

# **Conservatorium van Amsterdam**

**Master's Degree in Music**

Jazz Department

2021 – 2022 Study Guide

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## Programme overview / users instruction

The courses of the master degree programme in Jazz Music are divided into 5 categories:

- |                       |                           |
|-----------------------|---------------------------|
| 1. Principal study    | 60 credits (1680 hours) * |
| 2. Ensemble           | 20 credits (560 hours) *  |
| 3. Research           | 10 credits (280 hours)    |
| 4. Theory             | 20 credits (560 hours)    |
| 5. Individual credits | 10 credits (280 hours)    |

In this part of the Study Guide you can find the descriptions of the courses for all curricula except those of Composing for Film and Live Electronics.

The descriptions of courses in the categories 2-4, and also several options for the choice of Individual Credits (category 5) are listed in this part of the Study Guide.

The descriptions of Principal subjects (category 1) can be found in Part 1 of the Study Guide.

Descriptions of the Electives which are part of the categories 4 and 5, can be found on the CvA website (under Study programme of the Jazz Master).

By using the function “Ctrl+Click” on your computer you can go directly from the Table of Contents to the selected course description.

*\* In the programme Composing for Film the component Ensembles is replaced by Film Projects. In that programme, both the Principal Study and Film Projects weigh 40.*

## ENSEMBLES

During the two years of the master's degree program, students are required to take four ensembles (20 credits = 5 credits per ensemble).

Each semester students select, in accordance with their principal subject coordinator and the ensembles coordinator, one specific ensemble. Some students will be required to participate in projects with the Concert Big Band in December and April, and, if possible, the North Sea Jazz Festival in July, dependent on their principal subjects. Participating in all projects together could equal one ensemble module (five credits). Additionally, students participating in a special project will earn one credit per project.

For registration, please send an e-mail to the ensembles coordinator before June 22nd, 2022.

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

N.B. Participating in an ensemble constitutes a commitment; students' attendance is always required. 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, he/she will then ask the replacement to inform him/her of the agreements and headway made. Failure to do so could lead to the withholding of credits.

*Jazz ensembles coordinator:* David de Marez Oyens ([d.demarezoyens@ahk.nl](mailto:d.demarezoyens@ahk.nl) )

## Jazz and Improvisation Groups

During a semester you will play, review and analyze the music of a jazz giant or the works of a great classical composer. You will be required to use what you have learned in your own compositions/arrangements and improvisations.

### Tristano Clinic Ensemble

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. During the course you will play, review and analyze the music of Lennie Tristano and you will be required to use his compositional techniques in your own compositions/ arrangements.

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>period</i>	1e of 2e periode, 1,5 lesuur
<i>class size</i>	8-10
<i>examination</i>	attendance (min. 80%), evaluations during the lessons, and a final concert/recording
<i>credits</i>	5 for a term

### Monk group

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>period</i>	1e of 2e periode, 1,5 lesuur
<i>class size</i>	8-10
<i>examination</i>	attendance (min. 80%), evaluations during the lessons, and a final concert/recording
<i>credits</i>	5 for a term

### Joe Henderson group

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. Students will learn how to use Henderson's compositional approaches and arranging techniques in their own new arrangements.

### **Course Details**

<i>teacher</i>	Yaniv Nachum
<i>period</i>	1e of 2e periode, 1,5 lesuur
<i>class size</i>	8-11
<i>examination</i>	attendance (min. 80%), evaluations during the lessons, and a final concert/recording
<i>credits</i>	5 for a term

### **Ornette Coleman: The Shape of Jazz to Come**

Saxophonist Ornette Coleman is unquestionably 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 a new attitude to what jazz had 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'. During the course you will play, review and analyze the music of Ornette Coleman and you will be required to use his compositional techniques in your own compositions.

### **Course Details**

<i>teacher</i>	Yaniv Nachum
<i>period</i>	1e of 2e periode, 1,5 lesuur
<i>class size</i>	8-11
<i>examination</i>	attendance (min. 80%), evaluations during the lessons, and a final concert/recording
<i>credits</i>	5 for a 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>periode</i>	1st or 2nd period
<i>class size</i>	about 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 composers discussed
<i>examination</i>	being present (min. 80%), evaluations during the lessons and a final concert
<i>credits</i>	5 per term

### **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>period</i>	1st or 2nd semester, 1.5 hours per week.
<i>class size</i>	3
<i>examination</i>	being present (min. 80%), evaluations during the lessons and a final concert
<i>credits</i>	5 per term

## **Composition Groups**

These groups focus on writing and arranging your own music and provide hands on feedback while you are working on your own writings in an ensemble setting.

### **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. All students will bring their writings to the rehearsals on a regular basis.

### **Course details**

<i>teacher</i>	Rob van Bavel
<i>period</i>	1st or 2nd semester, 1.5 hours per week.
<i>class size</i>	6-8
<i>examination</i>	being present, evaluations during the lessons and a final concert/ recording
<i>credits</i>	5 per term

## **'A tune a Week' Ensemble**

These days, the only way to get your band booked is to write new original music. It is also an important way to translate the stuff that you hear in your head in an ideal way and raise your annual income simultaneously. It is easier than you think; it is actually just plain work.

