

Conservatorium van Amsterdam

2019 – 2020 Study Guide

Master's Degree in Music

Jazz Department



Conservatorium van Amsterdam
Amsterdam University of the Arts

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1. Studying Jazz at the Conservatorium van Amsterdam

1.1 Introduction

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

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

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

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

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

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

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

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

1.2 Jazz Department Staff

Edo Righini – *Associate Director / Head of Jazz & Popular Music*

Bram Stribis – *Principal and Subsidiary Subject Coordinator, Program Manager*

David de Marez Oyens – *Ensemble Coordinator*

Barbara Bleij – *Master Electives Coordinator*

Walter van de Leur – *Research Coordinator*

Yaniv Nachum – *Research Coordinator*

Michiel Schuijjer – *Coordinator Composition, Conducting, Theory of Music*

1.3. 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

1.4. Mission

The Conservatorium van Amsterdam is deeply committed to excellence in education, performance and creative activity and to the cultural enrichment of the larger community. A premier international conservatory, the CvA inspires and empowers highly talented individuals to realize their potential. For this, the CvA offers Bachelor's and Master's degree courses in Classical, Jazz and Popular music, a Music in Education Programme and the National Programme for Young Top Talent. Through this comprehensive offer of genres and courses, the CvA represents a full reflection of the present-day musical landscape. It accordingly plays an active part in shaping national and international musical life, both now and in the future.

We take full advantage of Amsterdam's excellent learning and performance opportunities, preparing our students to be passionate performers, composers and teachers, and imaginative, effective contributors to the arts and society. In order to achieve this mission, the CvA offers an exceptional teaching staff of international reputation and standing, a curriculum containing state-of-the-art education in every genre and pathway of the present-day musical landscape and close collaboration with renowned national and international musical institutions.

1.5. Vision

The Conservatorium van Amsterdam prepares some 1250 highly talented students for careers as passionate performers and composers, and as imaginative, effective leaders in the international music scene. Our guiding principle is 'excellent education'. Our international student body thrives in a supportive atmosphere that encourages excellence, values individuals and welcomes innovation. The CvA inspires the performance, creation and knowledge of great music, while exchange programmes, distant learning and entrepreneurial opportunities expand the school's reach. Every year, hundreds of concerts and community and outreach events take place. The CvA is a steady contributor to the cultural fabric of Amsterdam and an important player on the world stage.

The musical world is always in motion. This has a major impact on the infrastructure, artistic concepts and how we reach out to audiences. The musician of the future will be a specialist who is in full charge of his profession, and who possesses skills beyond his excellence in performance. The CvA follows a clear path through all this: excellence above all. Every element of the musical profession is practised at a high level; musical craftsmanship, artistic authenticity, but also didactic and entrepreneurial skills. All of this provides graduate CvA students with the best possible starting position for a career in the international music world.

AHK Service Office
Jodenbreestraat 3
Postbus 15079
1001 MB Amsterdam

Tel.: +31 (0)20–527 77 10
Email: secretariaat@ahk.nl
Internet: www.ahk.nl

2.5. Board and management

Education at the CvA is overseen by the Board of Directors, which is made up of the principal, the vice-principal / director of the Classical/Early Music Departments and the Music in Education programme, and the vice-principal / director of the Jazz and Pop Department and the Amsterdam Electronic Music Academy. The management is supported in operational terms by the Classical Department heads and main and assistant jazz staff.

The CvA Board of Directors:

Janneke van der Wijk – *principal* (cva-secretariaat@ahk.nl)

Okke Westdorp – *vice-principal, head of the Classical, Early Music and Music Education programmes* (okke.westdorp@ahk.nl)

Edo Righini – *vice-principal, head of Jazz & Pop Departments and Amsterdam Electronic Music Academy* (edo.righini@ahk.nl)

2.6. Organization of education

Education at the CvA is organized into various departments: classical, jazz, pop and the music education programmes. The departments are overseen by the assistant head. Next in line are the department heads and department coordinators who are in charge of organization and coordination, either in whole or in part. Teachers, coordinators, department heads, programme managers, the study secretariat, academic advisers and the Dean of Students answer questions, give advice, offer help and help find solutions to problems. The principal study teacher, department coordinator and/or department head, together with the academic adviser, are the first points of contact for students.

2.7. 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 academic advisors. Students of the Jazz department can contact Bram Strijbis (study advisor, programme manager and teacher) via b.strijbis@ahk.nl or 020-5277569.

2.8. Study secretariat

The study secretariat is located on the tenth floor of the main CvA building, to the right of the lift, and is open Monday to Friday from 10.00 to 12.00 h and from 14.00 to 16.00 h to help students with a wide variety of student affairs. For example, they can print out an overview of their marks for them, or prepare various documents and statements. Students may also contact them with questions about exam dates and schedules.

2.9. Organization of the final examination

Preparing for the final examination constitutes the final component of the student's studies. Students who plan to take the final examination must see to a great many things, such as:

- 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.

Important points concerning the final examination

Students may schedule their final examination only if they have concluded all other subjects. See also the graduation requirements for both the bachelor's and master's degree programmes.

The examination date must be set before 1 February.

The examination may not exceed 60 minutes (including stage changes and announcements) and must be at least 45 minutes long.

Postponement of the final examination is possible only if the student has obtained the written consent of the Board of Directors.

All examinations will take place in the concert halls of the conservatory (except for organ).

Any special costs resulting from the student's choice of repertoire will be borne by the student.

2.10. Student counsellor

The CvA student counsellor is:

Heleen de Kam

T: 020-5277584

E: heleen.dekam@ahk.nl

Walk-in office hours: Tuesdays and Thursdays from 11.00 a.m. to 1.00 p.m. or by appointment.

The student counsellor informs and guides students when it comes to practical and personal matters relating to the student's situation and being a student. Practical matters include legislation and regulations (e.g. registration, withdrawal, a binding recommendation that a student discontinue his/her studies, residence permits, insurance), financial assistance and other financial matters, as well as your legal status as a student. The student counsellor can confer with and refer the student to other bodies at or outside the Conservatory. All conversations with the student counsellor are confidential, and any personal information is treated with the utmost care. More information is available at MyAHK.

2.11. Internationalization

The CvA internationalization office advises students on exchange programmes and provides support in respect of individual applications. It works closely with the AHK internationalization office, organizes informative meetings on exchange programmes and liaises with colleagues employed by our exchange partners. Thanks to our many international contacts, CvA students may fulfil certain requirements for their degree outside the Netherlands. Each year, many students take advantage of this opportunity. We have close ties with the leading exchange partners and with AEC, Erasmus and Erasmus+. The CvA welcomes hundreds of guest students and teachers each year, and is active in Europe and with partners on other continents such as the Manhattan School of Music and EMESP in São Paulo, Brazil. These are often large-scale, close collaborations leading to long-term relationships benefiting students, faculty members and alumni.

2.12. Examination board

2.12.1. Duties of the examination committee

The examination board is responsible for guaranteeing the quality of testing and assessment as they relate to the CvA degree programmes. The committee thus plays an important role in the institution. The committee appoints examiners, draws up guidelines for the supervision of examinations (for additional rules regarding examinations, see below in this guide), grants exemptions, etc. All the duties carried out by the committee are outlined in the AHK Examination Committee Regulations, available at MyAHK.

2.12.2. Contacting the examination committee

If all goes smoothly, students should notice little of the examination committee's work. If there are questions about or issues arising from examinations, it is advisable to discuss them first with the relevant teacher, academic coach or department head. Should such discussion fail to bring about the desired result, the student may consider lodging a complaint with the examination committee. Such a complaint may be lodged, for example, if the student believes that an error was made in the making of the assessment or doubts its validity, and discussions with the teacher or department head/head of the degree programme have failed to resolve this; or the student believes an error was made in relation to an exemption being granted or in determining personal academic goals.

The student will then lodge a complaint in respect of the course of events or the decision. The examination committee will investigate whether the relevant procedures were followed correctly and whether the Teaching and Examination Regulations (see also below) were properly adhered to. The examination committee's decision may require that a given procedure be repeated.

2.12.3. Contacting the examination committee

The examination committee can be reached via the committee's secretary, Daphne Wassink. Upon each request, please provide your name, student number, address, telephone number and email address. Also state the degree programme, principal subject and academic year in question. Explain the request, complaint or objection as clearly as possible. The student will receive a reply from the examination committee within four working weeks.

2.12.4. Composition of the examination committee

As of 1 September 2019, the examination committee is made up of the following members:

Arnold Marinissen (chairman) – *coordinator of master research, head-teacher percussion;*
Nathalie Doucet (member) – *opera coach with the Dutch National Opera Academy;*
Dorine Jansma (member) – *classical academic adviser and SLB coordinator;*
Nico Brandsen (member) – *senior teacher keyboards pop and band coach;*
Adri Schreuder (member) – *head of the music education programmes and teacher of music history;*
Bram Strijbis (member) – *coordinator and teacher of jazz theory, jazz programme manager and jazz academic adviser;*
Jet Langman (external member) – *policy officer and administrative secretary of the Examination committee of the Gerrit Rietveld Academy.*

Administrative support for the examination committee is provided by:
Daphne Wassink (Faculty Secretary, Senior Education Policy Advisor).

2.13. Participation

The Amsterdam University of the Arts has a [university council](#), and each one of its academies (such as the Conservatorium van Amsterdam) an academy council. The participation councils are formal bodies for students and staff with which the Executive Board and the Boards of Directors of the academies discuss policy and educational matters. The university council is made up of two members from each academy, one member of staff and one student, as well as one member of staff from the service office. University and academy council members are elected and serve a two-year term.

The academy councils deal with matters involving the academy proper, while the university council deals with matters involving the entire university or going beyond the scope of a given academy. Depending on the matter at hand, the councils are vested with the right of consent and the right to prior consultation. A description of these rights is given in the participation rules, which are available at MyAHK.

2.14. Confidential advisers and the AHK integrity code

It is of the utmost importance that students and staff can study and work in a safe and pleasant environment. However, if there are any issues you would like to discuss with someone, you are free to contact one of the confidential advisers. They are the first point of contact when reporting intimidation (sexual or otherwise), aggression, violence, bullying or discrimination. The counsellor's role is to help the victims of these behaviours find a solution. All discussions are in complete confidence unless you wish otherwise. The counsellor will never take steps without first discussing them with you and asking your permission.

You are free to choose which counsellor to consult. Should you prefer to speak to someone outside the AHK, you may contact the counsellor at the AHK's occupational health and safety service, HumanCapitalCare. For more information and the counsellors' contact details, please visit the intranet page of MyAHK regarding Health and Safety, and the website: <https://www.ahk.nl/en/confidential-advisers/> .

The AHK Integrity Code is available at MyAHK and is included here as Annex 6.

3. Learning Objectives of the Master's Degree in Music

3.1. Competency-based learning

The curriculum has been developed on the basis of the competencies defined in the national music programme guidelines (landelijk opleidingsprofiel Muziek), published in 2017. A competency is a behaviourally observable combination of knowledge, skills, attitude and/or personal characteristics (qualities) with which goals can be met in a professional capacity. In other words, it is the behaviourally observable ability to function satisfactorily in the professional world. Competency-based education is characterized by an integral approach to knowledge, expertise and attitude. As a result, this education is geared towards the future careers of students who are expected to possess outstanding self-management skills. The features of competency-based education mean that this approach is ideally suited to professional music education.

