

Conservatorium van Amsterdam

Study Guide 2023-2024

Bachelor of Music

Jazz department

Part 2: Course Descriptions



Conservatorium van Amsterdam
Amsterdamse Hogeschool voor de Kunsten

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Reading Instructions

The courses comprising the Bachelor Programme in Jazz Music are grouped in 5 categories:

1. Principal Study and the related subsidiary subjects
2. Ensembles (incl. choirs and projects)
3. Music Theory and Music History Courses
4. Education and Entrepreneurship
5. Individual Credits (incl. electives)

In this part of the Study Guide you will find the descriptions of the courses under categories 2-4.

Descriptions of Principal Subjects and related subsidiary subjects (category 1) can be found in Part 1 of this Study Guide.

Descriptions of the electives (which form a part of the category 5) are also not included here, but can be found on the Intranet (under Post-propaedeutic phase Jazz Individual Credits).

You can navigate directly to all courses by using the function "Ctrl+Click" on the Contents page of this document.

Ensembles

This department focuses on jazz and all types of music related to it. The objective of the ensembles is to provide students with the necessary practical experience with their instrument and to stimulate their individual creativity so that they can successfully function in the various types of music common to their instrument. Because instrumental and individual needs can be rather diverse, a wide variety of ensembles are offered. In addition to the various jazz and improvisation groups, big bands and choirs, students can participate in rhythm and blues, Brazilian, Afro-Cuban, flamenco, pop and various crossover groups.

During the first year, the emphasis in all principal subjects will be on ensemble skills in jazz and related types of music. All students are assigned to one of the ensemble-skills groups. Additionally, all instrumentalists are assigned to one of the jazz groups and in some cases to one of the principal subject-based groups, such as the trumpet group, the trombone group, the guitar group, or one of the choirs. For bass guitarists, guitarists, pianists and percussionists, these are supplemented by a six-month-long funk/crossover group.

Coordinator of Jazz ensembles is David de Marez Oyens, tel: 020-5277533

Ensemble overview per main subject

Place of Ensembles in the programme

While a number of ensembles are required, students can sometimes choose the teacher. In addition, students can take certain ensembles as electives, thereby determining the direction of their studies. 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 before signing up before the summer. Such an ensemble can, with the coordinator's consent, 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.

Please consult the Ensemble Diagram by Principal Subject (below) when making your choice. The diagram shows which ensembles are obligatory (v) and the type of ensemble from which you may (f), and sometimes are required to (k), choose. Credits are awarded per ensemble be sure that your choice will indeed allow you to earn the credits that you need. Wherever possible, please indicate a second choice so that you can be placed in another ensemble if your preferred group is already full.

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

NB: Participating in an ensemble creates a commitment as the students' attendance is essential. If a student is truly unable to attend a session or rehearsal, he/she will be responsible, in consultation with the teacher, for finding an adequate replacement whom he/she must instruct in advance for the purpose of ensuring continuity. Afterwards, the student will ask the replacement to inform him/her of the agreements and developments made.

Bass Guitar

Year	Ens. skills	Jazz Impr.	Trio+v *1	Other traditions	Cross-over	Main Subject	Main Subject *3	BB *2	Credits
Prel.		v+							28
1	v+2	v2			v2				6
2		k	k2	k2	k	v2	v2		8
3		k2	v2	v2	v2	f	k		8
4		f	f	f	f	f	f	f	6

*1 Preferably combined with secondary subject Double Bass

*2 Secondary subject Double Bass is obliged

*3 Groups of other main subjects such as saxophone, trumpet, guitar etc.

Double bass

Year	Ens. skills	Jazz Impr.	Trio+v *1	Other traditions	Cross-over	Main Subject	Main Subject *1	BB	Credits
Prel.		v+							28
1	v+2	v2	v2						6
2		v2	k2	k2	k		v2		8
3		v+3	k2	k	k		k	v3	8
4		f	f	f	f		f	f	6

*1 Groups of other main subjects such as saxophone, trumpet, guitar etc.

Guitar

Year	Ens. skills	Jazz impr	Trio+v *1	Other traditions	Cross-over	Main Subject	Main Sub. quintet	BB	Credits
Prel.		v+							28
1	v+2	v2			v2				6
2		v2	v2	v2	k2		f	f	8
3		k2	k	f	v2	v2	v2	k3	8
4		f	f	f	f	f	f	f	6

Piano

Year	Ens. skills	Jazz impr	Trio+v	Other traditions	Cross-over	Main Subject	Main Subject *1	BB	Credits
Prel.		v+							28
1	v+2	v2			v2				6
2		v2	v2	v2	f		v2		8
3		v+3	k2	k2	k		k	k3	8
4		f	f	f	f		f	f	6

*1 Groups of other main subjects such as saxophone, trumpet, guitar etc.

Drums

Year	Ens. skills	Jazz impr	Trio+v	Other traditions	Cross-over	Main Subject	Main. Subject *1	BB	Credits
Prel.		v+							28
1	v+2	v2			v2				6
2		v2	v2	k2	k		v2		8
3		v2	k2	v2	v2		k		8
4		f	f	f	f		f	f	6

*1 Groups of other main subjects such as saxophone, trumpet, guitar etc.

Vocals

Year	Ens. skills	Jazz impr	Trio+v	Other traditions (Brasil)	Cross-over	Choir	BB	Credits	
Prel.		v+						28	
1	v+2		v2			v3		7	
2			v2	f	v2	f	v3	7	
3		k2	k	k	v2	v2	v3	f	9
4		f	f	f		f	f	f	5

Saxophone

Year	Ens. skills	Jazz impr	Other traditions	Cross-over	Main Subject	BB	Credits
Prel.		v+					28
1	v+2	v+3					8
2		v2	k2	k	k	v3	7
3		v2	f	f	f	v+5	7
4		f	f	f	f	f	6

Trumpet

Year	Ens. skills	Jazz impr	Other traditions	Cross-over	Main Subject	BB	Credits
Prel.		v+					28
1	v+2	v+3			v2		7
2		v2	f	f	v2	v+5	9
3		k2	k2	k	v2	v+5	9
4		f	f	f	f	f	3

Trombone

Year	Ens. skills	Jazz impr	Other traditions	Cross-over	Main Subject	BB	Credits
Prel.		v+					28
1	v+2	v+3			v2		7
2		v2	f	f	v2	v+5	9
3		k2	k	k	v2	v+5	9
4		f	f	f	f	f	3

Global Groove
Programme

Year	Ens. skills	Jazz impr	Other Traditions (Br/Cu/Af)	Cross-over	Main Subject*1	BB	Credits
Prel.		v+					28
1	v+2		v2	v2	v2		8
2		k	k2	v2	k		6
3		v2	f	v2	v2	f	8
4		f	f	f	f	f	6

*1 The main subject(groups are blocks with guest teachers throughout the academic year

Jazz- en improvisatiegroepen

Second-Year Jazz Group

These lessons are based on the 'standard' jazz repertoire, and will cover group skills, improvisation, transposing, reading, modulating, practical ear training, instant arranging and playing by heart, among other things.

Course Details

teacher	Ruud Ouwehand
term	1st or 2nd semester, 1,5 hours per week
class	size ca. 8
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2 for one term, 3 for the whole year

'A tune a Week': composing as an exercise

Inspired by the publication A Tune a Day by the Brazilian composer Hermeto Pascoal the objective of this course is to exercise your composing skills in a very practical fashion. Every week one of the members of the ensemble has to compose a piece for the whole group. No genre limitations will be set, and a lot of attention will be given to how to produce a good melody, a good set of signature chords and how to re-arrange a piece to a level of unexpected quality.

Course Details

teacher	Yuri Honing
term	1st or 2nd semester, 1,5 hours per week
class size	ca. 8
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2

Jazz Octet

The octet gives all the band members much opportunity to solo. The existing repertoire consists of composers such as Rob van Bavel, Cees Slinger, Chuck Israels and Phil Woods, but students can also bring their own arrangements.