In this ensemble I expect every week from at least two members new compositions that comply my directions of a ballad, a rock song, a pop song, an odd meter song, a Brazilian song etc..

It will force you to start with a rather mediocre idea and I'll teach you how to turn this into great stuff. After a while you will understand that it is a matter of quantity to produce the occasional masterpiece! Why play compositions by Jason Moran or Chris Potter if you can write it yourself?

### **Course details**

<i>teacher</i>	Yuri Honing
<i>term</i>	1st or 2nd term, 1,5 hours
<i>class size</i>	around 8
<i>examination</i>	attendance (min. 80%) and performance during the lessons and a final concert/recording
<i>credits</i>	5 for a term

## Composition Group

Focusing on the student's own repertoire, this ensemble will provide a set-up of compositional techniques and develop the student's insight into their own repertoire. 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. Students are expected to write a new composition every three weeks, each one in a new style, and arrange it for the setting of the ensemble. 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 or 2nd term, 1,5 hours
<i>class size</i>	8-11
<i>examination</i>	being present, evaluations during the lessons and a final concert/ recording
<i>credits</i>	5 for a term

## Music from Other Cultures

Learn from music from other traditions and cultures, exploring its specific rhythmic, harmonic and form characteristics. After reviewing and analyzing you will be required to use what you have learned in your own compositions/arrangements and playing.

## Latin Jazz Group

Latin-jazz is een genre dat Latijns-Amerikaanse ritmes combineert met jazz. In deze lessen worden composities van grote latin-jazz-iconen geanalyseerd en gespeeld. Bands en muzikanten zoals Nueva Manteca, Eddie Palmieri, Paquito D'Rivera, Jerry Gonzales en Gonzalo Rubalcaba komen aan bod bij Danny; de lessen van Abel richten zich op Irakere, Emiliano Salvador, Maraca en Timbalaye.

### Course details

<i>teacher</i>	Abel Marcel
<i>term</i>	2nd term, 1,5 hours
<i>class size</i>	ca. 8 (pno, bass, drs, conga, timb, 2 trp, ten/trb)
<i>examination</i>	being present, evaluations during the lessons and a final concert/ recording
<i>credits</i>	5 for a term

## Advanced Rhythm - Improvisation

*Please note: this is the course that up to the 2019-2020 was called 'Contemporary improvisation through non-western techniques'*

The expansion of rhythmical possibilities has been one of the cornerstones of improvised music from 1960s until now. Most improvisers nowadays face music influenced by, among others, Dave Holland, Weather Report, Steve Coleman, Aka Moon, Vijay Iyer, Miles Okazaki, Steve Lehman, Avisai Cohen, or elements from the Balkans, India, Africa or Cuba.

Today's jazz, or recreation of standards following the rhythmical developments of the last few decades, demand a new approach to rhythmical training, a training that will provide musicians with the necessary tools to face with accuracy more varied and complex rhythmical concepts, while keeping the emotional content. The programme 'Advanced

Rhythm' addresses ways in which the Karnatic rhythmical system can enhance, improve or even radically change the creation (be it written or improvised) and interpretation of rhythmically intricate jazz music.

The wealth of rhythmical techniques, devices and concepts, the different types of Tala construction, the use of rhythm as a structural and developmental element and, last but not least, the use of mathematics to sometimes very sophisticated levels in South India, enable the western musician to improve and enhance their accuracy and/or their creative process and make the study of Karnatic rhythm a fascinating adventure of far-reaching consequences.

Therefore, this programme is directed at improvisers who want to attain a broader view of rhythmical and structural fields. The rhythmical concepts of polyrhythm, polypulse and irregular groupings used in South India provide a very flexible method with which the student can experiment without trying to copy Karnatic music. All the topics are re-structured to enable the student to work only with the concepts and techniques. Each year the student decides whether to continue onto the following year or not. Improvisers tend to be performers and creators simultaneously. Therefore, the emphasis of the course lies on a combination of rhythmical techniques to improve their accuracy, along with creative concepts that can be used to compose pieces or improvise solos.

### **Course details**

<i>teachers</i>	Jos Zwaanenburg, Rafael Reina, David de Marez Oyens, Jonas Bisquert, Kristina Fuchs
<i>term</i>	whole year, 2 hour per week
<i>class size</i>	6-8
<i>requirements</i>	in order to be admitted, students must have completed 'Introduction to Advanced Rhythm'. Alternatively this introductory course can be followed in the first term, <u>simultaneously</u> with this course. Please see the description of the introductory course below, chapter 'Individual Credits'.
<i>assessment</i>	presence, quality of work (including homework), evaluations during the lessons, a theory exam and a final concert
<i>credits</i>	10 credits per year. NB: In connection with this study load, the credits can be partly collected in individual credits or master electives (max. 5 credits).

### **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. After reviewing and analyzing the material, the students are required to use what they have learned in their own compositions/arrangements and playing.

