Conservatorium van Amsterdam

Associate Degree

Amsterdam Electronic Music Academy – AEMA (HYBRID)

Study Guide 2022-2023

Part 2: Course Descriptions

Conservatorium van Amsterdam
Amsterdam University of the Arts

Contents

1. Overview of courses and credits

T = trimester (in Year 1)
S = semester (in Year 2)
EC = Credits according to "European Credit Transfer System"(ECTS)

Credits per onderwijsperiode AEMA (HYBRID)

jr	Producties & projecten	T1	T2	T3	EC	Kennis-vakken	T1	T2	T3	EC	Business & Industry	T1	T2	T3	EC	Personal development	T1	T2	T3	EC	TOT
I	Style labs I	2	2	2	6	Music technology	2	2	2	6	Industry & entrepreneurship	3	3	4	10	Artist & Culture	1	1	2	4	
	DJ & Repertoire I	2	1	1	4	Sound Synthese & Set up	1	1	2	4	Career clinics					Electronic Music History	1	1	2	4	
	Mix & Production I	2	2	2	6	General Music Theory	1	1	1	3	(optional)										
	Music & Media I	2	1	1	4	Composition & Analysis	2	0	1	3											
						Building Tracks	1	1	2	4											
						Percussion lab	0	2	0	2											
Subtotaal					20					22					10					8	60
		S1	S2				S1	S2				S1	S2				S1	S2			
II	Style labs II	3	3		6	Music technology II	3	3		6	Industry & entrepreneurship	5	5		10	Elective 1				4	
	Mix Lab & Production II	2	2		4	General Music Theory II	3	0		3	Career clinics					Elective 2				4	
	Artist Release & performance		6		6	Creativity & Identity	2	3		5	(optional)					Elective 3				4	
						Building Tracks	2	2		4						Free / vrije ruimte				4	
Subtotaal					16					18					10	(4 choices)				16	60
Totaal					36					40					20					24	120

Overzicht Keuzeonderdelen (* electives) jaar 2	EC
Advanced DJ & Repertoire II	4
Ableton advanced	4
Web, Social Media & Distribution	4
The Art of Remixing I (teacher A)	2
The Art of Remixing II (teacher B)	2
Music & Media II	4
Production II	4
Apple Logic Certified Pro	4
Electronic Music History II	4
Art Theory: Popular & Electronic Music	4
Coaching & Course Development	4
Instrumental lesson (bijvak)	4
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2. Course descriptions

The courses in this overview are described as they are taught throughout the programme (rather than for each academic year).
The description of the learning objectives includes numeric codes. The numeric codes refer to the learning objectives described in section 3 of the general CvA prospectus.

Course title	Music Technology
Term/length	Year 1 and 2
Description	Music Technology covers all technical aspects of electronic music – from listening skills to studio technique, acoustics, mixing and the mastering process. Students are given the necessary skills to work effectively with a digital audio workstation. They learn to use their technical knowledge and skills to express their individual creativity. Of key importance is the process of learning to listen and becoming aware of the potential of music and sound. Projects are carried out using software programs including Ableton, Logic and Protools.
Competencies	1.1, 1.2, 1.3, 1.4, 1.8 2.1, 2.2, 2.4, 2.5, 2.6, 3.1, 3.6, 4.1, 4.5, 4.6, 4.7, 5.1, 5.4, 5.5, 5.6, 6.1, 6.3
Level	AD I and II
Teacher(s)	Dennis Waakop-Rijerse, Hans Weekhout
Credits	6 for each academic year (total of 12 EC)
Teaching method	Lectures, seminars, research
Study materials	Books on production, teaching materials provided by the teachers. Online research, music output and special outputs from Electronic Music History.
Assessment	Year 1 and 2: Homework assignments, knowledge tests, papers, listening tests.
Study hours	1.75 hours a week for two years
Contact	jack.pisters@ahk.nl
General teaching goals	1. Students can listen analytically to their own outputs and to those of others, and improve quality by translating their analyses into modifications to their approach to output. 2. Using a well-developed ability to make associations with sound, students can translate their creative ideas into well-sounding outputs within a consciously chosen genre.

Teaching goals per study level
Year 1 – trimester 1 You can reproduce knowledge of how hearing works, the risks of hearing damage and how ageing affects hearing. You can reproduce knowledge of amplitude, phase, frequency, the differences between analogue and digital, spectrum and the relationship between time and frequency. You can reproduce knowledge of the physical studio, articulating the influences of the dimensions, materials and shape, as well as the placement of your workplace and speakers, on sound reproduction. You can reproduce knowledge of the art of listening, explaining why it is important to be able to listen, how to listen and what can be distinguished while listening. You are familiar with the degrees of freedom within sound and music. You can compare audio excerpts for which you can articulate the differences in spectrum, panorama, depth and volume at a basic level. Differences you can observe are overall differences in bass and treble, groove, differences in stereo width and dynamics in volume. You can reproduce knowledge of how speakers physically work and their distinguishing features. You can reproduce knowledge of how microphones physically work and the various types of microphone. You can reproduce knowledge of the Digital Audio Workstation, articulating how it works in general and how to navigate the DAW and edit and process audio excerpts and MIDI clips using the DAW. You can articulate how MIDI works and its practical application.
Year 2 – trimester 2 You can articulate the essential differences between analogue and digital audio, as well as the basics of converting analogue to digital and vice versa, and explain how sample frequency works according to the basic tenets of the Nyquist theorem. You can specify what impact a computer's processing power, latency and audio buffer have on sound recording and on creating music outputs and mixes, as well as what options you have to free up processing power. You can articulate how you can organize production projects to get a sufficient overview of, and insight into, the project. You can articulate how to store and archive projects in an orderly way using a folder structure. You can articulate the parameters of digital audio and the difference with respect to analogue audio. You have knowledge of allowing external devices to communicate with the computer using MIDI. You can organize your projects on the computer, ensuring that everything is and stays as orderly as possible. You have knowledge of how to prepare and implement the mixing phase for a project. You have knowledge of the dynamics and impact of sounds and their importance in the context of how our hearing and brains work. You can analyse and compare audio excerpts by listening to differences in spectrum, panorama, depth and volume at a second level.
Year 1 – trimester 3 You can reproduce knowledge of tone control, compression, limiting and distortion. You can describe the parameters of tone control and the various versions of tone controls. You have knowledge of various applications of tone control. You have knowledge of the parameters of compression and limiting and the various versions of compressors and limiters. You have knowledge of various applications of compression and limiters. You have knowledge of the parameters of harmonic distortion and various versions of distortion. You have knowledge of various applications of distortion. You can apply tone control, compression, limiting and distortion to parts of an output. You can analyse and compare audio excerpts by listening to differences in spectrum, panorama, depth and volume at a third level.
Year 2 – semester 1 You can reproduce and apply knowledge of delay, reverberation and mixing. You have knowledge of the parameters of delay and reverb and their various versions. You have knowledge of various applications of delay and reverb. You can apply delay and reverb to parts of an output. You have knowledge, which you can apply, of the mixing process.

You have specific knowledge of the mixing of drums, bass, synths and vocals, and can apply it.
You have knowledge of common mixing errors and avoid them in your mixing process.

Year 2 – semester 2
You can reproduce and apply knowledge of advanced mixing and mastering.
You have knowledge of advanced mixing and can apply it to your project.
You have knowledge of vintage equipment and the differences compared to modern equipment, and can apply that knowledge to your mixing and output process.
You have knowledge of mastering and can apply it to your output.
With your knowledge of loudness, you can analyse your output and mix, assess and perform actions to adjust loudness if necessary.
You are capable of completing your output in full.

