2.6 Individual credits

The content of the individual credits can be determined by the student. There are several ways to put this component together, for example:

- by taking an extra master's elective
- by taking an extra ensemble
- by following a course at the University of Amsterdam
- by participating in extracurricular activities to gain more professional experience
- by participating in projects and masterclasses
- by taking a bachelor's elective (please view MyAHK -> CvA Jazz)

When in doubt, please consult with the study advisor.

## 2.7 Final Examination

The practical examination consists of a public presentation in the Amsterdam Blue Note of the Conservatorium. The examination programme must constitute a coherent whole and must include the candidate's own arrangements and/or compositions.

Preparing for the final examination constitutes the final component of the student's studies. Students must organize a great many things, e.g. putting together a programme, finding other players, instruments, sheet music and sending out invitations. By starting their preparations on time, students will be able to avoid unnecessary stress.

Several important points:

- \* Students may schedule their final examination if they have concluded all other subjects.
- \* For jazz students, the examination date must be set before 1 March.
- \* The examination may not exceed 90 minutes (including stage changes and announcements) and must be **at least 75 minutes long**.
- \* Postponement of the final examination is possible only if the student has obtained the written consent of the Board of Directors.
- \* All examinations will take place in the concert halls of the CvA.
- \* Any special costs resulting from the student's choice of repertoire will be borne by the student.

An [application form for the final exam](#) can be downloaded from the Intranet.

For more detailed description please see the course description of your Principal Subject or contact the principal study teacher. For information on admissibility to the final exam, scheduling and coordination please contact Bram Strijbis, the coordinator of the Jazz department ([b.strijbis@ahk.nl](mailto:b.strijbis@ahk.nl)).

## 2.8 Exchange

As part of the exchange programme, students can study abroad for one semester - depending upon placement options and completion of the required subjects at the CvA - either in Europe, within the Erasmus network, or in the US. The Jazz department's partners are, among others:

- The New School, New York
- USC Thornton, University of Southern California, Los Angeles
- Frost School of Music, University of Miami
- Boyer College of Music and Dance at Temple University, Philadelphia
- Manhattan School of Music, New York

- Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) (France)
- The Jazz-Institute Berlin – JIB (Germany)
- Rhythmic Music Conservatory (RMC) Copenhagen (Denmark)
- Department of Music, Norwegian University of Science and Technology (NTNU) Trondheim (Norway)
- Siena Jazz University (Italy)

In general, master students can take part in a study exchange programme in the 1<sup>st</sup> semester of their second year. Planning and application takes place in the first year of the master's programme.

Information regarding the application procedure and deadlines can be found on the Intranet site MyAHk (under "Studying Abroad") or by contacting CVA's exchange coordinator Ruth Graf-Fleet.

## 2.9 EUJAM

EUJAM is a joint Master's degree offered by the conservatories of Amsterdam, Berlin, Copenhagen, Paris and Trondheim. This programme is specifically designed for talented contemporary Jazz performers who want to remain on the forefront of development in music, culture and business. EUJAM students investigate European Jazz in its broad artistic, cultural and entrepreneurial scope, and design and perform artistic projects in collaboration with professional performers, organizations and business enterprises, giving students the opportunity to develop a strong international professional network. This premier programme admits just two Master's students per institute per year.

EuJam will provide students with a broad range of professional qualifications:

- artistic and instrumental excellence
- composition, arranging and performance skills
- leadership skills
- project and enterprise management skills
- cultural and communicative skills

More information on [www.eujam.eu](http://www.eujam.eu) .

## 3. Descriptions of Principal Subjects

### 3.1 Saxophone

#### **Learning Objective**

At the time of the final examination, students will exhibit specific qualities which will ensure them their own places in the world of professional music. To this end, a distinctly personal profile, a broad knowledge of the Jazz idiom (and related styles) and excellent technical and improvisational skills will be developed.

#### **Principal Study**

The saxophone faculty seeks to train students to become all-round musicians capable of functioning in all areas of the professional practice: from Big Bands to Jazz, Fusion, Brazilian and Latin ensembles, both live and recorded. Students gain experience in a variety of musical situations, with ensemble playing and improvisation as focal points. Students are encouraged to develop their own style and a differentiated approach by each individual student is required. Although one teacher (the mentor) is mainly responsible for a particular student, the student will be able to have lessons with several teachers, depending upon the repertoire and affinity.

#### *Additional instruction in the principal study*

Big Band projects  
Technique lessons  
Section rehearsal

#### *Student activities*

Playing, performing, participating in ensembles and projects.

#### **Methods of instruction**

Individual lessons, group lessons, masterclasses, projects, jam sessions. In consultation with the teachers the study programme will be tailored according to the student's wishes.

#### **Other Subjects**

Students may choose from a number of master's ensembles for a minimum of 20 credits in two years. The Theory part and the research/lecture is compulsory and information on both is provided separately in the study guide. First year MA students should follow also the Music Business and Career program.

#### **Evaluation**

##### *First-Year Assessment*

1. A performance on the basis of which the student's progress in the area of the principal study will be assessed. The performance must demonstrate the student's positive development in respect of his/her:
  - musical personality
  - instrumental skills and quality
2. The concert may not exceed 45 minutes.
3. When this test is passed, the student will be admitted to the second year of study.

##### *Final Examination*

The candidate will give a final recital; he/she will present a cohesive programme showcasing excellent instrumental, and compositional/arranging skills as well as the ability to lead a band and present the music to an audience.

The final examination will be evaluated by a committee comprising a representative of the Board of Directors, principal study teachers and an external expert.

#### *Criteria for Completion*

1. Credits to be earned in connection with the final examination
2. Credits to be earned in connection with ensembles, research/lecture will be earned separately.
3. Credits to be earned in connection with Theory and 'free space' will be earned separately.

Students may take part in the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.

#### **Admission**

Admission will depend on the candidate's level of playing, the result of the theory test (for Bachelor students who did not graduate at the CvA) and the proposed plan of study. The plan of study must indicate the area in which the candidate wishes to specialize and must outline the plans for the final examination concerning repertoire, styles, etc.

Please send in together with the application form:

- A link to at least three songs. These may also be sent via a Youtube/myspace link
- live filmed recordings of a concert or rehearsal, via Youtube
- the plan of study

When the level of the candidate's performance on the recordings matches the master's degree level, the candidate will be invited to audition. During the audition the candidate will be interviewed and will play three songs, among which: one original composition and one arrangement of a jazz-standard.