### **Course details**

<i>teacher</i>	Hans Vroomans
<i>term</i>	2nd term, 1,5 hours per week
<i>class size</i>	6-8
<i>examination</i>	being present, evaluations during the lessons and a final concert/
<i>recording</i>	
<i>credits</i>	5

## Fusion / Crossover Groups

Learn how to incorporate different musical styles and vocabularies into your own personal musical statement. Thus you will create a personal rendition of a tune, whether already existing or newly composed, using the qualities of your fellow band members.

### Pat Metheny Acoustic 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. During this course the ensemble will play, review and analyze Metheny's music. The students will be required to apply Metheny's compositional techniques in their own writing. Coached by saxophonist/composer Yuri Honing, who worked with Metheny himself, all aspects of his music, the rhythm, harmony, form, orchestration and his unique sense for good melody will get the attention it deserves.

#### Course details

<i>teacher</i>	Yuri Honing
<i>term</i>	1 <sup>st</sup> or 2nd term, 1,5 hours per week
<i>class size</i>	6-8
<i>examination</i>	attendance (min. 80%) evaluations during the lessons, writing an original composition and/or arrangement and a final concert
<i>credits</i>	5 for one term

### Straight Eight Writing and Playing 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

<i>teacher</i>	Ilja Reijngoud
<i>term</i>	1 <sup>st</sup> or 2nd term, 1,5 hours per week
<i>class size</i>	8-12
<i>final assignment</i>	writing two and playing at least four tunes
<i>examination</i>	attendance (min. 80%) evaluations during the lessons, and a final concert
<i>credits</i>	2 for one term

### Funk/Rock/R&B Group

The students choose the starting point, the repertoire. For each tune, already existing or newly composed, one student takes the responsibility to develop it into a personal rendition, using the qualities of their fellow band members. Thus different musical styles and vocabularies will be incorporated into in your own personal musical statement. From a small basis-repertoire, students strive towards an expansive programme which is directed towards at least one stage performance per term.

#### Course details

<i>teacher</i>	David de Marez Oyens, Sylvia Langelaan (vocal coaching)
<i>term</i>	whole year, 1,5 hours per week
<i>class size</i>	about 12 (4-6 vocalists, 4 horns and rhythm section)
<i>final assignment</i>	writing two and playing at least four tunes

<i>examination</i>	attendance, evaluations during the lessons, and concerts / recordings
<i>credits</i>	10 for the whole year

## Artist Groups

The special feature of the 'artist group' is that the teacher regularly is a member of the ensemble, sharing their vision on music through their compositions, arrangements and of course their playing. This way the students get a deeper understanding of the teacher's special composing, arranging and playing techniques.

### 'Amsterdam Real Book' group with Michael Moore

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

<i>teacher</i>	Michael Moore
<i>term</i>	1st or 2nd term, 1.5 hours per week
<i>class size</i>	about 8
<i>requirements</i>	for third- and fourth-year students
<i>exam</i>	attendance (min. 80%) and performance during the lessons and the final concert
<i>credits</i>	5 for a term

### 'Out of the Box' group with Harmen Fraanje

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, and they will be required to use these techniques in their own compositions/improvisations.

#### Course details

<i>teacher</i>	Harmen Fraanje
<i>term</i>	1st and/or 2nd term, 1,5 hours
<i>class size</i>	about 8
<i>examination</i>	attendance (min. 80%) and performance during the lessons and the concerts/recording
<i>credits</i>	5 for a semester

## 'Parameter Approach' group with Reinier Baas

Based on the 'Parameter Approach' - Baas' new composition and analysis method - this ensemble focuses on the students' improvement of technical proficiency as composers by having them write large amounts of material within a short timeframe. Tools and techniques for the development of ideas into vocabulary, as well as guidelines for notation and orchestration will be discussed. Reinier's compositions will be used as study material and as a point of departure for the students' own work. Students will be asked to generate ideas for new music and will be required to hand in new compositions and assignments each lesson, which will be performed in class. The final performance is a suite, written collectively.

### **Course details**

<i>teacher</i>	Reinier Baas
<i>term</i>	1st and/or 2nd term, 1,5 hours
<i>class size</i>	about 8
<i>examination</i>	attendance (min. 80%) and performance during the lessons and the concerts/recording
<i>credits</i>	5 for a semester

## 'Improvisation/Interplay Concepts' group with Tineke Postma

'Art Blakey would hear young drummers and say, "You have a lot of technique. Everything you play shows me you've learned your lessons well, but where are you? What's your story? Tell me your story!"

In this ensemble we will work on your personal style and approach to improvisation, expression and interplay. In this process, besides raising awareness of your musical identity, we will explore various concepts from masters such as Kenny Werner, Wayne Shorter, Ralph Alessi, Lee Konitz and Greg Osby.

### **Course details**

<i>teacher</i>	Reinier Baas
<i>term</i>	2nd term, 1,5 hours
<i>class size</i>	ca. 8
<i>examination</i>	attendance (min. 80%) and performance during the lessons and the concerts/recording
<i>credits</i>	5 for a semester

## Big Bands

The jazz department offers two big bands for students to work on their big band routine. The weekly rehearsals, separate section rehearsals, special projects, guest teachers and concerts make playing in one of the big bands a valuable experience.

