

Conservatorium van Amsterdam

Master's Degree in Music

Jazz Department

2022 – 2023

Study Guide

Part 1: Curriculum Description

Reading guide for this study guide.

In this part of the study guide, you can find all the relevant information regarding the Jazz master programme at the Conservatorium van Amsterdam (CvA). Combined with the study guide 'general part', this guide offers you all the required information to successfully complete a master programme at the CvA. In the 'general part', information can be found regarding the organization of the CvA, internationalization and grading methods. Further (practical) information regarding studying at the CvA, can be found in the booklet 'This-is-how-it-works', that students receive at the start of their study.

Admission regulations (per principal study) and a list of the teachers can be found on the CvA website. Further information on education and examination can be found in the Teaching and Examination Regulations and the Additional Regulations with Respect to Reviews and Examinations.

Courses in the Jazz master programme are divided in 5 categories:

1. Principal study
2. Ensemble
3. Research
4. Theory
5. Individual credits

This study guide also contains course descriptions regarding the principal study (category 1). In part 2 of the Jazz study guide, course descriptions are adopted regarding categories 2-5.

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1. Studying Jazz at the Conservatorium van Amsterdam

1.1 Introduction

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

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

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

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

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

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

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

In addition, the conservatorium is unique in the country in that, in association with the chair group of the University of Amsterdam, it also offers the Master of Arts programme in music theory. Students on the master's programme can also attend lectures and study groups at the University of Amsterdam (UvA) in several subjects. For additional information, please contact the Head of Research, Composition and the Music Theory Major at the CvA.

1.2 Course details

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

1.3. Jazz Department Staff

Joachim Junghanss	associate-director head Jazz and Pop, AEMA	joachim.junghanss@ahk.nl
Bram Strijbis	programme manager, study adviser	bram.strijbis@ahk.nl
Anna-Maria Nitschke	senior producer Jazz Project Office	anna-maria.nitschke@ahk.nl
Edwin Paarlberg	theory & educational subjects Coordinator	edwin.paarlberg@ahk.nl
David de Marez Oyens	ensemble Programme Coordinator	david.demarezoyens@ahk.nl
Barbara Bleij	master electives coordinator	barbara.bleij@ahk.nl
Johan Plomp	coordinator creative Jazz writing	johan.plomp@ahk.nl

Yaniv Nachum
Annemiek de Jager

research coordinator
study secretariat Jazz

yaniv.nachum@ahk.nl
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Further information on the coordinators of the Jazz department, can be found in the 'This-is-how-it-works' booklet.

1.4 Jazz Project office

The Jazz project office organizes all jazz projects (including big band projects), artists in residence, masterclasses, workshops, project weeks and Jazz ensemble festivals, the Keep an Eye International Jazz Award and Keep an Eye Summer Jazz Workshop, introduction days and the Jazz programme during the open days.

The CvA Booking Agency is connected with the jazz project office. Students can sign up for performances organized by the CvA in collaboration with various partners in the city. A sign-up link is sent to all new students at the beginning of the academic year.

Contact for more information on the Jazz Project Office' activities, is senior producer Anna-Maria Nitschke (anna-maria.nitschke@ahk.nl).

1.5 Academic guidance

For information and advice on course contents, the course of study and academic progress; exemptions; additional subsidiary subjects; 'free space'; or a modified study plan, students can contact the study adviser Bram Strijbis: bram.strijbis@ahk.nl/020-5277569.

Besides receiving guidance from a study adviser, students at the Jazz department also have an assigned mentor (coordinator Principal subject) who can be of guidance.

More information regarding academic guidance can be found in the general part of the study guide.

1.6 Artists-in-Residence

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

1.7 Going abroad

The Jazz Department has an extensive partner network with leading conservatoria around the world. Jazz students can study abroad, depending upon placement options and completion of the required subjects at the CvA, in the framework of the exchange programmes.

In the master it is possible to participate in an exchange programme in the first semester of the second year. More information on the different exchange possibilities, the requirements, and deadlines, can be found on the intranet or obtained by getting in touch with exchange coordinator Ruth Graf-Fleet (ruth.graf-fleet@ahk.nl). The exchange coordinator informs students on exchange programmes, such as Erasmus, and advises on individual request

2. Jazz Master's Degree Program

2.1 Plan of Study Jazz master programme

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

The plan of study comprises the following compulsory elements:

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

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

The distribution of credits per year is shown in the below table:

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

2.2 Principal subject

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

- one teacher for all individual lessons;
- two teachers for all individual lessons: half of the lessons with the principal subject teacher, half of the lessons with another teacher.