Candidates may bring their own accompaniment. It is also possible to be accompanied by a CvA rhythm section, please state your preference on your application form.

#### **Teachers**

Jasper Blom, *coördinator*

Simon Rigter

Ben van Gelder

Leo Janssen, *saxophone technique*

David Kweksilber, *saxophone and clarinet technique*

Jasper van Damme, *methodology*

Dick Oatts, *Regular guest teacher/Artist in Residence*

Marc Scholten, *technique, clarinet as a subsidiary subject*

In the recent years guest teacher included Branford Marsalis, Miguel Zenon, Bob Mintzer, Seamus Blake, Ben Wendel, and Mark Turner.

## 3.2 Clarinet & Bass Clarinet

### Learning Objective

At the time of the final examination, students will exhibit specific qualities which will ensure them their own places in the world of professional music. To this end, a distinctly personal profile, a broad knowledge of the Jazz idiom (and related styles) and excellent technical and improvisational skills will be developed.

### Principal Study

The wind faculty seeks to train students to become all-round musicians capable of functioning in all areas of the professional practice: from orchestras to big bands through to jazz, fusion, pop and Latin ensembles, both live and recorded. Students gain experience in a variety of musical situations, with ensemble playing, solo performance and improvisation as focal points. Students are encouraged to develop their own style and a differentiated approach by each individual student is required. Although one teacher (the mentor) is mainly responsible for a particular student, the student will be able to have lessons with several teachers, depending upon the repertoire and affinity.

*Additional instruction in the principal study:*

Big Band projects  
Technique lessons

*Student activities*

Playing, performing, participating in ensembles and projects.

### Methods of instruction

Individual lessons, group lessons, masterclasses, projects, jam sessions. In consultation with the teachers the study programme will be tailored according to the student's wishes.

### Other Subjects

Students may choose from a number of master's ensembles for a minimum of 20 credits in two years. The Theory part and the research/lecture is compulsory and information on both is provided separately in the study guide. First year MA students should follow also the Music Business and Career program.

### Evaluation

*First-Year Assessment*

1. A performance on the basis of which the student's progress in the area of the principal study will be assessed. The performance must demonstrate the student's positive development in respect of his/her:
  - musical personality
  - instrumental skills and quality
2. The concert may not exceed 45 minutes.
3. When this test is passed, the student will be admitted to the second year of study.

*Final Examination*

The candidate will give a final recital; he/she will present a cohesive programme showcasing excellent instrumental, and compositional/arranging skills as well as the ability to lead a band and present the music to an audience.

The final examination will be evaluated by a committee comprising a representative of the Board of Directors, principal study teachers and an external expert.

### *Criteria for Completion*

Credits to be earned in connection with the final examination

Credits to be earned in connection with ensembles, research/lecture will be earned separately.

Credits to be earned in connection with Theory and 'free space' will be earned separately.

Students may take part in the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.

### *Admission*

Admission will depend on the candidate's level of playing, the result of the theory test (for Bachelor students who did not graduate at the CvA) and the proposed plan of study. The plan of study must indicate the area in which the candidate wishes to specialize and must outline the plans for the final examination concerning repertoire, styles, etc.

Please send in together with the application form:

- a link to at least three songs. These may also be sent via a Youtube/myspace link,
- live filmed recordings of a concert or rehearsal, via Youtube,
- the plan of study

When the level of the candidate's performance on the recordings matches the master's degree level, the candidate will be invited to audition. During the audition the candidate will be interviewed and will play three songs, among which:

- one original composition
- one arrangement of a jazz-standard

Candidates may bring their own accompaniment. It is also possible to be accompanied by a CvA rhythm section, please state your preference on your application form.

### **Teachers**

Joris Roelofs

David Kweksilber, *clarinet technique*

Harmen de Boer, *classical clarinet technique*

Erik van Deuren, *classical bass clarinet technique*

## **3.3 Trumpet**

### **Learning Objective**

At the time of the final examination, students will exhibit specific qualities which will ensure them their own places in the world of professional music. To this end, a distinctly personal profile, a broad knowledge of the Jazz idiom (and related styles) and excellent technical and improvisational skills will be developed.

### **Principal Study**

The saxophone faculty seeks to train students to become all-round musicians capable of functioning in all areas of the professional practice: from Big Bands to Jazz, Fusion, Brazilian and Latin ensembles, both live and recorded. Students gain experience in a variety of musical situations, with ensemble playing and improvisation as focal points. Students are encouraged to develop their own style and a differentiated approach by each individual student is required. Although one teacher (the mentor) is mainly responsible for a particular student, the student will be able to have lessons with several teachers, depending upon the repertoire and affinity.

### *Additional instruction in the principal study*

Big Band projects  
Technique lessons  
Section rehearsal

### *Student activities*

Playing, performing, participating in ensembles and projects.

### **Methods of instruction**

Individual lessons, group lessons, masterclasses, projects, jam sessions. In consultation with the teachers the study programme will be tailored according to the student's wishes.

### **Other Subjects**

Students may choose from a number of master's ensembles for a minimum of 20 credits in two years. The Theory part and the research/lecture is compulsory and information on both is provided separately in the study guide. First year MA students should follow also the Music Business and Career program.

### **Evaluation**

#### *First-Year Assessment*

1. A performance on the basis of which the student's progress in the area of the principal study will be assessed. The performance must demonstrate the student's positive development in respect of his/her:
  - musical personality
  - instrumental skills and quality
2. The concert may not exceed 60 minutes.
3. When this test is passed, the student will be admitted to the second year of study.

#### *Final Examination*

The candidate will give a final recital; he/she will present a cohesive programme showcasing excellent instrumental, and compositional/arranging skills as well as the ability to lead a band and present the music to an audience.

The final examination will be evaluated by a committee comprising a representative of the Board of Directors, principal study teachers and an external expert.

#### Criteria for Completion

1. Credits to be earned in connection with the final examination
2. Credits to be earned in connection with ensembles, research/lecture will be earned separately.
3. Credits to be earned in connection with Theory and 'free space' will be earned separately.

Students may take part in the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.