**Please note:** auditions for rhythm section players will be held in the third week of June.

## Tuesday / Thursday Bands

Students can sign up for the big bands at different moments during their master programme, depending on their principal subject. In addition to the weekly big band rehearsals there are separate section rehearsals.

### **Course details**

<i>teachers</i>	Tuesday Big Band: Johan Plomp; Thursday Big Band: Ilja Reijngoud
<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 evaluations during the lessons, workshops and concerts
<i>credits</i>	3 for a semester, 5 for the whole year (including the section rehearsals)

<b>Section rehearsals</b>	<i>lead by the following teaches:</i>
saxophone	Marc Scholten and Jasper van Damme
trumpet	Erik Veldkamp
trombone	Martijn Sohier, Ilja Reijngoud
rhythm	Lucas van Merwijk, Johan Plomp and/or Frans van der Hoeven, Haye Jellema
	NB: <b>auditions</b> for rhythm section players will be held in the third week of June.

## **Student Ensemble**

Students have the possibility to organize a band, with repertoire and study objectives decided by the band members themselves. Please discuss these subjects with the group before signing up.

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 and the ensembles coordinator, and for booking rehearsal rooms and preparing, organizing and leading the rehearsals.

The group will get a set weekly rehearsal time, and can choose out of a selection of teachers. The teacher is not the leader who decides what happens, but more of a 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 of Jasper Blom (EEJB), Bart Fermie (EEBF), Harmen Fraanje (EEHF), Ernst Glerum (EEEG), Frans van der Hoeven (EEFH), Sylvia Langelaan (EESL), David de Marez Oyens (EEDM), Yaniv Nachum (EEYN), Ruud Ouwehand (EERO), Martijn Sohier (EEMS). Other teachers can be chosen in consultation.
<i>term</i>	one term, a whole year is possible, dependent on progress; 1.5 hours per week
<i>course size</i>	students' choice
<i>requirements</i>	a clear written summary of the following information: * the ensemble setting (names/instruments) * the objective and repertoire * the desired teacher
<i>assessment</i>	presence and evaluations during the lessons, and a final concert
<i>credits</i>	5 per term

## RESEARCH

SUBJECT	RESEARCH
<b>Course content</b>	The student works independently (with assistance from a coach) on research related to his/her principal study, thoroughly pursuing a line of inquiry. To broaden students' knowledge of their specialization, it is recommended to choose a research topic related to the specialization.
<b>Learning objectives</b>	To be able to signal problems and challenges in the research field, and to couch these in a good research topic. To be able to conceive a methodological approach to solve the central question. To be able to position oneself in relation to those who have dealt with the same or related topics. To be able to convincingly and engagingly present ideas, both written en verbally.
<b>Course type</b>	Mandatory
<b>Level</b>	MA 1 and MA 2
<b>Teacher(s)</b>	Research coordinators Walter van de Leur, Yaniv Nachum. Students may choose their own research coach from the list of teachers at the CvA. In exceptional cases an external expert may be consulted.
<b>Course credits</b>	10 credits for two years
<b>Literature, repertoire</b>	Research Guide for Master Students. Further literature and/or repertoire to be determined individually, in relation to the chosen research topic.
<b>Course format</b>	Independent, with coaching
<b>Assessment</b>	A written report of the research and a public presentation. Students may choose from the following formats: <ul style="list-style-type: none"> <li>• a lecture-recital (45 minutes)</li> <li>• a workshop or masterclass (45 minutes)</li> <li>• a lecture (30 or 45 minutes, dependent on the topic)</li> <li>• a thesis presentation, consisting of a short report lasting five to ten minutes and a discussion with the committee (20 - 25 minutes)</li> </ul>

<b>Assessment criteria</b>	originality of the topic quality of research line of inquiry methodology written report quality of presentation (verbal and written) motivation and commitment
<b>Language</b>	English (Dutch is also possible; please consult research coordinators)
<b>Schedule</b>	Planning conform to agreements with research coordinator and research coach
<b>Location</b>	CvA, Oosterdokskade 151
<b>Information</b>	Coordinators Master Research: Michiel Schuijjer, Walter van de Leur, Yaniv Nachum, Jed Wentz

## THEORY

The theory component of the master's degree programme in Jazz Music consists of a mandatory part and an elective part. In the course of the two years of the master's programme, every student must earn up to a total of (at least) 20 credits for the music theory component.

### Mandatory part

The courses 'Music Theory' and 'Composition - Creative Writing' are mandatory. Together these courses amount to 10 credits.