Course title	Building Tracks
Period / length	Year 1 and the first semester of year 2
Description	Building Tracks and Arranging brings together technique and creativity, as well as vision and feeling – from groove to drum and bass, leads and support. Students learn to arrange a variety of elements into a whole and to build tension to a point of release, all with the aim of making the track suitable for use in a club and on the radio. In Production Analysis, students present their research on a music output they have chosen themselves. During the presentation, students must be able to dissect the track and partly recreate it on the computer. They should also be able to provide background on the specific equipment used. Through the analysis of existing work, students discover a wealth of material suitable for musicians and producers alike.
Competencies	1.1, 1.2, 1.4, 1.7, 1.8 2.1, 2.2, 2.4, 2.5, 2.6, 3.1, 3.6, 4.1, 4.2, 4.4, 4.5, 4.6, 4.7, 5.1, 5.2, 5.4, 5.5, 5.6, 6.1, 6.3
Level	AD I and II
Teacher(s)	Dennis Waakop-Rijerse, (Sebastiaan Dutilh)
Credits	4 each year (8 EC in total)
Teaching method	Lectures, seminars, oral presentations
Study material	Books on production, lesson material provided by teachers, online sources and special outputs from Electronic Music History.
Assessment	Year 1 and 2: homework assignments, papers
Study hours	1.5 hours a week
Contact person	jack.pisters@ahk.nl
Teaching goals in general	1. Students can create coherence between all the components making up an arrangement in their output.

	2. Students develop a sense of form, creating tension and the conscious incorporation of stylistic characteristics. 3. Students can conduct research independently and turn their findings into musical results and oral presentations.

Teaching goals per study level

Year 1 – trimester 1

You recognize the groove of an existing track by distinguishing between pulse, accents and timing.

You can use your analysis as a source of inspiration to produce your own groove, consisting of drums and bass.

You can edit basic drum sounds and make them your own.

You recognize the human and chaotic aspect of traditional instruments played and know how to add this to your output on the computer.

You can balance the kick and bass using volume balance and tone control.

Year 2 – trimester 2

You can analyse an existing track for selected degrees of freedom.

You can improve the basics of your output by turning the insight you have gained from the analysis into actions and applying these in order to create more space or coherence within a selected degree of freedom.

You can use processors creatively to improve/strengthen parts of your track.

You can give parts of your track more character and make them your own by applying the knowledge you have acquired and by using processors.

You can make transitions between track segments by using your acquired knowledge of degrees of freedom in Music Technology.

Using all these skills, you can improve your output in terms of groove, timing, tuning and impact.

Year 1 – trimester 3

You can articulate the absence or presence of characteristic elements or combinations of these in your output.

You understand how the arrangement works to convey and present a message.

You can use the concept of arrangement to create and/or improve/strengthen an arrangement structure.

You can broaden the spectrum of elements in your track by using your acquired knowledge of distortion and modulation of sound.

Year 2 – semester 1

You can analyse existing compositions and arrangements and list the differences compared to your composition and arrangement.

You can arrange your composition across various instruments and work out the arrangement.

You can implement parallel processes and use buses to add layers to your output, improving output and arrangement and adding colour, tension and impact.

You can understand the finite availability of energy within a track and can distribute or redistribute it across different elements and optimize it.

You have knowledge of analysing and comparing reference material with your own material within the degrees-of-freedom spectrum, panorama, depth and volume.

You can balance the elements making up your output.

Year 2 – semester 2

You can make an EP from a selection of various outputs.

You can make a selection of outputs for your EP based on coherence in terms of style, theme and personal preference.

You can complete the selected outputs by ensuring that they meet a list of quality requirements you have compiled using existing outputs meeting one or more of these requirements for comparison's sake.

You can coordinate your outputs and create unity throughout your EP in terms of theme and sound presentation, thus sharing your well-founded vision.

Course title	Mix (Lab) and Production
Term/length	year 1 and year 2
Description	Every six weeks, a student presents a mix of his/her own work. Both teacher and class investigate the mix's strong- and weak points. The teacher will provide suggestions to improve the mix. Students will bring in ideas as well. Through common subjects (i.e. the low end, the vocal sound, the groove, etc.) there will be something of interest to the whole class (not one particular student). In order to get acquainted with other styles, every fourth mix is by assignment.
Competencies	1.1, 1.2, 1.4, 1.5, 1.8, 2.1, 2.2, 2.4, 2.5, 3.1, 3.2, 3.3, 3.6, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 5.1, 5.3, 5.4, 5.6, 6.1, 6.3, 6.5, 6.6,
Level	AD I and II
Teacher(s)	Hans Weekhout
Credits	6 EC in year 1 (2 for each trimester), 4 EC in year 2 (2 for each semester) 10 EC in total
Teaching method	Seminars, analysis assignments, presentations, mixing assignments
Study materials	Interesting mixes of good tracks (electronic or otherwise) and your own mixing assignments. Specialist literature on mixing and technology
Assessments	Year 1: knowledge tests, listening tests, audio assignments Year 2: knowledge tests, audio assignments, observation
Study hours	1.5 hours a week
Contact	jack.pisters@ahk.nl
General teaching goals	1. Students can analyse a mix to identify its strengths and weaknesses and use this analysis to take action to improve the sound. 2. Students can work towards different styles and dissect and apply their components and characteristics in a mix or remix.

Teaching goals for each study level

Year 1 – trimester 1
Students can arrange their project visually, including sorting tracks by function, colour-coding, using markers and descriptive track names, and merging tracks in aux buses.
Students demonstrate how to prevent distortion in the mixer and how to set the signal path to unity gain.
Students can use EQ to separate instruments, apply effects such as reverb and delay to create depth in the mix, and apply compression to reduce dynamics and increase intensity.

Year 2 – trimester 2
The student can apply distortion to make both individual instruments and the mix richer in sound.
Students have optimized the listening conditions and equipment in their home studio to the extent their budget allows and can identify which future investments are needed to make the next step as effective as possible.
Students can use EQ to separate instruments, apply effects such as reverb and delay to create depth in the mix, and apply compression to reduce dynamics and increase intensity.

Year 1 – trimester 3
Students can integrate significant hardware synth parts into their outputs in a meaningful way.
Students have historical awareness and technical knowledge of vintage EQs and compressors.
Students can use corresponding software plug-ins to add more intensity and a richer frequency spectrum to their mixes.
Students can reflect on their own performance.

Year 2 – semester 1
Students' knowledge and ear are developed to such an extent that they can apply advanced mixing and mastering techniques involving EQ, delay, reverb, compression/limiting and distortion. This allows them to emulate the sound of similar outputs in the genre.
They can deliver production masters that meet the required technical and sound specifications.
Students can reflect on their own performance in such a way that they arrive at suggestions for improvement.

Year 2 – semester 2
Students can make a satisfactory recording of guitar and vocals.
In studio situations, students can hold their own socially and can express themselves in such a way that the best possible creative result is achieved.
Students can compile, edit and use the recorded material in such a way that the parts are, both musically and sound-wise, effectively integrated with the electronically programmed parts.

Course title	General Music Theory
Term/length	All of year 1 and the first semester of year 2
Description	The objective of music theory is not primarily about expanding knowledge, but more importantly about how to use this knowledge creatively. Students will receive theoretical tools to work as DJs/Producers. For example: discussions on multiple ways of DJ mixing in key or tutorials that analyze tracks rhythmically, harmonically and melodically by ear.
Competencies	1.1, 1.2, 1.4, 1.5, 1.7, 2.1, 2.2, 2.6, 3.1, 3.6, 4.1, 4.2, 4.5, 4.6, 4.7, 5.5, 5,6, 5.7,
Level	AD I and II
Teacher(s)	Sebastiaan Dutilh
Credits	3 each year (6 EC in total)

Teaching method	Lectures and analyses
Assessment	Year 1: homework assignment; reflective report; knowledge test; practicum Year 2: homework assignment; practicum; paper
Study hours	1 hour
Contact	jack.pisters@ahk.nl
General teaching goals	1. Students can analyse music and link aural and analytical impressions. 2. Students learn to translate their conceptual musical ideas into output and communicate about all aspects using the corresponding specialist jargon.