Course Details

teacher	Juan Martinez
term	1st and 2nd semester, 1,5 hours per week; 1 term for rhythm section
class size	8 (tpt, alt, ten, trb, bar, pno, cbs, slw)
requirement	for advanced students
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2 for one term, 3 for the whole year

Dave Pell Octet

Central in this course is Dave Pell' Cool Jazz Octet. Dave Pell was an American jazz saxophonist who became most known from his cool jazz octet in the fifties, in which he played tenor saxophone. Great musicians participated in this fantastic octet including Mel Lewis, Pepper Adams, Benny Carter, Art Pepper, Don Fagerquist, Red Mitchell and Marty Paich. The arrangements, done by i.a. Bill Holman, Shorty Rogers, Andre Previn and Marty Paich, are all perfectly set up (in the cool jazz style).

Course Details

teacher	Erik Veldkamp
term	1st and 2nd semester, 1,5 hours per week;
class size	8 (trumpet, trombone, tenor saxophone, baritone saxophone, guitar, piano, double bass, drums)
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2 for one term

Jazz Group

In addition to hard-bop, modal jazz and the music of Herbie Hancock and Chick Corea, this ensemble focuses on arrangements and/or compositions made by the students and the teacher.

Course Details

teacher	Rob van Bavel
term	1st and/or 2nd semester, 1,5 hours per week
class size	6-8
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2 for one term, 3 for the whole year

Tristano Clinic Group

Lennie Tristano was a jazz pianist and composer who became a very influential teacher designing his own method for jazz improvisation. Many great jazz musicians such as Lee Konitz, Warne Marsh, Bill Evans and many others have spent years studying with Tristano. His influence is still present in the playing of musicians like Mark Turner and others and his method offers an endless variety of ways to approach jazz- harmony.

In this course we will listen to his music, study some of his exercises, we will transcribe and study exemplary jazz solos that Tristano gave as homework to his students and of course we will be playing his compositions, mainly alternative themes on existing chord changes. The requirements for this ensemble are affinity with jazz, an advanced playing level and enough time (one hour a day) to study themes, exercises and transcriptions and practice.

Course Details

teacher	Jasper Blom
term	1st or 2nd semester, 1,5 hours per week
class size	8-11
requirement	passing ATV2 (for older years bachelor students and master students)
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2

Contemporary Ensemble

This ensemble focuses on the music of Wayne Shorter, Herbie Hancock, Dave Holland and Ornette Coleman. While we play their compositions the emphasis will lay on the use of auxiliary harmonies and modal improvisation techniques.

Course Details

teacher	Yuri Honing
term	1st or 2nd semester, 1,5 hours per week
class size	ca. 8
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2 for one term, 3 for the whole year

Composition Group

In this lesson, students compose or arrange their own music along with accompaniment. Different composition techniques are addressed, and diverse forms are used, from the traditional jazz forms to the structured/free improvisation forms. Students are also encouraged to give suggestions about the compositions of others in the group. This ensemble is only open to students of the higher years who have the time and discipline to take part actively every week. Students are expected to write a new composition every three weeks, each one in a new style. Credits are only awarded if the assignments are completed within the given time frame.

Course Details

teacher	Yaniv Nachum
term	1st and possibly 2nd term, 1,5 hour
class size	8-11
requirement	passing ATV2 (for older years bachelor students and master students)
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2 for one term, 3 for the whole year

Monk Group

Thelonious Monk was one of the founders of bebop and is considered to be one of the giants of jazz. His playing and writing were unique and he made some major contributions to the standard jazz repertoire. This ensemble focuses entirely on Monk compositions, there is no sheet music, everybody will play from memory. Additionally, we will study and transcribe some of his voicings, listen to his music and watch the documentary Straight no Chaser about the life and music of Thelonious Monk.

Course Details

teacher	Jasper Blom
term	1st or 2nd semester, 1,5 hours per week
class size	8-11
requirement	passing ATV2 (for older years bachelor students and master students)
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2

Pre-Bebop Group

This Pre-Bebop-ensemble focusses on hot music and swing. By analyzing the music of Louis Armstrong, Lester Young, Charlie Christian and other great musicians from the pre-bebop period, enlarges your improvisation and composition skills. Studying the roots of Jazz, deepens your understanding of harmony, melody and rhythm.

subjects discussed include collective improvisation, riffs, claves, mixed meter, melody-based improvisation, question and answer, and transcription.

Course Details

teacher	Simon Rigter
term	1st or 2nd semester
class size	ca. 8
final assignment	writing at least one tune influenced/inspired by the music of the prebebop era
examination	being present (min. 80%), evaluations during the lessons, and a final concert
credits	2

Wayne Shorter Group

Saxophonist and composer Wayne Shorter is a living jazz legend. His influence reaches as far as the bands of Horace Silver, Art Blakey's Jazz Messengers, The (Second) Miles Davis Quintet and Weather Report. Since 2000 he has led the successful Wayne Shorter Quartet with pianist Danilo Perez, bass player John Patitucci and drummer Brian Blade. Compositions like Footprints, JuJu, ESP and Speak No Evil are well-known standards in the jazz repertoire; his creative vision on jazz is beyond category, and his approach for many musicians a great source of inspiration.

In this ensemble we will play pieces from his extensive repertoire and study the development of his philosophy, improvisations and interplay concepts from his earliest recordings to his work of today, by means of listening, transcriptions, articles (for instance the biography Footprints, by Michelle Mercer), and interviews.

Course Details

teacher	Tineke Postma
term	1st or 2nd semester, 1,5 hours per week
class size	ca. 8
requirements	the student should have enough time to learn to play compositions from memory and do assignments
final assignment	writing a piece and/or (part of an) arrangement of a Shorter tune
examination	being present (min. 80%), evaluations during the lessons, and a final concert
credits	2 for a term. Credits are only awarded if the assignments are completed within the given time frame

Single Page Tunes

The easy, inviting tunes are the ones you keep playing. Tunes that are: short and easy enough to play on a session, allow you to have fun right away, are original and feel fresh at the same time. That's what we will try to develop in this ensemble by testing ideas, revisiting and perfecting tunes using each other's feedback. Everybody should have about one set of material by the end of the semester.

Course Details

teacher	Jesse van Ruller
term	2nd term
class size	ca. 8
final assignment	writing at least three single page tunes
examination	being present (min. 80%), evaluations during the lessons, and a final concert
credits	2. Credits are only awarded if the assignments are completed within the given time frame.

The Music of Joe Henderson

Jazz saxophonist and composer Joe Henderson is well known for his distinct powerful yet warm and graceful sound. Although Henderson's earliest recordings were marked by a strong hard-bop influence, his playing encompassed not only the bebop tradition, but rhythm and blues, latin, and avant-garde as well.

This ensemble will explore Henderson's style and composition and give an overview of his musical development from his early recordings to his trademark recordings during the 90s.

Course Details

teacher	Yaniv Nachum
term	1st or 2nd semester, 1,5 hours per week
class size	8-11
requirement	passing ATV2 (for older years bachelor students and master students)
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2

John Coltrane Group

The focus of this group lies on the music of the John Coltrane Quartet and especially the years of his classical quartet, 1962-1965. Compositions like Afro Blu, Impressions, Love Supreme, My Favorite Things, and Meditations will be discussed as well as Coltrane's approach to modal jazz and superimposed changes.

Course Details

teacher	Yaniv Nachum
term	1st or 2nd semester, 1,5 hours per week
class size	8-11
requirement	passing ATV2 (for older years bachelor students and master students)
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2

Ornette Coleman: The shape of Jazz to come

Saxophonist Ornette Coleman is unarguably one of most important figures in the avant-garde and what became to be known as 'free jazz' style. Coleman's approach to improvisation and composition brought new sounds, new colors and new attitude to what jazz has become. This ensemble will look into Coleman's approach to composition, improvisation and Coleman's use of time and rhythm. The material will revolve mostly around the 'Atlantic period'.