SUBJECT	Music Theory and Creative Writing
Course content	There are three main areas of focus: <ul style="list-style-type: none"> <li>• Recognizing and developing the identity of an original composition</li> <li>• Playability</li> <li>• Technical writing proficiency</li> </ul>
Learning objectives	In these 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.
Course type	Mandatory
Level	MA 1 and MA 2
Teacher(s)	Johan Plomp, Florian Ross, Yaniv Nachum, Henk Huizinga, Reinier Baas, Ben van Gelder and Walther Stulmacher
Course credits	10
Literature, repertoire	Will be announced during the course
Course format	
Assessment forms	At the end of this course each student should hand in four compositions, both in the form of a recording as well as a complete chart.
Assessment criteria	Students are assessed using the following criteria: <ul style="list-style-type: none"> <li>• Artistic value of the compositions</li> <li>• Expressiveness of the compositions</li> <li>• Playability of the theme</li> <li>• Playability of the whole composition</li> <li>• Performance of the recording</li> <li>• Use of thematic material</li> <li>• Rhythmical development</li> <li>• Harmonic awareness</li> <li>• Sense of the form</li> <li>• Quality of the arrangement and orchestration</li> <li>• Use of contemporary techniques or instrumentation</li> <li>• Didactical development during the year</li> </ul>

Language	English
Schedule	t.b.a.
Location	t.b.a.
Information	xxx

## Elective part

For the elective part of the Theory component the student can choose courses for at least 10 credits. The study load is 5 or 10 credits per course. The choice can be made from the courses in music history, philosophy, music theory, analysis, arranging and composition, as listed below. Detailed descriptions of these 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.

For questions about the electives or application procedure, 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 2021-2022:

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	<i>Walter van de Leur</i>
	Jazz in Europe, European Jazz?	<i>Walter van de Leur</i>
	Thinking Big: Jazz Composition and Performance Beyond the Chorus Form	<i>Patrick Schenkius, 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>
	<u>Musical Texture</u>	<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>
	Tuning and Temperament	<i>Jorge Isaac, Rafael Reina</i>

## INDIVIDUAL CREDITS

This component may be determined by the students themselves, to focus on a 'specialism' or topics of a special interest. Students are required to earn a minimum of 10 credits in this component throughout the master's programme.

### Options

There are several ways to put this component together, for example:

- \* by taking an extra master's elective (see the list above, under Theory)
- \* by taking an extra ensemble (see the list above, under Ensembles)
- \* by attending courses 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)
- \* by courses listed below

When in doubt, please consult with the study advisor.

### Introduction to Advanced Rhythm

*Please note: this is the course that up to the 2019-2020 was called 'Advanced Rhythm'.*

Rhythm is one of the elements that clearly differentiate music of before and after the beginning of the twentieth century. Additionally, the expansion of rhythmical possibilities has been one of the cornerstones of the last hundred years, whether through western development or through the borrowing from non-western traditions.

'Introduction to Advanced Rhythm' is a course that sets the very basic foundations of the material that will be further explored and practiced in the four-year programme '[Advanced Rhythm](#)'. The core elements imparted in this introductory course are:

- \* How to phrase in quintuplets, sextuplets and septuplets with more accuracy
- \* Crossing accents over beats and barlines.
- \* How to start creating a better sense of pulse in the musician

The course can be taken either in the first or second period. If taken in the first period, the student can follow simultaneously the first year of 'Advanced Rhythm'.

#### Course details

<b>teachers</b>	Jos Zwaanenburg, Jonas Bisquert, Kristina Fuchs, David de Marez Oyens
<b>term</b>	1 <sup>st</sup> or 2 <sup>nd</sup> term, please state your preference with your registration
<b>assessment</b>	A short practical exam. Missing no more than 3 lessons will be allowed
<b>credits</b>	3

## Practical Studio Technique for Master Students

Although this course has some aspects in common with the bachelor's course in studio technique, (which focuses on demystifying and understanding the recording process), the focal point is quite different. The Practical Studio Technique course is built around working with Pro Tools, Ableton and location recording. In addition to the regular lessons you will have the possibility to make your own recordings with the exclusive 538 mobile recording studio. These recordings will be discussed in the lessons and are an important part of the learning process.

At the end of the course you will know more about: Pro Tools, Ableton, plugins, acoustics, microphone placement, mixing and how to make your own great sounding recordings from a musicians/producers perspective.

During the course there will be several six-hour recording sessions in the studio of the CvA, with emphasis on recording acoustic instruments and comparing different types of microphones.

### **Course details**

<i>teachers</i>	Attie Bauw
<i>term</i>	2 <sup>nd</sup> term (January - June), 2 hours per week
<i>requirements</i>	enthusiasm and commitment
<i>assessment</i>	attendance; presentation of a final mix of a recording made during the course
<i>credits</i>	5

## The EWI (Electric Wind Instrument) for the woodwind player

### **Learning Objective**

The EWI is an innovative instrument designed for the woodwind player. It is a tool of composition as well as a live instrument. Into the Box is an introduction course/workshop that introduces woodwind players to this instrument and to the world of live electronics. The course is open to students of the following instruments: saxophone, flute, clarinet, recorder, oboe, and bassoon.

### **Course Description**

Approaching the instrument: presenting the challenges of playing the EWI. Discussing subjects such as sound/timbre, technique and musical expression. Discussing the featured elements of the EWI, presenting a series of exercises and etudes written especially for the EWI with the goal to obtain basic control.

The history of the instrument and an overview of its players: talking about key players of the EWI, transcribing and analyzing selected solos. Making a comparison between their playing on the EWI and on their acoustic instrument.