### **Admission**

Admission will depend on the candidate's level of playing, the result of the theory test (for Bachelor students who did not graduate at the CvA) and the proposed plan of study. The plan of study must indicate the area in which the candidate wishes to specialize and must outline the plans for the final examination concerning repertoire, styles, etc.

Please send in together with the application form:

- A link to at least three songs. These may also be sent via a Youtube/myspace link
- live filmed recordings of a concert or rehearsal, via Youtube

- the plan of study

When the level of the candidate's performance on the recordings matches the master's degree level, the candidate will be invited to audition. During the audition the candidate will be inter-viewed and will play three songs, among which one original composition and one arrangement of a jazz-standard.

Candidates may bring their own accompaniment. It is also possible to be accompanied by a CvA rhythm section, please state your preference on your application form.

### **Teachers**

Ruud Breuls

Jarmo Hoogendijk

Erik Veldkamp, *technique, lead trumpet*

Jacco Groenendijk, *technique*

Robbert Scherpenisse, *methodology*

Terell Stafford, *regular guest teacher & Artist in Residence*

Alex Sipiagin, *regular guest teacher & Artist in Residence*

## **3.4 Trombone**

### **Learning Objective**

At the time of the final examination, students will exhibit specific qualities which will ensure them their own places in the world of professional music. To this end, a distinctly personal profile, a broad knowledge of the Jazz idiom (and related styles) and excellent technical and improvisational skills will be developed.

### **Principal Study**

Principal-study trombonists are trained as soloists, improvisers and composers/arrangers. Next to the study of Jazz Music they are also exposed to a wide variety of musical styles related to Jazz, such as Funk, Brazilian, Fusion.

Students are encouraged to develop their own style and a differentiated approach by each individual student is required. Although one teacher (the mentor) is mainly responsible for a particular student, the student will be able to have lessons with several teachers, depending upon the repertoire and affinity.

*Additional instruction in the principal study:*

Big Band projects

Technique lessons

*Student activities*

Playing, participating in ensembles and projects.

### **Methods of instruction**

Individual lessons, group lessons, masterclasses, jam sessions. In consultation with the teachers the study programme will be tailored according to the student's wishes.

### **Other Subjects**



Students may choose from a number of master's ensembles for a minimum of 20 credits in two years. The Theory part and the research/lecture is compulsory and information on both is provided separately in the study guide. First year MA students should follow also the Music Business and Career program.

## **Evaluation**

### *First-Year Assessment*

1. A performance on the basis of which the student's progress in the area of the principal study will be assessed. The performance must demonstrate the student's positive development in respect of his/her:
  - musical personality
  - instrumental skills and quality
2. The concert may not exceed 30 minutes.
3. When this test is passed, the student will be admitted to the second year of study.

### *Final Project / Examination*

The candidate will give a final recital; he/she will present a cohesive programme showcasing excellent instrumental, and compositional/arranging skills as well as the ability to lead a band and present the music to an audience. It should showcase a solid musical craftsmanship, artistic excellence and individual authenticity, including the candidate's own arrangements and/or compositions. The final examination (recital) will be evaluated by a committee comprising a representative of the Board of Directors, principal study teachers and an external expert.

### *Criteria for Completion*

1. Credits to be earned in connection with the final examination
2. Credits to be earned in connection with ensembles, research/lecture will be earned separately.
3. Credits to be earned in connection with Theory and 'free space' will be earned separately.

Students may take part in the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.

## **Admission**

Admission will depend on the candidate's level of playing and the proposed plan of study. The plan of study must indicate the area in which the candidate wishes to specialize and must outline the plans for the final examination concerning repertoire, styles, etc.

## **Auditions**

Please send in together with the application form:

- a link to at least three songs. These may also be sent via a Youtube/myspace link,
- live filmed recordings of a concert or rehearsal, via Youtube,
- the plan of study.

When the level of the candidate's performance on the recordings matches the master's degree level, the candidate will be invited to audition. During the audition the candidate will perform three songs:

- one original composition,
- one arrangement of a jazz-standard,
- one song in which the candidate will play an improvisation.

Candidates may bring their own accompaniment. It is also possible to be accompanied by a CvA trio, please state your preference on your application form.

**Teachers:**

Martijn Sohier, *coordinator, technique, methodology*

Bert Boeren

Ilja Reingoud

Nils Wogram, *Artist in Residence*

## 3.5 Guitar

**Learning Objective**

The master's degree programme lasts two years. Upon completion of their MA students will be able to develop their talents in line with the plan of study. They will then be ready to enter the professional music world at the highest level.

**Principal Study**

The Master's study Guitar at the Jazz department trains students to function at the highest level in the field of jazz and jazz related music. The graduated student always seeks a personal style and an artistic view, has a high level of both expressiveness and craftsmanship on the instrument and has academic qualities to reflect on his music.

At the start of the programme every student makes an individual plan of study. The plan is made with a mentor and it strives as much as possible to a coherent curriculum that serves the personal goal of the student.

In the principal study the student is coached in performing, improvising, accompanying and composing in a variety of musical styles, as soloist as well as ensemble player.

The student will have lessons with all main subject teachers, depending upon the repertoire and student's affinities.

*Student activities*

Playing, performing, participating in ensembles and projects.

**Methods of instruction**

Individual lessons, group lessons, projects, clinics, master classes.

**Other Subjects**

Theory courses are also part of the study plan. They include arranging, jazz composing, analysis and research.

The student will have to do a Master's research on a topic that will be chosen with a research mentor and the study plan mentor. The Theory part and the research/lecture is compulsory and information on both is provided separately in this study guide.

First year MA students must follow also the Music Business and Career program.

Ensemble playing takes a very important place in the MA.

There is a variety of ensembles to choose from and there is the possibility to start your own ensemble to be coached by a chosen teacher and facilitated by a weekly time to rehearse and recording facilities. A couple of times per year there are big band or other large ensembles projects where MA students will participate.

## **Evaluation**

### *First year assessment:*

After the first semester the student has to upload new recordings in his media library. These will be evaluated with the main subject teachers.

At the end of the second semester the student will do a 25-minute set in the Amsterdam Blue Note with the student's current group.

The evaluation will be done with the AMIGO grading system by the guitar committee and will focus on monitoring the development of performance, concept, improvisations, arrangements and compositions.

### *Second year assessment:*

After the third semester the student has to upload new recordings in his media library. These will be evaluated with the main subject teachers.