Teaching goals for each study level

Year 1 – trimester 1
Students can recognize intervals by ear, as well as major and minor chords.
Students can recognize, complete and create chords (triads) within a major and minor scale.
Students can recognize and build seventh chords.
Students can identify the relationships between different chords using a chord chart.
Students can identify the key a piece of music is in by ear and by adjusting drum samples to them by tuning them to the tonic, fourth or fifth.

Year 2 – trimester 2
Students can change the key in their DJ Set using the circle of fifths and can explain that for every fifth on the circle, one note changes.
Students can produce church modes and can recognize church modes in existing music by carrying out a short analysis.
Students can explain what polyrhythms are, analyse them and use them in their music.
Students can write out a rhythm by ear.

Year 1 – trimester 3
Students explain the relationship between all the church modes and can distinguish the character of each church mode by ear.
Students can produce and recognize seventh chords in diatonic scales.
Students can pick out and write down in MIDI notes melodies by ear.

Year 2 – semester 1
Students can produce a major and minor pentatonic scale and recognize them in music.
Students explain in their own words what a 'feel' or 'groove' is and can create a 'swing feel' themselves. They can also make their own 'grooves'.
Students can create their own feel by consciously playing notes earlier or later, and sliding them in MIDI.
Students know how to deal with harmonic samples; they can determine by ear which notes these are made up of and then incorporate the sample in their own outputs.
Using their ear and understanding of theory, students can articulate how their music has been shaped over the last term, write out and analyse it so that they can also draw their own lessons from it in their future careers.

Course title	Sound Design/Synthesis and Set-up
Term/length	Year 1 (3 trimesters)

Description	Students learn how to set up effectively in order to perform outputs either as live solos or together with other musicians. This also involves the integration of hardware, computers and any instruments or other musicians. Sound synthesis and processing are also important components of this subject.
Competencies	1.1, 1.2, 1.3, 1.4, 1.5, 1.8, 2.1, 2.2, 2.4, 2.5, 2.6, 3.1, 3.3, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 5.4, 5.5, 5.6, 6.1, 6.3, 6.6, 7.1
Level	AD 1
Teacher(s)	Martin van de Oetelaar
Credits	3 EC
Teaching method	lectures and seminars, practicums
Assessment	knowledge tests, listening tests, skills tests, practical tests
Study hours	1 hour a week
Contact	jack.pisters@ahk.nl
General teaching goals	1. Students can analyse sounds, and build and manipulate them based on their conceptual musical ideas. 2. Students can recreate sounds and ensure they are suitable for a particular output. 3. Students can construct a well-thought-out work set-up and adapt it for use in a live project.

Teaching goals for each study level

Year 1 – trimester 1
Students can analyse by ear a given simple sound by breaking it down into three elements: pitch, timbre and volume (PTV).
Students can recognize these elements and can systematically focus their ear on each of these three components, or on changes in these components.
Students can define P, T and V in their own words using scientific concepts and units, such as frequency and hertz for pitch, amplitude and decibel or volt for volume and all these concepts when explaining harmonics, which determine timbre.
Students can describe in their own words how different parts of the basic model of subtractive synthesis (VCO-VCF-VCA/LFO-EG model) work. By linking each of the three PTV elements to one of the three main modules from the subtractive synthesis model (pitch → VCO, timbre → VCF, volume → VCA), students can translate what they hear in PTV into parameter settings for audio and control signal modules in a simple subtractive synth.
Students can recognize and name by ear basic waveforms and basic filter types, and can thus make the right choice when recreating a sound.
Students can differentiate between repeating and single PTV changes in a sound, making simple connections between control signal generators (LFO-EG) and audio modules (VCO-VCF-VCA) in a simple subtractive synth.
Students compare a sound they have created themselves with the original and adjust individual parameters where necessary until the resulting sound is as close as possible to the original.

Year 2 – trimester 2
Students can focus their ear on the pitch, timbre and volume (PTV) of complex sounds in which multiple shifts can occur simultaneously in each of the three components. They know how to recognize the changes and translate them into more elaborate models of subtractive synthesis, including parameter settings for audio and control signal modules and the connections to be made between them.
Students can diagram how more complex subtractive synths work by adding multiple components to the basic subtractive synthesis model.

Students are familiar with and can recognize the options for using two or more oscillators for each voice and can apply this concept when creating their own sounds.

Students can recognize by ear the use of hard sync, cross modulation and filter FM, and can use these techniques to create and recreate more complex sounds.

Students can create their own sounds (from scratch) on various hard and soft synths based on the expanded subtractive model.

Students can substantiate the choices they have made in programming their sounds and diagram the audio and control signal paths.

Students can use MIDI to connect hardware synths to a DAW (digital audio workstation) and can integrate the resulting audio into their own projects or those commissioned by others.

Students can explain how MIDI IN, OUT and THRU ports work.

Students can manage the practical side to using digital audio interfaces to record their sound(s) effectively in a DAW or to assist others in recording audio material in their DAW.

Year 1 – trimester 3

Students recognize non-subtractive synthesis methods such as frequency modulation, additive synthesis and physical modelling by listening to preset sounds from these different categories and have consequently developed a conceptual idea of sound that helps them to substantiate their choice of sounds (preset or otherwise) from the various models.

Students describe the difference between the use of VCOs and sample-based waveform generation and can substantiate why they have chosen sampling or VCOs when creating or recreating sounds.

Students can create their own samples to be used in their own output or in that of others or to serve as a sound source for further manipulation using a synth.

Students can use MIDI to link multiple hardware synths to a DAW and can control these synths separately using MIDI channels and MIDI ports.

Students can explain in their own words the difference between MIDI system and MIDI channel messages and can use MIDI CC messages to control individual parameters of the sound engines of the hardware synth(s).

Students can substantiate their technical choices regarding latency, buffer settings, bit depth and sample rate when digitally recording audio using their DAW, taking into consideration software and hardware monitoring, signal-to-noise ratio, frequency response, CPU load and data usage.

Course title	Composition and Analysis
Term/length	year 1 – trimesters 1 and 3
Description	These lessons focus on compositional techniques, structure, arrangement and output options when it comes to both existing pieces and to the results of the composition assignments. In addition, they provide insight into the working methods of guest teachers during short-term composition projects. Students also gain insight into the context and the use of specialist jargon in order to be able to produce outputs at a professional level. The lessons also provide points of reference to help them arrive at creative variations in rhythmic, melodic and harmonic material.
Competencies	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 2.1, 2.2, 2.4, 2.5, 3.1, 3.2, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 6.1, 6.3, 6.5, 6.6,
Level	AD I
Teacher(s)	Jack Pisters (Sebastian Dutilh)
Credits	3 EC
Teaching method	Lectures, seminars, presentations and composition assignments
Study materials	Musical examples and lesson material prepared by the teacher

Assessment	Trimester 1: paper, audio assignment, knowledge test
	Trimester 3: audio assignments
Study hours	1 hour every 2 weeks
Contact	jack.pisters@ahk.nl
General teaching goals	1. Students can dissect and name the elements making up a particular output and explain how they are interrelated.
	2. Students can build on, vary and develop compositional ideas and ensure they are interrelated.

Teaching goals for each study level

Year 1 – trimester 1
Students can describe their perception of the essence of qualitative electronic (pop) music focusing on at least ten aspects.
Students can make, recognize and apply groupings within rhythms.
Students can apply absolute harmonic formulas to bass notes and consciously apply these sounds in an output.
Students can compose audio examples in the seven church modes using their knowledge of intervals, harmonization as it relates to triads and seventh chords, and static or walking bass lines.

Year 2 – Trimester 2 – n/a

Year 1 – trimester 3
Students can mix the harmonies of two or more church modes using the Exchange matrix method.
Students can harmonize and use a scale with unconventional intervals in an output.
Students can compose four melodic motifs, patterns with rhythmic permutations.