Playing the music, not the instrument: a new approach to transcriptions, incorporating sound characteristics. The student will be asked to bring in transcriptions of his or her choice with the focus to transcribe not only the notes but also the playing characteristics of the instrument (articulation, featured technique, use of sound production, use of effects and more) with the goal to create awareness over new playing possibilities. Musical examples will be shown in the introduction and during the course.

### **Course details**

<i>teachers</i>	Itai Weissman
<i>term</i>	1 <sup>st</sup> or 2 <sup>nd</sup> term
<i>class size</i>	max. 5
<i>method of instruction</i>	group lessons, weekly classes of 2,5 hours
<i>assessment</i>	The student will write short pieces for the EWI, focusing on its special features (range, sustain/polyphony, interval lock/

	harmonizer) with the goal to perform the music solo or with an ensemble
<i>study materials</i>	It is possible to work with EWI's available at the conservatory. The student can sign paperwork and take the EWI home for study. A reader will be distributed containing all necessary information (text, exercises, etudes, transcriptions and exemplary compositions made by the teacher)
<i>credits</i>	5

## Virtual Orchestration for composers and arrangers

### **Learning Objectives**

Learning how to make your own professional audio production, especially through virtual orchestration.

You will learn to convert your own compositions into good sounding demos and also learn skills to make convincing end products out of them.

Working with a DAW, soundlibrary's for different occupations, exporting from sibelius, recording techniques, mixing and mastering techniques, audio effects and introduction to analog or software synthesisers as an instrument group within the orchestra.

The student builds up a portfolio and is prepared for the professional field with the latest musical technology.

### **Course details**

<i>teachers</i>	Jelle Verstraten, Arend Bruijn and Hans Nieuwenhuijsen
<i>term</i>	1 <sup>st</sup> or 2 <sup>nd</sup> term
<i>class size</i>	max. 5
<i>method of instruction</i>	lectures and tutorials, 27 x 120 minutes
<i>assessment</i>	Passing grade for three projects that are assessed for quality, proces and result: <ul style="list-style-type: none"> <li>• MIDI Mockup of an example from the literature, with a focus on strings</li> <li>• MIDI Mockup of a piece by Tchaikovsky or Stravinsky, with a focus on horns and percussion</li> <li>• Virtual Orchestration final assignment: orchestration for the complete orchestra or big band</li> </ul>
<i>study materials</i>	Mixing secrets for the small studio - Mike Senior A guide to midi orchestration - Paul Gilreath Virtual orchestra composition and production - J. Gerber The guide to MIDI orchestration - J. Walden
<i>credits</i>	1 or 2

# COMPOSING FOR FILM COURSES

## Credits overview

The categories of courses within the Master of Music in Composing for Film are slightly different from those of Master of Music in Jazz as mentioned on page , as the component Ensembles is replaced for Film Projects. Also division of credits between this component and the Principal subject, differs from that of instrumental master programmes in that the relation is 40:40 instead of 60:20.

<i>Category</i>	<i>Course title</i>	<i>Credits Year 1</i>	<i>Credits Year 2</i>	<i>total</i>
1. Principal study	CVA Principal Subject	20 EC	20 EC	40
2. Film Projects	NFA Film Projects	20 EC	20 EC	40
3. Research	Research		10 EC	10
4. Theory	NFA Subjects	5 EC		10
	Projects, Workshops, Excursions & Seminars	5 EC		
5. Individual credits	Master Electives	5 EC	5 EC	10
	Individual Credits	5 EC	5 EC	

## CvA Principal Subject Composing For Film

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.

Individual lessons: Preferred subjects, personal feedback on Practical Assignments and NFA Film Projects results (optional: together with NFA directors)

### **Course details**

<i>teachers</i>	Jurre Haanstra
<i>term</i>	1 <sup>st</sup> or 2 <sup>nd</sup> term
<i>level</i>	MA 1 and MA 2
<i>method of instruction</i>	group lessons (2 hours per week) and individual lessons (0.5 hours per week)
<i>assessment</i>	final evaluation
<i>credits</i>	20 per year (40 in total)

## NFA Film Projects

### **NFA 3rd Year Film Projects**

Practical experience! Collaboration with 3rd year NFA-students on film projects from concept to final product.

Wednesday Coaching Day: During the second semester a Coaching Team of teachers will frequently evaluate the postproduction progress of each NFA 3<sup>rd</sup> year film project.

<i>Teachers</i>	Ben Zijlstra, René van Uffelen, Mart Dominicus, Jurre Haanstra, a.o.
<i>Time/location</i>	In the period of INTRODUCTION NFA the development phase of the 3rd year films has already begun: scenarists are in the process of writing scripts, shooting will take place in Nov./Mar. and post-production in Dec./Apr. In consultation with the NFA coaching teachers, it will be decided when and to what film project(s) the composers will be assigned.
<i>Evaluation</i>	Final evaluation
<i>Level</i>	MA 1
<i>Credits</i>	20 EC

### **NFA Final Exam Film Projects**

Collaboration with 4th year NFA-students on final exam films from concept to final product.

Wednesday Coaching Day: During the second semester a Coaching Team of teachers will frequently evaluate the postproduction progress of each NFA final exam film project.

