

Conservatorium van Amsterdam

Study Guide 2023-2024

Bachelor of Music

Jazz Department

Part 1: Programme description



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Foreword

With a select body of 400 students from over fifty countries, the Jazz Department at the Conservatorium van Amsterdam (CvA) offers one of the most inspiring and cutting-edge degree programmes in Europe, one which devotes a great deal of attention to preparing these students for the professional world. Our approach to teaching Jazz is a modern one which focuses on all the current leading musical styles.

Our team of teachers is made up of international leading names from the contemporary Jazz scene ensuring a universal, relevant and inspiring vision of the degree programme. With one and a half hours dedicated to the principal subject and technique lessons each week, more than eighty ensembles and an extensive exchange and artist in residence programme, we offer our students a dynamic learning environment in which they learn to make the very most of their potential. The versatile and balanced bachelor's and master's curriculum help them acquire first-rate skills as soloists, arrangers and ensemble musicians. Our students also learn to tap into the creativity they need to develop their talent and musical personality. The degree programme is constantly adapting to new developments and influences, which is why the department is and remains a current reflection of today's multifaceted musical profession.

Reading guide for this study guide.

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

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

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

Principal study

Ensemble and projects

Music Theory subjects and Musical and Cultural History

Education and Entrepreneurship

Individual credits

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

1. Studying Jazz at the Conservatorium van Amsterdam

1.1. Course details

Study load:	240 credits
Length of study:	4 years (full-time)
Languages of instruction:	Dutch and English
CROHO code:	34739 (B Music)
Degree:	Bachelor of Music

1.2. Jazz Department Staff

Joachim Junghanss	associate-director head of Jazz, Pop, AEMA	joachim.junghanss@ahk.nl
Edwin Paarlberg	programme manager, theory & educational subjects Coordinator	edwin.paarlberg@ahk.nl
Anna-Maria Nitschke	senior producer Jazz study advisor	anna-maria.nitschke@ahk.nl
David de Marez Oyens	ensemble programme coordinator	david.demarezoyens@ahk.nl
Annemiek de Jager	study secretariat Jazz	cva-studadmin@ahk.nl

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

1.3. Jazz project office

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

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

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

1.4. Artists in residence

The CvA has developed a special artist in residence programme featuring leading musicians who share and strengthen the philosophy of the Jazz Department. Each student is given the opportunity to work in a structured way with musicians such as Terell Stafford, John Clayton, Peter Bernstein and Alex Sipiagin in a week consisting of clinics, workshops, masterclasses and private lessons. The week concludes with a concert given by the students together with the artist in residence.

1.5. Academic guidance

For information and advice on course contents, the course of study and academic progress; exemptions; additional subsidiary subjects; 'individual credits'; or a modified study plan, students can contact the study adviser Anna-Maria Nitschke (anna-maria.nitschke@ahk.nl).

Besides receiving guidance from a study adviser, students at the Jazz department also have an assigned mentor (coordinator Principal subject) who can be of guidance. More information regarding academic guidance can be found in the general part of the study guide.

1.6. Going abroad

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.

In general, bachelor students can take part in a study exchange programme in the first half of their fourth year, with sufficient study progress. Information regarding the application procedure and deadlines can be found on the Intranet site MyAHK (under "Studying Abroad") or by contacting CvA's international relations officer and Erasmus+ Coordinator Ruth Graf-Fleet: ruth.graf-fleet@ahk.nl

2. Programme structure

The Bachelor's Degree in Jazz Music is a four-year course. Each year involves a study load of 60 credits. The study consists of one propaedeutic year (the first academic year) and a main phase (comprising the second, third and fourth years).

2.1. Propaedeutic year

The principal subjects focus primarily on the development of an improvisatory language. The ensemble programme focuses on developing opportunities for ensemble playing and on a seamless integration with the professional world. The theory programme is characterized by an approach originating from the idiom of the individual, Jazz and related music. The result is an entirely unique, practically oriented theory programme.

The principal subject propaedeutic examination is held in May or June. If students pass the examination and have completed all first-year courses, they will have earned all 60 credits for one year and will be awarded a propaedeutic certificate. Holders of the certificate may continue their studies at the CvA. If it is deemed that a student's academic performance in the core subjects is unsatisfactory, a binding recommendation can be issued meaning that the student has to discontinue his or her studies. The student will be notified of possibly receiving such a recommendation no later than February of the school year. Core subjects include the principal subject, solfège/ear-training, general theoretical subjects (GTS) and ensemble playing. A student for whom such a recommendation has been issued may not pursue the same degree course at the CvA.

Further information regarding the binding recommendation, can be found in article 15 of the Education and Examination Regulations.

2.2. Main phase (Post-propaedeutic)

As the course progresses, the influence exerted by the student on the general direction of his or her course of study increases because of additional options from which he or she may choose. For example, with respect to the principal subject and in some cases technique/vocal development a student may be allowed to change teachers before the beginning (May/June) of the academic year.

Ensemble playing is also an important component of the main phase of the course. There are two bigbands, multiple choirs and a large amount of ensembles. In addition, students can take certain ensembles as electives, thereby determining the direction of their studies. Gaining experience in improvisation is an important aspect of the ensembles. For big bands, a project dedicated to a special subject and led by a guest teacher is held at least once a year in addition to the regular programme. These projects will be concluded with a concert.

During the post-propaedeutic phase (from the second to the fourth year), examinations for all required subjects are given at least once a year. The student's academic goals will be outlined in close consultation with the principal study teacher. Students with instrumental and vocal principal subjects successfully completing all four years are awarded a bachelor of Music degree. This is also the case for the principal subject of Composition/Arranging.

2.3. Final presentation

Preparing for the final presentation constitutes the final component of the student's studies. Students have to make sure to prepare (organisational) matters for the presentation on time. Matters such as:

- * putting together a programme;
- * finding other players;
- * instruments;
- * sheet music and
- * sending out invitations.

Several important points

- * The presentation date must be set before 1 March.
- * The presentation may not exceed 60 minutes (including stage changes and announcements) and must be at least 45 minutes long.
- * Postponement of the final presentation is possible only if the student has obtained the written consent of the Board of Directors.
- * All presentations will take place in the concert halls of the conservatory.
- * Any special costs resulting from the student's choice of repertoire will be borne by the student.

More information on whether the conditions for graduation have been met, admissibility to the final presentation, scheduling and coordination can be obtained from your principal study teacher and from the Jazz Department programme manager, Edwin Paarlberg.

See the CvA intranet (specifically, the section entitled Jazz Degree Programmeà Preparation for the Final Examination) for the PDF form you need to fill in to sign up for the final examination. Here you will also find a detailed list of terms and conditions regarding the final presentation.

3. Bachelor's curriculum credits

The general structure of the bachelor programme is outlined in the table below. The specific requirements for the relevant principal subject may differ, and the diagram below is presented primarily as an indication of the general course offering. The courses are divided into five course categories. Only for the principal subject of music theory are course categories employed which differ slightly from the standard.

General Programme Structure and Credits									
Year	Principal Subject and Related Subsidiary Subjects	Ensembles and Projects	Theory and History	Education and Entrepreneurship	Other				hours per year
1	Principal subject Technique	22 7	6 2	8 4	1				
		Ensembles	General Theoretical Subjects	Introduction to Education and Career					
		Ensemble skills	Solfège practicum	and Career					
			Rhythmic solfège	1 Presentation Music Business and Career					
			General Music Theory	2 and Career					
			Harmony at the piano	3					
			History of Jazz Music	4					
subtotal		29	8	22	1			0	60
2	Principal subject Technique	26 5	7	8 4	1				
		Ensembles	General Theoretical Subjects	Introduction course					
			Solfège practicum	* Music education					
			Harmony at the piano	3 * Methodology					
			History of Classical Music	2 Presentation Music Business and Career	1				
			History of 20th Century Music	3 and Career					
subtotal		31	7	20	2			0	60
3	Principal subject Technique	20 5	7	4 2	3			5	
		Ensembles	Elected component arranging	Music Education	Individual credits *				
			Elected component analysis/other 1	Methodology					
			Elected component analysis/other 2	2 Music Business and Career	9				
subtotal		25	7	8	15			5	60
4	Principal subject	49	6					5	
		Ensembles						Individual credits *	
subtotal		49	6	0	0			5	60
total		134	28	50	18			10	240
		55,8%	11,7%	20,8%	7,5%			4,2%	
* 'Individual credits': students must earn 10 credits.									
NB: The core subjects consist of the (1st-year)-components Principal Subject, Technique and General Theoretical Subjects (ATV).									

4. Description of Five Course Categories

4.1 Principal Study and the related subsidiary subjects

The principal study is the unifying element in the curriculum from the propaedeutic year and into the post-propedeutic phase and consists of an interpretive and a technical component, taught by various teachers. Students may switch principal study teachers on a yearly basis; in some principal subjects, students are even expected to do so.

In the second term of the third year - possibly in the first term of the fourth year -, the student will be assessed by means of a recital given in preparation for the final presentation. The programme of the final presentation will be determined jointly by the student and his/her principal study teacher and will provide the student with the opportunity of presenting his/her unique musical personality.

4.2 Ensembles and Projects

The Jazz Department has an extended ensemble programme, both in size and genre. With the ensembles, students have the opportunity to gain practical experience and stimulate their own creativity. Besides the different Jazz- and improvisation groups, bigbands and choirs, the student can choose from rhythm & blues-, Brazillian-, Afro-Cuban-, flamenco-, pop- and multiple cross-over groups.

The focus during the first year is on obtaining ensemble techniques within Jazz and derived genres. Each student partakes in the course ensemble techniques. In addition, all instrumentalists are placed in one of the Jazz groups, vocalists in one of the trio's/quartets. Bassguitarists, guitarists and percussion can choose a group for half a year of funk/cross-over. By choosing 'Student Ensemble', students can put together an ensemble themselves, determine an objective and/or repertoire, and choose a teacher. In this case, it is important that they consult all those involved well before the summer. Upon approval of the coordinator, such an ensemble can serve as an alternative to one of the required ensembles. Students in a partially or fully formed group may also register for one of the regular ensembles and, in that case, will be given priority.

4.3 Music Theory Subjects and Musical and Cultural History

This programme consists of the following components:

GTS: the integrated subjects of harmony, analysis and ear-training;
general music theory;
harmony at the piano;
solfège practicums and
music history (Jazz and classical).

In the third year, students are required to specialize in three subjects, one from the courses in arranging and two from the analysis and other modules.

4.4 Education and Entrepreneurship

Holders of a bachelor's degree in music from the CvA have earned the qualification to teach at a music school or arts centre. The pedagogical subjects on offer involve the methodology of the student's own instrument, teaching and an internship. Foundations are built which will allow students to set up their own private teaching studios and to work in music education in the

broadest sense. They are also taught how to prepare themselves for organizational and business aspects of the professional world.

The programme begins with a course entitled Introduction to Education and Career. The student learns about how the course of study and the professional world relate to each other and about specific related aspects, such as managing stress and preventing injuries. This is followed in the second year by didactics and methodology. In the third year, students are given the opportunity to specialize (music school teacher, workshop leader, band instructor, clinician, etc.), which involves an extensive regional internship programme.

4.5. Music Business and Career

The CvA Music Business and Career programme gives students the chance to develop the entrepreneurial skills they need to shape their future careers as professionals. Students learn to tap into their own musical identity and to turn their personal qualities as musicians, composers and teachers into a successful career in the music business.

4.6. Individual credits

A portion of the curriculum, known as 'individual credits', is made up of electives, giving students the opportunity to focus on things like ensemble projects, world music, improvisation, live electronics, studio engineering and subsidiary instruments related to the principal subject. Deeper theoretical or educational study is also an option. Finally, students may also earn credits by participating in activities, such as performances or other projects, outside the conservatory. Permission to participate in such activities must be obtained from the programme coordinator.