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

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

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

2.2.1 Technique as subsidiary subject or second instrument

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

2.2.2 Entrepreneurship and the Professional Landscape

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

2.3 Jazz Ensembles

During the two years of the program, students are required to take four ensembles (20 credits = 5 credits per ensemble). Whenever possible, these ensembles will perform outside the CvA, taking advantage of the many collaborations the Jazz department has with the most important national venues, music festivals and events. These include the Holland Festival, North Sea Jazz Festival, Jazzfest, The Grachtenfestival, Expression of the Art Award, The BIMHUIS, Concertgebouw and abroad such as the Shanghai Jazz Festival, Panama Jazz Festival and Newport Jazz Festival. Some students will be required to participate in thematic projects with the Concert Big Band. Participating in all projects together equals one ensemble module (five credits).

2.4 Research

During the two years of studies, the student will do an individual research project. The nature of this research may be artistic, historical, theoretical, sociological, etc. An in-house symposium will be the setting for the final presentation of the research project. This presentation may be a lecture-performance (which consists of a spoken presentation and a musical performance), a concert with extensive programme notes, a written thesis, a workshop, or masterclass. Research bridges the gap between professional training, academic discourse, and profession in practice. By promoting and facilitating research across all our departments and disciplines, students gain the knowledge and skills needed to be able to contribute to cultural and academic debates, publish in leading journals and act as ambassadors in all musical genres and styles.

Research is an integral part of the curriculum. In addition, the CvA also offer a Lectureship in Music, fund a chair in Jazz and Improvised Music at the University of Amsterdam and participate in DocARTES. To continuously bring our students into contact with new ideas and movements, the CvA regularly hosts international conferences and symposia.

2.5 Theory

The theory component of the Jazz master programme consists of a mandatory part and an electives part. In the two years of the program, every student must earn a total of (at least) 20 credits in the music theory component. The courses 'Music Theory' and 'Composition - Creative Writing' are mandatory. Combined these courses amount to 10 credits.

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

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

2.5.1 Mandatory part: “Music Theory” and “Creative Writing”

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

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

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

2.5.2 Elective part

For the electives part the student can choose courses for at least 10 credits. Master electives are courses in music history, philosophy, music theory, analysis, arranging and composition. The study load is 5 or 10 credits per course. The detailed descriptions of the electives can be found on the [CvA website](#). All CvA master students will receive a registration form by e-mail to apply for electives. If you have any questions about the electives, please contact the coordinator of the Jazz master electives.

2.6 Individual credits

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

- by taking an extra master's elective;
- by taking an extra ensemble;
- by following a course at the University of Amsterdam;
- by participating in extracurricular activities to gain more professional experience;
- by participating in projects and masterclasses;
- by taking a bachelor's elective.

When in doubt, please consult with the study advisor.

2.7 Final Presentation

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

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

Several important points:

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

An application form for the final exam can be downloaded from the Intranet.

For more detailed description please see the course description of your Principal Subject or contact the principal study teacher. For information on admissibility to the final presentation, scheduling and coordination please contact the coordinator of the Jazz department.

2.8 EUJAM

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

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

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

More information on www.eujam.eu

3. Descriptions of Principal Subjects

3.1 Saxophone

Learning Objective

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

Principal Study

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

Additional instruction in the principal study

Big Band projects
Technique lessons
Section rehearsal

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final Presentation

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

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

Criteria for Completion

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

3.2 Clarinet & Bass Clarinet

Learning Objective

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

Principal Study

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

Additional instruction in the principal study:

Big Band projects
Technique lessons

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final Presentation

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

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

Criteria for Completion

Credits to be earned in connection with the final presentation.

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

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

3.3 Trumpet

Learning Objective

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

Principal Study

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

Additional instruction in the principal study

Big Band projects
Technique lessons
Section rehearsal

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final Presentation

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

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

Criteria for Completion

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

3.4 Trombone

Learning Objective

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

Principal Study

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

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

Additional instruction in the principal study:

Big Band projects
Technique lessons

Student activities

Playing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final Presentation

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

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

Criteria for Completion

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

3.5 Guitar

Learning Objective

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

Principal Study

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

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

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

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

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

The student will have to do a master's research on a topic that will be chosen with a research mentor and the study plan mentor. The Theory part and the research/lecture is compulsory and information on both is provided separately in this study guide. First year master students must also follow the Music Business and Career program. Ensemble playing also takes a very important place in the master.

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

Evaluation

First year assessment:

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

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

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

Second year assessment:

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

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

Final Presentation:

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

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

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

Criteria for Completion

Credits to be earned in connection with the final presentation.

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

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

3.6 Jazz Piano

Learning Objective

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

Principal Study

Pianists are encouraged to develop their artistic qualities, to express their ultimate creativity and their most personal identity, while at the same time being expected to be capable to perform any given music style. Each student gets the opportunity to have lessons with four different teachers, depending upon the repertoire and affinity.