Course Details

teacher	Yaniv Nachum
term	1st and/or 2nd semester, 1,5 hours per week
class size	8-11
requirement	passing ATV2 (for older years bachelor students and master students)
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2

'Out of the box'

Out of what f***ing box anyway.

The students will get weekly composition assignments focusing on various composition and arranging techniques. This will invite them to explore new ways of composing and arranging and to discover new and fresh views. As a result, students will build up authentic repertoire and a more personal approach to music.

During the lessons the students will be introduced to several techniques. They will get ample opportunity to play together and to analyze their playing thoroughly.

Course Details

teacher	Harmen Fraanje
term	1st and/or 2nd semester, 1,5 hours per week
class size	ca. 8
assessment	attendance (min. 80%) and evaluations during the lessons and the concerts
credits	2 for one term, 3 for the whole year

Instant Composing

Instant composing. The skills vital to playing this music are worked on, as well as general skills required for playing music together. For example, Musical awareness: This is the ability to introduce, develop and convey music which is unfamiliar to fellow band members (initiative), and the ability to be able to play music from the initiative of others (following). Focused Listening is also worked on: The ability to listen to certain aspects which are important for the music.

Course Details

Teacher	Harmen Fraanje
term	1st and/or 2nd semester, 1,5 hours per week
class size	max. 10
requirement	for 3rd and 4th-year students. Participants must be prepared to play by ear
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2 for one term, 3 for the whole year

'Amsterdam Real Book' Group

In the 1970s and 1980s in Amsterdam there was a lot of research done into the relationship between composition and improvisation. The composers involved, Misha Mengelberg, Willem Breuker, Guus Janssen, Theo Loevendie, Maarten van Regteren Altena, Maurice Horsthuis, etc., were trained in both the classical and, to some extent, the jazz traditions. They developed their own aesthetics and systems of organization.

In this group you will experience some of their pieces as well as those of later generations (Ab Baars, Cor Fuhler, Eric Boeren, Joost Buis), and others who influenced and were influenced by these developments (Sean Bergin, Franky Douglas, John Zorn, Michael Moore).

The students will also learn about free improvisation, finding your voice, and role in the total soundscape.

Course Details

teacher	Michael Moore
term	1st and/or 2nd semester, 1,5 hours per week
class size	ca. 8
assessment	attendance (min. 80%) and evaluations during the lessons and the final concert
credits	2 for one term, 3 for the whole year

Sixties Miles: A Modal Approach

At the end of the fifties Miles Davis set the trend by reintroducing the modal approach with Kind of Blue. With his second great quintet, with Shorter, Hancock, Carter and Williams he recorded many new tunes with this approach, mainly new works by Shorter.

During the live concerts though, Miles kept using the American Songbook as a source for repertoire but used the new modal techniques to find alternative ways to play these familiar songs. With Live at the Plugged Nickel as main source this course will provide more insights in a way of playing that became pretty rare.

Course Details

teacher	Yuri Honing
term	1st or 2nd semester, 1,5 hours per week
class size	8 - 11
assessment	attendance and evaluations during the lessons and the final concert
credits	2 for one term

'Match Fixing': Classical repertoire group

This course focuses on ways to incorporate elements from the works of great Classical composers (such as Scriabin, Beethoven, Richard Strauss, Guillaume de Machaut) in your own music. You will discover new things about form, harmony, melody or rhythm. Moreover, you will find a tasteful way to apply the essence of these works in your own arrangements and/or compositions.

Course Details

Teacher	Joris Roelofs
term	1st or 2nd semester
class size	ca. 8
assignment	writing a piece and/or arrangement using at least one key element (harmony, melody, theme, form) of at least one of the five composers discussed
Assessment	attendance (min. 80%), evaluations during the lessons and the final concert
credits	2 for one term. Credits are only awarded if the assignments are completed within the given time frame.

Herbie Nichols group

'One of jazz's most tragically overlooked geniuses, Herbie Nichols was a highly original piano stylist and a composer of tremendous imagination and eclecticism. He signed with Blue Note and recorded three brilliant piano trio albums from 1955-1956, adding another one for Bethlehem in late 1957. His music - a blend of Dixieland, swing, West Indian folk, Monk-like angularity, European classical harmonies via Satie and Bartók, and unorthodox structures - was simply too unclassifiable and complex to make much sense to jazz audiences of the time.'
- from the artist biography of Steve Huey on allmusic.com

The times are changing, and the music of Nichols is increasingly being played and appreciated. I have been working with Nichol' fantastic compositions since pianist Misha Mengelberg orchestrated several pieces of piano-trio music of Nichols for the Instant Composer's Pool Orchestra. The pieces have become an integral component of many contemporary ensemble' repertoires. In this ensemble, we will play, arrange and analyze Nichol' interesting and quirky post-bop-structures.

Course Details

teacher	Michael Moore
term	1st or 2nd semester, 1,5 hours per week
class size	max. 8
assessment	attendance (min. 80%), evaluations during the lessons and the final concert
credits	2 for one term, 3 for the whole year

Burt Bacharach-group

In the sixties, the American composer Burt Bacharach wrote a large oeuvre of popular hits. He began his career as a composer at the Brill Building, the center of the songwriting industry. His songs are influenced by classical music, bossa nova and R&B. He can be considered the last of the American Songbook composers. His music has a lasting influence on pop, rock, soul, hip-hop, new wave and jazz artists. Bill Evans, Stan Getz, McCoy Tyner, John Zorn, Buddy Rich, Sarah Vaughan, Ella Fitzgerald, Rashaan Roland Kirk, Brad Mehldau and John Scofield have recorded works by him. In this ensemble we learn a lot from his quirky songs and look for ways to fit them into a jazz setting, making our own arrangements.

Course details

teacher	Michael Moore
term	1st or 2nd semester, 1,5 hours per week
class size	max. 8
assessment	attendance (min. 80%), evaluations during the lessons and the final concert
credits	2 for one term, 3 for the whole year

Charles Mingus-groep

Mingus' compositions, improvisations and his approach to jazz formed and pushed the boundaries of jazz in the fifties, sixties and seventies of the 20th century. Charles Mingus' approach to improvisation and composing is central to these lessons. During the course you will be introduced to Mingus' composition techniques, orchestration and instrumentation, and how his philosophy is reflected in his music.

Course details

Teacher	Yaniv Nachum
term	1st or 2nd term, 1.5 lesson hours per week
class size	8-11
assessment	attendance (min. 80%) and performance during class and a closing concert
credits	2 for a term

Horace Silver-groep

Pianist and composer Horace Silver has had a very decisive influence on hard bop and the development of jazz afterwards. Silver's music is a unique combination of intelligence, soulfulness and positivity. Universal principles about which Horace Silver has also written a book. In this group we study and play a number of essential compositions by Horace Silver and thereby put into practice the appropriate dedication, energy and concentration necessary to bring the pieces to life and play with the required intensity. In short, a lesson on how to function as a musician in a group and always get the best out of yourself.

Course details

teacher	Hans Mantel
term	1st and/or 2nd term, 1.5 lesson hours per week
class size	approx. 8
assessment	attendance (min. 80%) and performance during the lesson and a closing concert
credits	2 for a term

(Piano)trio's

Piano trio/quartet with vocals

conducted by Rob van Bavel; Hans Vroomans; Sanna van Vliet; Hans Mantel

During these lessons, both vocalists and accompanists are given the opportunity to routinely, study and solo with pieces from the jazz repertoire. This includes training of attention, musical interaction, but also arranging in and with a group. The style and voice quality of the singers vary widely; they require very specific guidance. What is the relationship between the text of the piece and the accompaniment? How to play a rubato verse? Guitarists are more than welcome! N.B.: it is also possible to register as a complete trio; In that case, discuss this with everyone involved.