5. General Course Descriptions

This chapter offers a general description of the categories of courses mentioned above. Within the programme of each Principal Subject, these courses can slightly differ in the credit weight, or aspects of their content. In such cases that will be mentioned per course in *Part 2* of this Study Guide. Part 2 contains detailed course descriptions of alle courses except the Principal Subjects.

The final competencies as mentioned below, correspond to the objectives and end terms of the programme as described in the *General Part* of the Study Guide.

	Principal subject
Course contents	The principal subject forms the core of the study. The CvA Jazz Department offers a wide range of specializations including Brazilian, Afro-Cuban, R&B, pop, funk, fusion and crossover. In addition to group lessons, there are evening group recitals and masterclasses. The degree programme gives students ample freedom to discover their own personal interests. Ensemble is an important component – from trios with voice or soloist to special groups devoted to particular principal subjects, Latin and crossover groups, Jazz choir and big band.
Final competencies	1, 2 and 3
Course type	Required
Level	Ba 1, Ba 2, Ba 3 and Ba 4.
Teacher(s)	Principal study teachers.
Credits	See the overview of credits for the relevant principal subject elsewhere in the Prospectus.
Literature/repertoire	See description of individual principal subjects.
Method of instruction	Private lessons and ensemble lessons plus projects, masterclasses and workshops.
Means of evaluation	Practical examinations: Ba 1: propaedeutic examination; Ba 2 and 3: end-of-year examinations; Ba 4: concluding examination as part of the final examination.
Assessment criteria	See description of individual principal subjects.
Language(s)	Dutch and English
Scheduling	One-hour private lessons once a week, projects contingent on project participation.
Location	CvA, Oosterdokskade 151
Information	Edwin Paarlberg at edwin.paarlberg@ahk.nl ; see also description of the relevant principal subject.

	Technique
Course contents	Lessons in technique are provided in respect of all performance principal subjects. Attention is given to technical skills including posture, breathing, finger-picking (guitar), general technical skills for wind players (brass), etc.
Final competencies	1, 4 and 5.
Course type	Required
Level	Ba 1, Ba 2, Ba 3 and Ba 4. Depending on the principal subject, technique will be taught only in Ba 1 and 2 or in the upper years.
Credits	Average: Ba 1: 7 points; Ba 2 and 3: 5 points; Ba 4: 2 points. See the specific overview of credits for the relevant principal subject elsewhere in the Prospectus.
Method of instruction	Private lessons.
Means of evaluation	Practical examinations: Ba 1: propaedeutic examination; Ba 2 and 3: end-of-year examinations; Ba 4: concluding examination as part of the final examination.
Assessment criteria	See description of individual principal subjects.
Language(s)	Dutch and English
Scheduling	Weekly one-hour private lessons.
Location	CvA, Oosterdokskade 151
Information	Edwin Paarlberg at edwin.paarlberg@ahk.nl ; see also description of the relevant principal subject.

	Ensembles
Course contents	The objective is to allow students to acquire the necessary practical experience and to stimulate their individual creativity so that, upon leaving the degree programme, they can successfully function in the various styles common to their instrument. Because instrumental and individual needs can be rather diverse, a wide variety of ensembles are offered. These are described in the 'Ensembles' section in part 2 of the Prospectus.
Final competencies	1, 2, 3, 4 and 5.
Course type	Required
Level	Ba 1, Ba 2, Ba 3 and Ba 4
Credits	Ba 1: 4–9 points; Ba 2 and 3: 7 or 8 points; Ba 4: 3–6 points. The number of points depends on the principal subject; for more information, see the overview of credits for the relevant principal subject in the Prospectus.
Method of instruction	Group lessons (ensembles) plus projects, masterclasses and workshops. Nearly all the ensembles participate in the Jazz Ensemble Festival in one of the following halls – Amsterdam Blue Note, the Theatre Hall or the Ensemble Hall.
Means of evaluation	Practical examinations: Ba 1: propaedeutic examination; Ba 2 and 3: end-of-year examinations; Ba 4: concluding examination as part of the final examination. Presentation at the Jazz Ensemble Festival, held twice a year during lessons.
Assessment criteria	Attitude, musical aspects, instrumental/technical aspects, ensemble skills. See also description of the relevant principal subject.
Language(s)	Dutch and English
Scheduling	Varies, see relevant schedule.
Location	CvA, Oosterdokskade 151
Information	David de Marez Oyens at david.demarezoyens@ahk.nl

	Ensemble skills
Course contents	<p>This ensemble explores collective improvisation. In this regard, the registering of, and reacting alertly to, stimuli and the development of initiatives are of primary importance.</p> <p>The various aspects of ensemble playing – volume/choice of sound, dynamic development, improvised section playing, choice of playing method, etc. – are isolated in these lessons and addressed. Students' imaginations are also trained, as participants are assigned the task of choosing a composition and then leading the group. During these lessons, the teacher will also pay particular attention to students' interest in subjects like arranging and ensemble conducting.</p>
Final competencies	1, 2, 3, 4 and 5
Course type	Required
Level	Ba 1
Credits	2
Method of instruction	Ensemble lessons
Means of evaluation	practical examination
Assessment criteria	Being alert and responding to stimuli, and developing initiative and the imagination, which means that the performance will be assessed on the volume/choice of sound, dynamic development, improvised section playing and choice of playing method.
Language(s)	Dutch and English
Scheduling	One hour a week for the entire year
Location	CvA, Oosterdokskade 151
Information	Maarten van der Grinten at maarten.vandergrinten@ahk.nl

	Music theory subjects and music and cultural history
Course contents	<p>The final examination for all instrumental and vocal principal subjects, as well as the principal subjects of arranging and music theory will all include the music theory subjects of general music theory, ear-training, harmony, analysis, arranging, harmony at the piano and the subject of music history, with one exception: the subject of harmony at the piano will not be included in the final examination for the principal subject of piano. These subjects must be concluded before a student may take the final examination.</p> <p>In the first academic year (the propaedeutic phase), the selection of courses consists of the following:</p> <ul style="list-style-type: none"> * general music theory * General Theoretical Subjects (GTS) * solfège practicum * rhythmic solfège * harmony at the piano * history of Jazz music <p>Except for general music theory and rhythmic solfège, these courses will be continued in the main phase. Students will be given the chance to study three subjects in depth in the third year; they will choose one of the courses on arranging and two of the analysis and additional courses.</p>
Final competencies	1, 2, 3, 4 and 5
Course type	Required
Level	Ba 1, Ba 2, Ba 3
Credits	See part 2 of the study guide for course descriptions in the section on music theory subjects and music and cultural history.
Method of instruction	Idem
Means of evaluation	Idem
Assessment criteria	Idem
Language(s)	Dutch and English
Scheduling	See part 2 of the study guide for course descriptions in the section on music theory subjects and music and cultural history.
Location	CvA, Oosterdokskade 151
Information	Edwin Paarlberg via edwin.paarlberg@ahk.nl

	Education
Course contents	<p>The curriculum for the pedagogical subjects consists of two components:</p> <ol style="list-style-type: none"> 1. Introduction to education and career – in the propaedeutic year 2. Core requirements (education, methodology and internship) – post-propaedeutic <p>1. Introduction to Education and Career</p> <p>The aim of this course in its 1st year is to introduce students to a number of important aspects of the professional world and the structure of the conservatory. Students also get to know one another during the course. Ten lectures and tutorials will cover the following aspects:</p> <ul style="list-style-type: none"> * the structure of the conservatory: absentee policy, accommodation, medical care, the dean's office, a binding recommendation that a student discontinue his or her studies, and reserving rooms; * study skills; * introduction to the Dutch professional music world; * gaining an understanding of the Dutch tax system as it applies to musicians; * the VAR (Declaration of Independent Contractor Status) and contracts; * injuries and how to prevent them; * motivational problems, psychological help; and * workshop on giving feedback. <p>2. Core requirements (education, methodology and internship)</p> <p>The core requirements introduce students to methodology, education and the internship. During this year, the student will thus gain an understanding of the most important aspects of teaching his or her own principal subject and small ensembles, and will conceptualize how he or she will shape his or her career in a responsible way.</p>
Final competencies	2, 3, 4, 5 and 6.
Course type	Required
Level	Ba 1, 2 and 3
Credits	Ba1: 1, Ba2: 1 and Ba3: 6.
Method of instruction	Varies
Means of evaluation	Participation, practical examination
Assessment criteria	Varies per subject, will be announced before start course.
Language(s)	Dutch and English
Scheduling	
Location	CvA, Oosterdokskade 151
Information	Edwin Paarlberg via edwin.paarlberg@ahk.nl

Title	Music Business and Career
Course contents	In the third year, the student will choose one profile. Teaching in this year is practically oriented and project-based with a great deal of individual input from the student. Guest teachers will be invited to discuss business aspects of the professional world. Music management enables students to prepare themselves intensively and personally for today's professional world.
Final competencies	2, 3, 4, 5 and 6.
Course type	Required
Level	Ba 3
Credits	9
Method of instruction	
Means of evaluation	Practical examination
Assessment criteria	
Language(s)	Dutch and English
Scheduling	
Location	CvA, Oosterdokskade 151
Information	Co de Kloet via co.dekloet@ahk.nl

Title	'Individual credits'
Course contents	This course component allows students to earn a minimum of ten credits by specializing in a particular subject or focusing on a special interest in their second, third and fourth year of study. The electives programme is published on the intranet each year in May, when students can sign up for the subjects they wish to take in the following academic year.
Final competencies	1, 2, 3, 4, 5 and 6.
Course type	Electives
Level	Ba 3 and Ba 4
Credits	Each academic year, the student must earn at least ten elective credits.
Method of instruction	Depends on subject, see electives guide.
Means of evaluation	Depends on subject, see electives guide.
Assessment criteria	Depends on subject, see electives guide.
Language(s)	Dutch and English
Scheduling	Depends on subject, see electives guide.
Location	CvA, Oosterdokskade 151
Information	Edwin Paarlberg at edwin.paarlberg@ahk.nl

6. Description of the curriculum for each principal subject

In this section the study guide, course descriptions are given for each principal subject. The description is aimed at students currently following the principal subject. More general information, the admission requirements and a list of teachers, can be found on the website of the CvA.

Saxophone

The Wind Department trains musicians who can work in every conceivable context the professional world offers: from musical orchestras and big bands to ensembles playing Jazz, fusion, pop and Latin – both live and in the studio. This is accomplished by allowing students to play in various musical situations with an emphasis on ensemble playing and the development of soloist qualities, in which improvisation plays an important role.

The saxophone section team of teachers, as mentioned below, is supplemented each year with renowned guest teachers. Guest teachers in recent years have included Branford Marsalis, Miguel Zenon and Joshua Redman. Dick Oatts (of the Manhattan School of Music) is a regular guest teacher at the Conservatorium van Amsterdam.

Coordinator: Jasper Blom

Objective

The aim of the degree programme is twofold: the greatest possible development of the student's musical potential on the one hand, and the greatest possible development of the student as a musician ready to enter the professional music world on the other. This is accomplished by allowing the student to take part in various musical situations in which ensemble playing and the development of soloist qualities (improvisation) are key. The student's own contribution (creativity) is also stimulated.

Propaedeutic year

Principal subject

In the principal private lessons, students become acquainted with basic musical structures which are used to improvise on. The following are addressed:

- * the development of the ear
- * the development of a sense of rhythm and tempo
- * tone production
- * understanding of harmony in relation to improvisation
- * the development of a personal musical language

Technique

In the technique lessons, attention is given to the development of specific technical skills relating to the saxophone. The following are addressed:

- * scales
- * arpeggios with variations
- * études and transcriptions focusing on the Jazz performance tradition

Students will begin studying the clarinet as a subsidiary instrument. In late April, a technique examination will be held.

Ensembles

In this year, the following ensembles are required:

- * ensemble skills
- * Jazz group
- * saxophone group

For the remaining subjects, please see the credit list.