In March of the fourth semester the student will present the research during the research symposium. The student will be evaluated on both the written work and the presentation.

### *Final Examination:*

At the end of the fourth semester the student will do a 50-minute set in the Amsterdam Blue Note with an ensemble. The concert should contain original work and arrangements.

A committee, comprising a representative of the Board of Directors, the principal study teachers and an external expert, will evaluate according to the AMIGO grading system.

The focus will be as if this would be a concert given in a professional situation, so e.g a club or a stage outside school. So, a good presentation and stage presence is expected, striving for an authentic and artistic show case of the candidate musings.

### *Criteria for Completion*

Credits to be earned in connection with the final examination

Credits to be earned in connection with ensembles, research/lecture will be earned separately.

Credits to be earned in connection with Theory and 'free space' will be earned separately.

Students may take part in the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.

## **Admission**

For the admission the candidate is asked to send links to video recordings of a recent concert or the final exam concert of the Bachelor's degree.

If these recordings are not available other links that will represent the capacities of the candidate can be an alternative. It is important that the material contains improvisations. Also, an indication in which minute the solos take place is appreciated.

Also, a first idea of the study plan has to be made with help of the application form.

## **Audition**

If the preselection material is convincing the candidate will be invited for a live audition.

The repertoire to be prepared will be sent in detail to the candidate.

It contains: a medium two beat song, a bebop piece, an advanced Coltrane piece and a (partly rubato and solo) ballad. The candidate will be accompanied by one of the guitar teachers. The audition will be concluded with a short interview about the student's motivation.

### **Teachers**

Students will have lessons from all principal subject teachers, so there is no need to give a preference.

Maarten van der Grinten *chairman*

Reinier Baas

Martijn van Iterson

Jesse van Ruller

Peter Bernstein, *regular guest teacher, 2 times a year*

Durk Hijma, *technique, upon request*

Eric Vaarzon Morel *flamenco*

(There is a (limited) possibility to study incidentally with external teachers, upon request.)

## **3.6 Jazz Piano**

### **Learning Objective**

At the time of the final examination, students will exhibit specific qualities which will ensure them their own places in the world of professional music. To this end, a distinctly personal profile, a broad knowledge of the Jazz idiom (and related styles) and excellent technical and improvisational skills will be developed.

### **Principal Study**

Pianists are encouraged to develop their artistic qualities, to express their ultimate creativity and their most personal identity, while at the same time being expected to be capable to perform any given music style.

Each student gets the opportunity to have lessons with four different teachers, depending upon the repertoire and affinity.

Besides that, we regularly create the possibility to have Masterclasses and private lessons from world famous pianists, like Brad Mehldau, Larry Goldings, Gerald Clayton, Danilo Perez, Joey Calderazzo and Aaron Parks ao.

#### *Additional instruction in the principal study*

Big Band projects

Technique lessons

#### *Student activities*

Performing, participating in ensembles and projects

### **Methods of instruction**

Individual lessons, group lessons, masterclasses, jam sessions. In consultation with the teachers the study programme will be tailored according to the student's wishes.

Other Subjects

Students may choose from a number of master's Ensembles for a minimum of 20 credits in two years.

The theory part and the research/lecture are compulsory and information on both is provided separately in the study guide.

First year MA students should follow also the Music Business and Career program.

## **Evaluation**

### *First-Year Assessment*

A performance on the basis of which the student's progress in the area of the principal study will be assessed. The performance must demonstrate the student's positive development in respect of his/her: musical personality, instrumental skills and quality.

The concert may not exceed 30 minutes.

When this test is passed, the student will be admitted to the second year of study.

### *Final project/examination*

The candidate will give a final recital; he/she will present a cohesive programme showcasing excellent instrumental, and compositional/arranging skills as well as the ability to lead a band and present the music to an audience. It should showcase a solid musical craftsmanship, artistic excellence and individual authenticity, including the candidate's own arrangements and/or compositions.

The final examination (recital) will be evaluated by a committee comprising a representative of the Board of Directors, principal study teachers and an external expert.

### *Criteria for Completion*

1. Credits to be earned in connection with the final examination
  2. Credits to be earned for Ensembles and Research/lecture which will be administered separately.
  3. Credits to be earned in connection with Theory and 'free space' will be administered separately.
- Students will be admitted to the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.

## **Admission**

Admission will depend on the candidate's level of playing, the result of the theory test (for Bachelorstudents who did not graduate at the CvA) and the proposed plan of study. The plan of study must indicate the area in which the candidate wishes to specialize and must outline the plans for the final examination concerning repertoire, styles, etc.

Please send in together with the application form:

- A link to at least three songs. (These may also be sent via a youtube/myspace link)
- live filmed recordings of a concert or rehearsal, via Youtube
- the plan of study

When the level of the candidate's performance on the recordings matches the master's degree level, the candidate will be invited to audition. During the audition the candidate will play three songs:

- one original composition
- one arrangement of a jazz-standard
- one song in which the candidate will play an improvisation

Candidates may bring their own accompaniment. It is also possible to be accompanied by a CvA trio, please state your preference on your application form.

## Teachers

Karel Boehlee, *coordinator*  
Rob van Bavel  
Harmen Fraanje  
Hans Vroomans  
Matthijs Verschoor, *technique*  
Gert-Jan Vermeulen, *technique*  
Jaco Benckhuijsen, *methodology*

## 3.7 Double Bass

### Learning Objective

At the time of the final examination, students will exhibit specific qualities which will ensure them their own places in the world of professional music. To this end, a distinctly personal profile, a broad knowledge of the Jazz idiom (and related styles) and excellent technical and improvisational skills will be developed.

### Principal Study

By studying for a *Master Degree Double Bass Jazz* students are stimulated to develop their own personality in improvised Jazz Bass playing.

Students are trained as accompanists, soloists, improvisers, bandleaders, and composers/arrangers. Apart from the lessons with both Jazz and Classical teachers, students join masterclasses with guests of international reputation.

*Additional instruction in the principal study:*

Big Band projects  
Technique lessons

*Student activities:*

Playing, performing, participating in ensembles and projects.

### Methods of instruction

Individual lessons, group lessons, masterclasses, projects, jam sessions. In consultation with the teachers the study programme will be tailored according to the student's wishes.