Course details

teacher Rob van Bavel, Hans Vroomans, Sanna van Vliet, Hans Mantel
period 1st or 2nd period, 1.5 lesson hours
group size approx. 7 (3x vocals, pno, git, bass, drs)
assessment presence (minus 80%) and performance during the lesson and a concert
credits 2 for one term, 3 for the whole year

Pianotrio o.l.v. Frans van der Hoeven

The Art of the Trio

Both practically and analytically, the 'classical' repertoire for piano trio is central, such as Bill Evans, Brad Mehldau, Herbie Hancock and Keith Jarrett. NB: it is also possible to register as a complete trio; In that case, discuss this with everyone involved.

Course details

teacher Frans van der Hoeven
period 1st or 2nd period, 1.5 lesson hours
group size 3
assessment closing ATV2, senior year to master's degree attendance (min. 80%) and performance during the lesson and a closing concert
credits 2 for a period

Gitaartrio o.l.v. Jesse van Ruller

The Art of the Guitar Trio

The different aspects of playing in a guitar trio are discussed both practically and analytically in a workshop form. All third-year guitarists take turns playing in trio in which they encounter all the challenges of this line-up. NB: it is also possible to register as a complete trio; In that case, discuss this with everyone involved.

Course details

teacher Jesse van Ruller
period 1st or 2nd period, 1.5 lesson hours
group size 10 (third-year guitarists, drums and bass) working method workshops
assessment attendance (min. 80%), performance during the lesson, a final presentation / recording
credits 2 for a period

Music from other cultures

'Afro-American Grooves' group led by Bart Fermie

Starting point for this group are African-American music and the accompanying instruments; North, Central and South America. The traditional elements of that music are applied in a contemporary setting and mixed with your own compositions and/or with standards. The ensemble is used in both conventional and more percussive contexts.

Course details

teacher	Bart Fermie
period	1st and/or 2nd period, 1.5 lesson hours
group size	approx. 8
assessment	attendance (min. 80%) and performance during class and a closing concert
credits	2 for a period, 3 for a whole year

New York Salsa group led by Danny van Kessel and Marc Bischoff

Salsa group in the style of Willie Colon, Ruben Blades and other bands from the Fania All-Star label who work with multiple vocals and a horn section.

Course details

Teacher	Danny van Kessel (1st period), Marc Bischoff (2nd period)
period	1st and/or 2nd period, 1.5 lesson hours
group size	approx. 10 (pno, bass, conga, timb, bongo, 2 trp, 1 or 2 sax, 1 or 2 trb, 3 vocals)
requirement	for senior instrumentalists and vocalists
assessment	attendance (min. 80%) and performance during class and a closing concert
credits	2 for a period, 3 for a whole year

Latin jazz group conducted by Danny van Kessel and Marc Bischoff

Latin jazz is a genre that combines Latin American rhythms with jazz. In these lessons, compositions by great Latin jazz icons are analyzed and played. Bands and musicians such as Nueva Manteca, Eddie Palmieri, Paquito D'Rivera, Jerry Gonzales and Gonzalo Rubalcaba are featured at Danny; Abel's lessons focus on Iraqi, Emiliano Salvador, Maraca and Timbalaye.

Course details

teacher	Danny van Kessel (1st period), Marc Bischoff (2nd period)
period	1st and/or 2nd period, 1.5 lesson hours per week
group size	approx. 8 (pno, bass, drs, conga, timb, 2 trp, ten/trb)
requirement	for seniors instrumentalists up to master's degree
assessment	attendance (min. 80%) and performance during class and a closing concert
credits	2 for a period, 3 for a whole year

Latin rhythm section conducted by Danny van Kessel and Marc Bischoff

In these lessons, the interplay in the Latin rhythm section is discussed in more detail. We work with various Latin styles. A selection of the topics of these lessons: the role of the clave, patterns for each rhythm section instrument, jazz accompaniment about Latin rhythms, bass tumbaos, the role of guitar when you play with or without a pianist, when the drummer plays 'up' or 'down' and piano-montunos.

Course details

Teacher Danny van Kessel (1st period), Marc Bischoff (2nd period)
period 1st and/or 2nd period, 1 lesson hour per week
group size approx. 5 (piano, bass (guitar) and percussion)
requirement for seniors instrumentalists up to master's degree assessment
attendance (min. 80%) and performance during class and a closing concert
credits 2 for a period, 3 for a whole year

Flamenco group led by Eric Vaarzon Morel

After a number of introductory lessons, the complex rhythmic structures are immediately put into practice. This course focuses on contemporary flamenco, 'flamenco de hoy', which has musical interfaces with Latin, jazz, North African and Eastern music cultures. Especially for 1) guitarists of the master's program with specialization flamenco, 2) bass guitarists, 3) percussionists. Also for saxophonists or pianists and anyone who wants to clap (palmas).

Course details

teacher Eric Vaarzon Morel
period 1st or 2nd period, 1.5 lesson hours per week
group size approx. 8 requirement open for both classical and jazz students
assessment attendance (min. 80%) and performance during class
credits 2

Patempa II conducted by Bart Fermie Patempa*:

'building your musical body' uses the completely physical experience of the groove with the aim of improving ensemble playing. Some of you followed the introduction of patempa last semester. Using steps, clapping, singing, playing shakers, cans and sticks, the introduction started to discover musical parameters in a physical way. The aim of this course is to deepen the experience and to elevate it above 'this is fun' and 'this is challenging'. *Patempa stands for 'practical approach to enhancing musical performance abilities', developed by Bart Fermie.

Course details

teacher Bart Fermie
period 1st or possibly. 2nd period, 1.5 lessons per week
group size 8-10 assessment
attendance (min. 80%) and performance during the lesson and a closing presentation
credits 2 for a period, 3 for a whole year

Introduction to Advanced Rhythm

Rhythm is one of the elements in which music from before and after the beginning of the 20th century clearly differs. The enormous growth of rhythmic possibilities, through Western developments or by adopting rhythms from non-Western traditions, is one of the most important developments in music of the past hundred years. 'Introduction to Advanced Rhythm' is a twelve-week course that lays the foundation for the material that is further explored in the four-year program 'Advanced Rhythm for Improvisers'. The most important elements in this introductory course are:

- learning to phrase quants, sextoles and septols with more accuracy
 - shifting accents over heavy measures and measures
 - developing a better sense of rhythm
- The course can be followed in both the first and second period. If you follow the course in the first period, you can simultaneously follow the first year of 'Advanced Rhythm'.

Course details

Teacher	Jos Zwaanenburg, David de Marez Oyens, Jonas Bisquert, Kristina Fuchs
period	1st or 2nd period, 2 lesson hours group size 8-12
requirement	closure solfège practicum 1 with at least an 8 ensemble
assessment	attendance (min. 80%) and an oral exam at the end of the course
credits	3

Advanced Rhythm - Improvisation

For students who want to develop a broader view of the structural and rhythmic possibilities of improvisation and develop a strong sense of internal pulse. The rhythmic elements of South Indian music theory provide the impetus for a flexible yet targeted incorporation of things like polyrhythmics, polypulse, antimetrics and variation with permutation systems, but also for the development of a sense of form and structure. The total teaching package can cover one to four course years. The raga system, from the second year onwards, encourages a wider use of pitch and timbre within improvisation. In the last two months, each student organizes a group, or participates in a group (trio to quintet) with which a guided improvisation is prepared that will be performed at the concert at the end of the course year.