The level descriptions of the bachelor's and master's programmes take into account both the national (NLQF) and the international (European Qualifications Framework and Polifonia/Dublin) level descriptions. The general level of master's degree was the guiding principle behind the update to the degree programme profiles, together with the higher professional education standards published in the Netherlands Association of Universities of Applied Sciences quality agenda entitled 'Kwaliteit als opdracht' in 2009 and the 'Standaard masteropleidingen hogescholen' in 2012.

A master programme offered by the CvA guarantees that students, in both a national and an international context, are capable of:

1. acquiring a solid basis in advanced practical theory;
2. initiating, effecting and evaluating practically oriented research, either independently or with others, in order to contribute to the innovation of their own work and profession;
3. taking their professional competences to a higher level;
4. further developing their professional ethics and a social orientation befitting a responsible senior-level professional.

Acquiring these final qualifications is made possible by achieving of the six sets of competencies that are described in detail in the following chapter. The final qualifications 1 and 3 are gained through the competencies 1 (Technical skills), 2 (Creative skills), and 6 (Organizational skills). The competencies 4 (Research and development skills) and 2 (Creative skills) prove that master graduates have reached the qualification under 2. Lastly, the final qualification 4 is elaborated in the competencies 3 (Contextual focus) and 5 (Communication skills).

3.2. The competency set

The competency set consists of 7 competencies (6 of which are relevant for the master), all of which have been translated into multiple indicators. These indicators are descriptions of the knowledge and skills to be acquired as part of that competency.

1. Technical skills

The student has a wide range of professional knowledge and skills, and applies them in different musical contexts.		
	Bachelor	Master
1	The student is technically proficient in his/her specialist field.	The student creates and produces artistic concepts at a high professional level.
2	The student commands a representative, varied repertoire within his/her field.	The student commands a representative, varied repertoire within his/her field, has enhanced or broadened his/her knowledge and knows how to set himself/herself apart as a professional artist.
3	The student works in ensembles or in creative collectives varying in composition, size and style.	The student works in ensembles or in creative collectives varying in composition, size and style.
4	The student has a basic knowledge of music theory, music history, musical styles and performance practices.	The student has enhanced and/or broadened his/her basic knowledge of music theory, music history, musical styles and performance practices.
5	The student demonstrates that he/she is capable of analysing music he/she hears, or notated music with which he/she is presented, based on his/her understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it.	The student demonstrates that he/she is capable of analysing music he/she hears, or notated music with which he/she is presented, based on his/her understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it.
6	The student demonstrates musical freedom using improvisation techniques when performing repertoire.	The student demonstrates the ability to apply individual advanced-level improvisation techniques associated with the repertoire performed.
7	The student has mastered effective study and rehearsal skills.	The student has mastered effective study and rehearsal skills.
8	The student is aware of his/her posture and movements. He/she demonstrates awareness of health risks and takes preventative measures.	The student is aware of his/her posture and movements. He/she demonstrates awareness of health risks and takes preventative measures.

2. Creative skills

The student can shape musical expression based on his/her own artistic vision and aims.		
	Bachelor	Master
1	The student develops musical products based on an artistic concept and/or puts together programmes on the basis of that concept.	The student independently develops musical products at a high professional level based on his/her own artistic concept and/or puts together programmes on the basis of that concept.
2	The student shows creativity in his/her choice of repertoire, programming, arrangements, compositions and/or productions, in performance and in musical solutions.	The student shows extensive creativity in his/her choice of repertoire, programming, arrangements, compositions and/or productions, in performance and in musical solutions.
3	The student develops and communicates an artistic vision.	The student expresses a musically artistic personality.
4	As a player or creator, the student puts himself/herself at the service of the musically artistic product and its realization.	The student puts his/her musically artistic personality and skills at the service, and in the context of, a larger whole.
5	As a player, the student contributes in an inspiring way to the creation of a musical product.	As an initiator, the student carries out a musical project.
6		The student uses research methods to develop and enrich his/her work in an artistic sense.

3. Contextual skills

The student identifies developments in the national and international professional world and in society at large, positioning himself/herself and his/her work in relation to these.		
	Bachelor	Master
1	The student is aware of developments in his/her specialist field and in the wider professional music world. The student demonstrates how he/she integrates that awareness into his/her professional abilities and uses it to enhance his/her own career.	The student is aware of developments in his/her specialist field, the wider professional music world and society at large. The student demonstrates how he/she integrates that awareness into his/her professional abilities and uses it to enhance his/her own career and to serve the community.
2	The student identifies opportunities in the community, turning these into concrete actions. He/she is not afraid to take risks and positions himself/herself with his/her products or activities.	The student identifies opportunities in the community, turning these into concrete actions. He/she is not afraid to take risks and positions himself/herself with his/her products or activities.
3	The student demonstrates an understanding of how the national and international music markets function and are organized. To that end, he/she has knowledge of music marketing and production, money flows and revenue models, and applies that knowledge to position himself/herself in the professional music world.	The student demonstrates an understanding of how the national and international music markets function and are organized. To that end, he/she has knowledge of music marketing and production, money flows and revenue models, and applies that knowledge to position himself/herself in the professional music world.
4	The student participates in professional/cultural life, and networks with peers, other musicians, members of the public and press, and potential and current clients.	The student participates in professional/cultural life, and networks with peers, other musicians, members of the public and press, and potential and current clients.
5	The student demonstrates resourcefulness and is capable of securing commissions, jobs and/or work.	The student demonstrates resourcefulness and is capable of securing commissions, jobs and/or work.
6	The student is aware of technological developments and of the influence technology has on the professional music world. The student has relevant knowledge and skills, and applies them in a music-specific context.	The student is aware of technological developments and of the influence technology has on the professional music world. The student has relevant knowledge and skills, and applies them in a music-specific context.

4. Research and development skills

	The student evaluates his/her own artistic performance by reflecting on and exploring the development of his/her own identity, personal actions and work, and those of others, with the aim of continuously improving that performance.	The student constantly evaluates his/her own artistic performance through self-initiated research and reflection on his/her own identity, actions and work with the aim of improving that performance and simultaneously contributing to innovation in his/her field.
	Bachelor	Master
1	The student asks critical questions and is open to the questions of others.	The student asks critical questions and is open to the questions of others.
2	The student reflects on his/her own assumptions, preferences, strengths and weaknesses, and understands their implications for his/her development.	The student reflects on his/her own assumptions, preferences, strengths and weaknesses, and understands their implications for his/her development and career opportunities.
3	The student reflects on his/her own working methods, and thus understands the implications of choices and decisions, which he/she can defend retrospectively.	The student reflects on his/her own working methods, and thus understands the implications of choices and decisions, which he/she can defend retrospectively both to colleagues and to individuals working outside the field.
4	The student gives a justified assessment of the artistic merit of his/her own work and that of others, as well as an assessment as to how effectively it meets his/her intentions.	The student gives a justified assessment of the artistic merit of his/her own work and that of others, as well as an assessment as to how effectively it meets his/her intentions.
5	The student independently collects, analyses and interprets knowledge and information relevant to his/her field.	The student independently collects, analyses and interprets knowledge and information relevant to his/her field and contributes through his/her own research to the development of new source material.
6	The student conducts structured research on issues directly related to his/her own field.	The student conducts structured research on issues directly or indirectly related to his/her own field.
7	The student uses knowledge, insight and skills gained from reflection, feedback and research to help further develop his/her work and professional status.	The student proactively organizes his/her own input in the form of reflection, feedback and research, using knowledge, insight and skills to help further develop his/her work, professional status and field.
8	The student explores, identifies and experiments with innovations in his/her field.	The student explores, identifies and experiments with innovations in his/her field, in addition to fostering innovation himself/herself.

5. Communication skills

The student interacts effectively in various professional contexts, using appropriate forms and means of communication.		
	Bachelor	Master
1	The student presents himself/herself and his/her work, individually and/or collectively, in a way that is suited to the work presented and the intended audience.	The student presents himself/herself and his/her work, individually and/or collectively, in a way that is suited to the work presented and the intended audience.
2	As part of a collaborative undertaking, the student actively and demonstrably contributes to the artistic process and to the creation of artistic products.	The student actively and demonstrably contributes to multi- and/or interdisciplinary collaborations in his/her own discipline.
3	The student collaborates in ensembles that are varied in terms of composition and style, or in creative projects of different sizes and focus.	The student leads creative processes, projects and/or collaborations.
4	The student is aware of his/her identity and qualities, and makes effective use of them within a collaborative undertaking.	The student demonstrates skills and initiative in teamwork, negotiation and organization.
5	The student can articulate artistic and other choices verbally and in writing in a clear and structured way using correct grammar and good style.	The student uses his/her oral, written and IT skills to convincingly and effectively communicate his/her own work, working method, vision and research results to professionals and the public.
6	The student gives and receives feedback, using it as a means to develop himself/herself and to encourage others to do so.	The student deals strategically and respectfully with the various roles, responsibilities, interests and qualities inherent in a collaborative undertaking.
7	The student demonstrates effective intercultural communication skills.	The student demonstrates effective intercultural communication skills.

6. Organizational skills

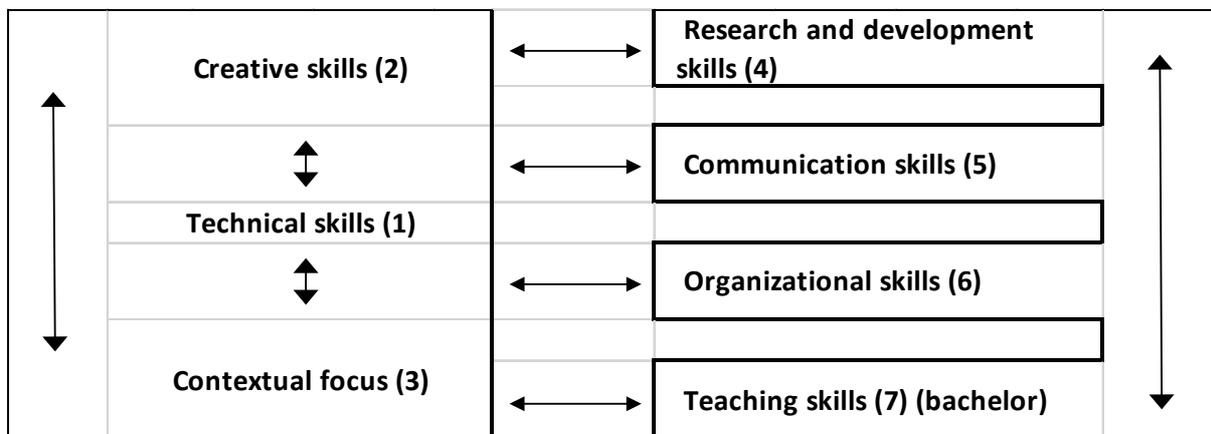
The student creates sustainable work situations and networks, enabling himself/herself to achieve his/her goals.		
	Bachelor	Master
1	The student sets realistic goals, and makes and works according to a plan.	The student sets realistic goals, and makes and works according to a plan.
2	The student has sufficient business, organizational and administrative knowledge and skills, operating as a professional to ensure the success and continuity of his/her career.	The student has sufficient business, organizational and administrative knowledge and skills, operating as a professional to ensure the success and continuity of his/her career.
3	The student organizes workflows mutually with others, seeking an appropriate balance between artistic, business and facilitating activities.	The student organizes workflows mutually with others, seeking an appropriate balance between artistic, business and facilitating activities.
4	The student maintains sustainable professional networks and contacts, thereby strengthening his/her own activities and those of others.	The student maintains sustainable professional networks and contacts, thereby strengthening his/her own activities and those of others.
5	The student responds to changing situations and circumstances, and contributes to solving various context-specific problems.	The student responds to changing situations and circumstances, and contributes to solving and addressing complex context-specific problems and issues.
6	The student is aware of relevant parameters and deals with them appropriately.	The student is aware of relevant parameters and deals with them appropriately.