End-of-year examination (summary)

Playing ability

Programme: the student will prepare a number of pieces that exhibit his or her musical development.

Ear and reading ability

Reflex, sight-reading, ear-training.

Assessment

The following will be assessed:

- * musicality; ear, understanding of melody/harmony, sense of rhythm and tempo
- * affinity with the instrument
- * technique, tone production, sight-reading ability
- * development of the vocabulary

Second and third year

Principal subject

The approach outlined in the propaedeutic year is continued. Improvisation: The following are addressed:

- * creativity
- * the development of a personal style
- * analysis of solo transcriptions
- * knowledge of the repertoire
- * ear-training in conjunction with the instrument
- * interpretation of various styles

Technique

- * études: Londeix, Allard
- * fusion/funk performance practice
- * compound metres (Karg-Elert, Lacour)
- * orchestral playing
- * harmonics, double tones, circular breathing, etc.

Ensembles

- * Jazz group in year 2 and 3
- * Latin group, required elective in year 2 or 3
- * crossover group and/or other traditions are a required elective in year 3 or 4
- * big band in year 3 and year 2 and/or year 4

This phase will be concluded with a recital. This recital will constitute the last assessment before the final examination and will take place during the second term of year 3.

Examination

The student will prepare no more than six pieces. For more information, please see the section on the propaedeutic year.

In late April of the third year, a technique examination will be held, and a flute/clarinet examination in late June.

Fourth year

This final year will be devoted to preparations for the final presentation.

Principal subject

Individual development is particularly emphasized at this point.

Ensembles

Two ensembles are required: trio plus soloist and one ensemble of the student's choice.

Final presentation

- * performance of at least 50 minutes and no longer than one hour
- * students will choose the setting(s) and the repertoire; the programme will be as varied as possible and chosen in consultation with the principal study teacher
- * the quality of the arrangements, the student's own compositions and originality will all weigh heavily in the assessment
- * the student should present himself or herself to the best of his or her ability as an improviser and saxophonist

Saxophone Curriculum

Programme Structure and Credits for Saxophone Jazz									
Year	Principal Subject and Related Subsidiary Subjects	Ensembles and Projects	Theory and History	Education and Entrepreneurship	Other				hours per year
1	Principal subject	22	6	8	1				
	Technique	7	2	4					
				1					
				2					
				3					
			4						
subtotal		29	8	22	1			0	60
2	Principal subject	26	7	8	1				
	Technique	5		4					
				3					
				2		1			
				3					
subtotal		31	7	20	2			0	60
3	Principal subject	20	7	4	3	5			
	Technique	5		2	3				
				2	9				
subtotal		25	7	8	15			5	60
4	Principal subject	49	6			5			
subtotal		49	6	0	0			5	60
total		134	28	50	18			10	240
		55,8%	11,7%	20,8%	7,5%			4,2%	
* 'Individual credits': students must earn 10 credits.									
NB: The core subjects consist of the (1st-year)-components Principal Subject, Technique and General Theoretical Subjects (ATV).									

Clarinet and bass clarinet

The Wind Department trains musicians who can work in every conceivable context the professional world offers: from musical orchestras and big bands to ensembles playing Jazz, fusion, pop and Latin – both live and in the studio. This is accomplished by allowing students to play in various musical situations with an emphasis on ensemble playing and the development of soloist qualities, in which improvisation plays an important role.

Objective

The aim of the degree programme is twofold: the greatest possible development of the student's musical potential on the one hand, and the greatest possible development of the student as a musician ready to enter the professional music world on the other. This is accomplished by allowing the student to take part in various musical situations in which ensemble playing and the development of soloist qualities (improvisation) are key. The student's own contribution (creativity) is also stimulated. Saxophone may also be studied as a subsidiary subject.

Coordinator: Joris Roelofs

Propaedeutic year

Principal subject

In the principal private lessons, students become acquainted with basic musical structures which are used to improvise on. The following are addressed:

- * the development of the ear
- * the development of a sense of rhythm and tempo
- * tone production
- * understanding of harmony in relation to improvisation
- * the development of the accompanimental and melodic functions of the bass clarinet
- * the development of a vocabulary
- * the development of a knowledge of the classical and Jazz repertoire

Technique

In the technique lessons, attention is given to the development of specific technical skills relating to the clarinet. The following are addressed:

- * scales
- * arpeggios with variations
- * études and transcriptions focusing on the Jazz performance tradition
- * the historical development of the instrument

Ensembles

In this year, the following ensembles are required:

- * ensemble skills
- * Jazz group
- * clarinet quartets/quintets, woodwind group

Examination (summary)

Playing ability

Programme: the student will prepare a number of pieces that exhibit his or her musical development.

Ear and reading ability

sight-reading, ear-training.

Assessment

The following will be assessed:

- * musicality; ear, understanding of melody/harmony, sense of rhythm and tempo
- * affinity with the instrument and with Jazz
- * technique, tone production, sight-reading ability
- * development of the vocabulary

Second and third year

Principal subject

The approach outlined in the propaedeutic year is continued.

Improvisation:

- * creativity
- * the development of a personal style
- * analysis of solo transcriptions
- * knowledge of the classical and Jazz repertoire
- * ear-training in conjunction with the instrument
- * interpretation of various styles

Technique:

- * études
- * performance tradition
- * compound metres
- * orchestral playing
- * harmonics, double tones, circular breathing, etc.

Ensembles

- * Jazz group in year 2 and 3
- * 'Free space' ensembles
- * ensembles focusing on the bass clarinet (e.g. the Zappa ensemble)
- * crossover group and/or other traditions are a required elective in year 3 or 4
- * optional (saxophone as a subsidiary subject) big band in year 3 and year 2 and/or year 4

This phase will be concluded with a recital. This recital will constitute the last assessment before the final examination and will take place during the second term of year 3.

Examination

The student will prepare no more than six pieces. For more information, please see the section on the propaedeutic year. In late April of the third year, a technique examination will be held.

Fourth year

This final year will be devoted to preparations for the final presentation.

Principal subject

Individual development is particularly emphasized at this point.

Ensembles

At least one ensemble is required.

Final presentation

* performance of at least 50 minutes and no longer than one hour

* students will choose the setting(s) and the repertoire; the programme will be as varied as possible and chosen in consultation with the principal study teacher

* the quality of the arrangements, the student's own compositions and originality will all weigh heavily in the assessment

* the student should present himself or herself to the best of his or her ability as an improviser and clarinettist

Clarinet and Bass Clarinet Curriculum

Programme Structure and Credits for (Bass) Clarinet									
Year	Principal Subject and Related Subsidiary Subjects	Ensembles and Projects	Theory and History	Education and Entrepreneurship	Other				hours per year
1	Principal subject Technique	22 7	6 2	8 4 1 2 3 4	1 1 2				
subtotal		29	8	22	1			0	60
2	Principal subject Technique	26 5	7	8 4 3 2 3	1 1				
subtotal		31	7	20	2			0	60
3	Principal subject Technique	20 5	7	4 2 2	3 3 9	3 3 9	Individual credits *	5	
subtotal		25	7	8	15			5	60
4	Principal subject	49	6				Individual credits *	5	
subtotal		49	6	0	0			5	60
total		134	28	50	18			10	240
		55,8%	11,7%	20,8%	7,5%			4,2%	
* 'Individual credits': students must earn 10 credits.									
NB: The core subjects consist of the (1st-year-)components Principal Subject, Technique and General Theoretical Subjects (ATV).									

Trumpet

The Wind Department shapes students who can work in every conceivable context the professional world offers: from musical orchestras and big bands to ensembles playing Jazz, fusion, pop and Latin – both live and in the studio. This is accomplished by allowing students to play in various musical situations with an emphasis on ensemble playing and the development of soloist qualities, in which improvisation plays an important role. There is a separate course, unique to Europe, for lead trumpet.

Coordinators: Erik Veldkamp

Objective

The objective of the degree programme is to train musicians to be as versatile as possible. The principal study offers various means of specialization corresponding to the individual talents of the student.

Propaedeutic year

Principal subject

In the principal private lessons, the following topics will be addressed:

- * getting acquainted with basic musical structures which are improvised on. Attention is paid to tone production, articulation, phrasing, timing and an understanding of harmony in relation to improvisation.
- * the development of an improvisatory language
- * playing transcriptions that focus on the performance tradition of Jazz music
- * playing all major and minor scales, arpeggios with variations

These lessons are given by the improvisation teacher.

Technique

The technique teacher will focus particularly on technical skills including posture, breathing, embouchure and tone production.

Ensembles

In this year, the following ensembles are required:

- * ensemble skills
- * Jazz group
- * trumpet section

Examination

(summary)

- * playing four pieces of different character from memory
- * playing four classical solo pieces of different character

Second and third year

Principal subject

In the lessons in improvisation, the following points will receive extra attention:

- * ear-training in conjunction with the instrument
- * stimulating creativity and helping to develop the student's individual style
- * the analysis of solo transcriptions

- * knowledge of the repertoire
- * further exploration of scalar material in various intervals and with various articulations
- * continued development of the student's range on the instrument

In addition, attention is now devoted to the performance tradition of fusion/funk music. The student's Jazz, classical and ensemble repertoire is expanded.

In the third year, classes are put together for the purpose of studying and performing various styles.

Ensembles

- * Jazz group in year 2 and 3
- * crossover group and/or other traditions are a required elective in year 3 or 4
- * big band in year 2 and 3 and year 1 and/or year 4

This phase will be concluded with a recital. This recital will constitute the last assessment before the final examination and will take place during the second term of year 3.

Examination (summary)

The student will prepare no more than six pieces. For more information, please see the section on the propaedeutic year.

Fourth year

Principal subject

During this year, the student will prepare a varied programme with the help of his or her principal study teacher.

Technique

In late January, the final technique examination will be held.

Ensembles

Two ensembles are required: trio plus soloist and one ensemble of the student's choice.

Final presentation (summary)

The presentation will last at least 50 and no more than 60 minutes. All students will be responsible for putting together the repertoire that they will perform for the final presentation so that they can present themselves to the best of their ability.

Trumpet Curriculum

Programme Structure and Credits for Trumpet									
Year	Principal Subject and Related Subsidiary Subjects	Ensembles and Projects	Theory and History	Education and Entrepreneurship	Other	Credits per year			
1	Principal subject Technique	23 7	5 2 2 3 4	8 4 1 2 3 4	1				
subtotal		30	7	22	1			0	60
2	Principal subject Technique	24 5	9 3 3 2 3	8 4 3 2 3	1				
subtotal		29	9	20	2			0	60
3	Principal subject Technique	18 5	9 2 2	4 2 2	3 3 9				
subtotal		23	9	8	15			5	60
4	Principal subject Technique	50 2	3					Individual credits	5
subtotal		52	3	0	0				5
total		134	28	50	18			10	240
		55,8%	11,7%	20,8%	7,5%			4,2%	
* 'Individual credits': students must earn 10 credits.									
NB: The core subjects consist of the (1st-year-)components Principal Subject, Technique and General Theoretical Subjects (ATV).									

Trombone and bass trombone

The Wind Department shapes students who can work in every conceivable context the professional world offers: from musical orchestras and big bands to ensembles playing Jazz, fusion, pop and Latin – both live and in the studio. This is accomplished by allowing students to play in various musical situations with an emphasis on ensemble playing and the development of soloist qualities, in which improvisation plays an important role.

Coordinator: Martijn Sohier

Objective

The objective of the degree programmes is to train musicians to be as versatile as possible. The principal study offers various means of specialization corresponding to the individual talents of the student. This objective is accomplished by allowing the student to take part in various musical situations in which good ensemble skills and the development of soloist qualities (improvisation) are key; additionally, the student's own contribution (creativity) is stimulated to the greatest extent possible.