### Other Subjects

Students may choose from a number of master's ensembles for a minimum of 20 credits in two years. The Theory part and the research/lecture is compulsory and information on both is provided separately in the study guide. First year MA students should follow also the Music Business and Career program. Possible for the 'free space' selection: *Classical Music studies* (Wilmar de Visser)

### Evaluation

First-Year Assessment

1. A performance on the basis of which the student's progress in the area of the principal study will be assessed. The performance must demonstrate the student's positive development in respect of his/her: musical personality and instrumental skills and quality
2. The concert may not exceed 30 minutes.
3. When this test is passed, the student will be admitted to the second year of study.

### *Final Examination*

The examination programme must constitute a coherent whole and must include the candidate's own arrangements and/or compositions. It should showcase a solid musical craftsmanship, artistic excellence and individual authenticity.

The final examination will be evaluated by a committee comprising a representative of the Board of Directors, principal study teachers and an external expert.

### *Criteria for Completion*

Credits to be earned in connection with the final examination

Credits to be earned in connection with ensembles, research/lecture will be earned separately.

Credits to be earned in connection with Theory and 'free space' will be earned separately.

Students may take part in the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.

### **Admission**

Admission will depend on the candidate's level of playing, the result of the theory test (for Bachelorstudents who did not graduate at the CvA) and the proposed plan of study. The plan of study must indicate the area in which the candidate wishes to specialize and must outline the plans for the final examination concerning repertoire, styles, etc.

Please send in together with the application form:

- A link to at least three songs. These may also be sent via a youtube/myspace link
- live filmed recordings of a concert or rehearsal, via Youtube
- the plan of study

When the level of the candidate's performance on the recordings matches the master's degree level, the candidate will be invited to audition. During the audition the candidate will be interviewed and will play three songs, among which:

- one original composition
- one arrangement of a jazz-standard

Candidates may bring their own accompaniment. It is also possible to be accompanied by a CvA rhythm section, please state your preference on your application form.

### **Teachers**

Frans van der Hoeven, *principal subject & coordination*

Ruud Ouwehand, *principal stubject*

Ernst Glerum, *technique + methodology*

John Clayton, *Artist in Residence*

Clemens van der Feen, *regular guest teacher*

Wilmar de Visser, *classical double bass as a subsidiary subject*

## **3.8 Bass Guitar**

### **Learning Objective**

At the time of the final examination, students will exhibit specific qualities which will ensure them their own places in the world of professional music. To this end, a distinctly personal profile, a broad knowledge of the Jazz idiom (and related styles) and excellent technical and improvisational skills will be developed.

### **Principal Study**

Principal-study bass guitarists are trained as flexible accompanist, composers/arrangers and soloist. The course aims to train students to become creative all-round bass guitarists with a personal style and awareness of the traditions. Training is provided in all styles with elements of improvisation available for this relatively young instrument: from the early years with blues, jazz, rock, latin, soul, funk and fusion to contemporary styles including electronic jazz and contemporary music. Along-side the principal study there are special courses with focus on technique and sight-reading. A differentiated approach by each individual student is required. Although one teacher (the mentor) is mainly responsible for a particular student, the student will be able to have lessons with several teachers, depending upon the repertoire and affinity.

*Additional instruction in the principal study:*

Big Band projects  
Technique lessons

*Student activities*

Playing, performing, participating in ensembles and projects.

**Methods of instruction**

Individual lessons, group lessons, masterclasses, projects, jam sessions. In consultation with the teachers the study programme will be tailored according to the student's wishes.

**Other Subjects**

Students may choose from a number of master's ensembles for a minimum of 20 credits in two years. The Theory part and the research/lecture is compulsory and information on both is provided separately in the study guide. First year MA students should follow also the Music Business and Career program.

**Evaluation**

*First-Year Assessment*

1. A performance on the basis of which the student's progress in the area of the principal study will be assessed. The performance must demonstrate the student's positive development in respect of his/her:
  - musical personality
  - instrumental skills and quality
2. The concert may not exceed 45 minutes.
3. When this test is passed, the student will be admitted to the second year of study.

*Final Examination*

The candidate will give a final recital; he/she will present a cohesive programme showcasing excellent instrumental, and compositional/arranging skills as well as the ability to lead a band and present the music to an audience.

The final examination will be evaluated by a committee comprising a representative of the Board of Directors, principal study teachers and an external expert.

*Criteria for Completion*

Credits to be earned in connection with the final examination

Credits to be earned in connection with ensembles, research/lecture will be earned separately.

Credits to be earned in connection with Theory and 'free space' will be earned separately.

Students may take part in the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.



## **Admission**

Admission will depend on the candidate's level of playing and the proposed plan of study. The plan of study must indicate the area in which the candidate wishes to specialize and must outline the plans for the final examination concerning repertoire, styles, etc.

Please send in together with the application form:

- a link to at least three songs. These may also be sent via a Youtube/myspace link,
- live filmed recordings of a concert or rehearsal, via Youtube,
- the plan of study.

When the level of the candidate's performance on the recordings matches the master's degree level, the candidate will be invited to audition. During the audition the candidate will play three songs, among which one original composition, and one arrangement of a jazz-standard.

Candidates may bring their own accompaniment. It is also possible to be accompanied by a CvA trio, please state your preference on your application form.

## **Teachers**

David de Marez Oyens, *coordinator*

Charly Angenois

Theo de Jong

Jeroen Vierdag

Lené te Voortwis

Glenn Gaddum Jr. *regular guest teacher*

## **3.9 Drums**

### **Learning Objective**

The master's degree programme in Drums lasts two years. Upon completion of their MA students will have developed their talents in line with the plan of study. They will then be ready to enter the professional music world at the highest level.

### **Principal Study**

Principal-study drummers are trained as accompanist, soloists, improvisers and composers/arrangers. Next to the study of Jazz Music they are exposed to a wide variety of musical genres related to Jazz, such as Funk, Brazilian music, Cuban music, African music, Oriental music, electronic music, contemporary improvised music as well as to many different forms of fusion between these genres.

Students are encouraged to develop their own voice and identity and therefore an individual approach is required.

The student's mentor is mainly responsible for the artistic development of each particular student but each student will be able to have lessons with several teachers, depending upon the repertoire and affinity.

### *Additional instruction in the principal study*

Big Band projects

Technique lessons

### *Student activities*

Performing in a variety of ensembles and projects.