7. Teaching skills

The student uses his/her own musical knowledge and skills to facilitate the musical development or performance of others.	
	Bachelor
1	Using his/her knowledge and skills, the student formulates goals for development or performance in consultation with the person(s) involved.
2	The student uses various teaching methods, resources and materials – geared to the needs and learning style of those involved – to develop and implement musical learning situations and/or processes.
3	The student identifies, assesses and evaluates the learning effect on the person(s) involved in the educational situations or processes designed and implemented.

3.3 The competencies as a cohesive system

The competencies described above can be represented in a following model:



This model shows that in the course of the realisation of the musical and artistic productions the first three competencies (Technical skills, Creative skills, and Contextual focus) have the greatest impact and interact constantly with each other and with other four competencies.

The competencies 4 – 7 are all separately connected with the first three, and also reinforce each other.

The CvA master graduates are able to create and re-create their own compositions. They have an individual artistic identity in their musical expression and vision (competence 2). Together with research (4) this forms the base for inspiration needed for the realisation of musically artistic productions and publications. The advanced artistic practice becomes apparent in musical productions by way of integration of the technique with research-based reflective attitude. Master of Music graduates can function in both national and international professional context as a musician / composer.

Understanding and skill in artistically-technical work processes (competence 1) have its base in students' individual study-plan, with which the students give form to their programme. Furthermore, having constructed and monitored their own study progress as students, they will be able to reflect upon, review, and adjust their further development in course of their career (competence 4). Their own reflection of the study-plan gives the graduates insight in their own artistic and technical work process.

The contextual focus (competence 3) is also entwined with the whole programme. What is crucial here is that graduates are able to identify opportunities at the level of community and social responsibility, but also the at level of music markets and the professional music field. They are able to implement this competence on both national and international level. The emphasis that CvA puts on the highest possible technical and creative quality of musicianship (competences 1 and 2) ensures that its graduates can function on the forefront of the music sector and society worldwide.

The research and development skills (competence 4) which enable Master of Music graduates to review and contribute to their professional field, form the core of the research component of the master programme. Also, other competencies are gained through master-research, such as reflective qualities regarding their own practice and performance, the historical developments, the professional context, and theory of the discipline. Furthermore, the research component explicitly

supports competence 2 (Creative skills) as it contributes to development of musicianship at the highest level.

The CvA pays great attention to the development of communication skills (competence 5), considering the musical practice in its core as means of communication. Graduates are able to communicate through and about their practice, as only that way can they be successful in performances, auditions, interviews, and, importantly, in teaching music. Participating in ensembles, organizing their own concerts, making and narrating their programme choices, are different contexts in which students learn and improve their communication skills. The master research symposium and the final exam are some of the concrete expressions of these competencies.

A musician with high artistic and technical qualities, optimally reflecting and communicating in a given context, also needs good organizational skills (competence 6). CvA graduates are able to organize their own career and practice in such a way that their skills and qualities can be put to practice in effectively and efficiently.

The transfer of knowledge and skills by way of teaching skills (competence 7) is an important way in which the musical practice has been distributed from generation to generation and developed in such a way that it is still an important factor in society and personal life. This competence is made an obligatory only as part of the bachelor programme. In the master programme it is part of an elective component and therefore can be replaced by another specialization.

4. Testing and Assessment

4.1. Vision on testing and assessment

Testing and assessment are an integral part of the CvA curriculum and are implemented by all teachers, who know and apply the principles. In this way, testing and assessment make an invaluable contribution towards maximizing the development of individual artistic and musical talent. Three forms/functions are distinguished.

4.1.1. Summative assessment: determining and guaranteeing the quality of the final level

First and foremost, testing and assessment are a means for determining and guaranteeing the quality of the final level. The level required to function in the international music world is a guiding principle in this respect. Because they themselves are active in that world, examiners have a good grasp of current requirements and use this knowledge and experience to assess students' performance. The most important times at which the musical and artistic levels of students are tested are the entrance exam, the end-of-year examinations, and the final examination. These assessments are summative – in other words, a decision is taken regarding the academic progress and/or an assessment is made regarding the student's performance.

4.1.2. Formative assessment: gaining insight into a student's development and stimulating the learning process

Second, testing and assessment are an instrument for gaining insight into a student's development and for stimulating the learning process. Students receive very regular feedback and feedforward on their progress in the various competencies. The teacher gives direct, verbal feedback during principal private lessons and ensemble playing sessions, for instance. There are also at least two times during the year when the student's progress in the principal study is assessed and discussed by the relevant team of teachers. In doing so, they look not only at the student's current level in absolute terms, but also at the progress the student has made. The aim is to guide students in developing their talent to the greatest possible extent. These reviews are formative – in other words, feedback, feedforward and goal setting are paramount.

4.1.3. Long-term assessment: letting students manage their own learning process

Lastly, the aim behind testing and assessment is to teach students to increasingly manage their own learning process (assessment for learning). Students learn to reflect on their performance and development, in relation to which they are increasingly able to set realistic, independent goals in line with their personal ambitions and potential. This prepares them for lifelong learning in an ever-changing field of work.

The CvA offers places to the best and most talented students. Over 2,000 applications from all over the world are received each year for the bachelor's programme alone for an average of only 400 places. There are limited places available for each principal study, with only one in five candidates being admitted to the degree course.

In addition to the formal requirements applying to the secondary school preparatory courses of pre-university education (vwo), senior general secondary education (havo) or senior secondary vocational education (mbo), all the conservatory programmes employ a selection procedure. This procedure takes into account the musical and artistic level of the candidate, as well as his/her development potential. Principal subjects with a high number of applicants make a preselection based on the audio and video recordings submitted. The entrance requirements and selection procedure for each principal subject are described on the website, which also features examples of theory admission tests. CvA-online offers two modules to help students prepare for the entrance

examination. The formal aspects of the entrance examination are set out in the Additional Regulations With Respect to Reviews and Examinations (annex).

A good command of Dutch or English is crucial. Non-Dutch-speaking students must demonstrate a sufficient command of English by sitting the international TOEFL or a comparable examination.

4.2. Forms of assessment

A distinguishing feature of music education is that students are constantly assessed, especially in practical lessons, the classroom and rehearsals. This is particularly the case in principal private lessons, group lessons and ensembles and projects, where the student receives direct feedback from the teacher or fellow students. In daily practice, there are no distinct boundaries between music-making, reacting, reflecting and assessment (formative or otherwise).

The CvA employs various forms of assessment:

Practical examinations:

All performance examinations are assessed by a committee made up of multiple examiners. The principal subject is formally (summatively) assessed once a year by means of an examination in which the student performs certain repertoire for the committee and possibly an audience. The examination is assessed by a committee made up of teachers in the same department, including the principal study teacher. The committee follows established assessment protocols. The chairs have been trained to use these protocols and to lead committee deliberations. After consultation, the committee members arrive at an intersubjective assessment. The protocol thus ensures no interference from the so-called order effect.

Additional forms of assessment:

Written examinations and papers (history, theory subjects, arranging, research, electives)

Oral examinations (solfège, harmony, analysis, electives)

Presentations (research, entrepreneurship, methodology, electives)

Active participation (conducting courses, ensemble participation, internship, electives)

Recordings

In principle, assessments are made by the teacher of the relevant course. In accordance with the guidelines, oral examinations are always conducted by at least two teachers. The study guide describes how each course component for every subject is completed and what the assessment criteria are.

4.3. Principal subject examinations

4.3.1. End-of-year examinations

The first master year is generally concluded with a practical end-of-year examination in which a committee assesses whether the student has made sufficient progress and meets the requirements set. In some cases, the department head may decide that a student must repeat either all or part of the academic year. The end-of-year examination is also used to provide feedback to students on their development and feedforward on follow-up steps for the course in accordance with students' individual talent, profile and aims.

4.3.2. Final examination

The second year concludes with a public final examination–presentation. On the one hand there is the presentation of the research and thesis, on the other hand there is the final presentation of the principal study. This examination can take place only after all other curriculum components have been successfully completed. Students decide on the repertoire and programme in close consultation with their principal study teacher. The programme must be approved by both the department head and the examination committee. This conclusion to the degree programme is an opportunity for students to present themselves to a wide audience and to showcase their talent and ability to those active in the music world.

Their terms of employment require all principal study teachers to serve as members of committees assessing final examinations. It is becoming more and more common for teachers outside a relevant department, too, to sit on the committee. In all cases, one external expert is a member of the committee.

The final level as demonstrated in the final examination reflects the final qualifications set. The assessment criteria used are broken down into musical, technical and other aspects, and are recorded on the report sheet.

4.4. Assessment in other subjects

Assessment is carried out in different ways for other subjects:

Written examinations and papers (history, theory subjects, arranging, research, electives)

Oral examinations (solfège, harmony, analysis, electives)

Presentations (research, entrepreneurship, methodology, electives)

Active participation (conducting courses, ensemble conducting, internships, electives)

In principle, assessments are made by the teacher of the relevant course. In accordance with the guidelines, oral examinations are always conducted by at least two teachers. The course description for the curriculum describes how each course component for every subject is completed and what the assessment criteria are.

4.5. Ensuring the quality of assessment

The frameworks for testing and assessment are set out in the Teaching and Examination Regulations and the Additional Regulations With Respect to Reviews and Examinations. The examination committee (see also section 2.13 of this study guide) plays an important role in ensuring the quality of examinations.

4.6. Validity, trustworthiness and transparency

In order to ensure the quality of examinations, the degree programme focuses on three criteria.

4.6.1. Validity

The assessment criteria are based on the requirements of the professional world and correspond to the programme profile. The assessment criteria relating to examinations reflect the learning objectives of the subjects, thereby contributing to the acquirement of the competencies. The forms of assessment reflect the nature of the learning objectives. All this, plus the fact that the committee members are well aware of the current requirements in the professional world, ensures the validity of the examinations. They assess what they are meant to assess: the requirements which the professional world imposes on musicians having successfully completed the Master of Music programme at the CvA.

4.6.2. Trustworthiness

The trustworthiness of the practical examinations is ensured by the composition of the committees of examiners, which consist of members with a great deal of experience in administering practical examinations. Intersubjective assessment by experts in the various subjects (e.g. the principal study teachers and external experts) ensures the highest degree of objectivity. In addition, set protocols and report sheets are always used to assess practical examinations.