Course details

teachers	Jos Zwaanenburg, Rafael Reina, David de Marez Oyens, Jonas Bisquert, Kristina Fuchs
period	all year, 2 lesson hours
group size	8-10
requirement	to be admitted, students must have completed the course Introduction to Advanced Rhythm, or follow this course in the first period (September-December) simultaneously with Advanced Rhythm
assessment	attendance (min. 80%), work attitude (also with regard to homework) and performance during class, a theory exam and a final concert
credits	10 credits per year. NB: In connection with this study load, the credits in addition to ensemble can partly be accommodated in the free space and the course can also count as a second ATV elective.

African percussion fusion group conducted by Achim Heine

In this ensemble, students play and improvise West African rhythms, first on the sabar and djembe, then on their own instrument. With the traditional percussion music of countries such as Senegal and Mali as a starting point, you will gain a new experience with music in this fusion band. The traditional rhythms and phrasing of West African music offer the starting point for a search for polyrhythms, grooves and cyclic patterns. Everyone gets the chance to arrange and orchestrate these rhythms for this group. This creates a new and unique fusion of African and Western traditions. In this course, instrumentalists and singers develop a skill in translating African traditional music into their own instrument or voice.

Course details

teacher	Achim Heine
period	2nd period, 1.5 lesson hours per week
group size	8-10
assessment	attendance (min. 80%) and performance during class and a closing concert
credits	2

Tabla Fusion group conducted by Niti Ranjan Biswas

In this group you discover and experiment with North Indian rhythms and melodies on tabla or on your own instrument and with the singing of the tala and rhythmic compositions. The layering of these more complex rhythms allows you to experience rhythm and music in a new way. Both instrumentalists and vocalists gain more insight into traditional North Indian music and learn to translate it to their own instrument.

Course details

Teacher	Niti Ranjan Biswas
period	2nd period, 1.5 hours per week
group size	4-8
requirement	open to both classical and jazz students
assessment	attendance (min. 80%) and performance during class and a closing concert
credits	2

Tango group

Music from Río de la Plata, the area around the great river between Argentina and Uruguay. Folk music from both sides and the mixture of styles such as tango, milonga and candombe with a contemporary approach. Inspired by musicians such as Piazzolla, music is played in this lesson using traditional rhythms, melodies, harmonies and forms in a new setting.

Course details

teacher	n.t.a.
period	2nd period, 1.5 hours per week
group size	max. 8-10
requirement	open to both classical and jazz students
attendance	assessment (min. 80%), assessment during class and the closing concert
credits	2

Music from other cultures: Brazilian Workshop Brazilian singing conducted by Lilian Vieira

During this course, for students majoring in singing in the second and third year, the student is familiarized with the Brazilian repertoire in increasing degrees of difficulty. Different styles are covered such as bossa nova, samba, partido alto and baião. Only Brazilian is sung because the rhythm of the language determines the music. The student is assessed on:

pronunciation of the Portuguese of Brazil
text experience
style-conscious timing and articulation
application of various percussion patterns translated to the vocals
ensemble playing
level of the repertoire and its performance
stage presentation

Course details

teacher Lilian Vieira
period 1st period, 1 lesson hour, two-year course
group size max. 5, in addition to these singing/language lessons there are weekly rehearsals with the accompaniment ensemble Maurice Rugebregt
requirement the Brazilian (=Portuguese) language course of two lessons is mandatory and indispensable because of the the ruling, 2nd year (5LV2) only after completion of 1st year (5LV1)
assessment attendance (min. 80%) and performance during class and the closing concert. The conclusion of the first year consists of a number of tutti pieces incorporating short solo fragments. At the end of the second year, students perform one self-chosen solo piece in addition to tutti pieces
credits 2 per year

Brazilian accompaniment group led by Maurice Rugebregt

These lessons are primarily aimed at guiding the vocalists who participate in Lilian Vieira's workshop, also during the closing concert. As a result, the instrumentalists come into contact with a large number of typical Brazilian styles, harmonies and rhythms.

Course details

Teacher Maurice Rugebregt
Period 1st period, 1.5 hours
group size ±6
assessment attendance (min. 80%) and performance during class and a closing concert
credits 2

Brazilian fusion group conducted by Hans Vroomans

Instrumental group where, among other things, the newer Brazilian fusion is treated (Música Popular). Furthermore, various mixed forms are discussed as they are now played under the influence of North America, Europe and Africa.

Course details

teacher	Hans Vroomans
period	1st or 2nd period, 1.5 hours per week
group size	±8
assessment	attendance (min. 80%) and performance during class and a closing concert
credits	2

Special principal subject groups

Third year guitar group

The pieces for the etude exam, as described in the Guitar curriculum, are put into practice here, with communication with the rhythm section being one of the points of attention.

Course details

Teacher	Maarten van der Grinten
period	1st and 2nd period, 1.5 hours per week
group size	± 7 (5 guitar, bass, drs)
assessment	attendance (min. 80%) and performance during the lesson and the etude exam
credits	2

Bass guitar group

In the unusual line-up of four bass guitars, material specially written or adapted for this ensemble is played. Based on this, all kinds of things are discussed, such as special techniques, mixing and coloring in unusual situations, alternative functions that you can fulfill in an ensemble, keeping the tempo without drums or percussion and reading from sheet. In addition, there is a lot of room for improvisation and learning to write for this line-up.

Course details

teacher	David de Marez Oyens
period	1st or 2nd period, 1.5 hours per week
group size	approx. 4
assessment	attendance (min. 80%) and performance during class, own arrangement and a closing concert
credits	2

Saxophone group

The aim of this ensemble is to learn to play together in a saxophone section, among other things as a preparation for playing in a big band (mainly for first- and second-year saxophonists).

Course details

teacher	Marc Scholten
period	1st or 2nd period, 1.5 hours per week
group size	approx. 5
assessment	attendance (min. 80%) and performance during class, own arrangement and a closing concert
credits	2

Saxophone group with rhythm section

On the one hand, work is being done on specific repertoire for sax section with rhythm, on the other hand on pieces from the big band repertoire of Ellington, Basie, Glenn Miller and in particular the difficult Thad Jones/Mel Lewis repertoire. Also saxophone quartets.

Course details

Teacher Leo Janssen
period 1st and 2nd period, 1.5 hours per week
group size 8
requirements senior saxophonists, piano, bass, drum
assessment (min. 80%) attendance, performance during class and a closing concert
credits 2 for a period, 3 for a whole year

Trombone group

On the basis of material specially written for this line-up (\pm 7 trombones with rhythm section), reading skills, section playing and improvisation are worked on, among other things.

Course details

teacher Martijn Sohier
period 1st and 2nd period, 1.5 hours; (rhythm possibly 1 period)
group size \pm 10
assessment attendance (min. 80%) and performance during class and a concert
credits 2

Vocal ensembles

General description

Participation in one of the vocal ensembles is compulsory for all vocalists for three years. In addition, there is a need for an accompaniment trio that can accompany the vocal ensembles at concerts on demand.

The jazz singing course has four vocal ensembles: Vocal Basic, Vocal Inchoiry, Vocal's Own and Vocal Summit. The composition of the ensembles is partly determined by the academic year and partly by the level of the student. Thanks to this set-up, students can attune their ensemble to the main subject (Vocal Basic) as well as be challenged in the field of close harmony (Vocal's Own).

In the second period, the student has two vocal ensemble lessons per week on the schedule. This means that in addition to the own ensemble time, another time has been scheduled. This time can use the ensemble to work independently, to work under the guidance of the teacher or to work with the periodic ensemble Vocal Summit. Depending on the composition, experience and interest, the theme is determined for each ensemble. The vocal ensembles take part in a combo evening in December and in the open day in January. At the end of the school year (April/May), the ensembles close the course in the form of a final concert at school.

VocalBasic

A vocal ensemble consisting of all freshmen singing jazz students. This ensemble lays the foundations for close harmony in the broadest sense of the word. The students learn what close harmony is and how it can be applied in this vocal ensemble. The students are in Vocal Basic for one year.