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

Additional instruction in the principal study

Big Band projects

Technique lessons

Student activities

Performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

The concert may not exceed 30 minutes.
When this test is passed, the student will be admitted to the second year of study.

Final presentation

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

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

Criteria for Completion

1. Credits to be earned in connection with the final presentation.
2. Credits to be earned for Ensembles and Research/lecture which will be administered separately.
3. Credits to be earned in connection with Theory and 'free space' will be administered separately.

3.7 Double Bass

Learning Objective

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

Principal Study

By studying for a *master's degree Double Bass Jazz* students are stimulated to develop their own personality in improvised Jazz Bass playing.

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

Additional instruction in the principal study:

Big Band projects
Technique lessons

Student activities:

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final presentation

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

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

Criteria for Completion

Credits to be earned in connection with the final presentation.

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

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

3.8 Bass Guitar

Learning Objective

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

Principal Study

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

Additional instruction in the principal study:

Big Band projects

Technique lessons

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final presentation

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

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

Criteria for Completion

Credits to be earned in connection with the final presentation.

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

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

3.9 Drums

Learning Objective

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

Principal Study

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

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

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

Additional instruction in the principal study

Big Band projects

Technique lessons

Student activities

Performing in a variety of ensembles and projects.

Methods of instruction

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

Other Subjects

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

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

Evaluation

First-Year Assessment

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

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

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

Final presentation

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

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

Criteria for Completion

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

3.10 Percussion

Learning Objective

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

Principal Study

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

Additional instruction in the principal study

Big Band projects

Music from other cultures

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

1. A performance on which the student's progress in the area of the principal study will be assessed. The performance must demonstrate the student's positive development in respect of his/her:
 - o musical personality

- instrumental skills and quality
- 2. The concert may not exceed 45 minutes.
- 3. When this test is passed, the student will be admitted to the second year of study.

Final presentation

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

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

Criteria for Completion

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

3.11 Voice

Learning Objectives

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

Principal Study

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

Additional instruction in the principal study

Big Band projects
Technique lessons

Student activities

Singing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation:

First-Year Assessment:

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

Final presentation

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

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

Criteria for Completion

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

3.14 Live Electronics

Structure and Courses

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

Learning Objectives

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

Principal Study

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

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

Additional instruction in the principal study

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

Methods of instruction

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

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

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

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

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

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

Other Subjects

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

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

Evaluation

First-Year Assessment

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

Final presentation

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

Criteria for Completion

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

3.15 Composing for Film

Structure and Courses

Structure of Master in Music Composing for Film									
year	Principal Study	NFA Film Projects	Theory	Research	Individual Credits	ECTS per year			
1		20	NFA 3rd yr Film Projects	20	Projects, Workshops, Excursions & Seminars	5	CvA Master Electives	5	
	Technical						Individual Credits	5	
	Drama Scoring				NFA Subjects	5			
subtotal		20		20		10		10	60
2		20	NFA Final Exam Film Projects	20			10	CvA Master Electives	5
	Technical						Research Proposal	Individual Credits	5
	Drama						Research		
	Scoring						Thesis Presentation		
subtotal		20		20		0	10	10	60
total		40		40		10	10	20	120
		33.3%		33.3%		8.3%	8.3%	16.7%	100.0%

Learning Objective

The Composing for Film master's degree programme prepares the student for all facets of a professional career as a composer in contemporary film music industry. Students who have finished the programme will have sufficiently developed perceptive skills and structural awareness with respect to film drama. Parallel to this they will have gained the scoring experience and competency to meet with various film categories and situations while being attentive towards up-to-date developments in movie production.

Overview of the programme

The two-year master's degree programme is broken down into two periods (one per year) both consisting of theoretical and practical lessons as well as projects (two per year).

The following methods of instruction will be employed:

Group lessons:

Theoretical lessons on scoring, conducting to picture, drama, film history, sound, technology (MIDI sequencers, ProTools, Synchronization). These subjects aim to provide the students with basic skills and background knowledge essential to film music scoring processes.

Individual lessons:

Practical lessons on drama spotting, developing motivic and thematic music material, scoring for separate film fragments, and scoring for film sequences in context. During these subjects the students will gain practical experience and develop mastery of film scoring techniques.

Seminars/Workshops:

In the form of compact educational seminars, students will be instructed upon diverse additional aspects concerning the film music industry.

Seminars may cover topics such as:

- music notation using Finale
- career/film music business introduction lectures on issues of contracts, licensing, publishing, copyright, etc.
- scoring for commercials
- audio-visual synchronization, use of ProTools

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

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

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

Principal Study

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

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

Methods of instruction

Group lessons, individual lessons, practical assignments.

Evaluation

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

Final presentation

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

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

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