Course title	Music and Media
Term/length	Year 1
Description	In Music and Media, students examine music for brands and film, as well as problems which often arise. Licences, commissioned music and 'sound effect' are covered. Students are challenged to leave, and work outside their comfort zone, asking the questions What does a brand sound like? What resources should I use to achieve that?
Competencies	1.1, 1.2, 1.3, 1.4, 1.5, 1.7, 1.8, 2.1, 2.2, 2.4, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 6.1, 6.2, 6.3, 6.4, 6.5, 6.6, 7.1,
Level	AD I
Teacher(s)	Tom Tukker
Credits	4 EC

Teaching method	Seminars, visit to Massive Music and practical assignments.
Study materials	Excerpts from films and commercials, real-world pitches and online information
Assessment	Trimester 1: homework assignment; reflective report and feedback Trimester 2: reflective report; homework assignment Trimester 3: observation/practicum; homework assignment
Study hours	1 hour a week
Contact	jack.pisters@ahk.nl
General teaching goals	1. Students can provide visual material with suitable music and/or sound effects. 2. Students can interpret a client's wishes and turn them into compositions and a sound design. 3. Students can distinguish between various business constructions and their legal implications.

Teaching goals (constructive, for each study level)

Year 1 – trimester 1
Students gain an awareness through reflection and can articulate how they sound as a brand and what makes them unique.
Students can distil their 'trademark' into a few distinct musical elements, and are expected to explain their own creative choices.
Students can draw a creative conclusion from self-reflection and can articulate what their artist profile still lacks.
Students can ascertain and articulate the development and structure of a video.
Students can export their music accompanying visual material using their own software.

Year 2 – trimester 2
Students can create a vision by carrying out a visual analysis, applying and developing it in detail.
Students can create a composition which rhythmically follows a video edit.
Students can look critically at the production quality of their own work by measuring themselves against 'established' quality requirements in the industry – commercials in this case.
Students can make a mix of their own music with a voice-over in such a way that neither is drowned out.

Year 1 – trimester 3
Students can independently make and analyse music for visual material.
Students can make themselves understood in their specialist field, both to a client and in the studio.
Students can formulate the wishes of, and explain their creative concept to, an employer.
Students are flexible when receiving feedback and incorporate it in their output.
Students can explain what copyright is and describe the difference between master and publishing.

Course title	Industry and Entrepreneurship
Term/length	Year 1 and year 2 (plus mentoring)
Description	The student develops thorough knowledge of all business aspects of the dance industry: Dance economy & Jobs, Entrepreneurship, Event & Organization, Labels & running a label, Digital marketing, block chain & Fan engagement, Media, PR & Content creation, Bookers & Management, Legal & Contracts, Artwork & design, Video & Photography, Artist handling & stage management, DJ & Live performance,

	Podcast & online streaming, Remixing & edits, My first Club & basic business knowledge for Music & Media.
Competencies	1.1, 1.2, 1.4, 1.5, 2.1, 2.2, 2.4, 2.5, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 6.1, 6.2, 6.3, 6.4, 6.5, 6.6, 7.1,
Level	AD I and II
Teacher(s)	Jan Maarten Hartong and a team of guest lecturers supported by the mentors and various advisers.
Credits	10 credits for each year (20 EC in total) (incl. 2 credits in career clinic)
Teaching method	Lectures, field trips, listening sessions, oral and written presentations, career clinics, research, mentoring and one-to-one tutoring.
Study materials	Case studies, online sources and hands-on experts, and the guest teachers' best practices.
Assessment	Homework assignments, reflective reports, portfolio, project plans
Study hours	2 hours a week
Contact	jack.pisters@ahk.nl
General teaching goals	1. Students can work out a plan taking into account the various aspects of the dance industry in order to realize their artistic plans. 2. Students can ask the right questions and get the right people involved in the various contracts and release forms. 3. Students can apply their artistic identity to a range of marketing and branding opportunities.

Teaching goals for each study level

Year 1 – Trimester 1
Students discover and learn to analyze and describe the Dance industry economy.
[OBJ][OBJ]Students are able to differentiate and discuss the Dance industry business chains and various roles within this domain.
[OBJ][OBJ]Students screen the world of electronic music entrepreneurs from artists to labels in their preferred genre.
Students create a first blueprint of the artist profile and career direction by researching themselves.

Year 2 - Trimester 2
Students start shaping their artistic profile by researching and answering more in-depth questions like; what are my musical roots, what artists do I relate to, what other art forms and artists do inspire me, what is my mission and vision as an artist.
Students reflect on artists and guest-speakers and their work field, so that they can use the knowledge and insights to shape their own profile and career strategy.
Students shape their brand; textual and visual, through mood boards and textual exercises. In this way students create a clear visual and textual identity.
Students reflect their case on other artist cases, underground as well as commercial success cases.

Year 1 - Trimester 3
Students create a business plan with milestones and a list of possible contacts through research.
[OBJ][OBJ]Through subjects like PR, legal and online marketing students develop a more strategic mindset and they will be able to interpret lingo, debate, analyze contracts, business deals and develop professional writing skills.

Year 2 - Semester 1
Students create and schedule a content marketing calendar and review content from their favorite artists. Students select their material and present their press kit.
Students have a clear perspective on the business and how to interpret and communicate with their network, companies and documents (contracts) they will meet.
Students research and can describe their target group and are able to create engaging social content for their (streaming) channels to prepare for their 'music release'.

Year 2 - Semester 2
Students prepare for their business / content 'music release' end project. In this last semester all gained knowledge will be used to present their work to the teachers as well as the industry.
Students choose a performance form and present their business / content 'music release' end project both visual as in suiting content.
In this semester, students will have more personal coaching sessions, in this way they get feedback to finalize their strategic business plan & 'music release' end project[OBJ][OBJ].

Course title	Career clinics & gastdocenten
Period / lenghth	16 sprekers per collegejaar
Description	Regelmatig worden gasten uit de praktijk uitgenodigd om workshops of lezingen te geven. Tijdens de Career clinics krijgen de studenten een kijkje in de keuken van de dagelijkse bezigheden en carrièrekeuzes van de professionals. De gastdocenten hebben diverse achtergronden en zijn veelal bekende DJ's, producers, songwriters of hebben een organisatorisch of zakelijk profiel.
Teaching goals	1. De student kan ervaringen van anderen kritisch analyseren en een link leggen met de eigen beroepspraktijk. 2. De student kan kritische vragen formuleren. 3. De student kan evalueren en zijn eigen keuzes tegen het licht houden.
Competencies	Alle domeinen kunnen aan bod komen
Level	AD 1
Teacher(s)	Gast docenten
Credits	(2 als onderdeel van Business& Industry)
Teaching method	Hoorcolleges, interactieve sessies en ...
Study material	Cases, persoonlijke analyses en ervaringen, online materiaal
Assessment	In te leveren profile study / research

Study hours	20 uur per jaar
Contact person	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	Electronic Music History
Term/length	Year 1
Description	Students familiarize themselves with the broad history of dance (music, culture, technique) and gain an awareness of the complex social and cultural context of today's dance landscape.
Competencies	1.2, 1.4, 1.5, 2.1, 2.2, 2.4, 2.5, 3.1, 3.3, 3.6, 4.1, 4.2, 4.4, 4.5, 4.6, 5.1, 5.5, 5.6, 5.7, 6.5,
Level	AD 1
Teacher(s)	Victor Coral
Credits	4 EC
Teaching method	Lectures
Study materials	Literature, online content and music
Assessment	Homework assignments, knowledge tests, essays, reflective report.
Study hours	2 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl
General teaching goals	1. Students can contextualize artistic choices and creative expressions in the history of electronic and/or acoustic music. 2. Students can make connections between their own music, influences and events in the history of music and the world. 3. Students can identify and contextualize technological developments and their implications for their field.
Teaching goals for each study level	

Year 1 – trimester 1
In trimester 1, the following teaching goals are applied to Electronic Dance Music.
Students identify the technological innovations of the 1980s which laid the foundation for EDM.
Students explain the roles played by New York, Chicago and Detroit in the creation of EDM.
Students identify the musical characteristics of house, deep house and acid house and can recognize these.
Students identify the musical characteristics of techno and can recognize these.
Students can identify differences and similarities between these genres.
Students can give examples of how early house, house and techno evolved and how they influenced later genres.
Students can name genres which served as an inspiration for early house, house and techno, and how this can be heard in the music.
Students identify the characteristics of the house revolution in the Netherlands.
Students know how the dance culture evolved in the Netherlands and can identify factors which have helped make it successful.
Students can link their own individual style(s) with historical tradition.
Students can explain how characteristics of their own individual style(s) can be traced back to earlier styles.
Students seek to deepen their own artist profile by incorporating/entering into a dialogue with traditions.