4.6.3. Transparency

Students may attend all public examinations and presentations given by their fellow students. They also hear feedback from the examiners, giving them an idea of the assessment criteria and the assessment methods of the committee. Trial examinations are also given for theory subjects.

5. Jazz Master's Degree Program

5.1 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.

5.2 Principal subject

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

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

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

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

5.2.1 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.

5.2.2 Artists in Residence

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

5.2.3 Entrepreneurship and the Professional Landscape

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

5.3 Jazz Ensembles

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

5.4 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 program notes, a written thesis, or a workshop or master class. Research bridges the gap between professional training, academic discourse and profession in practice. By promoting and facilitating research across all our departments and disciplines, students gain the knowledge and skills needed to be able to contribute to cultural and academic debates, publish in leading journals and act as ambassadors in all musical genres and styles. Research is an integral part of the CvA curriculum. In addition, we also offer a Lectureship in Music, fund a chair in Jazz and Improvised Music at the University of Amsterdam and participate in DocARTES. To continuously bring our students into contact with new ideas and movements, the conservatory regularly hosts international conferences and symposia.

SUBJECT	RESEARCH
Course content	The student works independently (with assistance from a coach) on research related to his/her principal study, thoroughly pursuing a line of inquiry. To broaden students' knowledge of their specialization, it is recommended to choose a research topic related to the specialization.

Learning objectives	To be able to signal problems and challenges in the research field, and to couch these in a good research topic. To be able to conceive a methodological approach to solve the central question. To be able to position oneself in relation to those who have dealt with the same or related topics. To be able to convincingly and engagingly present ideas, both written en verbally.
Course type	Mandatory
Level	MA 1 and MA 2
Teacher(s)	Research coordinators Walter van de Leur, Yaniv Nachum. Students may choose their own research coach from the list of teachers at the CvA. In exceptional cases an external expert may be consulted.
Course credits	10 credits for two years
Literature, repertoire	Research Guide for Master Students. Further literature and/or repertoire to be determined individually, in relation to the chosen research topic.
Course format	Independent, with coaching
Assessment	A written report of the research and a public presentation. Students may choose from four formats: a lecture-recital (45 minutes) a workshop or masterclass (45 minutes) a lecture (30 or 45 minutes, dependent on the topic) a thesis presentation, consisting of a short report lasting five to ten minutes and a discussion with the committee lasting 20 to 25 minutes
Assessment criteria	originality of the topic quality of research line of inquiry methodology written report quality of presentation (verbal and written) motivation and commitment
Language	English (Dutch is also possible; please consult research coordinators)
Schedule	Planning conform to agreements with research coordinator and research coach
Location	CvA, Oosterdokskade 151
Information	Coordinators MA research: Michiel Schuijjer, Walter van de Leur, Yaniv Nachum, Jed Wentz

5.5 Theory

As of the 2019-2020 academic year, the theory component of the jazz master's degree programme consists of a mandatory part and an electives part.

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

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

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

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

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

5.5.1 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:

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

At the end of this course each student should hand in four compositions, both in the form of a recording as well as a complete chart. Students are assessed using the following criteria:

- Artistic value of the compositions
- Expressiveness of the compositions
- Playability of the theme
- Playability of the whole composition
- Performance of the recording
- Use of thematic material
- Rhythmical development
- Harmonic awareness
- Sense of the form
- Quality of the arrangement and orchestration
- Use of contemporary techniques or instrumentation
- Didactical development during the year

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

5.5.2 Electives part

All CvA master students will receive a registration form by e-mail in order to apply for electives. If you have any questions about the electives, please contact the coordinator of the Jazz master electives. This list is subject to alteration. More information can be obtained from the coordinator of the Jazz master electives:

Category	Subject	Teacher
Composition, Analysis and Performance	Composing (Un)Like Schoenberg and Messiaen	<i>Martijn Hooning, Jan Faas</i>
	Jazz Composition	<i>Yaniv Nachum</i>
	Nicolas Slonimsky's 'Thesaurus of Scales and Melodic Patterns'	<i>Jasper Blom</i>
	Where is that Melody?	<i>Yuri Honing</i>
	Get on Track - New Tools for Composition and Improvisation	<i>Harmen Fraanje</i>
Critical Reflection: History, Analysis, Philosophy	Reading Black Music: Key Texts in African-American Music	<i>Walter van de Leur</i>
	Jazz in Europe, European Jazz?	<i>Walter van de Leur</i>
	Freedom and Improvisation	<i>Joris Roelofs</i>
	Thinking Big: Jazz Composition and Performance Beyond the Chorus Form	<i>Barbara Bleij, Patrick Schenkus</i>
	Super Nova: Wayne Shorter, Composer/Improviser	<i>Barbara Bleij</i>
	Developing Creativity	<i>Sander van Maas</i>
Electives of the Classical Department open to jazz students	Moving and Musicking with the Elderly	<i>Jacqueline Koop, Ellen van Hoek</i>
	Instrumentation and Classical Arranging	<i>Michael Langeman</i>
	Electronic Music	<i>Jorrit Tamminga</i>
	Musical Texture	<i>Amit Gur</i>
	Patterns of Performance: The Neuroscience of Improving Experts	<i>Beorn Nijenhuis</i>
	Tuning and Temperament	<i>Jorge Isaac, Rafael Reina</i>

5.6 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 attending lectures at the University of Amsterdam
- by participating in extracurricular activities to gain more professional experience
- by participating in projects and masterclasses
- by taking a bachelor's elective (please view MyAHK -> CvA Jazz)

When in doubt, please consult with the study advisor.

5.7 Final Examination

The practical examination consists of a public presentation in the Amsterdam Blue Note of the Conservatorium, lasting approximately 45 minutes. The examination programme must constitute a coherent whole and must include the candidate's own arrangements and/or compositions. For more detailed description please see the course description of your Principal Subject.

5.8 Exchange

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

- The New School, New York
- USC Thornton, University of Southern California, Los Angeles
- Frost School of Music, University of Miami
- Boyer College of Music and Dance at Temple University, Philadelphia
- Manhattan School of Music, New York
- Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) (France)
- The Jazz-Institute Berlin – JIB (Germany)
- Rhythmic Music Conservatory (RMC) Copenhagen (Denmark)
- Department of Music, Norwegian University of Science and Technology (NTNU) Trondheim (Norway)
- Siena Jazz University (Italy)

Information regarding the application deadlines and procedure can be found on the Intranet site MyAHk (under "Studying Abroad").

5.9 EUJAM

EIJAM is a joint Master's degree offered by the conservatories of Amsterdam, Berlin, Copenhagen, Paris and Trondheim. This program 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 program admits just two Master's students per institute per year.

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

- artistic and instrumental excellence
- composition, arranging and performance skills
- leadership skills

- project and enterprise management skills
- cultural and communicative skills

Please apply before March 15th. More information: www.eujam.eu.

6. Descriptions of Principal Subjects

6.1 Master of Music in Voice

Learning Objectives

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

Principal Study

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

Additional instruction in the principal study

Big Band projects
Technique lessons

Student activities

Singing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation:

First-Year Assessment:

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

Final project/examination

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

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

Criteria for Completion

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

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

Admission

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

Please send in together with the application form:

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

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

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

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

Teachers

Sylvi Lane *coordinator*

Lydia van Dam

Humphrey Campbell

Lilian Vieira, *Brazilian*

Sanna van Vliet, *improvisation*

Michelle Mallinger, *English/American pronunciation*

Eva Baggerman, *choirs*

David Linx, *Artist in Residence*

Lieve Geuens, *technique*

Wiebe-Pier Cnossen, *technique*

Isabel Mirallas Parellada, *technique*

Bodhi Sykora, *methodology*

6.2 Master of Music in Jazz Piano

Learning Objective

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

Principal Study

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

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

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

Additional instruction in the principal study

Big Band projects

Technique lessons

Student activities

Performing, participating in ensembles and projects

Methods of instruction

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

Other Subjects

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

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

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

Evaluation

First-Year Assessment

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

The concert may not exceed 30 minutes.

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

Final project/examination

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

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

Criteria for Completion

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

Admission

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

Please send in together with the application form:

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

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

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

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

Teachers

Karel Boehlee, *coordinator*

Rob van Bavel

Harmen Fraanje

Hans Vroomans

Matthijs Verschoor, *technique*

Gert-Jan Vermeulen, *technique*

Jaco Benckhuijsen, *methodology*

6.3 Master Composing for Film

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. In the course of 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 include:

- 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 subjects students will gain practical experience and develop their film scoring skills.

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

Methods of instruction

Group lessons, individual lessons, practical assignments

Evaluation

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

Final exam:

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

- the assigned final exam film score will have a duration of maximum 30 min.
- as a whole the score will be recorded with MIDI equipment

- the programme will enable students to have 10-15 min. of their final exam score recorded at the CvA recording studio with live musicians. These projects will be considered as and valued as CvA orchestra projects.

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

Admission

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

Entrance exam material

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

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

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

Teacher Principal Subject:

Jurre Haanstra (contact: simbamusic@ish.nl)

6.4 Master of Music in Double Bass

Learning Objective

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

Principal Study

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

Students are trained as accompanists, soloists, improvisers, bandleaders, and composers/arrangers.

Apart from the lessons with both Jazz and Classical teachers, students join masterclasses with guests of international reputation.

Additional instruction in the principal study:

Big Band projects
Technique lessons

Student activities:

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final Examination

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

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

Criteria for Completion

Credits to be earned in connection with the final examination

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

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

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

Admission

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

Please send in together with the application form:

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

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

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

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

Teachers

Frans van der Hoeven, *principal subject & coordination*

Ruud Ouwehand, *principal subject*

Ernst Glerum, *technique + methodology*

John Clayton, *Artist in Residence*

Clemens van der Feen, *regular guest teacher*

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

6.5 Master of Music in Bass Guitar

Learning Objective

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

Principal Study

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

Additional instruction in the principal study:

Big Band projects

Technique lessons

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final Examination

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

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

Criteria for Completion

Credits to be earned in connection with the final examination

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

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

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

Admission

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

Please send in together with the application form:

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

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

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

Teachers

David de Marez Oyens, *coordinator*

Charly Angenois

Theo de Jong

Jeroen Vierdag

Lené te Voortwis

Glenn Gaddum, *guest teacher*

6.6 Master of Music in Live Electronics

Learning Objectives

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

Principal Study

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

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

Additional instruction in the principal study

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

Methods of instruction

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

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

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

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

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

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

Other Subjects

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

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

Evaluation

First-Year Assessment

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

Final project/examination

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

Criteria for Completion

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

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

Admission

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

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

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

Auditions

In addition to the completed and signed application form and the other documents, students are requested to send a link (YouTube, Myspace, SoundCloud etc.) to an audio and/or video recording of a performance of live electronic music and a motivation letter stating the student's reasons for wishing to enter the programme.

Selected candidates will be invited to do an audition in which they can present a live electronic performance of no more than 20 minutes, followed by an interview of about 10 minutes.