<i>Teachers</i>	Ben Zijlstra, René van Uffelen, Mart Dominicus, Jurre Haanstra, a.o.
<i>Time/location</i>	The production period of the final exam films (shooting and post production) starts in September. Directors and composers of 3d year films may already have decided to continue their collaboration on their mutual final exam project. In consultation with the NFA coaching teachers, it will be decided to which final exam film the other composers will be assigned.
<i>Evaluation</i>	Final evaluation
<i>Level</i>	MA 2
<i>Credits</i>	20 EC

## **Research**

Master's students carry out thorough research into a subject related to their principal study. At the end of the first season students are required to deliver a synopsis approved by the research team. Students conclude their research with a dissertation and a public presentation during the second semester of second season (e.g. a lecture, recital, workshop or interview).

See also a detailed description of the component above, in Chapter "Research" (page 15)

<i>Teachers</i> external)	Walter van der Leur, Yaniv Nachum + supervisors (CvA, NFF or
<i>Level</i>	MA 2
<i>Credits</i>	10 EC

## **NFA Subjects**

A total of 5 EC in the first year of the master, to be collected by following activities:

INTRODUCTION NFA

Composers and 3rd year NFA students will be shown the importance of close collaboration on film projects from the earliest stage possible. Introduction to Coaching Day: recurring evaluation sessions with a team of study leaders.

*Period:* September

*Credits* 2 EC (together with students FILM POST PRODUCTION EVALUATION)

#### COMPOSERS & DIRECTORS PRESENTATION

Purpose/Content Mutual presentation of CVA composers and NFA directors in order to put together crews for the 3rd year film projects. Composers will get about 10 min. to introduce themselves and present their work (with or without image). Directors (or scenarists) also will get about 10 min. to introduce themselves and give a short description of the film they plan to shoot.

*Period* October

*Credits* 1 EC (together with 3rd Year Film Festival)

#### PITCH DIRECTORS (optional)

Meeting about 3rd year film plans.

#### 3rd YEAR FILM POST PRODUCTION EVALUATION

Evaluation and presentation of NFA 3rd year film projects. Projects are evaluated by an external committee.

*Period* three days in March, 3 days in May

*Credits* 2 EC (together with INTRODUCTION NFA)

#### THEORY OF SOUND

Theory lessons to familiarize composers with the way filmmakers approach sound.

*Teacher* Ben Zijlstra

*Teaching method* In total 4 sessions with Ben Zijlstra, followed by written assignments

*Study material* "Cinematic Sound" (BZ)

*Evaluation* Attendance + Tests: 1 EC, Written sound analysis on 3 films: 1 EC

*Credits* 2 EC

#### PRACTICAL LESSONS: Phenomenology, Audible Space

*Teachers* Ben Zijlstra and Cilia Erens

*Teaching method* Sessions schedule per student will be announced. Audible Space: In small groups, students listen blindfolded to their surroundings at various locations outside the NFA building.

#### SOUND DESIGN AND MUSIC

Two full days of lectures in October on Sound Design and the collaboration between a sound designer and composer. 3rd Year directors will also take part.

*Teacher* Frank van der Weij

*Evaluation* Active participation required

*Credits* 1 EC

#### PRESENTATION 4th YEAR PLANS

Meeting composers & directors about 4th year film plans

#### KEEP AN EYE FILM ACADEMY FESTIVAL

Showing the graduation works of all Film Academy students - bachelor and master.

*Period* 5 days at the end of June / beginning of July

*Location* Eye Film Museum

## Projects, Workshops, Excursions & Seminars

### SCHOOL OF SOUND - London

Visit with NFA editing and sound students to Symposium on sound with image, which is held every two years. Discover the powerful effect of sound in film. Around 15 renowned speakers (sound designers and composers) share their vision. Former speakers include Walter Murch, Gabriel Yared, Michel Chion and David Lynch.

*Teachers* Ben Zijlstra, René van Uffelen, Michel Schöpping, Jurre Haanstra, a.o

*Period* spring 2022

*Credits* 2 EC

### SEHSÜCHTE INTERNATIONAL STUDENT FILM FESTIVAL - Potsdam

Visit with NFA students at a 3-day festival organized by HFF students (Potsdam film academy). Presentation of international film students' movies, excursions to Filmstudio's Babelsberg and Filmmuseum Berlin.

*Teachers* ?

*Period* spring ?

*Credits* 2 EC

### INTERNATIONAL FILM FESTIVAL ROTTERDAM - IFFR

Introduction to international developments in film. Meeting future colleagues and networking. Along with 1st year NFA students a number of films will be watched. Debates with filmmakers are organized. Based upon a previously given assignment, a written report should be made about the films' content, the placing of sound and music, and what these films mean to the individual student.

*Teacher* Ernie Tee

*Period* 2 weeks in late January/early February

*Evaluation* Written report, active participation

*Credits* 2 EC

### PRESENTATION 4th YEAR PLANS

Meeting composers & directors about 4th year film plans

### FINAL EXTERNAL EVALUATION

Evaluation of the final exam films (documentary and fiction) by an external committee.

*Period* June 2022 at the NFA

### KEEP AN EYE FILM ACADEMY FESTIVAL

Showing the graduation works of all Film Academy students - bachelor and master.