Propaedeutic year

Principal subject

In the principal private lessons, the following topics will be addressed:

- * getting acquainted with basic musical structures which are improvised on. Attention is paid to tone production, articulation, phrasing, timing and an understanding of harmony in relation to improvisation.
- * the development of an improvisatory language
- * playing all major and minor scales
- * acquainting the student with II–V–I progressions, also unaccompanied over two bars
- * learning themes by heart and their accompanying chord charts
- * collecting Jazz repertoire on LP records, CDs and cassette tapes

These lessons are given by the improvisation teacher.

Technique

In the technique lessons, attention will be given to:

- * improving general horn technique: posture, breath, breath support, embouchure, slide technique, tone production, articulation, range and flexibility
- * becoming acquainted with various practice methods and warm-up exercises
- * a practical introduction to various trombone schools and the methods and various styles (solo pieces)
- * improvement/development of reading accidentals and clefs in common trombone material
- * improvement of tone conception (tone production) by listening to trombonists – both classical and Jazz.

The Jazz teacher will also check technique using material by Remington, Slokar, Van Lier, Bequet and Kleinhammer. These technique books will continue to be explored and discussed throughout the four-year period.

Ensembles

In this year, the following ensembles are required:

- * ensemble skills
- * Jazz group

- * trombone group

Examination (summary)

- * playing four pieces of different character from memory
- * playing two études requiring different articulation
- * playing two classical solo pieces of different character

Second and third year

Principal subject

In the lessons in improvisation, the following points will receive extra attention:

- * ear-training in conjunction with the instrument
 - * stimulating creativity and helping to develop the student's individual style
 - * the analysis of solo transcriptions
 - * knowledge of the repertoire
 - * further exploration of scalar material in various intervals and with various articulations
 - * continuing to develop stamina for lead parts; range should extend up to a high D at least.
 - * becoming aware of different types of tone and being able to produce these as well
 - * developing dynamic ability (*pp–ff*)
 - * refining the conditioning routines and learning the effect of the various exercises
 - * being able to execute the solos of Dick Nash, J.J. Johnson and Carl Fontano
 - * studying the old bands and their trombone sound, as well as classical trombone soloists
- In his or her lesson plan, the student draws up his or her own improvisation teaching method to be implemented at three levels: for amateurs, music schools and conservatories.

Technique

First-year material will be taken to the next level. In the lessons, attention will be given to playing classical études and performance pieces.

Ensembles

- * Jazz group in year 2 and 3
- * crossover group and/or other traditions are a required elective in year 3 or 4
- * trombone group in year 2 and 3
- * big band in year 2 and 3 and year 1 and/or year 4

This phase will be concluded with a recital. This recital will constitute the last assessment before the final examination and will take place during the second term of year 3.

Examination (summary)

The student will prepare no more than six pieces. For more information, please see the section on the propaedeutic year.

Fourth year

Principal subject

Preparation for the final presentation. Extending the student's range on the instrument up to a high F. Increase dynamics and stamina.

Technique

In late January, a final technique examination will be held in which the student will perform classical études and performance pieces.

Ensembles

Two ensembles of the student's choice are required.

Final presentation

The presentation will last at least 50 and no more than 60 minutes. All students will be responsible for putting together the repertoire that they will perform for the final presentation so that they can present themselves to the best of their ability.

Trombone and bass trombone curriculum

Programme Structure and Credits for Trombone and Bass Trombone							
Year	Principal Subject and Related Subsidiary Subjects	Ensembles and Projects	Theory and History	Education and Entrepreneurship	Other		Credits per year
1	Principal subject Technique	23 7	5 2 Rhythmic softège General Music Theory Harmony at the piano History of Jazz Music	8 4 1 2 3 4	1		
	subtotal	30	7	22	1		60
2	Principal subject Technique	24 5	9 Sofège practicum Harmony at the piano History of Classical Music History of 20th Century Music	8 4 3 2 3	1		
	subtotal	29	9	20	2		60
3	Principal subject Technique	18 5	9 Elected component arranging Elected component analysis/other 1 Elected component analysis/other 2	4 2 2	3 3 9	Individual credits *	5
	subtotal	23	9	8	15		60
4	Principal subject Technique	50 2	3			Individual credits *	5
	subtotal	52	3	0	0		60
	total	134	28	50	18		240
		55,8%	11,7%	20,8%	7,5%		4,2%
* 'Individual credits': students must earn 10 credits.							
NB: The core subjects consist of the (1st-year-)components Principal Subject, Technique and General Theoretical Subjects (ATV).							

Guitar

Students studying guitar as a principal subject focus on Jazz from all periods. They are encouraged to discover their own style. To that end, they are given the opportunity to have lessons with various principal study teachers and to play in a range of ensembles (Latin, fusion, etc.).

Coordinator: Maarten van der Grinten

Objective

The aim of the degree programme is twofold: the greatest possible development of the student's musical potential on the one hand, and the greatest possible development of the student as a musician ready to enter the professional music world on the other. This course focuses on Jazz and music related to it. Students will, however, be fully equipped to deal with all styles upon entering the professional world.

Propaedeutic year

Principal subject

In the principal private lessons, the following topics will be addressed:

* the playing of melody (single note): tone production, left-hand technique (legato without overlapping notes), right-hand technique (plectrum, hybrid picking), knowledge and analysis of melodies from the repertoire, timing, notion of swing, varying melody through rhythm, transposition

* improvisation:

1. rhythmic awareness, timing, notion of swing, tempo (metronome, foot), phrasing, rests, feel for four- and eight-measure phrases (also without chord chart)

2. playing in a key, melodic variation, auxiliary notes (diatonic and chromatic suspensions and passing notes), arpeggios, diatonic non-harmonic tones, altered non-harmonic tones, scales (church modes, harmonic and melodic minor, octatonic, altered, whole-tone, pentatonic), awareness of intervals, sequences

3. dynamics and amplification

4. chord charts for repertoire pieces

5. the transcribing and playing of recordings (of an improvisation by a guitarist and by a wind player)

* accompaniment: knowledge of chords, terminology, use of the left thumb, omitting fifths, playing rhythm and comping like on the piano, one- and two-voice accompaniment (fills), creating intros and codas, becoming aware of the difference between two- and four-beat accentuation, knowledge of chord charts, functional analysis of these charts with variations and non-harmonic notes, scale degrees (of the major and harmonic minor scales), ensemble skills and concentrating on listening to one's fellow players, amplification and dynamics, tempo

* solfège in relation to the instrument: repeating melodies, improvising on chords by ear, learning a standard without using sheet music, working out solos on the instrument without having to notate them

* sight-reading: (although dealt with in the principal subject, is focused on particularly in Sight-reading I and II) melodies (Jazz and pop standards, classical work for clarinet, classical work for violin), chords, chords with melody in the upper voice

The principal private lesson is given on an individual basis. Much of this time will be spent playing pieces with the principal study teacher (melody, improvisation and accompaniment); the student's initiative with respect to the choosing of pieces is encouraged.

Second and third year

Principal subject

* taking the lesson material worked on during the propaedeutic year to a higher level

* dealing with the components of the étude examination and all related issues

* dealing with the pieces to be played during the performance examination and all related issues

* developing an awareness of different styles of the repertoire and of composers, familiarization with the origin of the pieces

* bass lines

* being able to accompany a melody with chords

* sweeping

* transposing chord charts

Technique

* Basic Technique II (second-year group lesson taught by Durk Hijma) is a continuation of Basic Technique I. The following will also be addressed: classical études (single-string: inventions and partitas by Bach, *Perpetuum mobile* by Paganini, etc.); transcribing and playing along with solos chosen by the student; and a list of solos from which the student must choose one to perform.

* Sight-reading II (if not completed in the propaedeutic year)

Ensembles

* guitar quintet, Henk Sprenger: arrangements for five guitars plus rhythm section in big-band style. To enrol, students must first have completed Sight-reading I and II.

* guitar group III (taught by Maarten van der Grinten): the pieces for the étude examination are dealt with from a practical perspective; in this respect, communication with the rhythm section is one of the focal points

* big band (optional)

* trio plus soloist (optional in the third year)

* other traditions and/or crossover group (students must choose at least one term of both of these)

Examination (summary)

Étude examination (third year, second term)

A list of required repertoire pieces in the following styles:

* medium two-beat

* up-tempo (bop or 'cool' four-beat composition)

* chord arrangement of a ballad (partly rubato)

* Coltrane piece (parallel thirds relationship)

* Brazilian (emphasis on accompaniment)

* modal (one or no chord in improvisation chart)

* post-bop (chart with non-functional chords)

Performance examination (fourth year, first term)

A precursor to the final examination; the programme will last approximately 40 minutes.

The student is free to choose the pieces that he or she will perform. One piece must have been composed recently – a piece that exhibits other influences in addition to Jazz and/or Latin influences.

Students are expected to perform at least once a year on an evening group recital; they are responsible for finding their own rhythm section.

Fourth year

Performance presentation in the first term; please see above.

Principal subject:

Everything related to the repertoire of the final presentation. Preparing to function independently in the musical arena.

Ensembles:

ensembles as described in the third-year section, based on choice and availability.

Final presentation

Students are free to choose the pieces that they will perform; they are, however, expected to choose pieces that illustrate their technical versatility. The candidate must demonstrate good organizational skills, skill in arranging (at least for small ensemble) and possess musical expressivity. Length of the programme: 50 minutes.

Guitar Curriculum

Programme Structure and Credits for Guitar										
Year	Principal Subject and Related Subsidiary Subjects		Ensembles and Projects		Theory and History		Education and Entrepreneurship		Other	Credits per year
1	Principal subject	24	Ensembles	4	General Theoretical Subjects	8	Introduction to Education	1		
	Technique	5	Ensemble skills	2	Solfège practicum	4	and Career			
	Reading	2			Rhythmic solfège	1	Presentation Music Business			
					General Music Theory	2	and Career			
					Harmony at the piano	3				
					History of Jazz Music	4				
	subtotal	31		6		22		1		0
2	Principal subject	25	Ensembles	8	General Theoretical Subjects	8	Introduction course	1		
	Technique	3			Solfège practicum	4	* Music education			
	Reading	2			Harmony at the piano	3	* Methodology.			
					History of Classical Music	2	Presentation Music Business	1		
					History of 20th Century Music	3	and Career			
	subtotal	30		8		20		2		0
3	Principal subject	24	Ensembles	8	Elected component arranging	4	Music Education	3	Individual credits *	5
					Elected component analysis/other 1	2	Methodology.	3		
					Elected component analysis/other 2	2	Music Business and Career	9		
	subtotal	24		8		8		15		5
4	Principal subject	49	Ensembles	6					Individual credits *	5
	subtotal	49		6		0		0		5
	total	134		28		50		18		10
		55,8%		11,7%		20,8%		7,5%		4,2%
* 'Individual credits': students must earn 10 credits.										
NB: The core subjects consist of the (1st-year-)components Principal Subject, Technique and General Theoretical Subjects (ATV).										

Piano

The principal study of piano trains students as soloists, orchestral musicians and accompanists in all aspects of the music industry, including improvisation in modern Jazz. In addition to the principal subject, special technique lessons will focus on composed music, piano technique, sight-reading, etc.

Coordinator: Harmen Fraanje

Objective

The aim of the degree programme is twofold: the greatest possible development of the student's musical potential on the one hand, and the greatest possible development of the student as a musician ready to enter the professional music world on the other. This course focuses on Jazz and music related to it. Students will, however, be fully equipped to deal with all styles upon entering the professional world.

Propaedeutic year

Principal subject

In the principal private lessons, the following topics will be addressed:

- * the development of the ear
- * the development of a sense of rhythm and tempo
- * harmony: developing an understanding of harmonic progressions

- * reading notes and chord symbols
- * developing musical memory
- * improvising
- * technique
- * accompanying/ensemble playing
- * learning how to practise

Technique

In addition to the principal subject, special technique lessons will focus on composed music, piano technique, sight-reading, etc.

Ensembles

In this year, the following ensembles are required:

- * ensemble skills
- * Jazz group
- * crossover group

For the remaining subjects, please see the credit list.