Year 2 – trimester 2
In trimester 2, the following teaching goals (including those of trimester 1) are applied to Electronic Art Music/Avant-garde.
Students are familiar with the development of the synthesizer, sampler and studio as instruments, and can assign important technological innovations to their correct time and context.
Students are aware of the influence of technology/innovation on electronic music.
Students can make connections between the technological evolution of the synthesizer, sampler and studio and musical innovation by giving examples of artists who, or genres which, have used technology to create musical innovation.
Students are familiar with the artistic concept of the avant-garde.
The student is familiar with the Futurist manifesto The Art of Noises and the development of noise in electronic music; they can give examples of electronic artists who, and trends which, have been inspired by the manifesto or by noise (including contemporary).
Students are familiar with the artistic approach and cultural context of the three major post-war avant-garde musical styles – musique concrète, elektronische Musik and electronic music.
Students can name at least two leading composers or key works for each style.
Students can give examples of genres or artists (including contemporary) embedded in this tradition.
Students are familiar with the artistic and cultural context of ambient, electronic art music and IDM, and can name at least two leading artists or key works for each style.
Students can give examples of genres or artists (including contemporary) embedded in this tradition.
Students can link their own style(s) with historical tradition.
Students can explain how characteristics of their own style can be traced back to earlier styles.
Students seek to deepen their own artist profile by incorporating/entering into a dialogue with traditions.

Year 1 – trimester 3
In trimester 3, the following teaching goals (including those of trimesters 1 and 2) are applied to Electronic Pop Music.
Students are familiar with the development of the synthesizer, sampler and studio as instruments, and can assign important technological innovations to their correct time and context.
Students are aware of the influence of technology/innovation on electronic pop music.
Students can make connections between the technological evolution of the synthesizer, sampler and studio and musical innovation by giving examples of artists who, or genres which, have used technology to create musical innovation.
Students understand the artistic and creative evolution of the role of the producer in pop music and can name multiple iconic producers.
Students are familiar with the development of the concept of popular music.
Students are familiar with the development of the synthesizer and the sampler in popular music.
Students can name electronic pioneers in multiple historical popular genres.
Students are familiar with the development of virtually all the electronic pop genres.
Students can make connections between early electronic pop genres and contemporary dance.
Students can link their own style(s) with historical tradition.
Students can explain how characteristics of their own style can be traced back to earlier styles.
Students seek to deepen their own artist profile by incorporating/entering into a dialogue with traditions.
Students apply their knowledge of music history from T1, T2 and T3 to their own artist profile.
Students can explain in their own words how they stand in relation to tradition(s).
Students incorporate their knowledge of music history from T1, T2 and T3 in their own bio.

Course title	Artist and Culture
Term/length	Year 1

Description	In this course the various positions of the contemporary DJ are explored: entertainer, educator, performer, gatekeeper, selector, curator, technician, innovator, party starter, organizer, psychologist, craftsman, promoter, music freak, shaman, entrepreneur, marketer, producer, musician, business (wo)man, etc. Students are challenged to reflect on how they (want to) combine these – sometimes contradictory - roles into their own artistic profile. This is an ongoing process that will be extended into the second year and to other courses, such as Business & Industry.
Competencies	1.1, 1.2, 1.3, 1.4, 1.5, 1.8, 2.1, 2.2, 2.4, 2.5, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1, 4.2, 4.3, 4.4, 4.6, 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 6.1, 6.2, 6.3, 6.4, 6.5, 6.6, 7.1,
Level	AD 1
Teacher(s)	Victor Coral
Credits	4 EC
Teaching method	Lectures
Study materials	Literature, film and online sources.
Assessment	Homework assignments, reflective reports, essays, presentations, portfolio.
Study hours	1 hour a week
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl
General teaching goals	1. Students can choose a direction in this complex professional field and integrate sometimes contradictory roles into their artistic profile. 2. Students can position and develop themselves within the vast world of DJ culture. 3. Students can express in their own words the essence of current successful labels or electronic artists.

Teaching goals for each study level

Year 1 – trimester 1
The student can articulate various roles the DJ plays.
Students can give examples of artists who excel in these roles.
Students can summarize the development of these roles, and how and when they evolved and were shaped.
Students analyse their own DJ profile, identifying which roles they feel are more and less important.
Students can describe the evolution of DJ culture in their own words, focusing on various perspectives including the technological, artistic, musical and sociocultural.

Year 2 – trimester 2
Students understand what genre conventions (musical, artistic, visual and cultural) are.
Students can name specific genre conventions characteristic of various dance genres.
Students can compare dance genres and genre conventions, naming artistic, musical, cultural similarities and differences.
Students are aware of the influence of earlier dance styles on contemporary styles.
Students can associate characteristics of contemporary dance genres with earlier dance genres.
Students can give examples of how dance genres have been influenced and inspired by one another.
Students are aware of cross-pollination between genres and can give examples.

Students can give examples of innovation involving playing with genre conventions (creative application/combinations/stylistic break).
Students can associate genre conventions with individual artists and artist profiles.
Students can contextualize their own favourite genre(s) in an artistic tradition.
Students think up a creative application for this tradition.
Students incorporate the knowledge they have gained to the genres in Style Labs in T2.

Year 1 – trimester 3
Students can assign a place in the field to the artist as a creator of culture.
Students know with which stakeholders artists can collaborate to market their music (other artists, promoters, labels, managers, veejays, technicians, designers, artists, etc.).
Students are familiar with the artistic dynamics between these stakeholders and the artist.
Students are familiar with the economic relationship between these stakeholders and the artist.
Students can map out the network surrounding an artist (with whom and how they work together).
Students are familiar with the various activities dance artists undertake as cultural entrepreneurs.
Students are familiar with the roles these activities play as part of the artistic profile and the artist's revenue model.
Students know what an artist profile is and can name its various components.
Students can analyse an existing artist profile.
Students can draw up their own artist profile and carry out an analysis of their strengths and weaknesses.
Students can produce a style book for their own artist profile.
Students translate their artistic profile into visual material/design.

Course title	DJ and Repertoire
Term/length	Year 1
Description	Students develop a broad knowledge of the repertoire and the skills to operate at a sufficient level and produce a set in accordance with their own personal approach. Knowing how to create and resolve tension, knowing the club circuit and the various styles and components making up today's EDM are key elements of this course.
Competencies	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 2.1, 2.2, 2.4, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 6.1, 6.2, 6.3, 6.4, 6.5, 6.6, 7.1
Level	AD 1
Teacher(s)	Vince Watson, Victor Coral
Credits	4 EC
Teaching method	Group lessons, performances and supporting sessions
Study materials	DJ sets, podcasts, online material
Assessment	Performance assessments, practicums, progress tests.
Study hours	1 hour
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl
General teaching goals	1. With their DJ set, students can create a personal statement in terms of structure, story line and atmosphere. 2. Students can align their musical statement with the event and venue as part of this context.

| | 3. Students can make conscious choices within the electronic music repertoire on offer. |

Year 1 – Trimester 1
OUTLINE: Rekordbox - Learning Playlists, Cue Points, Memory Points, Loops.
Students can organize Rekordbox using clear nomenclature and cohesive organization.
Students are able to create a fully prepared analyzed music collection ready for performance standards.
Students are able to Beat match quickly and/or use Beat Sync creatively in a live situation.
Students know when to use Key Sync, Master Tempo and tonal mixing efficiently and effectively with clear defined purpose.