## **Methods of instruction**

Individual lessons, group lessons, masterclasses, jam sessions. In consultation with the teachers the study programme will be tailored according to the student's wishes.

## **Other Subjects**

Students may choose from a number of master's ensembles for a minimum of 20 credits in two years. The theory part and the research/lecture is compulsory and information on both is provided separately in the studyguide. First year MA students should follow also the Music Business and Career program.

During their Masters study the students may have the option to study abroad at institutes connected to CvA.

## **Evaluation**

### *First-Year Assessment*

A performance on the basis of which the student's progress in the area of the principal study will be assessed.

The performance must demonstrate the student's positive development in respect of his/her musical identity, instrumental skills and artistic quality. The concert may not exceed 30 minutes.

When this exam is passed, the student will be admitted to the second year of the Masters study.

### *Final project/examination*

The candidate will give a final recital; the student will present a cohesive programme showcasing excellent instrumental and compositional and arranging skills as well as the ability to lead a band and present the music to an audience. It should showcase solid musical craftsmanship, artistic excellence with an authentic and individual quality. The programme must include the candidate's own arrangements and/or compositions.

The final examination (recital) will be evaluated by a committee comprising a representative of the Board of Directors, principal study teachers and an external expert.

### *Criteria for Completion*

1. Credits to be earned in connection with the final examination.
2. Credits to be earned in connection with ensembles, research/lecture will be earned separately.
3. Credits to be earned in connection with Theory and 'free space' will be earned separately.

Students may take part in the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.

### *Admission*

In order to qualify for the audition, the candidate must submit three links (YouTube, Soundlink etc) to audio or video recordings of their performances.

On the basis of these materials, the committee will assess the candidate's level. If the candidate's level meets the requirements for the master's degree programme, the candidate may be invited to do a practical audition. During the audition the candidate will play three pieces:

- one original composition,
- one jazz standard,
- originality and a high level of improvisation are required.

Candidates may bring their own accompaniment. It is possible to make use of a conservatory trio accompaniment as well. If you wish to do so, please state this on the application form.

### **Teachers**

Lucas van Merwijk, *coordinator, methodology*

Marcel Serieuse

Martijn Vink

Haye Jellema, *technique*

Joost Lijbaart, *technique, methodology*

Joran Vroom, *guest teacher*

Joost van Schaik, *guest teacher*

## **3.10 Percussion**

### **Learning Objective**

At the time of the final examination, students will exhibit specific qualities which will ensure them their own places in the world of professional music. To this end, a distinctly personal profile, a broad knowledge of the Jazz idiom (and related styles) and excellent technical and improvisational skills will be developed.

### **Principal Study**

The percussion faculty seeks to train students to become all-round musicians capable of functioning in all areas of the professional practice: from Big Bands to Jazz, Fusion, Brazilian and Latin ensembles, both live and recorded. Students gain experience in a variety of musical situations, with ensemble playing and improvisation as focal points. Students are encouraged to develop their own style and a differentiated approach by each individual student is required. Although one teacher (the mentor) is mainly responsible for a particular student, the student will be able to have lessons with several teachers, depending upon the repertoire and affinity.

#### *Additional instruction in the principal study*

Big Band projects

Music from other cultures

Student activities

Playing, performing, participating in ensembles and projects.

#### *Methods of instruction*

Individual lessons, group lessons, masterclasses, projects, jam sessions. In consultation with the teachers the study programme will be tailored according to the student's wishes.

### **Other Subjects**

Students may choose from a number of master's ensembles for a minimum of 20 credits in two years. The Theory part and the research/lecture is compulsory and information on both is provided separately in the study guide. First year MA students should follow also the Music Business and Career program.

### **Evaluation**

*First-Year Assessment*

1. A performance on the basis of which the student's progress in the area of the principal study will be assessed. The performance must demonstrate the student's positive development in respect of his/her:
  - musical personality
  - instrumental skills and quality
2. The concert may not exceed 45 minutes.
3. When this test is passed, the student will be admitted to the second year of study.

#### *Final Examination*

The candidate will give a final recital; he/she will present a cohesive programme showcasing excellent instrumental, and compositional/arranging skills as well as the ability to lead a band and present the music to an audience.

The final examination will be evaluated by a committee comprising a representative of the Board of Directors, principal study teachers and an external expert.

#### *Criteria for Completion*

1. Credits to be earned in connection with the final examination
2. Credits to be earned in connection with ensembles, research/lecture will be earned separately.
3. Credits to be earned in connection with Theory and 'free space' will be earned separately.

Students may take part in the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.

#### **Admission**

Admission will depend on the candidate's level of playing, the result of the theory test (for Bachelor students who did not graduate at the CvA) and the proposed plan of study. The plan of study must indicate the area in which the candidate wishes to specialize and must outline the plans for the final examination concerning repertoire, styles, etc.

Please send in together with the application form:

- A link to at least three songs. These may also be sent via a Youtube/myspace link
- live filmed recordings of a concert or rehearsal, via Youtube
- the plan of study

When the level of the candidate's performance on the recordings matches the master's degree level, the candidate will be invited to audition. During the audition the candidate will be interviewed and will play three songs, among which:

- one original composition
- one arrangement of a jazz-standard

Candidates may bring their own accompaniment. It is also possible to be accompanied by a CvA rhythm section, please state your preference on your application form.

#### **Teachers**

Bart Fermie

Lucas van Merwijk

## 3.11 Voice

### Learning Objectives

The master's degree programme lasts two years. Upon completion of their MA students will be able to develop their talents in line with the plan of study. They will then be ready to enter the professional music world at the highest level.

### Principal Study

Principal-study singers are trained as soloists, improvisers and composers/arrangers. Next to the study of Jazz Music they are also exposed to a wide variety of musical styles related to Jazz, such as Funk, Brazilian, Fusion. Students are encouraged to develop their own style and a differentiated approach by each individual student is required. Although one teacher (the mentor) is mainly responsible for a particular student, the student will be able to have lessons with several teachers, depending upon the repertoire and affinity.

#### *Additional instruction in the principal study*

Big Band projects

Technique lessons

#### *Student activities*

Singing, performing, participating in ensembles and projects.

### Methods of instruction

Individual lessons, group lessons, masterclasses, jam sessions. In consultation with the teachers the study programme will be tailored according to the student's wishes.