Examination (summary)

Playing ability

Programme:

- * three pieces of different character, two of which are set for trio and one with a soloist, because of the accompanimental aspect
- * one composed piece (performance piece, polyphonic or étude), which demonstrates mastery of the basic technique
- * demonstrating knowledge of major and minor scales, pentatonic, octatonic, chromatic scales, church modes

Ear and reading ability

Reflex, sight-reading, ear-training.

Assessment

The following will be assessed:

- * musicality: ear, understanding of melody/harmony, sense of rhythm and tempo
- * affinity with the instrument
- * technique, tone production, sight-reading ability

Second and third year

Principal subject

The approach outlined in the propaedeutic year is continued.

Technique

In the third year, a final examination will take place.

Requirements: one performance piece, one polyphonic piece, two études and one piece to be sight-read

Ensembles

- * Jazz group in year 2
- * trio plus voice in year 2
- * crossover group and/or other traditions are a required elective in year 2 or 3
- * principal subject group in year 2 or 3
- * big band optional

This phase will be concluded with a recital. This recital will constitute the last assessment before the final examination and will take place during the second term of year 3.

Examination

- * candidates should present a well-prepared and varied programme lasting approximately 40 minutes; it is also recommended that candidates include on the programme a piece that they have composed
- * a solo piece; a long solo introduction (rubato) to an ensemble piece is also acceptable
- * the programme should be performed mainly at the piano; the use of electronics (e.g. synthesizers) for colouring is permitted
- * various settings in which the student can be heard as a soloist and as an accompanist

Fourth year

This final year will be devoted to preparations for the final presentation.

Principal subject: Individual development is particularly emphasized at this point.

Ensembles: Two ensembles are required unless the student has fulfilled all his or her obligations. For more information, please see the ensemble overview.

Final presentation

- * performance of at least 50 minutes and no longer than one hour
- * students will choose the setting(s) and the repertoire; the programme will be as varied as possible and chosen in consultation with the principal study teacher
- * the quality of the arrangements, the student's own compositions and originality will all weigh heavily in the assessment
- * students may deviate from the above should they have devoted themselves to the study of a style to such an extent that they have mastered it (to be assessed by the department).

Throughout the programme, all piano students are required to perform at least once each year on an evening group recital.

Piano Curriculum

Programme Structure and Credits for Piano							
Year	Principal Subject and Related Subsidiary Subjects	Ensembles and Projects	Theory and History	Education and Entrepreneurship	Other		Credits per year
1	Principal subject Technique Sight reading/comping	25 7 2	4 2 2 4	8 4 1 2 4	1		
	subtotal	34	6	19	1		60
2	Principal subject Technique Sight reading/comping	26 5 2	8 2 2 3	8 4 2 3	1		
	subtotal	33	8	17	2		60
3	Principal subject Technique	19 5	8 2 2	4 2 2	3 3 9		5
	subtotal	24	8	8	15		60
4	Principal subject	49	6			Individual credits *	5
	subtotal	49	6	0	0		60
	total	140	28	44	18		240
		58,3%	11,7%	18,3%	7,5%		4,2%
	* 'Individual credits': students must earn 10 credits.						
	NB: The core subjects consist of the (1st-year-)components Principal Subject, Technique and General Theoretical Subjects (ATV).						

Double bass

Objective

The aim of the degree programme is twofold: the greatest possible development of the student's musical potential on the one hand, and the greatest possible development of the student as a musician ready to enter the professional music world on the other. This course focuses on Jazz and music related to it. Students will, however, be fully equipped to deal with all styles upon entering the professional world.

Coordinator: Frans van der Hoeven

Propaedeutic year

Principal subject

In the principal private lessons, the following topics will be addressed:

- * musical development. Naturally, not every student will develop in the same way; nothing is more personal than this development! Obviously, the working method is very individually oriented. Students' musical development can, in any event, be broken down into the following components: harmonic, rhythmic, melodic and auditory.
- * technical development. Technical development can be broken down into the development of left-hand technique and the development of right-hand technique. Good posture is crucial to an effective technique. Relaxation is of primary importance in this regard.
- * reading ability. Mastery of musical notation, begun during the preparatory course, will be further developed. In addition, students will be trained in the swift analysis and playing of chord symbols.

Technique

In the technique lessons, which will focus primarily on bowing, the following issues will be addressed:

Technical

- * three bow speeds (slow–medium–fast)
- * simple bow division (whole–half)
- * consistently playing on the string and retaking
- * applying the above techniques in a piece of music, playing legato, retaking technique

Conceptual

being able to distinguish between so-called functional bass-playing and more soloist approaches.

Ensembles

In this year, the following ensembles are required:

- * ensemble skills
- * Jazz group
- * trio + voice (if applicable)

Participation in certain ensembles may be required throughout the entire programme. As regards the additional subjects, please see the credit list.

Examination (summary)

Playing ability

Three pieces that clearly demonstrate the student's rhythmic, harmonic and melodic capabilities.

During the propaedeutic examination, the student's technical ability to provide support (bowing) will also be assessed, in addition to the application of the aforementioned techniques in a piece that he or she is free to choose.

Ear, tempo/timing and reading ability

The following will be evaluated: technique and acoustic tone production, understanding of melody, reading notes and rhythm, development of the ear and knowledge of the repertoire.

Assessment

The assessment will focus on musicality, sense of rhythm and tempo, ear, understanding of melody/harmony, affinity with the instrument, ensemble playing and improvisatory skills, technique, reading ability and tone production.

Second and third year

Principal subject: The approach outlined in the propaedeutic year is continued.

Technique: The topics introduced in the first year are explored in depth.

Ensembles

Each year, three ensembles are required, each lasting at least one term. Jazz group (in the second year), Jazz group and/or big band (in the third year), guitar trio and/or trio with voice (second year) and with soloist (third year) and at least one term of saxophone, trumpet or trombone group. Students may additionally elect crossover, Brazilian and/or Latin group and contemporary music employing non-Western techniques.

This phase will be concluded with a recital. This recital will constitute the last assessment before the final examination and will take place during the second term of year 3.

Examination (summary)

Playing ability

The candidate will prepare approximately six pieces that best demonstrate his or her ability. Total duration including the assessment and setting up is approximately 45 minutes. In at least one piece, the potential of the bass as a string instrument must be accentuated. For the most part, the recital must consist of pieces from the Jazz and improvisation repertoire. Although the student is not required to perform his or her own compositions, this is looked upon quite favourably.

Techniques

- * accompanying soloists
- * playing themes
- * soloing at a reasonably high level (on a chart)
- * tone, intonation and timing will all be important factors in the assessment
- * convincingly skilled in arco (bowed) bass-playing

Assessment

Provided that fundamental aspects like rhythmic and harmonic interpretation are found to be in order, attention will be paid primarily to the student's all-round musicianship (with respect to musical styles, techniques, pizzicato, arco, accompanying as a specialization, playing solos, functionality, intensity and taste). Specialization and originality are looked upon favourably.

Fourth year

Principal subject

As the final presentation approaches, the principal study teacher will play an increasingly advisory role in relation to the make-up of the programme and the group(s) and the musical choices made.

Ensembles

Two ensembles are required unless the student has fulfilled all his or her obligations. For more information, please see the ensemble overview.

Final presentation

(summary)

Playing ability

In consultation with the principal study teacher, candidates will prepare a varied programme in which they can present themselves as accompanists and soloists to the best of their ability. The teacher must receive the draft programme at least three months before the presentation. Students' own views are highly valued.

Techniques and assessment: please see the section on the recital.

Double Bass Curriculum

Programme Structure and Credits for Double Bass								
Year	Principal Subject and Related Subsidiary Subjects	Ensembles and Projects	Theory and History	Education and Entrepreneurship	Other			Credits per year
1	Principal subject Technique	24 7	4 2	8 4 1 2 3 4	8 1 2	1		
subtotal		31	6	22	1		0	60
2	Principal subject Technique	25 5	8	8 4 3 2 3	8 1 3 1 3	1		
subtotal		30	8	20	2		0	60
3	Principal subject Technique	19 5	8	4 2 2	4 3 2	3	Individual credits *	5
subtotal		24	8	8	15			5
4	Principal subject	49	6				Individual credits *	5
subtotal		49	6	0	0			5
total		134	28	50	18		10	240
		55,8%	11,7%	20,8%	7,5%		4,2%	
* 'Individual credits': students must earn 10 credits.								
NB: The core subjects consist of the (1st-year-)components Principal Subject, Technique and General Theoretical Subjects (ATV).								

Bass guitar

The bass guitar section focuses on all styles with improvisational elements which exist for this relatively young instrument: from the early days with blues, Jazz, rock, Latin, soul, funk and fusion to today's styles such as electronic Jazz, rhythmically advanced Jazz and contemporary composed music. The objective of the programme is to produce creative, all-round bass guitarists with their own personalities who are well grounded in the tradition.

Coordinator: David de Marez Oyens

Objective

Students develop into all-round bass guitarists with their own personalities. They can also teach at various levels. In other words, 'Bass guitarists having graduated from the programme can perform the role of bass player adequately in a great number of different professional situations and play an active role in the creative process whenever the opportunity should arise' and can continue independently to develop technically and musically after having completed the programme.

Propaedeutic year

Principal subject

Assuming that students are already brimming with all sorts of musical ideas, the principal private lessons will initially be devoted to structuring those ideas. On the one hand, this will entail working on songs and bass parts with which the student is familiar with a view to refining and, where necessary, correcting these; on the other hand, this will involve bringing the student's own ideas to the surface. The skill of making associations between the position of the hand(s) and the resulting sound. On the basis of music with which the student is already

familiar, the student will gradually acquire new ideas which run parallel to the theory lessons and the ensembles to which the student has been assigned. As the year progresses, the student will increasingly devote his or her attention to preparing for the propaedeutic examination, focusing on areas such as ear-training, sense of tempo, understanding of harmony and melody, and reading ability. He or she will also devote attention to the repertoire to be prepared: three pieces with band, to be arranged by the student, and at least the bass part to seven additional pieces; students must perform all music from memory. Attention will also be devoted in the lessons to the standard Jazz repertoire, the traditional bass guitar styles like soul (Motown), R & B and simple fusion.

Reading ability

The *online* course Reading Bass Guitar helps students develop their sight-reading ability. In five six-week-long units, one A4 page of exercises is published each week. Students can download the new practice sheet every Saturday. In addition to sight-reading ability, other aspects like style awareness, developing one's own bass lines and a number of rhythmic, harmonic and technical challenges are also addressed.

Studio trial examination: The song

In December, the first studio trial examination is held. This involves a track for which only the form and harmonic information are provided on paper. Students are expected to create and record the bass line in thirty minutes using the backing track.

Technique

Jan Hollestelle has developed a programme for use in the technique lessons focusing on tone production, steady beat, string-dampening, position-playing and an overview of the entire evaluation. This first year of technique is concluded with an étude incorporating all the aspects addressed.

Ensembles

In this year, the following ensembles are required:

- * ensemble skills
- * Jazz group
- * crossover group

All bass guitar students present themselves in January of the propaedeutic year so that any warnings in connection with binding recommendations that a student discontinue his or her studies may be issued. The propaedeutic examination will be held at the end of this first year.

Examination (summary)

Playing ability

A list of ten pieces the student has worked on, including a short description, must be submitted no later than one week prior to the examination. Three of these ten pieces must have been prepared with ensemble and must give the players the opportunity to interact and present different characters, tempos, rhythms (binary and ternary) and keys. At least the bass part to seven additional pieces is also required.

Ear, tempo/timing and reading ability

The following will be evaluated: playing along with and repeating by ear, tempo test, reading chord symbols, notes and rhythm.

Assessment

The assessment will focus on musicality, ear, understanding of melody/harmony, making associations between sound/fingerings, sense of rhythm and tempo, affinity with the instrument, ensemble playing and improvisatory skills, technique, reading ability, tone production and progress made in these areas.