Jaar 2 - Trimester 2
OUTLINE: Storytelling, Track Selection and the art of using music as Emotion.
Students can tell a story using direction with detailed track selection and understanding of their own music collection.
Students can understand what to play and when to play in a real-life situation.
Students are ready to create long mixes with purpose using effective beginning and ending.

Year 1 - Trimester 3
Trimester 3
OUTLINE: Professional Tour DJ level preparation.
Students can quickly analyze their audience and have knowledge to adjust to their musical direction rapidly under pressure through clear organization and preparation.
Having multiple mix skills, detailed curation and clear preparation, students are now ready for a career as a Pro touring DJ.

Course title	Style Labs
Term/length	Year 1 and year 2
Description	Students create (in groups of two or three) a repertoire with a coherent sound, style and presentation. Students can come up with the concept together and add solo outputs to the project, in addition to joint tracks.
Competencies	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 2.1, 2.2, 2.4, 2.5, 3.1, 3.2, 3.3, 3.4, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 6.1, 6.3, 6.5, 6.6, 7.1
Level	AD 1 and AD 2
Teacher(s)	Vince Watson, Ferry Ridderhof
Credits	6 each year (12 EC in total)
Teaching method	Studio sessions with group and one-to-one coaching
Study materials	Output literature, reference material, seminars
Assessment	Performance assessments, reflective reports, progress tests, practicum

Study hours	2 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl
General teaching goals	1. Students can work together and produce a coherent output as part of a team. 2. Students can analyse styles and produce their own song in these projects. 3. Students can give and receive feedback on all aspects of the process and the results.

Teaching goals for each study level

Year 1 – Trimester 1
OUTLINE: Students provide 3 productions from their own material and develop them to a completed unmastered standard.
Students can recognize their genre's key characteristics clearly through identifying elements using detailed listening analysis.
Students are able to re-create techniques and form principles from reference music using auditive learning to identify production methods. Through experimentation and audible learning they learn the best solutions before putting the techniques into their productions

Jaar 2 - Trimester 2
OUTLINE: Students complete 6 tracks in Collaboration with other students in various different genres.
Students have learned how to compromise in a group situation, contributing positively on each other's input and make decisions in a professional level environment for the benefit of the collaboration.
Students have an open mind to create and learn other forms of electronic music, studying the genre assignments in detail and putting newly learned ideas into the end results, whilst carrying the new techniques into their own music productions.
By learning many types of Electronic music and many different disciplines across a varied spectrum of the dance music culture, students will generate many opportunities in a future career, using their knowledge of fundamental foundations of the genres of music they study. Being a versatile producer is a key elements to having a long successful career.

Year 1 - Trimester 3
OUTLINE: Students complete 3 new original tracks using skills learned in T1 and T2.
Students have refined direction and targets for a career path after developing their unique Identity and direction using newly learned techniques and improved production skills, with clear defined improvement.
Students are able to quickly recognize their genre's target markets and industry contacts, after studying record labels, peers and established artists and using knowledge from studying other forms of music to create opportunities.
Students have the ability to prepare their own tracks for their DJ sets and live stage performances at a professional level.
Students are able to incorporate techniques from different forms of music intelligently and seamlessly.

Year 2 - Semester 1
OUTLINE: Original programming using no samples. Detailed genre testing and Remixing.
Students can produce without using sample packs or online content, quickly and efficiently, acquiring the knowledge of new creative production techniques whilst producing original drum programming.
Students can easily produce tracks like Artists they respect and admire in a short time frame, identifying techniques by ear and understanding how various sounds are created.
Students can easily identify various forms of Electronic music and produce these genres of music with ease and consistency, becoming a proficient versatile producer ready for the world of a professional music producer.
Students can effectively and cohesively share new production techniques and insights as part of a collaborative group with discipline at a professional level.

Students are able to prepare Demos for Record labels at a professional level, including full mix down, premastering and demo mastering, including lossy file preparation.
Students are able to easily remix tracks using original stems in a collaborative situation.

Year 2 - Semester 2
OUTLINE: Preparation for Final EP and and Live Performance/DJ Set.
Students will produce 4 new tracks, using all techniques learned from Year 1 and 2 to create their strongest material. The music will then be mixed and mastered to a Full EP Release standard and prepared for all major streaming services in their various formats and loudness levels.
Students can handle the pressure of a deadline and deliver a fully final EP on time and in the correct formats.
Students are able to create Live Performance versions of their completed tracks with ease, including the setup of stems and Mastering individual parts for using a DAW as part of a stage performance.
Students are able to create a continuous 45min mix of Live music or DJ set using their own music as preparation for a Live Performance, Radio appearance or pre-recorded set for media events.

Course title	Artist Release and Performance
Term/length	Year 2, second semester
Description	Students' final graduation project consists of an EP release featuring their own outputs, a supporting project plan and a corresponding presentation, as well as all related media publicity, artistic and business plans and supporting material.
Competencies	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 2.1, 2.2, 2.4, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 6.1, 6.2, 6.3, 6.4, 6.5, 6.6, 7.1,
Level	AD II
Teacher(s)	Supervision and guidance provided by a mentor, the Business and Industry teacher, CvA management, and with advice from the relevant teachers and/or guest teachers.
Credits	6 EC
Teaching method	Mentor hours, homework, AMACK assessments by the relevant teachers and CvA management
Study materials	Research, online contact, specialist literature and experiment
Assessment	Project plan, audio assignment (release), performance assessment
Study hours	Mentorship 45 minutes every 2 weeks
Contact	jack.pisters@ahk.nl
Teaching goals	Students draw up a project plan (including a description of the results, budget and planning) to underpin their projects and music company. Students produce an EP featuring new personal material (at least 20 minutes of new music), progressing through the entire creative process from idea to release and including all the relevant steps involved in such a release. Students describe their music, target group, approach and production process, and can link the specific areas of the programme to their strategy.

	Students organize a festival together to present their music in a way that fits with the style of their work and in consultation with their fellow students/organizers. Students can get the right people in the right places interested in their style and launch the marketing/branding plan they have developed.

Course title	Percussion Lab
Term/length	Year 1 – Trimester 2
Description	Look further afield, and get inspired by the rhythms of India, South America or Morocco. Get to know these rhythmic building blocks, and incorporate them in your own output and performance practice. Different sounds and instruments are fused into layered rhythmic grooves which can then be added to your output.
Competencies	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 2.1, 2.2, 2.5, 2.6, 3.1, 3.3, 3.6, 4.1, 4.2, 4.3, 4.5, 5.1, 5.5, 5.6, 7.1,
Level	AD 1
Teacher(s)	Claus Toft
Credits	2 EC
Teaching method	Group percussion lessons, oral instruction, musical analysis and output assignment
Study materials	Audio material, performances and improvisation
Assessment	Performance assessment, knowledge test, audio assignment.
Study hours	1 hour every 2 weeks
Contact	jack.pisters@ahk.nl
Teaching goals	Students can recognize the rhythmic patterns used in the Brazilian and Cuban traditions and sing them back. Students can perform a rhythmic pattern and perform it consistently in a rhythmic composition with fellow players. Students can name and explain the difference between a dynamic and a static bar and apply it to a theme. Students can explain and demonstrate what is meant by 2–3 clave and 3–2 clave patterns. Students can recognize 2–3 and 3–2 patterns. Students can program and use the patterns and rhythmic structures in an output. Students can compose and program their own rhythmic patterns using the dynamic and static principle.