### Other Subjects

Students may choose from a number of master's ensembles for a minimum of 20 credits in two years. The Theory part and the research/lecture is compulsory and information on both is provided separately in the study guide. First year MA students should follow also the Music Business and Career program.

### Evaluation:

#### *First-Year Assessment:*

1. A performance on the basis of which the student's progress in the area of the principal study will be assessed. The performance must demonstrate the student's positive development in respect of his/her:
  - musical personality
  - instrumental skills and quality
2. The concert may not exceed 30 minutes.
3. When this test is passed, the student will be admitted to the second year of study.

#### *Final project/examination*

The candidate will give a final recital; he/she will present a cohesive programme showcasing excellent instrumental, and compositional/arranging skills as well as the ability to lead a band and present the music to an audience. It should showcase a solid musical craftsmanship, artistic excellence and individual authenticity, including the candidate's own arrangements and/or compositions. The final examination (recital) will be evaluated by a committee comprising a representative of the Board of Directors, principal study teachers and an external expert.

#### *Criteria for Completion*

1. Credits to be earned in connection with the final examination
2. Credits to be earned in connection with ensembles, research/lecture will be earned separately.
3. Credits to be earned in connection with Theory and 'free space' will be earned separately.

Students can take part in the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.

### **Admission**

Admission will depend on the candidate's level of playing, the result of the theory test (for Bachelor-students who did not graduate at the CvA) and the proposed plan of study. The plan of study must indicate the area in which the candidate wishes to specialize and must outline the plans for the final examination concerning repertoire, styles, etc.

Please send in together with the application form:

- A link to at least three songs. These may also be sent via a youtube/myspace link
- live filmed recordings of a concert or rehearsal, via Youtube
- the plan of study

When the level of the candidate's performance on the recordings matches the master's degree level, the candidate will be invited to audition. During the audition the candidate will sing three songs:

- one original composition
- one arrangement of a jazz-standard
- one song in which the candidate will sing an improvisation

Candidates may bring their own accompaniment. It is also possible to be accompanied by a CvA trio, please state your preference on your application form.

### **Teachers**

Sylvi Lane *coordinator*

Lydia van Dam

Humphrey Campbell

Lilian Vieira, *Brazilian*

Sanna van Vliet, *improvisation*

Michelle Mallinger, *English/American pronunciation*

David Linx, *Artist in Residence*

Fay Claassen, *Artist in Residence*

Lieve Geuens, *technique*

Wiebe-Pier Cnossen, *technique*

Bodhi Sykora, *methodology*

Isabel Mirallas Parellada, *technique*

Eva Baggerman, *choirs*

## **3.12 Composition / Arranging**

### **Admission**

Candidates need to submit material that shows their affinity with writing for orchestra and sufficient development perspective to enroll in this two years orchestral master's degree programme.

Send three (or four) own orchestral arrangements, at least two of which should be arrangements of jazz standards; the others may be your own compositions. The instrumentation of your

arrangements should be orchestral (big band, or big band with strings; optional symphony orchestra) You may want to add an arrangement for a smaller ensemble, for example octet (5 horn section, 3 rhythm section). However, your orchestral arrangements are more essential.

*Please note:*

- \* Send printed full scores, preferably with CD (live or MIDI audio recording of max. 15 min.)
- \* Score reductions will not be accepted; all instruments should be on separate staves and the piano on two
- \* Audio on CD only (digital files will not be accepted)
- \* Scores printed only (digital files will not be accepted)

Based upon your submitted material, the committee will decide whether or not to invite you to the admittance exams. We may decide on giving you additional theory and analysis tests.

**Teachers**

Bram Strijbis *coordinator*

Jurre Haanstra

Henk Huizinga

Walther Stuhlmacher *harmony and analysis of Classical music*

Paul Scheepers *counterpoint*

Jacob Slagter *conducting*

### 3.13 Jazz Music Theory

For more information contact Barbara Bleij

**Teachers**

Barbara Bleij *coordinator, analysis, solfège, methodology, contrapunt*

Walther Stuhlmacher *harmony at the piano*

Henk Huizinga *harmony, arranging*

### 3.14 Live Electronics

**Structure and Courses**

Structure of Master Live Electronics						
year	Principal Study Courses		Research		Individual Credits	ECTS per year
1	Live Electronics	25		5		
	Instrument	5	Research Proposal			
	Max / MSP	5	Research			
	Arduino	5				
	Ableton	5				
	MLE Ensembles	5				
	Performance technology	5				
<b>subtotal</b>		<b>55</b>		<b>5</b>		<b>0 60</b>
2	Live Electronics	25		5	<i>Electives or Project of choice</i>	5
	Instrument	5	Thesis			
	Max / MSP	5	Presentation			
	Arduino	5				
	Ableton	5				
	MLE Ensembles	5				
<b>subtotal</b>		<b>50</b>		<b>5</b>	<b>5</b>	<b>60</b>
<b>totaal</b>		<b>105</b>		<b>10</b>	<b>5</b>	<b>120</b>
		87.5%		8.3%	4.2%	100.0%

### Learning Objectives

The master's degree programme lasts two years. Upon completion of their MA, students will be able to develop their talents in line with the plan of study. They will then be ready to enter the professional music world at the highest level.

### Principal Study

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

The programme is completely cross-genre and is not biased towards just one music style or tradition. Musicians with a background in classical, jazz or pop music can all follow this master's programme.

#### *Additional instruction in the principal study*

Individual instrumental or computer programming lessons can be organized, be it in the format of a subsidiary subject.

### Methods of instruction

The two-year programme will run in project weeks, which means that once a month there will be a 5-day intensive project (order and content subject to change in relation to availability of guest teachers). There will be 10 of those projects per academic year.

Each project deals with two aspects of which one is mainly practical and the other either theoretical or computer software oriented.

Each project week will offer group lessons, individual lessons and workshops. Throughout the projects, live electronics ensembles will rehearse and perform; participation is mandatory.

Eight out of the ten projects include a public performance, that will be thoroughly evaluated by the end of the week.



In between the project weeks, classes have to be taken in Max/MSP, Ableton Live, and Arduino/Teensy/BeLa.

Individual instrumental lessons can be organized, be it in the format of a subsidiary subject.

### **Other Subjects**

Students may choose from a number of master's Ensembles for a minimum of 20 credits in two years. The theory part and the research/lecture is compulsory and information on both is provided separately in the study guide.