Course details

teacher	Eva Baggerman
period	1st and 2nd period, 1.5 hours
group size	±7
assessment	attendance (min. 80%) and performance during class and concerts
credits	2

Vocal Inchoiry

These vocal ensembles are for all second- and third-year jazz singing students. In addition to singing in this composition, the ensemble offers the option of joining or splitting into smaller groups in the second period, so that students can focus on aspects such as instrumentation, musical preference or level. This allows each student to find their own challenge in the field of ensemble singing.

The students are in Vocal Inchoiry for two years unless the student is asked or auditioned for Vocal Top.

Course details

teacher	Eva Baggerman
period	1st and 2nd period, 1.5 hours per week
group size	6 to ±12
requirement	Vocal Basic must be completed with a pass
assessment	attendance (min. 80%) and performance during class and concerts
credits	2

Vocal's Own

This ensemble consists of four to five students singing jazz and possibly classical. These students have been asked or auditioned for this. In this ensemble, the students are largely responsible for searching for pieces, rehearsing and interpretation, for forming and developing a musical idea. This ensemble therefore requires discipline and great independence from the student. Vocal Top is the initial phase of a professional attitude that is necessary to be active in the profession. The selected students are in Vocal's Own for one year.

Course details

lecturer period group size requirement assessment credits

teacher Eva Baggerman

period 1st and 2nd period, 1 to 2 x 1.5 hours per week

group size 4 to 5

requirement for Vocal Top, a selection applies, please register with Eva Baggerman in good time for an appointment.

assessment attendance (min. 80%) and performance during class and concerts

credits 2

Vocal Summit

This vocal ensemble consists of all students of the aforementioned ensembles. Due to the group size, Vocal Summit gives a different dimension to the profession than singing in a smaller group. This ensemble works for a number of consecutive weeks within an agreed period. All students participate in Vocal Summit for three years.

Course details

teacher Eva Baggerman

period 2nd period within agreed periods a number of consecutive weeks 1.5 lessons per week

group size approx. 20

assessment attendance (min 80%) and performance during class and concerts

credits 1

'Voice Lab' conducted by Sylvia Langelaan

Especially for instrumentalists. During the weekly rehearsal you get the chance to be involved with music in a completely different way. Close harmony, backing vocals, many styles, fulfilling a different function in an ensemble than you are used to, building chords together. We also work on technique, intonation, mixing and presentation. Open to everyone. NB: registration does mean that you have completed the course period.

Course details

teacher Sylvia Langelaan

period 1st period, 1.5 hours per week

group size 2-33

assessment attendance (min. 80%) and performance during class and a closing concert

credits 2

Crossover groups

Crossover group second year students led by Lené te Voortwis

During these lessons we work on rhythm section playing, chord conception, melody playing and improvisation in the jazz rock/fusion repertoire, with the aim of processing written note material into a sounding whole. In addition, attention is paid to the development of group-oriented arrangements based on practice. Your own choice of repertoire is possible in consultation with the teacher.

Course details

Teachers	Lené in Voortwis
period	1st period, 1.5 hours per week
group size	±6
assessment	attendance (min. 80%) and performance during class and a closing concert
credits	2 for a period, 3 for a whole year

Zappa cum suis group conducted by Jos Zwaanenburg

Prog. & show off. An ensemble based on transcriptions of the music of, for example, Frank Zappa, Tim Smith (Cardiacs) or David Vorhaus (White Noise). Participants' compositions can also be played if the above or comparable examples are used as a source of inspiration.

Course details

Teacher	Jos Zwaanenburg
period	2nd period, 1.5 hours per week
group size	6-13
requirement	to complete ATV2, senior year
assessment	attendance (min. 80%) and performance during class and a closing concert
credits	2

Pat Metheny Electric Group led by Yuri Honing

As one of the most important guitarists of his generation, Pat Metheny has taken composing seriously from the start. His influence has been felt for four decades, a period in which he has explored genres such as jazz pop, fusion and free jazz in addition to jazz. Pat Metheny's music knows no boundaries. In this ensemble you play Metheny's repertoire, from the simplest to the more complex compositions. Under the direction of saxophonist and composer Yuri Honing, who has worked with Metheny himself, all aspects of his music, such as rhythm, harmony and his unique feeling for a good melody, are discussed.

Course details

teacher	Yuri Honing
period	1st period, 1.5 hours per week
group size	6-8
requirement	ATV2, senior year up to and including master's degree
assessment	attendance (min 80%) and performance during class and a closing concert
credits	2 per period

Crossover group of senior students

The aim of these groups is for students to have their own input in various types of music derived from jazz, such as mixed forms of pop and latin. Singing students must and instrumentalists can contribute a piece. Under supervision, the student must edit/arrange this for the group. This concludes with a performance at the end of each period.

Course details

teacher	Lené te Voortwis (LV), David de Marez Oyens (DM)
period	1st and/or 2nd period, 1.5 hours
group size	8-10
assessment	attendance (min. 80%) and performance during class and a closing concert
credits	2 for a period, 3 for a whole year

Funk/Rock/R&B group

Repertoire and arrangements are determined and designed in consultation with all parties involved. From the start, the aim is to create a complete program with a clear stage orientation, based on a small basic repertoire. Intended for higher-year Bachelor's students and students of the Master's programme.

Course details

Teachers	David de Marez Oyens, Sylvia Langelaan (vocal coaching)
period	throughout the year, 1.5 hours
group size	± 12 (4-6 vocalists, 4 horns and extensive rhythm)
requirement	for vocalists who have completed the senior year crossover group and for senior instrumentalists up to and including master's degree
assessment	attendance (min. 80%) and performance during class and concerts
credits	3 for a whole year

Bigbands

Tuesday and Thursday Band

The years in which students can register for the big bands differ per main subject. In addition to the weekly rehearsals, separate rehearsals are held for each section.

Course details

teachers	Johan Plomp (Tuesday Band) / Ilja Reijngoud (Thursday Band)
period	1st and/or 2nd period, 3.5 hours; all year round for horns; 1 period for rhythm section
group size	17-18
assessment	attendance (min. 80%) and performance during class and a closing concert
credits	3 for a period, 5 for a whole year (including section rehearsals)

Associated section rehearsals led by the following teachers:

Saxophone	Marc Scholten and Jasper van Damme
Trompet	Erik Veldkamp
Trombone	Martijn Sohier, Ilja Reijngoud
Rhythm	Lucas van Merwijk, Johan Plomp and/or Frans van der Hoeven, Haye Jellema

NB: auditions for the rhythm section will be held in the third week of June.

Own Group

Entire groups composed by the students themselves can register for this. Please discuss this with the complete line-up before you sign up. This group can be an excellent part of your Music Business & Career project. The applicant is a group leader. This person is responsible for communication to all group members, the ensemble coach, possibly the Bookings department for rehearsal space and the ensemble coordinator in connection with the rehearsal space. the intermediate and closing concert. The preparation, organization and management of the rehearsals is also in the hands of the group leader.

This group can be scheduled and given a fixed time to rehearse on a weekly basis. Each year, the group can choose from a pool of teachers. The teacher is not a leader who determines what happens, but a coach who gives feedback on average six to eight times a year by appointment. After one period, it will be assessed whether there has been sufficient progress, depending on which a second period may be awarded.

Course details

teachers Choice	Jasper Blom, Harmen Fraanje, Frans van der Hoeven, Sylvia Langelaan, Maarten Hogenhuis, Hans Mantel, David de Marez Oyens, Yaniv Nachum, Ruud Ouwehand, Martijn Sohier, Jan Wessels. Other teachers may be consulted
period	1 period, possibly a whole year, depending on the progress shown at an interim presentation; 1.5 teaching hours
group size	at your own discretion
demand	a clear description on paper of: the line-up of the ensemble (names/instruments) purpose and content/repertoire; this can be studying a certain style, band or musician or own compositions and/or arrangements. the desired teacher
assessment	attendance (min. 80%) and performance during rehearsals and a closing concert
credits	2 for a period, 3 for a whole year (for all band members)

Music theory courses and music history

The music theoretical subjects of general music theory, ear training, harmony, analysis, arranging, harmony at the piano and the subject of music history are part of the final examination for all instrumental and vocal main subjects and that of the main subjects of arranging and music theory, with the following exception: the subject harmony at the piano is not part of the final exam major piano. These courses must be completed before a student can take the final exam.