Applicants have to have their own instruments (like any instrumental principal subject student) and also a MacBookPro running Max/MSP, an audio/MIDI interface of decent quality, appropriate microphones that can be used in live performance and appropriate cabling for the set-up. Upon request the CvA can make recommendations on basic packages for different instruments.

Teachers

Jos Zwaanenburg, *coordinator*

Jorge Isaac

Marcel Wierckx

Frank Baldé

Hidde de Jong

6.7 Master of Music in Clarinet & Bass Clarinet

Learning Objective

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

Principal Study

The wind faculty seeks to train students to become all-round musicians capable of functioning in all areas of the professional practice: from orchestras to big bands through to jazz, fusion, pop and Latin ensembles, both live and recorded. Students gain experience in a variety of musical situations, with ensemble playing, solo performance and improvisation as focal points. Students are encouraged to develop their own style and a differentiated approach by each individual student is required.

Although one teacher (the mentor) is mainly responsible for a particular student, the student will be able to have lessons with several teachers, depending upon the repertoire and affinity.

Additional instruction in the principal study:

Big Band projects
Technique lessons

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final Examination

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

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

Criteria for Completion

Credits to be earned in connection with the final examination

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

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

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

Admission

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

Please send in together with the application form:

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

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

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

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

Teachers

Joris Roelofs

David Kweksilber, *clarinet technique*

Harmen de Boer, *classical clarinet technique*

Erik van Deuren, *classical bass clarinet technique*

6.8 Master of Music in Guitar

Learning Objective

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

Principal Study

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

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

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

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

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

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

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

Ensemble playing takes a very important place in the MA.

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

Evaluation

First year assessment:

After the first semester the student has to upload new recordings in his media library.

These will be evaluated with the main subject teachers.

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

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

Second year assessment:

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

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

Final Examination:

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

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

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

Criteria for Completion

Credits to be earned in connection with the final examination

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

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

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

Admission

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

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

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

Audition

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

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

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

Teachers

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

Maarten van der Grinten, *principal subject, chairman guitar department*

Martijn van Iterson, *principal subject*

Jesse van Ruller, *principal subject*

Reinier Baas, *principal subject*

Durk Hijma, *technique, upon request*

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

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

6.9 Master of Music in Percussion

Learning Objective

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

Principal Study

The percussion faculty seeks to train students to become all-round musicians capable of functioning in all areas of the professional practice: from Big Bands to Jazz, Fusion, Brazilian and Latin ensembles, both live and recorded. Students gain experience in a variety of musical situations, with ensemble

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

Additional instruction in the principal study

Big Band projects

Music from other cultures

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final Examination

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

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

Criteria for Completion

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

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

Admission

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

Please send in together with the application form:

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

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

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

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

Teachers

Bart Fermie

Lucas van Merwijk

6.10 Master of Music in Saxophone

Learning Objective

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

Principal Study

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

Additional instruction in the principal study

Big Band projects

Technique lessons

Section rehearsal

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final Examination

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

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

Criteria for Completion

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

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

Admission

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

Please send in together with the application form:

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

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

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

Teachers

Jasper Blom, *coördinator*

Simon Rigter

Ben van Gelder

Leo Janssen, *saxophone technique*

David Kweksilber, *saxophone and clarinet technique*

Jasper van Damme, *methodology*

Dick Oatts, *Regular guest teacher/Artist in Residence*
Marc Scholten, *technique, clarinet as a subsidiary subject*

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

6.11 Master of Music in Drums

Learning Objective

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

Principal Study

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

Students are encouraged to develop their own voice and identity and therefor 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 program will be tailored according to the student's wishes.

Other Subjects

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

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

Evaluation

First-Year Assessment

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

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

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

Final project/examination

The candidate will give a final recital; the student will present a cohesive program 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 program must include the candidate's own arrangements and/or compositions.

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

Criteria for Completion

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

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

Admission

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

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

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

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

Teachers

Lucas van Merwijk, *coordinator, methodology*

Marcel Serieuse

Martijn Vink

Haye Jellema, *technique*

Joost Lijbaart, *technique, methodology*

Joran Vroom, *guest teacher*

Joost van Schaik, *guest teacher*

6.12 Master of Music in Trombone

Learning Objective

At the time of the final examination, students will exhibit specific qualities which will ensure them their own places in the world of professional music. To this end, a distinctly personal profile, a broad

knowledge of the Jazz idiom (and related styles) and excellent technical and improvisational skills will be developed.

Principal Study

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

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

Additional instruction in the principal study:

Big Band projects
Technique lessons

Student activities

Playing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final Project / Examination

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

Criteria for Completion

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

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

Admission

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

Auditions

Please send in together with the application form:

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

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

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

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

Teachers:

Martijn Sohier, *coordinator, technique, methodology*

Bert Boeren

Ilja Reingoud

Nils Wogram, *Artist in Residence*

6.13 Master of Music in Trumpet

Learning Objective

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

Principal Study

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

Additional instruction in the principal study

Big Band projects

Technique lessons

Section rehearsal

Student activities

Playing, performing, participating in ensembles and projects.

Methods of instruction

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

Other Subjects

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

Evaluation

First-Year Assessment

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

Final Examination

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

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

Criteria for Completion

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

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

Admission

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

Please send in together with the application form:

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

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

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

Teachers

Jan Oosthof, *coordinator, lead trumpet, technique*

Ruud Breuls

Jarmo Hoogendijk

Jan Wessels

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

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

Jacco Groenendijk, *technique*

Erik Veldkamp, *technique*

Robbert Scherpenisse, *methodology*

7. Appendices

7.1 Education and examination regulations 2019-2020

For the study programmes:

- Associate Degree Electronic Music – AEMA – CROHO no. 80160
- Bachelor's Degree in Music – CROHO no. 34739
- Bachelor's Degree in Music in Education – CROHO no. 39112
- Master's Degree in Music – CROHO no. 44739
- Master's Degree in Opera – CROHO no. 49105

of the faculty of music of the Amsterdam University of the Arts.

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The general articles in this OER also apply to the master's program opera (DNOA). For a number of specific articles for the master's program opera, a common regulation has been prepared with the Royal Conservatory, described in the addendum to this OER. [not present in this Study Guide]

Section 1: General

Article 1: Applicability of the Regulations

The Board of the Amsterdam School of the Arts, hereby represented by the Conservatory Board [directie] of the Conservatorium van Amsterdam, has, with the consent of the Faculty Participation Council [faculteitsraad], resolved to establish the following regulations regarding the content and structure of the tuition and examinations of the Associate Degree Electronic Music, Bachelor of Music, Bachelor of Music in Education, Master of Music and Master of Opera programmes. This will be done in accordance with section 7(13) of the Dutch Higher Education and Research Act (Wet op het Hoger onderwijs en Wetenschappelijk onderzoek (WHW)). These programmes are offered by the Faculty of Music of the Amsterdam School of the Arts, hereinafter referred to as the

Conservatorium van Amsterdam. In accordance with section 7(14) of the Act, the Executive Board [College van Bestuur] will also regularly assess and where appropriate amend these regulations, taking into account the time thus involved for the students.

The student's rights and obligations which are connected with these Education and Examination Regulations, are formulated in the Student Statute of the Amsterdam School of the Arts. This statute is available on the School of the Arts' website. These regulations apply to the education and examinations of the Associate Degree Electronic Music Bachelor of Music, Bachelor of Music in Education, Master of Music and Master of Opera programmes unless it is explicitly indicated or it is clear from the context that the relevant passage is only applicable to one or a limited number of these four programmes. Any reference in these regulations to the programme or programmes without any additions being given is a reference to all four programmes.

Article 2: Definitions

In these regulations, the following will be taken to mean:

- a. the Law: the Higher Education and Research Act [Wet op het hoger onderwijs en wetenschappelijk onderzoek, WHW]
- b. student: he or she who is enrolled in the Amsterdamse Hogeschool voor de Kunsten to receive training and/or to take the examinations and undergo the reviews connected with the programme
- a. the 'hogeschool': the Amsterdamse Hogeschool voor de Kunsten
- b. the Conservatory: The Conservatorium van Amsterdam, the faculty of Music of the Amsterdamse Hogeschool voor de Kunsten
- c. examination board: the committee as referred to in Article 7(12) of the Act, which is charged with, inter alia, guaranteeing the quality of the examinations;
- d. exam: final test of the Associate Degree programme, propedeuse, the Bachelor's programme and the Master's programme.
- e. board of examiners: with regard to the preparation and/or implementation of parts of examinations, boards of examiners can be established as referred to in section 7(12) of the Act. The board of examiners will be appointed by the examination board;
- f. examiner: a member of the board of examiners, as referred to in section 7(12)(3) of the Act. Examiners are charged with administering and assessing examinations and other forms of testing.
- g. admissions board: the board of examiners charged with administering the admissions examination.
- h. programme: a coherent whole made up of units of study, aimed at realizing well-defined objectives in the areas of knowledge, insight and skills that those completing the programme should possess
- i. associate degree programme: degree programme in higher education pursuant to Article 7(3)(a)(2) of the Law with a study load of 120 credits
- j. bachelor's degree programme: degree programme in higher education pursuant to Article 7(3)(a)(2) of the Law with a study load of 240 credits
- k. master's degree programme: an advanced programme in higher education pursuant to Article 7(3)(a)(2) of the Law with a study load of 120 credits
- l. term: uninterrupted period of lessons according to the annual academic calendar
- m. propaedeutic year: the propaedeutic phase of the programme as referred to in Article 7(8) of the Law and the propaedeutic phase of the associate degree-programme as referred to in Article 7(8)(b) of the Law.
- n. post-propaedeutic phase: that part of the bachelor's degree programme which follows the propaedeutic year
- o. component: a unit of study of the programme within the meaning of the Law.

- p. examination: each unit of study is concluded with an examination, which constitutes an investigation of the candidate's knowledge, insight and skills, as well as an assessment of the results of that investigation
- q. practicum: a practical exercise in one of the following forms:
 - writing a thesis
 - writing a paper or creating a project or recording
 - carrying out a research assignment
 - participating in fieldwork or an excursion
 - doing an internship
 - or participating in another educational activity aimed at achieving certain skills
- r. departments: the Conservatory has the main departments Classical Music, Jazz and Pop music and Music in Education
- s. study guide: the electronic guide to the programmes containing specific information about them, published on the Conservatory's intranet
- t. recognition of competences: activities carried out or programmes participated in or completed as a result of which exemptions from programme components may be granted
- u. fraud: conduct whereby a student endeavours to reduce or eliminate the possibility of an accurate assessment being formed of his or her or other students' knowledge, understanding and skills
- v. plagiarism: the reproduction or paraphrasing or passing off as one's own work, either wholly or in part, of projects, papers and other written assessments of texts or other works such as compositions and arrangements of other authors without providing proper source references and without clearly indicating where citations begin and end.

Article 3: Objective of the Programmes

3.1. The primary objective of the programmes is to provide students with the knowledge, insight and skills necessary for successful careers as teachers, performing musicians and/or composers. The programmes focus on the artistic and professional world in the broadest sense and the teaching profession to which it is connected. In addition to performing with orchestras, ensembles and on stage, graduates will also work at cultural institutions, in education and as independent entrepreneurs.