First year MA students also follow the Music Business and Career program.

### **Evaluation**

#### *First-Year Assessment*

In the second semester of the first year, each student has to do a 20-minute solo presentation in which the application of the taught subjects is being demonstrated. It must show sufficient artistic progress in working with live electronic extensions. When this test is passed, the student can be admitted to the second year of study.

#### *Final project/examination*

The very last project week of the second year is partly dedicated to the final exams. Each second-year student has to do a recital (performance/presentation) of 45-50 minutes, in which he/she demonstrates the ability to perform solo as well as in an ensemble, preferably making use of fellow live electronic students. It should showcase solid musical craftsmanship, artistic excellence, and individual authenticity, including the candidate's own approach to composing for and/or improvising with live electronic extensions.

#### *Criteria for Completion*

1. Credits to be earned in connection with the final examination
2. Credits to be earned in connection with ensembles, research/lecture will be earned separately.
3. Credits to be earned in connection with Theory and 'free space' will be earned separately.

Students will be admitted to the final examination only after the credits referred to above in the second and third points of the list of criteria have been earned.

### **Admission**

Admission will depend on the candidate's level of playing and the proposed plan of study. The Live Electronics programme is aiming at performers with an instrumental bachelor's degree or equivalent. Candidates with a bachelor's diploma in another musical field may be admitted, provided that they show proficiency in music theory and a sufficient level in performance skills.

Applicants have to have their own instruments (like any instrumental principal subject student) and also a MacBook Pro running Max/MSP and Ableton Live, an audio/MIDI interface of decent quality, appropriate microphones that can be used in live performance and appropriate cabling for the set-up.

The CvA can make recommendations on basic packages for different instruments on request.

### **Auditions**

In addition to the completed and signed application form and the other documents, students are requested to send a link (YouTube, Myspace, SoundCloud etc.) to an audio and/or video recording of

a performance of live electronic music and a motivation letter stating the student's reasons for wishing to enter the programme.

Selected candidates will be invited to do an audition in which they can present a live electronic performance of no more than 20 minutes, followed by an interview of about 10 minutes. Applicants have to have their own instruments (like any instrumental principal subject student) and also a MacBookPro running Max/MSP, an audio/MIDI interface of decent quality, appropriate microphones that can be used in live performance and appropriate cabling for the set-up. Upon request the CvA can make recommendations on basic packages for different instruments.

### **Teachers**

Jos Zwaanenburg, *coordinator*

Jorge Isaac

Marcel Wierckx

Frank Baldé

Hidde de Jong



- scoring for commercials
- audio-visual synchronization, use of ProTools

Workshops may involve educational activities in the form of projects such as:

- attendance of film music recording sessions
- post-production sound studio sessions (demonstrations on sound design and use of ProTools)
- excursions to School of Sound (every two years), film festivals (IDFA, IFFR, NFF)

The content of the programme (including information on credits and on the part of the curriculum that will be taught at the NFTA) is described in detail in a separate document which is handed out to students at the start of the course.

### **Principal Study**

During the Principal Study Composing for Film the following topics will be covered during the group lessons: film analysis on dramatic content and scoring techniques; analysis lessons on orchestration, scoring for separate film fragments and scoring for film sequences in context; practical assignments on drama spotting. In the course of these subjects students will gain practical experience and develop their film scoring skills.

During the individual lessons students will cover preferred subjects, get personal feedback on practical assignments and NFA Film Projects results (optional: together with NFA directors).

### **Methods of instruction**

Group lessons, individual lessons, practical assignments

### **Evaluation**

During the course of the academic year the students will be required to produce homework assignments for both theoretical and practical lessons. These assignments will include analysis of films on diverse levels with respect to drama and musical content/structures. Practical assignments will involve all different scoring tasks aiming to progressively developing film music composition competency. Punctual and satisfactory completion of the given assignments as well as active class participation and workshop presence will determine the student eligibility to the second academic year and to the final exam stage.

#### *Final exam:*

Assuming that the student has successfully completed all the necessary subjects involved in the programme, he is expected to conclude his study with a final exam. During the last semester of the programme, the students will be assigned with a complete film including sound (dialogue & sound effects) for which they will have to compose a full film score:

- the assigned final exam film score will have a duration of maximum 30 min.
- as a whole the score will be recorded with MIDI equipment
- the programme will enable students to have 10-15 min. of their final exam score recorded at the CvA recording studio with live musicians. These projects will be considered as and valuated as CvA orchestra projects.

The student's skills in drama perception, scoring and arranging as well as his recording/production results (referring to both MIDI and live performed music) will be evaluated. It should be taken into account that students are expected to conduct the part of the score that is to be recorded with live musicians themselves. All preparatory stages leading up to the final exam will be under the guidance of the teachers involved.

## **Admission**

The Composing for Film master's degree programme is primarily designed for those with a bachelor's degree in music composition or equivalent. Candidates with a bachelor's diploma in another musical field may be admitted, provided that they show proficiency in music theory and a sufficient level in composition skills.

### *Entrance exam material:*

In addition to the completed and signed application form and the other documents, students are requested to send:

- an audio recording (on CD or Mp3) which includes a maximum of 15 minutes original composition(s) material, preferably written for audio-visual projects (MIDI recordings acceptable),
- written score(s) (preferably in Finale or Sibelius) or musical drafts (schematic score) in cases where traditional musical notation does not apply,
- DVD(s) with films and original scores by the students,
- a motivation letter stating the student's reasons for wishing to enter the program.

### *Formats for entrance exam material:*

\* Audio on CD only (digital files will not be accepted)

\* Films on DVD only (digital files will not be accepted)

\* Scores printed only (digital files will not be accepted)

*Technical skills:* Our film projects in collaboration with the Netherlands Film Academy will mainly be done using MIDI. During your study you should be able to produce solid audio versions of your compositions using your own equipment. Therefore your MIDI skills should be clearly reflected in the work you submit for the entrance exam.

Candidates will be selected to be interviewed by the entrance examination committee based on their submitted material, as well as aspects such as general film knowledge, perceptive skills and insight into dramatic uses of music, and collaboration skills.

### **Teacher Principal Subject:**

Jurre Haanstra (contact: [simbamusic@ish.nl](mailto:simbamusic@ish.nl) )