Second year

Principal subject

Student enrichment will continue in conjunction with the theory lessons and the ensembles. Students will develop their rhythmic awareness to an even greater extent now by inventing drum and bass grooves within a song structure, as put into practice in the studio examination (first and third year in The Song). From a harmonic perspective, the interpretation of chord charts and reharmonizations are emphasized. In addition to the slightly more difficult Jazz standards and Jazz blues, attention is given to styles such as Latin, Brazilian and fusion. Throughout the year, students will also work on the new repertoire for the interim examination.

Reading ability

The online course Reading Bass Guitar is also pursued in the second year, again in five six-week-long blocks and featuring new material each week. In addition to sight-reading ability, other aspects like style awareness, developing one's own bass lines and a number of rhythmic, harmonic and technical challenges are again addressed. A selection will be made from the material for the end-of-year examination.

Studio trial examination: The Jingle (studio examination in December)

In the second year, sight-reading ability is also a key focus of the studio examination. A jingle about one minute long is completely written out in notes. Students are expected to record the jingle in 30 minutes.

Technique

The areas focused on in the first year are explored in depth, including the continuation of patterns over the entire fingerboard and/or harmonic progression. Students are now expected to invent their own exercises to solve the problems they face while working on their repertoire. They will also devote attention to the production of an even more refined tone, various means of attack, e.g. placement, slapping, playing with the mute. Approximately one month before the final technique examination, the student submits the sheet music for the pieces to be played, which will incorporate various aspects that have been addressed. The student's own exercises will also be included in the assessment. Additionally, the student may choose to study the double bass as a subsidiary subject. The student is required to purchase his or her own double bass and should plan to conclude the course within two, or sometimes three, years.

Ensembles

- * Jazz group in year 2
- * trio + voice (if applicable)
- * crossover group and other traditions are required electives in year 2 or 3
- * bass guitar group in year 2 for the entire year or for one term (in the event of high demand)
- * big band optional

Examination (summary)

Playing ability

Comparable to the propaedeutic examination, with a new list of ten pieces including one Jazz blues in a rendition to be chosen by the student and a more extensive sight-reading test. The other exercises will no longer be tested unless the committee considers this necessary.

Assessment

The assessment will focus on musicality, ear, understanding of melody/harmony, sense of rhythm and tempo, ensemble playing and improvisatory skills, style awareness, technique, tone production and progress made in these areas.

Third year

Principal subject

Students will increasingly be encouraged to arrange and even compose pieces themselves so that their ideas can be placed within a broader context. Along the way, they will also be guided in their preparations for a recital in which their own views will be given free rein. Naturally, requirements will be set in respect of the breadth of the programme to ensure the student's all-round musicianship. If necessary, the principal private lessons will also be used to help the student prepare for the studio examination. As regards rhythmic development, irregular metres and the phenomenon of cross-rhythm will now be addressed, among other things. The student's capacity to maintain a steady tempo will be assessed during the recital in a fragment to be played without drums or percussion. Harmonic, melodic and rhythmic ideas will continue to crystallize in the student's improvisations.

Studio examination: Song and Jingle (studio examination in December)

Students have 50 minutes to record a song and a short piece like those used for the examinations held in the first and second years.

Ensembles

- * trio + voice (if applicable)
- * advanced Jazz/improvisation group (optional)
- * crossover group and other traditions are required electives in year 2 or 3
- * big band optional

At least three ensembles are required.

Jazz group and/or trio with voice (preferably double bass), improvisation group, guitar quintet, fusion group and/or Latin group and/or Brazilian group and bass guitar group and/or the student's own group.

Examination

Guidelines for the recital, the practical end-of-year examination

This examination is a precursor of the final examination; consequently, students are expected to have thoroughly prepared for it.

The programme

In consultation with the principal study teacher, candidates will prepare a varied programme of five pieces in which they can present themselves as accompanists and as soloists to the best of their ability. Students must have submitted their draft programme to the teacher before

Christmas break. As was the case with previous examinations, the student's own views in this regard are highly valued. Students should not simply 'mimic' existing arrangements or play fixed bass parts, as this demonstrates relatively little of their ability or personality. The total time, including the assessment, is 45 minutes (30 minutes of music max.). When choosing the repertoire, the student must ensure that rhythm, melody, harmony and technique are evenly distributed across the programme.

The following is expected from the candidate:

- * a varied repertoire consisting of at least
 - one Jazz standard with more complex functional harmonies in swing
 - one crossover piece (either Jazz rock or fusion)
 - one piece from another tradition (Brazilian, Latin, flamenco, etc.)
- * soloing at a reasonably high level (on a chart) in at least two pieces of different styles, at least one of which is in the Jazz standard
- * one piece for solo bass guitar and/or
- * accompanying a soloist (rubato)
- * one rhythmic excerpt without drums/percussion

Although the student is not required to perform his or her own compositions, it is looked upon quite favourably, as is the playing of his or her own arrangements and a range of tempos and metres.

Assessment

Provided that fundamental points like rhythmic and harmonic interpretation no longer constitute structural problems, attention will be given primarily to the student's all-round musicianship (with respect to musical styles, techniques, accompanying and playing solos), functionality, intensity, taste, interaction and progress made in these areas. Specialism and originality are looked on favourably but will not be a deciding factor in the committee's final assessment.

Fourth year

Principal subject

As the final presentation approaches, the principal study teacher will play an increasingly advisory role in relation to the make-up of the programme and the group(s) and the musical choices made. Nearing the end, things like a stage plan and a programme booklet may also be discussed during the lessons. In addition, the first term will be spent primarily on preparing for the final studio examination.

Studio examination: The bassist–producer–arranger

For this examination, candidates must show themselves off not only as a bass player, but also as an arranger and a producer.

One week before the examination, they will receive a lead sheet with the basic melodic/harmonic material; e.g. theme 1 and theme 2. This is information which they can use freely.

They then have one week to turn this information into their own version so that it can be recorded with a live band in one hour's time. The band will be ready to start when they arrive at the studio.

Ensembles

Two ensembles are required unless the student has already fulfilled all his or her obligations. For more information, please see the ensemble overview. Jazz group and/or trio with voice

(preferably double bass), improvisation group, big band (only for double bass as a subsidiary subject), fusion group and/or Latin group and/or Brazilian group and bass guitar group and/or the student's own group.

Final presentation (summary)

The final presentation consists of a complete concert programme reflecting the player's personality and featuring broad repertoire in which those pieces which were performed on the recital have been further developed.

Playing ability

In consultation with the principal study teacher, candidates will prepare this varied programme in which they can present themselves as accompanists and soloists to the best of their ability. Students must submit their draft programme to the teacher before Christmas break. As was the case with previous examinations, the student's own views in this regard are highly valued. Students should not simply 'mimic' existing arrangements, as this demonstrates relatively little of their ability or personality. Students should consider the following aspects when choosing repertoire: rhythm, melody, harmony and technique. It is very important that the candidate should take up the challenge when it comes to all these aspects and incorporate them in the programme in a balanced way.

The following is also expected from the candidate:

- * an improvisation in at least two pieces of different styles, at least one of which is based on a harmonic progression
- * one piece for solo bass guitar and/or
- * accompanying a soloist (rubato)
- * one rhythmic excerpt without drums/percussion

Although the student is not required to perform his or her own compositions, this is looked upon quite favourably, as is the playing of his or her own arrangements and a range of tempos and irregular metres. The concert may absolutely not exceed 60 minutes, including announcements and stage changes.

Assessment

The committee will determine whether the relevant components have been performed at the level expected, paying particular attention to the extent to which candidates present themselves as all-round bass guitarists with their own personality sufficiently in line with the expectations of the professional world.

Bass Guitar Curriculum

Programme Structure and Credits for Bass Guitar								
Year	Principal Subject and Related Subsidiary Subjects	Ensembles and Projects	Theory and History	Education and Entrepreneurship	Other			Credits per year
1	Principal subject Technique Studio skills: song	24 7 0	4 2 Rhythmic solfège General Music Theory Harmony at the piano History of Jazz Music	8 4 1 2 3 4	8 4 1 2 3 4	1		60
	subtotal	31	6	22	1			60
2	Principal subject Technique Studio skills: jingle	25 5 0	8 Solfège practicum Harmony at the piano History of Classical Music History of 20th Century Music	8 4 3 2 3	8 4 3 2 1	1		60
	subtotal	30	8	20	2			60
3	Principal subject Studio skills: song & jingle	22 2	8 Elected component arranging Elected component analysis/other 1 Elected component analysis/other 2	4 2 2	4 3 9	3 3 9	Individual credits *	5
	subtotal	24	8	8	15			60
4	Principal subject Studio skills: exam	47 2	6			Individual credits *	5	60
	subtotal	49	6	0	0			60
total		134	28	50	18			240
		55,8%	11,7%	20,8%	7,5%		4,2%	
* 'Individual credits': students must earn 10 credits.								
NB: The core subjects consist of the (1st-year)-components Principal Subject, Technique and General Theoretical Subjects (ATV).								

Percussion (Drums)

Objective

The percussion section is broad. Students are presented with a versatile degree course and gain experience both in the studio and onstage, and with all types of ensemble including big band, Jazz combo, Latin and fusion ensembles and rock bands.

The aim of the degree programme is twofold: the greatest possible development of the student's musical potential on the one hand, and the greatest possible development of the student as a musician ready to enter the professional music world on the other. This course focuses on Jazz and music related to it. Students will, however, be fully equipped to deal with all styles upon entering the professional world.

Coordinator: Lucas van Merwijk

Propaedeutic year

Principal subject

In the principal private lessons, the following aspects will, in theory, be addressed:

1. Perfecting those genres with which the student has less affinity; the most important genres can be roughly divided into three categories: Jazz, fusion and Latin. The specific characteristics of each genre are addressed, as well as the best-known standards and associated grooves. Other key aspects include playing along with and selecting influential drummers throughout the twentieth century. This is done by listening to CDs, in addition to watching DVDs and videos. In addition, it is important that students be allowed to continue developing their own talents to boost their motivation and self-confidence. One way to do this is by having students

bring in as many recordings of their performances, studio sessions, etc. as possible to listen to and assess together in class.

2. Playing at tempo, both with click (drum computer) and with various play-along recordings, including duos without drums and special recordings developed for this purpose.

3. Technique:

- * coordination (important for all genres)
- * drum rudiments
- * sound production and striking a good balance between the various percussion elements
- * brushes

4. Knowledge of repertoire/style: attention is focused primarily on Jazz repertoire beginning in the 1920s (Warren 'Baby' Dodds, Zutty Singleton, Philly Joe Jones, Jimmy Cobb, Kenny Clarke, Max Roach). Other genres, trends and styles will also be addressed, including Latin, African music, fusion and big band.

5. Sight-reading in the various style disciplines of Jazz, Latin, fusion and big band. Parts from the ensemble classes will be addressed in the lessons.

6. Playing, learning to recognize and working with form charts (12- and 32-bar charts and irregular forms like 40 bars). Students will also work on dynamics, soloing and accompanying soloists.

7. Ensemble: combined lessons at least twice a year with the bass students and the option of playing in class with the student's own group

- * evening performance (late January) in preparation for the propaedeutic examination.

This year, a number of methods will be used, as well as a great deal of the students' own material.

8. Irregular metres. Being able to play in compound and complex metres such as 5/8, 7/8, 9/8 and 11/8.

Side drum technique

Supplementary to the principal private lessons.

Side drum (private lessons given by Haje Jellema). Objective: to improve the student's overall technique and sound. For a detailed objective, material covered and examination requirements, please consult the side drum syllabus.

Ensembles

All ensembles in this year are required.

- * Jazz group
- * ensemble skills
- * fusion group

Examination

Playing ability

Programme: two to three pieces in the three genres mentioned above will be played with a group put together by the student. Repertoire will be chosen in close consultation with the

principal study teacher(s); the rehearsals must be recorded and the tapes will be listened to and gone over during the lessons.