3.2. The substance of each study programme has been incorporated in the study guide. The exit qualifications of each programme has been incorporated in the study guide. The relationship between objectives and exit qualifications in the individual programmes or principal subject has been incorporated in the study guide.

3.3. The programmes are 'socially relevant' in that the exit requirements have been tailored to the greatest extent possible to meet the demands of the professional world. To this end, direct contact with the professional world is a necessity.

Article 4 Languages and Language requirements

The programmes are conducted in two languages: Dutch (Classical Music, Jazz, Pop Music and Music in Education divisions) and English (Classical Music and Jazz departments). Non-Dutch or Non-English speaking foreign students are required to show a positive test result on the English language. The requirements are further explained on the website.

Article 5 Programmes

5.1. Bachelor's Degree Programme in Music
subject clusters for musicians

- instrumental and vocal principal subjects (classical music, jazz and pop music)
- conducting (choral, orchestral, concert and brass band)

- theory of music (classical music and jazz)

subject clusters for composition students

- composition (classical music)
- composition/arranging (jazz)

5.2. Bachelor of Music in Education Degree Programme

subject clusters for music in education

- music teacher in primary education
- music teacher in secondary education
- music teacher special education
- community music teacher

5.3. Master's Degree Programme in Music

subject clusters for musicians

- instrumental and vocal principal subjects (classical music, jazz and pop music) and associated graduation programmes
- conducting (choral, orchestral, concert and brass band)
- theory of music (classical music and jazz)

subject clusters for composition students

- composition (classical music)
- composition/arranging (jazz)
- composing for film (in collaboration with the Netherlands Film Academy)

5.4. Master's Degree Programme in Opera

subject clusters for opera

5.5 Associate Degree-opleiding Electronic Music – AEMA

subject clusters for musicians

Article 6: Full-time

The programmes are offered on a full-time basis.

Article 7: Examinations

7.1. In the bachelor's degree programmes the propaedeutic phase will be concluded with the propaedeutic examination and the main phase with the final examination. The master's degree programmes and the associate degree programme will be concluded with the final examination.

7.2. The examinations mentioned in 7.1 will be considered passed if all course components belonging to the corresponding study phase have been completed successfully, or if the student has been exempted for those components.

Article 8 Participation in excursions

8.1. Excursions to which a student's financial contribution is linked can, if the student therefore is unable to participate in this excursion, be replaced by an alternative assignment. To do this, the student submits a written request to the Examination Board.

8.2. Exceptions to article 8.1 are for excursions that are irreplaceable. This concerns the CKV excursion in the third-year ODM curriculum. This excursion is described in the ODM study guide.

Section 2: Conditions for registration and selection

Article 9: Conditions for registration

9.1. In order to be registered in the programme, students must pass an entrance examination in accordance with Article 7(26)a of the Higher Education and Research Act. This entrance examination is described on the website.

9.2. To be accepted to the course, the candidate (in accordance with article 7(24) of the Higher Education and Research Act) must have earned a senior general secondary education diploma [diploma havo], a pre-university education diploma [diploma vwo], or a (foreign) diploma of an equal or higher rank. Students who have earned a senior secondary vocational education diploma (middenkaderopleiding of van een specialistenopleiding, in accordance with article 7 (2)(2)(1) of the Education and Professional Education Act) may also be admitted.

If candidates are not eligible because they lack a required diploma, they may still be admitted in the event of positive results of the investigation stated in the first paragraph of article 7.29 of the WHW to eligibility for education at the conservatory, if they:

- have earned at least a junior general secondary education diploma [diploma VMBO, theoretische leerweg]; or
- are over the age of 21

In special cases and according to Article 7(29), fourth paragraph of the Higher Education and Research Act the board may decide to deviate from this age or diploma the selection committee may specify another age or required diploma).

Article 10: The Entrance Examination for the Associate Degree Electronic Music – AEMA

10.1. The entrance examination will be administered by a selection committee consisting of at least three members and will be chaired by the department representative.

10.2. The entrance examination for the associate degree programme consists of two parts: a general component in which the candidate's inner ear and knowledge of theory are evaluated, and a practical component in which his/her specific skills in relation to the principal production and DJ competencies are assessed. Additionally, an assessment as to whether the candidate will be able to pass the associate degree's examination will be made.

Preselection can also be part of the entrance examination. This is described on the website.

10.3. The candidate must pass both components to be accepted to the programme. Rematch of one of the parts of the entrance examination is only possible in exceptional cases, to be determined by the artistic direction.

10.4. The entry requirements for the associate degree are determined individually by the department and have been published on the website.

10.5. The Board of Directors will determine in advance the number of places available per department. Naturally, up to the number of places available can be filled. Final admission of students on the waiting list will be effected by order of the Artistic Directorship. The department will indicate the level of priority of candidates on the waiting list.

10.6. The results of the associate 's entrance examination can be as follows:

- rejected
- admissible to the associate degree programme

10.7. The chairman will inform the candidate orally of the results immediately after the entrance examination.

10.8. After all admission examinations of the relevant section, the Management Board decides on the placement of candidates who are admissible and ensures that candidates are informed.

Article 11: The Entrance Examination for the Bachelor's programme

11.1. The entrance examination will be administered by a selection committee consisting of at least three members and will be chaired by the department representative.

11.2. The entrance examination for the bachelor's programme consists of two parts: a general component in which the candidate's inner ear and knowledge of theory are evaluated, and a practical component in which his/her specific skills in relation to the principal subject are assessed. Additionally, an assessment as to whether the candidate will be able to pass the final bachelor's examination will be made.

Depending on the principal subject, the entrance examination can contain more components. Preselection can also be part of the entrance examination. This is described on the website.

11.3. The candidate must pass both components to be accepted to the programme. Rematch of one of the parts of the entrance examination is only possible in exceptional cases, to be determined by the artistic direction.

11.4. The entry requirements are determined individually by principal subject by the department and have been published on the website.

11.5. The Board of Directors will determine in advance the number of places available per department. Naturally, up to the number of places available can be filled. Final admission of students on the waiting list will be effected by order of the Artistic Directorship. The department will indicate the level of priority of candidates on the waiting list.

11.6. The results of the bachelor's entrance examination can be as follows:

- rejected
- admissible to the preparatory course
- admissible to the degree programme

11.7. The chairman will inform the candidate orally of the results immediately after the entrance examination.

11.8. After all admission examinations of the relevant section, the Management Board decides on the placement of candidates who are admissible and ensures that candidates are informed.

Article 12: The Entrance Examination for the Master's Degree Programme

12.1. For candidates already studying at the Conservatorium van Amsterdam, in case the candidate wants to apply for the master's programme, the final bachelor's examination is simultaneously the entrance examination for the master's degree programme.

12.2. Candidates wishing to enroll on the master's programme must, together with their application, submit an individual plan of study for the master's programme at least three weeks before the entrance examination. The study plan is part of the assessment of the entrance examination.

12.3. Candidates not enrolled in the Conservatorium van Amsterdam must prepare a recital consisting of fifty minutes of music in accordance with the final bachelor examination requirements of the Conservatorium van Amsterdam. During the entrance examination, the committee may decide not to hear all the repertoire.

12.4. If the final bachelor's examination also constitutes the entrance examination for the master's programme, the deliberation in respect of the result will first be concluded, after which the committee will make a decision regarding the candidate's admissibility to the master's programme.

12.5. The number of candidates to be admitted is determined by the management. Below this number, placement is possible. Final admission from the waiting list takes place by decision of the artistic leadership. Each section sets the order of priority of candidates on the waiting list.

12.6. The results of the master's programme entrance examination can be as follows:

- rejected
- admissible to the master's degree programme

12.7. The chairman will inform the candidate orally of the results immediately after the entrance examination.

12.8. After all admission examinations of the relevant section, the Management Board decides on the placement of candidates who are admissible and ensures that candidates are informed.

[Section 3: Associate Degree Programme](#)

Article 13: Structure and Study Load

The course components of the associate degree programme have been defined in the study guide along with the corresponding study load, term and type of examination administered (written, oral or practical). Students must earn a total of 120 credits.

[Section 4: Propaedeutic Phase of the Bachelor's Degree Programmes](#)

Article 14: Structure and Study Load

The course components of the propaedeutic year have been defined on the website by department, programme and principal subject along with the corresponding study load, term and type of examination administered (written, oral or practical). Students must earn a total of 60 credits during the propaedeutic phase.

[Section 5: Study Advice of the Propaedeutic Phase of the Bachelor's Degree Programme and the Associate Degree Programme](#)

Article 15: Study Advice of the Propaedeutic Phase of the Bachelor's Degree Programme and the Associate Degree Programme

15.1.a. Not later than by the end of the first year of enrolment in the propaedeutic phase or in the associate degree programme, each student will be issued an advice regarding the continuation of his/her studies by or on behalf of the Board.

15.1.b. Notwithstanding Article 15.1.a., in case when personal circumstances (in accordance with Article 15.2) play a role in the delay in the first year of enrollment, the study advice may be postponed until the end of the second year of enrollment. In this case, the student will be placed in an extended propaedeutic phase. The agreements for the extension of the first year will be confirmed in writing.

15.1.c. Students enrolled for the bachelor's programme who have yet to pass the propaedeutic examination, and students enrolled in the first year of the associate degree programme, may be dismissed pursuant to Article 7(8)(b) of the Law for an indefinite period if their academic performance fails to meet the following requirements:

- I. the student must have earned all credits for the core subjects

- II. the student must have earned at least 70% of the credits for the additional theoretical subjects
- III. the student must have earned at least 50% of the credits for any introductory or auxiliary subjects included in his/her course of study.

The core subjects, additional theoretical subjects and introductory and auxiliary subjects for each programme and principal subject are described in the study guide.

15.1.d. Students who are dismissed from the programme may not enroll again in the 'hogeschool' for the degree programme for which the dismissal was issued.

15.2. The Executive Board [College van Bestuur] will issue the dismissal at the Conservatory Board's recommendation and with due regard to the personal circumstances of the student in question.

The personal circumstances will be limited to:

- a. illness of the student in question
- b. physical, sensory or other functional impairment of the student in question
- c. pregnancy of the student in question
- d. special family circumstances
- e. membership in or chairpersonship of the Central Participation Council [Centrale Medezeggenschapsraad], the Faculty Participation Council [Facultaire Medezeggenschapsraad] or another formal faculty council
- f. other circumstances to be indicated by the 'hogeschool' in which the student in question carries out activities within the context of the organization and the management of the affairs of the 'hogeschool'
- g. membership in the board of a student organization of considerable size having full legal capacity, or in a similar organization of considerable size for which the protection of the general interests of society are focal and which does, in fact, carry out activities to this end. The provisions apply only to the positions of chairperson, secretary and treasurer.

15.3. Prior to dismissal, the student in question will receive a written warning from or on behalf of the Conservatory Board no later than in February of the current academic year. If a considerable deterioration in the student's study results shows only after February, this warning will still be issued, at such a time that the improvement of the results is still possible. The Student Counsellor and the Study Adviser will be informed of this warning, as a result of which the Student Counsellor or the Study Adviser may issue a recommendation to the Conservatory Board.