Music Theory and Music History in the Propaedeutic

In the first year of the study, the propaedeutic phase, the package consists of the following subjects:

General Music Theory
General Theoretical Courses (ATV)
Solfegepracticum
Rhythmic ear training
Harmony at the piano
Music History Jazz

This package will be followed up in the post-propaedeutic phase, with the exception of the subjects of general music theory and rhythmic ear training. In the third year you will be given the opportunity to delve into three subjects, one from the program of arranging subjects, one from the program of analysis and other subjects and one from the music history programme.

For more information about the post-propaedeutic phase, see the Music Theory and Music History chapter in the Post-propaedeutic phase.

Note: It is important to keep the following rules in mind:

Attendance at classes and participation in exams is compulsory for all students unless an exemption has been granted on behalf of the management.

The coordinator of music theory courses/music history ensures that a complete examination schedule for music theory courses and music history is available no later than 15 April of each academic year. Students are obliged to inform themselves about the exam dates that apply to them via an annual overview published at the beginning of each school year (course year) and via the above-mentioned exam schedule. Separate invitations to participate in exams will not be sent.

The coordinator is also responsible for the practical organization of exams. Committees always consist of two members, usually their own lecturer and a fellow lecturer, who also acts as chairman. Assessment and result ('pass' or 'fail') are recorded on an exam report signed by the chairperson. The candidate receives the original, a copy goes to the study secretariat, which keeps a file on each student.

If, at the end of a course year, a student has not passed a course or course component in one of the subjects referred to in these regulations, he will be reassigned to the relevant course or course component in the following academic year. This reclassification takes place at most once. However, if there has been frequent unauthorized absenteeism, the management, or the coordinator in consultation with the management, may decide not to re-assign the student. In

the latter case, the student will only be called up for examinations.

Exemption from visiting classes and taking exams in one of the subjects or parts thereof mentioned in these regulations can be granted:

- by the coordinator of theoretical courses or by a lecturer involved, in consultation with the coordinator, if a student can provide proof that he/she has taken the relevant course or component at another conservatoire or by means of passed a state exam.
- by the coordinator and a lecturer involved if a student does not possess a piece of evidence as referred to under a, but according to the coordinator and the lecturer involved demonstrates sufficient knowledge and/or skills with regard to the subject/component in another way for which an exemption is requested.

Exemption is granted on behalf of the management. If an exemption is granted, the relevant course component is considered to have been completed. The appropriate form is used to grant an exemption. This form is available at the study secretariat. Any supporting documents will be added to the student's file together with the completed and signed exemption form by the coordinator and/or the relevant lecturer.

Contact: Edwin Paarlberg

General Music Theory

Learning objective

The aim of the course is to support both the main subject and the other music theory courses through knowledge of and skills in dealing with the musical material and the associated terminology.

Contents

Be treated: tone system and notation; meter, rhythm, tempo; scales, keys, tonality and modality; overtones, consonance and dissonance; intervals, triads, seventh chords; articulation and phrasing; dynamics; instrument theory; molded leather; terminology in different languages.

Course details

teacher	Edwin Paarlberg
period	1st and 2nd period
teaching method	lecture 1 hour per week
material	will be announced by the teacher
	written exam at the end of each component; all components must at least be assessed as satisfactory
exam period	December, April
credits	2

General Theoretical Courses (ATV)

Introduction

The sub-subjects Hearing Training, Analysis, Harmony and Arranging are taught in conjunction with each other in the two-year General Theoretical Subjects course.

Learning objective

The aim of the course is to develop: musical hearing and imagination (ear training), insight into musical structure (analysis), harmonic insight and harmonic skills (harmonics) and skills in arranging. The four subjects are taught in an integrated manner as much as possible, using representative pieces from the jazz repertoire.

Course details

teachers	Barbara Bleij, Edwin Paarlberg, Henk Huizinga, Patrick Schenkus, Walter Stuhlmacher
period	all year
teaching method	working group 3 hours per week
material	is provided by the teacher during the academic year
assessment	<ol style="list-style-type: none">1. diagnostic test in December/January, comprising a hearing assignment and an analysis/setting assignment.2. central propaedeutic exam at the end of May (early June). This exam takes place on two days, two assignments of 60 minutes per part per day. The four parts:<ol style="list-style-type: none">1. hearing assignment via an MP-3 and headphones on the computer in the appropriate rooms2. analysis3. Setting4. harmonization of a given melody. Keyboard with headphones can be used once by the student to play through the harmonization. <p>All components must at least be assessed as satisfactory before an average mark can be recorded for the entire course.</p>
credits	8

Ear training

Skills

Making a transcript of the following parts:

lead sheet (melody and chord symbols) of the theme of a jazz related piece or part thereof

solo improvisation

simple arrangement. Voice leading.

Contents

The contents of the parts analysis and harmony are put into practice, tested and automated during ear training.

Analysis

Skills

Observing (visually and/or auditively) and analyzing in writing the parts form, melody, harmony, sheet music and arrangements/instrumentation

Contents

form: all common, traditional, forms of the standard repertoire, as well as known deviating and/or irregular forms (also originals)

melody: melodic structure. The relationship between melody and harmony.

harmony: functionality of the chords, the relationship between successive chords, vertical structures. The harmonic idiom is the 'classic jazz harmony', pieces from The American Songbook, Real Book and the bebop period.

sheet music: interpret setting and/or chord symbols of pieces from Songbooks and lead sheets from fake and realbooks.

arrangement/instrumentation: listening and analyzing (possibly noting) the structure of an arrangement, recognizing various instruments.

Harmony

Skills

Writing a setting with given chord symbols:

accompaniment setting (strict voice leading)

setting including the melody (given melody)

Contents

Function theory, diatonics (including intermediate functions), extended diatonics, simple alterations.

Arranging

Skills

Conceiving and writing a harmonisation:

harmonization in chord symbols under a given melody

reharmonization of standards

Contents

Present step-by-step plan (method, action plan) for making a harmonization.

Solfegepracticum

Learning objective

The aim of this two-year course is to develop musical hearing by training the musical imagination and to create a broad and solid basis for sheet playing, reading and singing.

Contents

The exercises cover different techniques for singing melodies and treating chord progressions and individual chords in a singing way. Well-known pieces from the jazz repertoire are used to further develop the imagination.

Course details

Teacher	Johan Plomp
period	throughout the year
working method	working group 1.5 hours per week
material	will be announced by the teacher
assessment	in an oral exam (individual) the treated lesson content is tested
exam period	May
credits	4

Rhythmic ear training

Learning objective

The aim of this course is to learn to notate rhythms and to interpret this notation. transferring this 'swing feel' to others and training rhythmic sheet singing.

Contents

The exercises consist of noting rhythmic dictations in the swing idiom and singing phrases from the textbook.

Course details

teacher	Johan Plomp, Haye Jellema, Jasper van Damme
period	1st or 2nd period
working method	working group 1 hour per week
material	Is announced or provided by the teacher
assessment	* written: being able to write down pre-played rhythmic fragments * oral: being able to sing/reproduce specific jazz rhythms from sheet; both parts should be sufficient
exam period	December, April
credits	1

Harmony at the piano

Learning objective

The aim of this two-year course is to learn how to use the piano to support the development of harmonic insight and harmonic skill.