NB: As a general rule, examinations may take place only if the student has submitted his or her recorded rehearsals for review well before the examination, and the teacher has given his approval.

Assessment

The following will be assessed:

- * musicality: ear, understanding of melody/harmony, sense of rhythm, tempo and dynamics
- * affinity with the instrument
- * technique and sound

NB: The committee may decide (generally on the basis of the propaedeutic examination) that a student must take an interim examination at the end of the second year in order to check the progress he or she has made. To broaden their horizons as much as possible, students must switch principal study teachers at least once during the entire course.

Second and third year

Principal subject

First-year material will be studied in greater depth; additionally, the specific role(s) of the drummer in various groups will be addressed; functioning as the band's motor will constitute the unifying element throughout the lessons.

* Jazz: 3/4, 6/8 and 12/8 time signatures, practising switching from Latin rhythms to Jazz time ('Green Dolphin Street'), focus on the bebop and hard bop periods, including Roy Haynes, Art Taylor, Elvin Jones, Tony Williams and Jack deJohnette, in addition to the young generation of top drummers including Bill Stewart, Jeff Watts, Victor Lewis and Brian Blade. Transcription and performance of simple solos. Part of the big band repertoire will be dealt with.

* fusion: focus on funk, soul, rock, Jazz rock, second line, reggae

* Latin: mainly the Brazilian and Afro-Cuban repertoire will be dealt with here. Brazilian: samba, bai'o, bossa and partido alto; Afro-Cuban: mambo, rumba, mozambique and songo. An important aspect relating to the Brazilian and Afro-Cuban repertoire is that the student must know how to hold back when playing with one or more percussionists.

* irregular metres

* working in the studio. Adjusting drums, placement of microphones, click track, ensemble playing and dynamics.

* sight-reading, writing out and playing drum parts and drum solos
rhythm-section lessons

* in the third year, polyrhythms and metric modulations (Dennis Chambers, David Garibaldi and Royal Hartigan) and preparation for the recital

Technique

* the subsidiary subject of side drum will be concluded in the third year unless the student wishes to continue to study it for one additional year.

Ensembles

* trio + voice (second year compulsory, third optional)

* Latin group, Brazilian group, fusion group (students may elect at least two of the three, one term each)

* big band: third year optional, provided that the student has developed sufficiently and has an affinity with the repertoire. In addition to the tutti rehearsals, separate rhythm-section rehearsals will be held.

* Jazz group, optional

Second-year opportunity for feedback

At the end of the second year, feedback will be given on a recording specially made by the student. This recording should be about 20 minutes long and will be listened to and assessed together with the principal study teachers in the presence of the student.

Examination

* playing a final recital and functioning in the studio (at the end of the first term)

* the recital at the end of the second term. In this phase, it is expected that students gradually develop their own style and identity, preferably in all disciplines; this must be demonstrated on the recital. The recital must be seen as a blueprint of the final examination to be held in the following year.

* if elected, final big band examination (stated on the diploma). If the student completes the course successfully: opportunity to play with the big band during the final examination as well.

Fourth year

Principal subject

During this year, any shortcomings in all areas will be addressed and improved; much of this period will be devoted to preparing for the approaching final presentation. Depth and musical experience will constitute particularly important areas, as will the intensity of the student's playing; additionally, students will work on the mental preparation necessary to embark on a possible professional career. Finally, instructional videos of a higher level will be shown during the lessons.

Ensembles

As described in the third-year section, based on choice and availability.

Final presentation

Students are asked to choose as varied a selection from the repertoire as possible, but they are also welcome to demonstrate a particular specialization, of course; they should, however, ensure that the programme does not become too monotonous. The presentation must be seen as a concert and the student should bear this in mind when putting together the programme.

Length of the programme: 50 minutes.

Percussion (drums) Curriculum

Programme Structure and Credits for Drums								
Year	Principal Subject and Related Subsidiary Subjects	Ensembles and Projects	Theory and History	Education and Entrepreneurship	Other			Credits per year
1	Principal subject Technique	24 7	4 2	8 4 1 2 3 4	1 and Career Presentation Music Business and Career			
subtotal		31	6	22	1			60
2	Principal subject Technique	25 5	8	8 4 3 2 3	1 Music education Methodology Presentation Music Business and Career			
subtotal		30	8	20	2			60
3	Principal subject Technique	19 5	8	4 2 2	3 3 9	3 Individual credits *		5
subtotal		24	8	8	15			60
4	Principal subject	49	6			Individual credits *		5
subtotal		49	6	0	0			60
total		134	28	50	18			240
		55,8%	11,7%	20,8%	7,5%			4,2%
* 'Individual credits': students must earn 10 credits.								
NB: The core subjects consist of the (1st-year-)components Principal Subject, Technique and General Theoretical Subjects (ATV).								

Global Groove Program

Objective

The Conservatorium van Amsterdam offers the Global Groove Program, focused on percussion and drum set. This training differs from regular percussion and jazz drum training by focusing on the relationship between groove-oriented rhythms that are learned on both traditional percussion instruments and on a drum set. The Bachelor program is four years and offers the possibility of a two-year Masters.

The Global Groove Program course is taught by expert teachers, including Lucas van Merwijk for Latin drums and Latin percussion, Steven Brezet for Brazilian percussion, all-round percussion and methodology, Alper Kekec for Oriental percussion, Niti Ranjan Biswas for tabla and Indian percussion, and Maguette Gueye for African percussion. The program offers a wide range of musical movements and genres and offers students the opportunity to develop their talents at a high level.

Coordinator: Lucas van Merwijk

Curriculum

See diagram above in the section on the principal subject Percussion (Drums).

Propaedeutic year

The propaedeutic year of the Global Groove Program aims to strengthen and develop the student's basic music skills. The emphasis is on the development of timing, groove, sound, reading skills, technique, coordination and improvisation. The plan of action for the student is tailored to the instrument and the musical direction the student has focused on so far, such as

Latin African, Oriental, Indian or a combination of drums/percussion of these. In addition, the level of the student is also taken into account.

Second year

In the second year of the Global Groove Program, the focus is on applying the basic skills in different musical settings. The students work on developing their own musical vocabulary and applying it in improvisations and, for example, jazz and fusion contexts. Attention is also paid to playing with different rhythmic structures and time signatures and developing your own sound.

In addition, classes are taught in music production and technology, and students are given the opportunity to work on their own projects in a professional studio environment. In addition, guest teachers are invited who are specialized in specific musical styles and instruments.

At the end of the year, students are assessed through a studio recording where they can demonstrate their skills in a professional quality recording. They are also expected to write and perform their own composition, showing how they have applied their acquired knowledge and skills.

Third year

In the third year of the Global Groove Program, the student can specialize in a particular direction, depending on his or her interests and preferences. The specializations include Latin Percussion (Cuban and Brazilian), African percussion, Oriental percussion, Indian percussion, jazz, fusion, contemporary or all-round. In this year we mainly work on further developing and refining technical skills and creating our own style and sound.

At the end of the year, the student must give a recital, showing what has been learned in the past year and how this knowledge and skills can be applied in a live performance. The recital includes various musical pieces and improvisations and is judged by a committee of teachers.

Fourth year

In the fourth year of the Bachelor's degree in the Global Groove Program, the student is expected to have developed to a professional level within his or her specialization. This means that the student must be able to perform complex rhythms and techniques with good timing, sound, coordination, and improvisation.

In addition to further developing technical skills, attention is also paid to developing your own musical identity and expanding the repertoire. The students work together with teachers and fellow students to create new music and integrate different styles and cultures.

At the end of the year, the student must present a final exam, showing what has been learned in the past four years and how this knowledge and skills can be applied in a live performance. The final exam includes a solo performance, a group performance, and a graduation project. In addition, the student must submit a written thesis in which he or she reflects on the learning process and development as a musician.

Voice

Objective

The principal subject of voice is a course designed to train students to become vocalists and vocal teachers in the broad field of Jazz and popular music. The programme focuses on the student's musical development – particularly through exposure to Jazz music – and vocal development.

There are two principal study teachers, one of whom focuses on technical issues pertaining to the voice, and the other on artistic aspects. Together, they are responsible for the end result. In their four years of study, students may study with several teachers.

Coordinator: Lydia van Dam

Propaedeutic year

Principal subject

Interpretation class

The following topics are addressed:

- * timing
 - * introduction to American 'standard' repertoire
- Consequently,
- * few other genres, e.g. Brazilian or fusion, are addressed (please see second and third year)
 - * there are as yet no requirements involving the use of the voice (please see vocal development class)
 - * students will demonstrate what they have learnt by taking part in evening group performances

Vocal development class

The vocal development teacher initially works on vocal development and/or repair independently of other classes. In time, a link with the repertoire studied in the vocal development class will be established; please see second and third year. The objective of these lessons is to instil in the student a suitable vocal technique; this is accomplished by means of:

- * developing and maintaining the health of the voice
- * providing insight into and instruction with respect to the use of the voice and the workings of the vocal apparatus: correct breathing, diction, treatment of the text, keeping the voice supple, etc.

Ensembles, choirs, workshops

In this year, the following ensembles are required:

- * choir
- * ensemble skills
- * trio with voice

Examination (summary)

Playing ability (practical component)

- * at least two pieces on the basis of which the quality and use of the voice will be assessed; students may not use a microphone
- * at least two pieces from the 'standard' repertoire, with microphone

Ear and reading ability

An aural skills test and possibly a sight-reading test.

Assessment

The following checklist will be used:

- * musicality: ear, understanding of melody/harmony, sense of rhythm and tempo
- * affinity with singing and with vocal styles
- * technique and tone production, presentation and reading ability
- * intonation and vocal material
- * dealing with accompaniment

Second and third year

Principal subject

Interpretation class

Continuation of the material studied during the propaedeutic year.

Beginning the second half of the second year:

- * more contemporary popular music and fusion
- * Brazilian repertoire, see also workshops
- * continuation of the Jazz repertoire

Vocal development class

The repertoire consists of:

- * standard repertoire to be sung straight
- * repertoire addressed in the interpretation classes
- * repertoire aimed at developing the voice

Where possible, the projects scheduled for the academic year will be prepared in conjunction with the choice of repertoire and language.

Ensembles, choirs, workshops

- * Jazz/improvisation (optional) in the third year
- * trio with voice, required in the second year, optional in the third year
- * Latin, optional
- * Brazilian, required in the second and third years
- * crossover, required for one term, to be concluded with a crossover evening in the third or fourth year
- * choir, required in the second and third years
- * big band, one unit (three rehearsals) required in the third or fourth year
- * workshop on stage presence

Examination (summary)

Transition from the second to the third year

- * Vocal development component

Repertoire: one vocalise, one ballad, one chanson

- * Interpretation component

Repertoire: three songs. Assessment will be carried out as it was in the propaedeutic year.

Repertoire and timing are particularly important.

Transition from the third to the fourth year (recital)

Repertoire: six songs, choice by analogy with the repertoire of the final examination, q.v.
The overall performance will carry more weight with respect to the assessment than it did in previous examinations. The propaedeutic checklist will remain in effect.

Fourth year

Principal subject

Interpretation class: The student is free to choose the teacher and the repertoire. Preparation for the final presentation.

Vocal development class: The objective – a solid vocal technique – will serve as the guiding principle in the course and in the preparations for the final examination. The vocal development examination will be held in December or January.

Vocal development examination (= technique examination)

Evaluation of the technique necessary for singing and teaching Jazz/popular music repertoire.

Checklist: broken thirds, scales, articulation, singing legato, breathing, staccato, necessary vocal colours. These are evaluated by means of exercises, vocalises and three standards.

Ensembles

All ensembles are optional unless big band or crossover has not yet been concluded.

Final presentation (summary)

* Jazz/swing repertoire

* fusion/popular repertoire

* Brazilian repertoire

The candidate must demonstrate good organizational skills and must perform as part of various kinds of groups; the programme may also consist partly of the candidate's own arrangements. For practical reasons, certain components may be concluded before the actual final presentation is held.