15.4. If the Conservatory Board intends to dismiss a student on behalf of the Executive Board, it will notify the student counsellor in writing, who will have five working days to issue a recommendation to the Conservatory Board at his or her discretion. The student will also be informed of the Conservatory Board's intention as well of the option to explain his or her position to the student counsellor based on personal circumstances. The student will be heard by the chairperson of the examination board regarding the intention of the Conservatory Board. If the student expresses the wish to be heard in relation to the Conservatory Board's intention, he or she may meet with the chairperson of the examination board.

15.5. Any student claiming to be affected by personal circumstances as referred to under 3(b) will be required to submit the necessary evidence of such circumstances to the Student Counsellor's Office or programme coordinator. In the event of illness, special family circumstances, a physical, sensory or other functional impairment or pregnancy of the student in question, he/she must submit a doctor's certificate attesting to such a condition.

15.6. If the Student Counsellor does not issue a recommendation to the Conservatory Board, he or she will notify it in a timely manner. The Conservatory Board will inform the student of the Student Counsellor decision in writing, providing a copy to the Student Counsellor.

15.7. If the Student Counsellor does issue a recommendation based on personal circumstances, the Conservatory Board will inform the Executive Board of its intention to issue a dismissal no-tice regarding the student's studies, making the complete file available. In such instances the Executive Board will decide on whether to issue a binding recommendation and will notify the student of it in writing, providing copies to both the Conservatory Board and the Student Counsellor.

15.8. Dismissal will be effected at the end of the last term, but no later than on 15 July of the current academic year. The student will be notified in writing of his or her dismissal, at the address that he or she has most recently registered with the central student office. The decision of the Conservatory Board or the Executive Board will set forth the appeal procedure.

15.9 If the propaedeutic phase is extended, the conditions and requirements to be satisfied by the student as well as the time limit for meeting them in order to preclude the issue of a dismissal notice will be recorded in writing.

Section 6: Post-Propaedeutic Phase of the Bachelor's Degree Programmes

Article 16: Structure and Study Load

The course components of the post-propaedeutic phase have been defined in the study guide by department, programme and principal subject along with the corresponding study load, term and type of examination administered (written, oral or practical). Students must earn a total of 180 credits during the post-propaedeutic phase.

Section 7: Master's Degree Programmes

Article 17: Structure and study load

The master's degree programmes are structured by means of an individual plan of study. The committee of examiners of the master's programme will assess the individual plan of study submitted by the student. The subjects that can be taken in the master's degree programmes are defined in the study guide and in the programme description of the master's subjects. The master's degree programmes are concluded with a final examination. Students must earn a total of 120 credits during the master's programme.

The following stipulations in respect of the structure, the taking and administering of examinations and reviews for the bachelor's degree programmes will, to the greatest extent possible, apply mutatis mutandis to the master's degree programmes.

Section 8: Taking Examinations

Article 18: Order of the Examinations

18.1. Students may not take an examination until they have successfully passed all other examinations from previous terms or academic years in that same subject unless the syllabus of a certain subject explicitly permits this.

18.2. Under the following conditions, the examination board may, at the student's request, allow him/her to take certain post-propaedeutic examinations before he/she has passed the propaedeutic examination: I. the student must have successfully passed the minimum required propaedeutic components so as not to risk being issued a binding recommendation to discontinue his/her studies as referred to in Article 15;

- II. the student will be allowed to take only the examinations for those components of which the student has already passed the propaedeutic examination;
- III. permission to take the examinations will be valid for a period to be determined but not to exceed twelve months.

Article 19: Examination Periods and Frequency of Examinations

19.1. For the components referred to in Articles 13, 14 and 16, students will be given at least one opportunity during the academic year in which the examination is offered to resit that examination. The examinations taken initially and resat by students of the components referred to in Article 13 and 14 have no influence on the time periods stipulated in Article 15, within which students must earn the required number of credits in each category of subjects in the light of the regulations pertaining to the binding recommendation regarding the discontinuation of studies set forth therein.

19.2. Notwithstanding the provisions of the foregoing subclause, students will be given but a single opportunity to take the examination of a component in which he/she is not enrolled in a given academic year.

19.3. Students may not take any particular course component more than twice. If a student fails to complete the course component, then in consultation with study supervisors he or she must independently acquire the requisite knowledge in order thus to complete the course component successfully.

Article 20: Qualifying examination for moving up from the first to the second study year of the master's degree programme

20.1. All students take a qualifying examination at the end of the first study year of the master's degree programme. If the result of this examination is insufficient, the student is entitled to a re-examination during the re-examination week at the end of August of the same year. If the qualifying examination takes place outside the examination period from May to July, the re-examination will take place within two months after the examination which the student has failed.

20.2. Students may only participate in the lessons and examinations of the second study year of the master's degree programme after they have passed the qualifying examination from the first to the second year.

20.3. If a candidate has not shown up at the examination without a valid reason (please see article 15.2 of these regulations), he/she forfeits the right to a re-examination.

Article 21: Form of the Examinations

21.1. The examinations of the components referred to in Articles 12 and 14 will be taken in the manner indicated in the study guide. At the student's request, the examination board may allow an examination to be given in a manner other than that referred to above.

21.2. Physically disabled students and students suffering from a sensory impairment will be given the opportunity to take their examinations in a manner most suited to meet any special needs they may have. Where necessary, the examination board will obtain the opinion of one or more experts before rendering a decision.

Article 22: Oral and Practical Examinations

22.1. Oral and practical/performance examinations are administered individually unless the make-up of the examination requires otherwise or the examination board has determined differently.

22.2. Oral and practical/performance final examinations, the research presentation and the ex-am at the end of the first year of the master's programme are open to the public unless the examination board or the examiner in question exceptionally determines otherwise.

Section 9: Examination Results

Article 23: Determining and Announcing the Results

23.1. After having administered an oral/practical/performance examination, the examiner will determine the results and issue these to the student in a written statement, accompanied by a list of reasons in support of the results.

23.2. The examiner will determine the results of a written examination within 30 days of the day on which the examination was administered and will provide the Conservatory Registrar Office with the necessary information for issuing written proof of the results to the student.

23.3. In the written statement notifying the student of his/her results in respect of an examination, the student will be informed of his/her right of inspection as referred to in Article 25.

23.4. The examiner is responsible for promptly notifying the Conservatory Registrar Office of students' examination results by means of a report card.

Article 24: Period of Validity

Examination components passed are in general valid for six years. However, after this period, credits can only expire if tested knowledge, insight and skills are demonstrably outdated. With respect to a certain component for which the examination was taken more than six years subsequently, the examination board can, notwithstanding the foregoing and based on a reasoned recommendation by a teacher and in case results have expired due to the above reason, require that the student take an additional or alternative examination.

Article 25: Right of Inspection

For at least 30 days after the results of a written examination have been announced, the student may request to inspect his/her evaluated work. He/she may request a copy of the aforementioned work, which will be provided at cost.

Section 10: Exemption

Article 26: Exemption from Examinations

26.1. At the request of the student and recommendation of the relevant study advisor/study coordinator, the examination board can exempt a student from an examination of a component referred to in Article 13, 14, 16 or 17 if the student meets one of the following conditions:

- I. the student has passed an examination of a similar component with respect to content and study load as part of a professional training course in the Netherlands
- II. the student has passed an examination of a similar component with respect to content and study load as part of a university degree programme in the Netherlands
- III. the student can produce evidence that he/she has worked for a number of years to be determined by the examination board in an area relevant to the examination in question or has practiced a profession relevant to the examination in question
- IV. the student has passed an examination of a similar component with respect to content and study load as part of a comparable course abroad, possibly after a Nuffic committee charged with comparing the foreign diploma with that of a comparable programme offered in the Netherlands has recognized the examination.

26.2. The exemption can in principle be requested in September and October, for the subjects in the curriculum of the current academic year.

26.3. The recommendation of the study advisor/study coordinator will be made using the designated form and will be accompanied by the requisite supporting documents.

26.4. If a student is exempted from one or more examinations, he or she will not participate in any course(s) in preparation for that/those examination(s).

Section 11: Temporary interruption and cessation of study

Article 27 Temporary interruption and cessation of study

27.1. A student may submit a reasoned request to the study supervisors to interrupt his or her study for a specific period. The study supervisors will decide whether to grant this request.

27.2. If the student's request is granted, the study supervisors and the student will agree in advance about when and under what conditions the student will be entitled to resume his or her study.

27.3. A student must de-register in order to interrupt his or her study.

27.4. A student may not interrupt his or her study for more than one year.

27.5. If a student prolongs the agreed interruption of study without obtaining permission from the head of division, he or she will be deemed to have ceased studying without being automatically entitled to resume studies. In that case the study supervisors may deny a request for a renewed entrance examination.

27.6. A student who interrupts his or her study by de-registering without complying with the stipulations laid down in paragraphs 1 to 4 will be deemed to have ceased studying and will not be entitled to resume studies. In that case the study supervisors may deny a request for a renewed entrance examination.

27.7. To administer the entrance examination, the study supervisors will appoint an assessment committee which will determine whether and at what level a student may resume his or her studies and which components of the programme he or she must complete or repeat from the preceding phase of study. This recommendation will be submitted for the approval of the examination board.

Section 12: Reviews

Article 28: Review Periods and Frequency of Reviews

28.1. Once the student has submitted sufficient proof that he/she has passed the examinations of the components making up the course, he/she will be given the opportunity of undergoing a review.

28.2. The student will only receive his/her diploma after he/she has successfully completed all course components.

Article 29: Final Exam Results

29.1. The examination board will determine the results of the final exam once the student has submitted sufficient proof that he/she has passed the required examinations.

29.2. Notwithstanding the provisions of the first subclause, the examination board can, prior to determining the results of the examination, enquire into the student's knowledge, insight and skills

with regard to one or more components of the programme, if and to the extent that the results of the examinations in question give it cause to do so.

Article 30 Degree Certificates

30.1. Once a student has passed the final degree programme examination, he or she will be awarded the corresponding degree certificate by the examination board.

30.2. The examination board may mark a Bachelor's Degree or Master's Degree certificate 'cum laude' if in the unanimous opinion of the examination board members the student has shown an exceptional level.

30.3. For the Music in Education department, the Board of Examiners may mark the Certificate "cum laude" if the student has achieved an average of eight for all examinations during the training and had no figures lower than a seven.

30.4. The CvA's Associate Degree diploma grants admission to the Bachelor programme if the entrance examination for the Bachelor's programme is passed.

Article 31: Fraud and plagiarism

31.1. Students will be informed in writing about the rules on fraud and plagiarism and how they can act correctly.

31.2. In case the teacher suspects any form of fraud in the preparatory phase of an examination, the teacher gives the students a chance to improve.

31.3. If in any examination or any other form of assessment an examiner suspects that a student has committed fraud, he or she will inform the examination board in writing as soon as possible.

31.4. The examination board will decide within two weeks on the measures it will take. It will not make that decision before the student in question has been heard or at least proper action has been taken to summon the student to a hearing. A report will be drawn up of the hearing.

31.5. The examination board will draw up its decision in writing. It may mean that the student is denied the right to re-take the component in which he or she is found to have committed fraud for a period of time determined by the board.

31.6. In case of serious fraud, the institutional board may, on a proposal from the Examination Board, permanently terminate the enrollment for the programme of the student concerned. Serious fraud is, inter alia, if a thesis is not self-written or an exam is made by someone else.