Course title	NIET VERTALEN : Klankbordsessies, mentoraat en Artist development
Period / lenghth	Jaar I en II
Description	Mentoraat, feedback en A&R naar aanleiding van persoonlijk afstudeerproject/release. Hier komen alle lijnen bij elkaar.

Teaching goals	1. De student kan richting bepalen binnen zijn mogelijkheden en met een bewust segment van de markt. 2. De student kan artistieke en zakelijke keuzes toelichten en bijstellen
Competencies	Alle domeinen.
Level	AD I & II
Teacher(s)	Mentor, productie docenten en studie leiding
Credits	nvt
Teaching method	1 op 1 sessie, onderzoek, reflectie
Study material	Literatuur, muziek en online bronnen
Assessment	Beoordeling van materiaal en performances
Study hours	1 uur per maand extra naast reguliere contactmomenten
Contact person	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	Creativity and Identity
Term/length	Year 2
Description	......?
Final qualifications	1.1, 1.2, 1.5, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 3.2, 3.6, 4.1, 4.2, 4.3, 4.4, 4.6, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 6.3, 6.5, 6.6
Level	AD II
Teacher(s)	Ferry Ridderhof
Credits	5 EC
Teaching method	
Study materials	
Assessment	Papers, audio assignments (both in the classroom and at home), presentations, knowledge tests.
Study hours	
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl
Teaching goals for each term:	Year 2 – semester 1 Students can select elements from audio samples (of various instruments and genres) and incorporate them in audio assignments by manipulating audio material which has been supplied, self-recorded and/or obtained externally. Students can recognize and program original sounds by experimenting with multiple working methods, software and hardware tools.

	Students can sample audio material which has been supplied, self-recorded or obtained externally, and arrive at a new interpretation of the source material by manipulating and restructuring it, and incorporate it in their style in their output.
	Students can provide musical and/or output-related suggestions during a joint recording and/or output process in a classroom setting. These suggestions focus on applicable add-on elements of output.
	Students can articulate in their own words the pitfalls, problems and myths relating to creativity in their domain.
	Year 2 – semester 2
	Students can use potential applications they have discovered themselves involving a broader spectrum of instruments and genres in their own work and creatively incorporate them in audio assignments and their outputs. By using software and hardware tools and creative sampling in an individual style, they create a specific, unique identity in their outputs.
	Students can give musical and/or output-related suggestions during a joint recording and/or output process in a classroom setting and/or as part of a collaborative project, can actively incorporate this in the final product or articulate how such suggestions should be incorporated.
	Students demonstrate their ability to reflect on their performance by means of oral explanation and/or written reports: students can articulate the pitfalls, problems and myths relating to creativity, as well as alternative approaches.

3. Descriptions of elective courses

Course title	Keuzevakken: algemene beschrijving
Period / lenghth	Jaar II, 1e semester
Description	Een deel van het studieprogramma kan naar eigen keuze worden ingericht. De student kan daarbij aandacht schenken aan: event management, wereldritmes, live-electronics, studio techniek en eventueel een bijvak instrument kiezen. Maar ook een extra advanced level voor Ableton, DJ, Protools of de opname studio behoort tot de mogelijkheden.
Teaching goals	Afhankelijk van keuzevak – zie onderaan
Competencies	Afhankelijk van keuzevak
Level	AD II
Teacher(s)	Diverse docenten
Credits	4 EC
Teaching method	Afhankelijk van keuzevak
Study material	Afhankelijk van keuzevak
Assessment	Idem
Study hours	16 weken x 1,5 uur
Contact person	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	Advanced DJ and Repertoire
Term/length	Year 2, first semester
Description	
Competencies	1.1, 1.2, 1.6
Level	AD II
Teacher(s)	Vince Watson
Credits	4 EC
Teaching method	
Study materials	
Assessment	Performance, practicum, progress test
Study hours	16 weeks × 1.5 hours

Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl
Teaching goals	OUTLINE : Developing a DJ performer into a cutting edge Artist. Students are able to combine different disciplines of DJ techniques and create semi-live / DJ / Hardware combinations with Drum Machines or Samplers, effectively. Students have the skills to DJ with alternative technologies like Ableton Live, opening many opportunities to re-define what their DJ set is. Students create a detailed and personal Tech Rider that's specific for their DJ sets, using specific Hardware and a written PDF with technical instructions for Tour managers and booking agents. Students have mastered the art of playing B2B (back 2 back) with another DJ, and can direct the set if needed under pressure. Students are able to use CDJs as Musical Instruments, manipulating a 4 deck system into a powerful looping device with ease and with great effect. Students can explain how to prevent hearing damage, can explain the health risks. You develop an attitude to have a healthy approach to DJ profession and tour life.

Course title	Ableton Advanced Course
Term/length	Year 2, first semester
Description	
Teaching goals	
Competencies	1.1, 1.5, 2.1, 2.2, 2.3, 3.1, 3.6, 4.4, 4.6, 4.7, 5.1
Level	AD II
Teacher(s)	
Credits	4 EC
Teaching method	
Study materials	
Assessment	Knowledge test, performance assessment
Study hours	16 weeks × 1.5 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	The Web, Social Media and Distribution
Term/length	Year 2, first semester
Description	
Teaching goals	Students can explain why a brand works and how to stand out from one's competitors through branding. Students can explain in their own words how to use Jungian archetypes as a guide for the brand. Students can describe how a brand works and how to use branding to stand out from the competition.

	Students can describe Jungian archetypes and use them as a guiding framework for the brand. Students research and analyse their environment and can determine their target group by means of a competitor analysis with learned points of reference. Students learn to explore and analyse the market using online tools. Students accomplish this on the basis of related artists identified in the competitor analysis. Students produce a trend analysis and can describe what momentum there is in their genre. Students can analyse and interpret social media statistics. Students can describe at least five major concepts in paid marketing and can use them on online platforms.
Competencies	1.1, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 5.1, 5.2, 5.4, 5.5, 5.6, 5.7, 6.1, 6.2, 6.3, 6.4, 6.5, 6.6.
Level	AD II
Teacher(s)	William Penn
Credits	4 EC
Teaching method	
Study materials	
Assessment	Report, knowledge test, paper
Study hours	16 weeks × 1.5 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	The Art of Remixing, parts I and II
Term/length	Year 2, first semester
Description	
Teaching goals	PART I - Dennis Waakop Reijers: You have knowledge of the remixing process and realize the value which making and using remixes will have in terms of your career. You have knowledge of preparing the remixing process and can apply it to your remixing output. You can analyse original tracks by genre, style, tempo, metre, composition, arrangement, groove and timing. You can compare original analysed tracks with your own material in terms of the aforementioned degrees of freedom. You can make choices in terms of analysed degrees of freedom as to whether to take action and make changes to the remixing process. You can produce the remix using separate tracks, bringing it to a satisfactory conclusion, and sustantiate an assessment based on the choices you made about whether to take action and incorporate changes in a regular output process. PART II - Vince Watson: OUTLINE : Prepared for a career as a Professional Remixer, students are able to produce Remixes, Edits, Cover Versions & Re-creations. Students will produce examples of all 4 remix disciplines.