Curriculum Voice

Programme Structure and Credits for Voice

Year	Principal Subject and Related Subsidiary Subjects	Ensembles and Projects	Theory and History	Education and Entrepreneurship	Other	Credits per year
1	Principal subject Technique English/American Improvisation	20 7 2 1	2 2 3 3 4	8 4 1 2 3 4	1	
subtotal		30	7	22	1	0
2	Principal subject Technique English/American Solfege/Improvisation	22 5 2 2	4 3 3 2 3	8 4 3 2 3	1 1	
subtotal		31	7	20	2	0
3	Principal subject Technique Solfege/Improvisation Improvisation	15 5 2 1	6 3 2	4 2 2	3 3 9	5
subtotal		23	9	8	15	5
4	Principal subject Technique	48 2	5		Individual credits *	5
subtotal		50	5	0	0	5
total		134	28	50	18	10
		55,8%	11,7%	20,8%	7,5%	4,2%
* 'Individual credits': students must earn 10 credits.						
NB: The core subjects consist of the (1st-year-)components Principal Subject, Technique and General Theoretical Subjects (ATV).						

Composition/arranging

Objective

The Composition/Arranging course aims to develop the full potential of the student's musical personality and the greatest possible development of the student as an arranger/composer ready to enter the professional music world. These goals are achieved by teaching a wide range of practical skills. In addition to the principal subject, the course encompasses subjects including instrumentation, counterpoint, harmony at the piano, music history, general theoretical subjects and solfège/ear-training.

An approach focusing on Jazz and related music has been chosen with the option of expanding the course to include symphonic music. Various ensembles made up of different combinations of instruments, choirs and big bands are all available to perform approved arrangements.

Coordinator: Edwin Paarlberg

Propaedeutic year

Principal subject

In the principal private lessons, the following topics will be addressed:

- * harmony: developing an understanding of harmonic progressions and voice-leading
- * writing for saxophones
- * writing for brass
- * writing for combinations of saxophones and brass
- * writing for rhythm section
- * dynamics and phrasing
- * planning arrangements/compositions: form, thematic/motivic treatment, dramatic pace (climax, dynamics), etc.
- * writing arrangements for octet and/or big band

Assessment

- * after the first quarter: assessment interview with teacher and coordinator
- * after the propaedeutic year: assessment by committee based on a number of arrangements written by the student for octet and/or big band

Assessment criteria

Understanding of melody and harmony, rhythm, form, instrumentation and inventiveness.

Second and third year

End-of-year examination following the approach outlined in the propaedeutic year. Additional topics addressed in the principal private lessons include

- * writing for strings
- * analysis of existing scores

Fourth year

In the fourth year, the main focus is on the final presentation. Repertoire will be chosen in close consultation with the principal study teacher.

Final presentation

A well-prepared and varied programme lasting approximately 40 minutes consisting of the student's pieces for big band, supplemented as appropriate with pieces for octet and/or chamber music ensemble and any guest soloist(s).

Related subsidiary subjects

Instrumentation. Years 1, 2, 3

This course presents the history of writing for orchestra in a practical approach. Piano reductions are made from orchestral scores, and piano pieces are scored and orchestrated.

The first year ('around 1800') focuses on the composers Haydn, Beethoven and Schubert, while the second ('the nineteenth century') focuses on Wagner, Brahms and Franck. The course concludes at the end of the third year, which focuses on the composers Debussy, Stravinsky, Xenakis and others.

Classical harmony and analysis. Years 1, 2

This two-year course covers the classical repertoire from the Baroque to the early twentieth century. Analysis and harmony follow a parallel chronological structure. Harmony is based on the classical four-part style which emerged from the early contrapuntal styles. In the first year, the course concludes with the simple chromaticism of the early nineteenth century. The second year continues with more complex chromaticism and enharmonics, new modalities, octatonics, etc. as used in the late nineteenth and early twentieth century with direct correlations with Jazz.

In the analysis course, works by such composers as Bach, Haydn, Mozart, Beethoven and Schubert are discussed in the first year, and in the second, those by Chopin, Schumann, Brahms, Tchaikovsky, Debussy, Ravel and Stravinsky.

Counterpoint: Years 2, 3

The two-year counterpoint course for arrangers begins in the second year and focuses on the period of modal counterpoint, the sixteenth century. The aim is to learn to write two-, three- and four-voice compositions, distinguishing between cantus firmus settings and pieces featuring imitations. A possible option, by agreement with the coordinator of the Classical Department, is to enrol on the Baroque counterpoint course after the first year. This is also a two-year course.

Elective – Composing for film

Third-year composition/arranging students can take this unique and extensive theoretical and practical course as a subsidiary subject.

Composition/arranging Curriculum

Opbouw studieprogramma en studiepunten Arrangeren (vanaf cohort 2017)							
Vakgroepcoördinator: Bram Strijbis							
jaar	Hoofdvak en hoofdvakgebonden bijvakken	Ensembles en Projecten	Theorie en geschiedenis	Educatie en ondernemerschap	Overig	Punten per jaar	
1	Hoofdvak	24	Algemene Theoretische vakken	8	Oriëntatie op studie en beroep/	1	
	Instrumentatie	7	Analyse/harmonie klassiek	6	Presentatie Music Business and Career		
			Solfège-practicum	4			
			Ritmische solfège	1			
			Algemene muziekleer	2			
			Harmonie aan de piano	3			
			Muziekgeschiedenis Jazz	4			
subtotaal		31	0	28	1	0	60
2	Hoofdvak	24	Algemene Theoretische vakken	8	Introductiecursus	1	
	Instrumentatie	5	Analyse/harmonie klassiek	6	Muziekeducatie		
			Solfège-practicum	4	* Methodiek		
			Harmonie aan de piano	3	Presentatie Music Business and Career	1	
			Muziekgeschiedenis Klassiek	2			
			Muziekgeschiedenis 20e eeuw	3			
			Contrapunt	3			
subtotaal		29	0	29	2	0	60
3	Hoofdvak	24	Keuzeonderdeel arrangeren	4	Muziekeducatie	3	Vrije ruimte *
	Instrumentatie	5	Keuzeonderdeel analyse/overig 1	2	Methodiek	3	
			Keuzeonderdeel analyse/overig 2	2	Music Business and Career	9	
			Contrapunt	3			
subtotaal		29	0	11	15	5	60
4	Hoofdvak	55				Vrije ruimte *	5
subtotaal		55	0	0	0	5	60
totaal		144	0	68	18	10	240
		60.0%	0.0%	28.3%	7.5%	4.2%	
* Vrije ruimte: tijdens je studie moet je daarvoor 10 punten halen.							

NB: De Kernvakken bestaan uit de (eerstejaars-)onderdelen Hoofdvak, Techniek en Algemene Theoretische Vakken (ATV).

Music theory

The Jazz Music Theory principal study (the course prepares candidates to become teachers of theory subjects within a Jazz degree programme) is an advanced course and should, in principle, be seen as an opportunity for candidates already having completed or about to complete an instrumental or vocal principal study in Jazz to continue this study.

Coordinator: Edwin Paarlberg

The study includes the following principal subject components:

- * harmony/analysis (1.5 lesson units)
- * harmony at the piano (0.5 lesson unit)
- * arranging (1 lesson unit)
- * methodology (also of Jazz solfège) and thesis supervision (0.5 lesson unit)
- * history of Jazz (1 lesson unit for one year)

The study includes the following subsidiary subject components:

- * classical harmony/analysis
- * modal counterpoint (two-year course up to and including three voices)

These subsidiary subjects must be completed satisfactorily by the student. The student may also elect to take other theory subjects in the Classical Department.

Music theory Curriculum

Opbouw studieprogramma en studiepunten Theorie der Muziek Jazz (va cohort 2014)

Coördinator: Barbara Bleij

jaar	Hoofdvak en hoofdvakgebonden bijvakken	Instrumentale en vocale bijvakken	Theorie en geschiedenis	Onderwijskundige vakken	Overig	Punten per jaar
1	Hoofdvak Analyse	10	Bijvak piano	3	Algemene Theoretische vakken	8
	Hoofdvak Harmonie	5		3	Solfège-practicum	4
	Hoofdvak Harmonie aan de piano	5		3	Ritmische solfège	1
	Hoofdvak Arrangeren	9		3	Algemene muziekleer	2
	Hoofdvak analyse klassiek	4		3	Muziekgeschiedenis Jazz	4
	Hoofdvak harmonie klassiek	4				
subtotaal		37		3	19	1
2	Hoofdvak Analyse	11	Bijvak piano	3	Algemene Theoretische vakken	8
	Hoofdvak Harmonie	5		3	Solfège-practicum	4
	Hoofdvak Harmonie aan de piano	5		3	Muziekgeschiedenis Klassiek	2
	Hoofdvak Arrangeren	9		3	Muziekgeschiedenis 20e eeuw	3
	Hoofdvak analyse klassiek	4				
	Hoofdvak harmonie klassiek	4				
subtotaal		38		3	17	2
3	Hoofdvak Analyse	6	Bijvak piano	3	Keuzeonderdeel arrangeren	4
	Hoofdvak Harmonie	4		3	Keuzeonderdeel analyse/overig 1	2
	Hoofdvak Harmonie aan de piano	4		3	Keuzeonderdeel analyse/overig 2	2
	Hoofdvak Arrangeren	5				
	Hoofdvak Solfège	5				
	Contrapunt	5				
subtotaal		29		3	8	15
4	Hoofdvak Analyse	7	Bijvak piano	3	Geschiedenis van de Muziektheorie	4
	Hoofdvak Harmonie	7				
	Hoofdvak Harmonie aan de piano	7				
	Hoofdvak Arrangeren	7				
	Hoofdvak Instrumentatie	7				
	Hoofdvak Solfège	7				
Contrapunt	6					
subtotaal		48		3	4	0
totaal		152		12	48	18
		63.3%		5.0%	20.0%	7.5%
						4.2%

* Vrije ruimte: tijdens je studie moet je daarvoor 10 punten halen.

NB: De Kernvakken bestaan uit de (eerstejaars-)onderdelen Hoofdvak, Techniek en Algemene Theoretische Vakken (ATV).

Remaining principal subjects

For the remaining instruments, such as violin, viola, cello, flute and horn, a modified curriculum providing general instruction has been set.

Programme Structure and Credits for miscellaneous instruments: violin, viola, violoncello, french horn, klarinet, flute

Year	Principal Subject and Related Subsidiary Subjects	Ensembles and Projects	Theory and History	Education and Entrepreneurship	Other	Credits per year
1	Principal subject	23	Ensembles	5	Jazz theory	8
	Technique	7	Ensemble skills	2	Solfège practicum	4
				2	Rhythmic solfège	1
				2	General Music Theory	2
				3	Harmony at the piano	3
				4	History of Jazz Music	4
subtotaal		30		7	22	1
2	Principal subject	26	Ensembles	7	Jazz theory	8
	Technique	5		7	Solfège practicum	4
				7	Harmony at the piano	4
				7	History of Classical Music	3
				2	History of 20th Century Music	2
				3	Presentation Music Business and Career	3
subtotaal		31		7	20	2
3	Principal subject	22	Ensembles	8	Elected component arranging	4
	Technique	5		8	Elected component analysis/other 1	2
				8	Elected component analysis/other 2	2
				8	Music Education	3
				8	Methodology	3
				8	Music Business and Career	6
subtotaal		27		8	12	5
4	Principal subject	47	Ensembles	6		
	Technique	2				
subtotaal		49		6	0	5
totaal		137		28	50	15
		57.1%		11.7%	20.8%	6.3%
						4.2%

* 'Individual credits': students must earn 10 credits.

NB: The core subjects consist of the (1st-year-)components Principal Subject, Technique and General Theoretical Subjects (ATV).