*Period* 5 days at the end of June / beginning of July

*Location* Eye Film Museum

## Postgraduate Electives

### MUSIC STUDIO TECHNOLOGY (CvA)

State of the art studio technique on recording, use of ProTools, Ableton, AVID.

*Teacher* Attie Bauw

### VIRTUAL ORCHESTRATION (CvA)

Virtual orchestration, state of the art music production techniques

*Teacher* s Arend Bruijn, Hans Nieuwenhuijsen, Jelle Verstraten

### CONDUCTING (CvA)

Conducting technique and conducting to picture.

*Teacher* Jacob Slagter

## INSTRUMENTATION (CvA)

Orchestration techniques of various classical music traditions.

Teacher Theo Verbey

## HARMONY & ANALYSIS CLASSICAL MUSIC (CvA)

Classical music theory (harmony/analysis and counterpoint) and analysis of twentieth century music.

Teacher Walther Stuhlmacher

## FILM ANALYSIS (NFA)

Observing the 'signature' of some authors/film makers. Analysis of past and present films - both documentary & fiction - will give insight into the way in which different filmmakers realize their ideas. Special attention is paid to which narrative techniques and form elements have been used, learning to name the used techniques and coming to understand the deep intentions of the filmmaker.

Teacher Ernie Tee

Evaluation In consultation with Prof. Tee:

Credits 2 EC

## GENRES: DEFINITIONS & CHARACTERISTICS (NFA)

Genre films are made according to certain patterns, they tell a certain kind of story and have a certain design. Genres: western, horror film, film noir, science fiction/fantasy film.

Teacher Ernie Tee

Evaluation In consultation with Prof. Tee:

Credits 2 EC

## Individual Credits

In consultation with Bram Strijbis (Programme Coordinator).

More details are outlined above in Chapter "Individual Credits" on page 19.

## Teachers and contact details for CFF

### TEACHERS CvA

Principal Subject: Jurre Haanstra [haanstrajurre@gmail.com](mailto:haanstrajurre@gmail.com)  
Music studio technology: Attie Bauw [attie@bauwhaus.nl](mailto:attie@bauwhaus.nl)  
Virtual Orchestration: Arend Bruijn (contact) [arend.bruijn@gmail.com](mailto:arend.bruijn@gmail.com)  
Conducting: Jacob Slagter [jacob.slagter@ahk.nl](mailto:jacob.slagter@ahk.nl)  
Research: Walter van de Leur [wvandeleur@planet.nl](mailto:wvandeleur@planet.nl)  
Yaniv Nachum [yanivnachum@gmail.com](mailto:yanivnachum@gmail.com)  
Harmony & Analysis of Classical Music: Walther Stuhlmacher [walther@stuhlmacher.nl](mailto:walther@stuhlmacher.nl)  
**Instrumentation:** Theo Verbey

### TEACHERS NFA

Editing: René van Uffelen (principal teacher) [r.vanuffelen@ahk.nl](mailto:r.vanuffelen@ahk.nl)  
Sound: Ben Zijlstra (principal teacher) [b.zijlstra@ahk.nl](mailto:b.zijlstra@ahk.nl)  
Michel Schöpping [m.schopping@ahk.nl](mailto:m.schopping@ahk.nl)  
Frank van der Weij [info@frankvanderweijstudio.nl](mailto:info@frankvanderweijstudio.nl)  
Cilia Erens [c.erens@chello.nl](mailto:c.erens@chello.nl)  
Direction: Mart Domenicus (fiction) [m.dominicus@ahk.nl](mailto:m.dominicus@ahk.nl)  
Jeroen Berkvens (documentary) [jeroen.berkvens@ahk.nl](mailto:jeroen.berkvens@ahk.nl)  
Production: Anita Smit [anita.smit@ahk.nl](mailto:anita.smit@ahk.nl)  
Film analysis: Ernie Tee [e.tee@ahk.nl](mailto:e.tee@ahk.nl)  
Senior secretary: Karin van den Heuvel [karin.vandenheuvel@ahk.nl](mailto:karin.vandenheuvel@ahk.nl)  
Production coordinator: Monique Robeerst [monique.robeerst@ahk.nl](mailto:monique.robeerst@ahk.nl)

## List of Literature

### Film Scoring

- ON THE TRACK Written by Fred Karlin Published by Routledge
- FILM MUSIC - A NEGLECTED ART Written by Roy M. Prendergast Published by W.W. Norton & Company (New York - London)
- COMPLETE GUIDE TO FILM SCORING Written by Richard Davis Published by Berklee Press
- UNHEARD MELODIES Written by Claudia Gorbman Published by Indiana University Press (out of print at present)

### Sound

- AUDIO VISION Written by Michel Chion, Walter Murch, Claudia Gorbman Published by Columbia University Press

### Narration

- FILM NARRATION Written by David Bordwell Published by Routledge

### Film Genres

- SOUND DESIGN AND SCIENCE FICTION Written by William Whittington Published by University of Texas

### Film Analysis

- FILM ART: AN INTRODUCTION Written by David Bordwell & Kristin Thompson Published by McGraw-Hill Companies