	Students can clearly demonstrate the ability to read the motives behind an official Remix request and find a route to completion, from first steps to an end goal based on the most important criteria for their career at that given moment. Students are capable of avoiding inappropriate Intervention from labels or artists and are able to quickly and easily resolve any situation if and when it happens. Students are able to comprehensively determine when 'over-creation' begins to become an issue and can readily analyse the most important elements, and take a step back if necessary. Students are able to negotiate Agreements and Contracts for Remixes in their favour based on their own market value, their current position in the scene and the market forces in general using their knowledge on the pitfalls of negotiations with record labels. Students are well-versed on the history of the Remixing artform through History lessons, and are able to fully embrace Remixing with respect for the original content, whilst being creative at the cutting edge of their music career.
Competencies	1.1, 1.2, 1.5, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1*, 3.2, 3.3*, 3.4, 3.5, 3.6, 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 5.5, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 6.1, 6.2, 6.3, 6.4, 6.5*, 6.6 . * part II only
Level	AD II
Teacher(s)	Dennis Waakop Reijers (part I) and Vince Watson (part II)
Credits	part I: 2 EC; part II: 2 EC
Teaching method	
Study materials	
Assessment	Part I: performance assessment, observation, progress test Part II: paper, observation
Study hours	16 weeks × 1.5 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	Music and Media II
Term/length	Year 2, first semester
Description	
Teaching goals	Students can express themselves creatively in genres that are not their own, as reflected in their making a remix and a re-recording. Students can explain classical music in film. Students can create a composition in this genre. Students demonstrate how they can create classical music (consisting of parts for piano and/or wind instruments and strings) using software. Students can make their own acoustic recordings and explain their concept to an instrumentalist or vocalist. Students can reproduce existing recordings in detail using their own DAW, production tools, samples and other software. Students are familiar with re-recordings and can explain this in their own words.
Competencies	1.1, 1.2, 2.1, 2.2, 2.4, 2.5, 3.1, 3.4, 3.6,

	4.2, 4.4, 4.6, 5.1, 5.3, 5.5, 6.1, 6.3, 6.6
Level	AD II
Teacher(s)	Tom Tukker
Credits	4 EC
Teaching method	
Study materials	
Assessment	Homework assignment, paper, audio assignment
Study hours	16 weeks × 1.5 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	Production II
Term/length	Year 2, first semester
Description	
Teaching goals	OUTLINE: Students develop a joint music production as a group under the supervision of the teacher in the CvA studios. Students are able to produce and participate in a complex ⌷OBJ⌷ music production session within a team: elements like microphone placement, ProTools recording and editing, Ableton looping and arranging, vocal and overdubs, the social communication challenges and providing a mix. Students are able to evaluate a music production on creative, musical, audio-technical and organizational aspEC and formulates strong points for improvements. Students can explain in their own words what is involved in the complex functionality of a music studio and of the most used music software in the practice of the modern music producer
Competencies	1.1, 1.2, 1.5, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 4.1, 4.2, 4.3, 4.6, 5.2, 5.4, 5.6, 6.1, 6.3, 6.6
Level	AD II
Teacher(s)	Attie Bauw
Credits	4 EC
Teaching method	
Study materials	
Assessment	Observation
Study hours	16 weeks × 1.5 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	Apple Logic Certified Pro
Term/length	Year 2, first semester
Description	
Teaching goals	Students can locate and use all the important functions in Apple's Logic Pro, so that there are no longer any practical hurdles to their recording, editing or mixing audio and MIDI.
Competencies	1.1, 1.5, 2.4, 4.4, 4.6
Level	AD II
Teacher(s)	Hans Weekhout
Credits	4 EC
Teaching method	
Study materials	
Assessment	Knowledge test
Study hours	16 weeks × 1.5 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	Electronic Music History II
Term/length	Year 2, first semester
Description	
Teaching goals	Students learn to identify stylistic characteristics, cultural background and artistic visions of innovative twentieth-century musical styles such as minimalism, progressive rock, ambient, IDM and hip-hop. Students can name several leading composers/artists and key works for eaAch style. Students can give examples of genres or artists (including contemporary) embedded in this tradition. Students think about how to secure a place for themselves in one of these artistic traditions and use this strategy in a composition. Students describe in their own words what a conceptual approach to art (musical output) is. Students can describe multiple artists and their artistic frameworks. Students conceive their own artistic framework and apply it to one of their compositions.
Competencies	1.1, 1.3, 1.5, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 4.1, 4.4, 4.6, 5.5, 5.6, 5.7
Level	AD II
Teacher(s)	Victor Coral
Credits	4 EC
Teaching method	

Study materials	
Assessment	Homework assignment, reflective report, performance assessment
Study hours	16 weeks × 1.5 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	Art Theory: Popular and Electronic Music
Term/length	Year 2, first semester
Description	
Teaching goals	Students can describe and discuss important and controversial themes in electronic music as an art form, such as the relationship between humans and machines, authorship, authenticity, the democratization of technology, live performance, dance and intoxication. Students can name canonical thinkers, texts and ideas dealing with these themes and are aware of the positions in the debate. Students compare stances and arguments in the debate in order to determine their own viewpoint. Students then use that viewpoint in one of their own music compositions and can express how the ideas have been conveyed or are reflected.
Competencies	1.1, 1.3, 1.5, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 4.1, 4.4, 4.6, 5.5, 5.6, 5.7
Level	AD II
Teacher(s)	Victor Coral
Credits	4 EC
Teaching method	
Study materials	
Assessment	Homework assignment, reflective report, performance assessment, essay
Study hours	16 weeks × 1.5 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	Coaching and Course Development
Term/length	Year 2, first semester
Description	
Teaching goals	Students can formulate teaching goals for a teaching activity. Students can explain the five aspects of AMACK in their own words and break them down into subcategories which are relevant to them and in such a way that they can use the AMACK system as a model for analysis, development and communication in their coaching work.

	Students can apply AMACK to their approach to a teaching activity in terms of structure, accountability and communication such that they can independently come up with suggestions for improvement and a lesson structure. Students can carry out a self-analysis using AMACK and identify which skills they still need to develop in their role as a coach or instructor. Students can use a learning scheme to turn teaching goals involving conceptual musical ideas into a structured approach to the course and explain them both verbally and in writing. Students can explain at least five potential teaching methods in their own words which fit with a course or offering to be developed. In a simulation, students can demonstrate how they would explain the various course components to their students. Students incorporate feedback in their approach in such a way that other exercises clearly emerge. Students improvise two alternative ways of working in the classroom. Students develop a course (of eight to ten units) with an easy-to-follow structure, development and approach and which caters for a specific target group. Students can explain and defend their lesson plan and approach verbally and answer critical questions using logical arguments in such a way that they demonstrate their conscious competence.
Competencies	1.1, 1.2, 1.5, 1.6, 2.1, 2.5, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 5.4, 5.5, 5.6, 5.7, 6.1, 6.2, 6.3, 6.6
Level	AD II
Teacher(s)	Jack Pisters
Credits	4 EC
Teaching method	
Study materials	
Assessment	Reflective report, paper, practicum, assignment and presentation.
Study hours	16 weeks × 1.5 hours
Contact	jack.pisters@ahk.nl

Course title	Instrumental lessons (subsidiary subject)
Term/length	Year 2, first semester
Description	- een algemene beschrijving maken / zoeken. Waar kunnen ze dat volgen (bij welke afdeling) en op welk Level?
Teaching goals	
Competencies	For all subsidiary subjects: 1.3, 1.5, 1.6, 2.3, 4.1, 4.2, 5.4, 5.6 Varies for individual subjects: 1.1, 1.2, 1.4, 2.1, 2.2, 2.4, 2.5, 3.1, 5.1, 5.2, 5.3, 5.5, 5.7
Level	AD II
Teacher(s)	Various teachers, depends on the instrument

Credits	4 EC
Teaching method	
Study materials	
Assessment	Observation, in-class performance
Study hours	16 weeks × 1.5 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl

Course title	Internship
Term/length	Year 2, first semester
Description	
Teaching goals	
Competencies	For all types of internship: 1.5, 1.6, 3.1, 3.2,3.4, 3.5, 4.2, 4.3, 4.4, 4.5, 4.6, 5.2, 5.4, 5.6, 6.1, 6.3, 6.4, 6.5, 6.6 Varies for individual internships: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 2.5, 3.3, 3.6, 4.1, 4.7, 5.1, 5.3, 5.5, 5.7, 6.2
Level	AD II
Teacher(s)	Various teachers
Credits	4 EC
Teaching method	
Study materials	
Assessment	Portfolio
Study hours	16 weeks × 1.5 hours
Contact	jack.pisters@ahk.nl jan.maarten@ahk.nl