31.7. The examination board will stipulate that the examiner must mark the student 0 (zero) for the component in which he or she has committed fraud. The decision will state the student's options for appeal or objection and the applicable time limits.

31.8. Articles 31.3, 31.4, 31.5 and 31.7 apply correspondingly to instances of plagiarism.

31.9. If a student commits fraud or plagiarism with the knowledge and/or cooperation of a fellow student, the latter will be an accessory, to whom the relevant guidelines and procedures will apply correspondingly.

Article 32: The Examination Appeals Board

The student may appeal to the Examination Appeals Board as referred to in Article 7(60) of the Law in respect of decisions rendered by the examination board or examiners, or of decisions as referred to in Article 15 (Dismissal).

Section 13: Academic Guidance

Article 33: The Student's Performance and Academic Guidance

33.1. The Conservatory Board will ensure that the student's results are recorded such that each student can obtain an overview of his/her results with respect to the course curriculum.

33.2. The Conservatory Board will ensure that the progress of students enrolled on the pro-gramme will be monitored partly for the purpose of introducing them to possible learning tracks in and outside the programme.

Section 14: Evaluation of the programmes

Article 34

Education is evaluated in various ways, as described and established in the Faculty Quality Assurance Plan CvA.

[Section 15: Preservation of student work](#)

Article 35

35.1. Theses, recordings of final practical examinations, reports and assessments will be pre-served seven years following the date affixed to them.

35.2. The material referred to in paragraph 35.1 may be used to communicate about the programme or for educational or accreditational purposes.

[Section 16: Final Provision and Provisions Pertaining to Implementation](#)

Article 36: Special Power of the Examination Committee

36.1. In respect of examinations and reviews governed by the present Education and Examination Regulations, the Conservatory examination board is entitled to adopt additional regulations.

36.2. In individual cases the examination board is authorized to make an exception to the Education and Examination Regulations in favour of a student if there are important reasons for doing so.

Article 37: Notification and Modification

37.1. Modifications to the present regulations will be adopted by means of a separate resolution, but not after the proposed resolution has been approved by the Faculty Participation Council.

37.2a The Education and Examination Regulations in force will be made public before the start of the academic year.

37.2b. The Faculty Board will ensure that the present regulations, the rules and guidelines established by the examination board, and any modifications of these documents are duly made public.

37.3. No modifications which apply to the current academic year will be made unless reasonable standards dictate that the students' interests will not be prejudiced. In the event of major changes from the previous Education and Examination Regulations a transitional arrangement will be made for current students.

Article 38: Entry Into Force

38.1. These regulations will come into effect on 1 September 2019. Enacted by order of the Conservatory Board on 27 August 2019 having obtained the approval of the Faculty Participation Council on 2 July 2019.

7.2 Additional Regulations With Respect to Reviews and Examinations

of the Conservatorium van Amsterdam
in Accordance with Article 7(12b)(3) of the Higher Education and Research Act

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Article 1: Definitions

Types of examinations/reviews

The following methods of evaluation are employed at the Conservatorium van Amsterdam:

- entrance examinations (practical, oral or written)
- examinations (practical, oral or written)
- other, like papers/bachelor's and master's theses
- individual assessments
- practical final examinations

Artistic Directorship

For the purposes of these regulations, the Artistic Directorship is made up of the Vice Director / Head of the Classical Department and the Vice Director / Head of the Jazz and Popular Music Department.

Examination Board

The Board, referred to in article 7.12 of the Higher Education and Research Act. The Board's responsibilities include ensuring the quality of the examinations. The Examination Board is the objective and expert body which determines whether a student meets the conditions imposed by the Education and Examination Regulations regarding knowledge, understanding and skills required to obtain a degree. The Examination Board is appointed by the Executive Board of the AHK. See also article 2 of this act.

Examiners

The Examination Board will appoint the committees charged with assessing the examinations and reviews, referred to in article 7.12c of the Higher Education and Research Act.

Article 2: Examination Board

2.1. The Examination Board of the CvA is appointed by the Executive Board of the AHK.

2.2: Tasks of the Examination Board:

- a. The Examination Board is charged with ensuring the quality of the examinations and reviews and whether a student meets the conditions imposed by the Education and Examination Regulations in order to obtain a degree.
- b. The Examination Board sets guidelines for assessments;
- c. The Examination Board appoints examiners for conducting examinations / tests and assessment of students;
- d. The Examination Board decides on exemptions, adjustments for students with disabilities and penalties for fraud by students;
- e. The Examination Board awards the certificate and, on behalf of the Executive Board, the degree;
- f. The Examination Board prepares an annual report on its performance.

Article 3: Committees administering examinations

3.1. A committee administering a practical examination will consist of at least three members and will be chaired either by one of the members of the Examination Board or by an examiner appointed for this purpose.

3.2. A committee administering a final practical examination will consist of at least five members and will be chaired by one of the members of the Examination Board or by an examiner mandated for this purpose.

3.3. A committee for the final practical examination of the Associate Degree programme consists of at least one external expert member.

3.4. A committee for the final practical examination of the Bachelor's Degree programme consists of at least one external expert member.

3.5. A committee for the final practical examination of the Master's Degree programme consists of at least one external expert member.

3.6. A committee administering an oral examination will consist of at least two members.

3.7. The examination or final examination may be cancelled if the make-up of the committee deviates from the requirements set out above, in which case a new opportunity to take the examination or final examination must be offered to the candidate as quickly as possible and within a period not to exceed one month. This could be overruled, in case of force majeure, and in consultation with the candidate.

Article 4: Setting the Date and Time

4.1. At least three months in advance, the relevant department will establish a general schedule of dates and times.

4.2. Up to eight weeks before the scheduled date, the student may inform the Student Registrar Office in writing of any wishes he/she may have in respect of the time in question.

4.3. At least six weeks in advance, the Student Registrar Office in conjunction with the relevant department representative will determine a set timetable for the practical final examinations.

4.4. At least four weeks in advance, the Student Registrar Office in conjunction with the relevant department representative will determine a set timetable for the other examinations.

Article 5: Method of Notification

5.1. Students will be informed of the date, time and location by means of written notification sent by the Student Registrar Office at least four weeks in advance.

5.2. Not later than three weeks before the scheduled examination date, and providing the explanation of the urgency to do so, the student may submit a written request to Student Registrar Office to reschedule the examination.

5.3. Not later than two weeks before the planned examination date the Student Registrar Office will inform the student about the decision regarding the request referred to in 5.2.

Article 6: Evaluation Methods

6.1. The results of an examination are measured in numbers or by means of a description. Marks in number form will have one decimal place. If descriptions are used, these will be based on a list of examples of accepted descriptions drawn up by the Student Registrar Office.

6.2. When numbers are used, a mark of 5.5 or higher will be deemed satisfactory. When descriptions are used, 'sufficient' [voldoende] will be deemed satisfactory, and 'not sufficient' [matig] will be deemed unsatisfactory.

6.3. For final practical examination only whole and half numbers, or a description, may be used.

Article 7: Individual Assessments

Individual assessments will be carried out by the principal subject teacher at the end of the academic year in question. The study coordinator or a relevant department representative will also sign the report sheet.

Article 8: Method of Deliberation and Voting

8.1. The chairman will first determine whether a candidate has passed a practical examination or entrance examination by having obtained a sufficient number of votes. Oral deliberation will then follow, during which all members of the committee will express their views.

8.2. On the basis of this discussion, the chairman will then decide the result of the examination or entrance examination.

8.3. For a final practical examination, the members of the committee, including the chairman, will submit a written assessment, rating the student by means of a score. The average of these scores will constitute the basis for deciding the student's final result.

8.4. Deliberation will then follow, during which all members of the committee will express their views. The external committee member will speak first.

8.5. On the basis of this discussion and the average score of the written assessment, the chairman will decide on the final result for the final practical examination.

8.6. The chairman will ensure that the deliberation is accurately recorded in writing.

8.7. If the votes are equally divided, the chairman's decision will be binding.

Article 9: Results

9.1. The chairman will ensure that the results are accurately recorded in writing.

9.2. A result of either passing [geslaagd] or failing [gezakt] may be given. Practical entrance examinations are governed by a separate set of regulations, which are set out under Articles 10(6), 11(6), and 12(6).

9.3. If it is decided that the candidate should be allowed to resit the examination, the department representative will ensure that the date, time and location of the second examination are set as quickly as possible.

9.4. The chairman will provide the candidate with an oral summary of the committee's observations.

Article 10: End-of-first-year Master Examination

The examination at the end of the first year of the Master's programme is open for public. The programme consists of a minimum of 45 minutes of music. The total presentation including change-overs and possible explanations does not exceed 60 minutes.

Article 11: Determining the Final Examination Programme

11.1. Not later than four weeks before the set final practical examination date, the student submits to the Student Registrar Office a proposal for the programme that has already been approved by the principal subject teacher. Subsequently, the relevant department representative submits the proposed programme to the relevant Artistic Director. Upon approval, the Artistic Director will submit the programme to the Examination Board for final authorisation.

11.2. The final examination programme for the bachelor's degree will consist of at least forty and no more than sixty minutes of music. The total presentation including change-overs and possible explanations does not exceed 60 minutes. In case when the specific study programme does not support a presentation in the form of a concert, the Examination Board will decide on the way in which the final examination will take place, based on a proposal by the department representative.

11.3. The final examination programme for the master's degree at the department of Classical Music will consist of a concert of sixty to seventy-five minutes of music with an intermission. The total presentation including change-overs, possible explanations and the intermission does not exceed 90 minutes.

The final examination programme for the master's degree at the Jazz department will consist of a concert of forty to fifty minutes of music. The total presentation including change-overs and possible explanations does not exceed 60 minutes.

The final examination programme for the master's degree at the Pop department will consist of a the presentation of the thesis and organization and performance of the programme of 60 minutes at an external venue. The total presentation including change-overs and possible explanations does not exceed 60 minutes.

The final examination programme for the master's degree in Opera consist of a role in an opera production of the programme.

In case when the specific study programme does not support a presentation in the form of a concert, the Examination Board will decide on the way in which the final examination will take place, based on a proposal by the department representative.

11.4. The requirements pertaining to the repertoire to be played are listed individually by department in the study guide.

Article 12: Illness and Emergencies

12.1. In the event of absence from the examination due to illness or an emergency, the student must inform the Student Registrar Office and the chair of the committee of examiners in advance.

12.2. Upon conferring with the relevant parties, the department representative will set a date on which the student will be able to take the examination or final practical examination.

12.3. In the event of other emergencies, the Examination Board will, after conferring with the department representative, determine how and when the student will be able to take the examination or final practical examination.

Article 13: Additional Matters

In cases regarding entrance examinations not provided for in the present regulations, the Artistic Director's decision will be binding.

In cases regarding exams and final exams not provided for in the present regulations, the Examination Board's decision will be binding.

Article 14: Adoption and Entry Into Force

These modified regulations were adopted by the Examination Committee of the Conservatorium van Amsterdam on 9 July 2019 after conferring with the Programme Committee on 2 July 2019 and has become effective as from 1 September 2019.