Contents

The exercises consist of playing:
chords and chord progressions
settings/arrangements with a given melody as the upper voice

The first year starts with exercises for orientation on the keyboard, followed by simple progressions in the most common keys. All this is applied in simple pieces: melody with simple

accompaniment, based on representative pieces from the jazz repertoire. Subsequently, the number of keys, the setting, the choice of chords and the repertoire are successively expanded.

Course details

teachers	Berend van den Berg, Örjan Graafmans, Dirk Keijzer, Walther Stuhlmacher
period	throughout the year
working method	working group 1 hour per week
material	is announced or provided by the teacher
assessment	practical exam; this exam is individual and takes twenty minutes. The requirements are as follows: prepared: being able to play a piece with the melody as the upper voice and being able to play accompaniment chords for a melody unprepared: being able to work it out on the spot at the piano of a (part of a) piece of moderate difficulty: melody and simple chord accompaniment.
exam period	May
credits	3

Music History Jazz

There are three interrelated parts of the course.

The origins and development of jazz music in a narrower and wider sense.

Developing the ability to listen intelligently to recorded music and decode the material quickly.

Introduction to philosophical aspects of learning how to be a good jazz musician and how to do this has been documented, among other things, in the discographical history.

ad 1) Starting from the African roots, the typical black elements are discussed, which together eventually produce a new music and way of doing things. The historical line is followed and supported by information about the race struggle and other socio-economic aspects that propelled the music and without which jazz would not have existed.

The historical line is traced to the early 1970s when the boundaries between musical styles began to blur. More recent developments are discussed against this background. In addition to CDs, unique film material and the Ken Burns video series are used.

ad 2) In addition to mastering an instrument, 'knowing what you hear' is of the utmost importance. Understanding through auditory information alone is indispensable for the jazz musician. A record is a document of a way of doing things; much can be transcribed, but the record contains at least as much important information that cannot be written off. This becomes clear through the creation of 'Aural Awareness', in which historical and sound-technical aspects are combined with aspects of style, form, harmony, melody and rhythm in order to quickly and effectively arrive at a complete understanding of the recordings. In short: listening to records is a skill.

ad 3) Being a good instrumentalist or vocalist is one thing; being a good musician is another. Playing jazz music is a stylized form of social behavior; jointly creatively solving a constantly changing coordination problem in which mere technical skill does not play the most important role. Jazz history shows, both live and on record, how great jazz musicians do this very well in particular. The course discusses and illustrates the awareness of this is necessary, how the student should develop it in himself and what questions will always have to be asked. What connects the three parts is the importance of a solid understanding of what has been, what is happening now and what remains to be done. Study, through recordings, of the tradition in all its manifestations is therefore essential.

Course details

teacher	Hans Mantel
period	throughout the year
work form	college
material	will be announced by the teacher
assessment	written exam that consists of listening to four or five recordings on the basis of which questions must be answered
exam period	second half of May
credits	4

Music Theory and Music History in the Post-propedeuse

For the theory courses of the second year, the choices are limited and you will be scheduled by the coordinator or scheduler. For the theory courses of the third year and the ensembles, you can largely determine the content of your study yourself.

You should always indicate a first and second choice to keep group sizes and ensemble compositions manageable. If you would like to take both classes in certain cases, you must make this clearly known. NB: indicate 'extra choice' instead of 'second choice'.

You can make your wishes known on the appropriate form that you will find on the intranet. You can submit this until a date in June which will be specified later in the course of the study year. (This deadline is very strict and the forms that arrive after this date cannot be processed.) In case you think you possibly do not need to take a specific course because of a previous study in which you already covered that topic, please mention that on the application form or get in touch with the contact person for that specific course.

Last but not least, when making your choices it is important to take into account that, before you are admitted to the final exam, you have completed all subjects belonging to your curriculum (i.e. compulsory and electives).

Theory courses in the second year

The options in the second year are limited because all courses are compulsory. The courses you will be scheduled for are:

General Theoretical Courses (ATV)
Solfège practical
Introduction to classical music history
Music history Classical 20th century
English (only for singing major)
Arrange theory subjects for the main subject

You can only choose a teacher for the Harmony at the Piano course (compulsory for non-pianists).

General Theoretical Courses (ATV)

In the second year of ATV, the material of the first year is perpetuated and expanded.

Contents

Harmonic topics ('advanced jazz harmony') that can be covered:

modulations (with and without pivot chord)
more complex harmonic subjects such as: octatonics, subdominant alterations, leading sounds, parallel harmonics, chromatic basses and middle voices ('minor line clichés')
open harmonies that cannot, or only approximately, be explained with step numbers
ribbon harmonization
slash chords
quarter settings.
Coltrane changes
analysis of three- or polyphonic arrangements
comparative analysis

the possibility of writing an arrangement (for example with ribbon harmonization) for sax section for a rehearsal (with possible recording).

Course details

teachers see ATV1
period throughout the year, 3 lessons per week
group size 6-7
requirement propaedeutic ATV
working method group
assessment A. submission of three papers (end of May). The student chooses the music example for each piece of work. Content of the papers:

transcription of a solo including melody of the piece and chord symbols.
written analysis of the significant parts of the solo (for example: motifs/arpeggios/scales/patterns).

transcription of a three or more-voice arrangement of a melody (the 'head').

written analysis on harmony and types of voicing (for example: close/open/upper structure/triad/seventh chord/fourth position).
comparative analysis.

transcription of the standard/original is analyzed and compared with the song sheet or recording of an earlier version.

written analysis: harmonic differences, rhythmic changes, new groove/style/bar changes, etc.

The above examples are provided by the teacher according to the level of the group. In addition, the lecturer may require other hand-in work (for example settings).

B. written exam (classes in May/beginning of June)

hearing exam
settlements/analysis
harmonization
ribbon harmonization
oral exam (June)

Papers and written exam are discussed with the candidate in an individual exam. The candidate will be asked to answer questions about the work done. ATV2 is concluded with an overall grade (6 or higher).

credits 8

Solfègepracticum

In the second year, the material practiced in the first year is expanded to a higher level difficulty level.

Course details

teachers	Patrick Schenkus, Walther Stuhlmacher
period	throughout the year, 1 lesson per week
working group	working method
group size	12-14
requirements	propaedeutic solfège practical
assessment	oral exam in June
credits	4

Classical music history 1

This course contains an introduction to the history of Western classical music. The emphasis is on music from 1600 to 1900, the period in which tonality developed.

Course details

teacher	Loes Rusch
period	1st period, 1.5 hours
work form	college
group size	24
requirements	propaedeutic music history Jazz
assessment	exam in December
credits	2

Classical music history 2

This course provides a historical overview of the most important developments in modern-classical music in the twentieth century. In addition to an extensive introduction to a number of pioneering composers, their work and their technique, the central question is always the motivations of these composers. To promote knowledge and insight into this matter, a lot of time is spent listening to the music in question.

Course details

teacher	Loes Rusch
period	2nd and 3rd period, 1.5 hours per week
work form	college
group size	24
requirement	introduction to classical music history
assessment	exam in June
credits	3

English (only for singing major)

In the second year, the syllabus is further worked on and the material practiced in the first year is expanded to a higher degree of difficulty. The analysis and interpretation of song lyrics takes a bigger place. The final exam consists of a written part (the content of the entire syllabus) and an oral part (to be spoken: two lyrics and one longer prose text). The exam takes place at the end of the academic year.

Course details

teacher	Michelle Mallinger
period	throughout the year, 1 lesson per week
working group	working method
group size	10
requirement	propaedeutic
assessment	an oral exam in May by means of a Handed-in recording; written exam in June
credits	2

Harmony at the Piano II

In the second year, the material practiced in the first year is expanded to a higher degree of difficulty. The final exam takes place at the end of the academic year. You can choose a teacher.

Course details

teachers	Berend van den Berg, Dirk Keijzer, Örjan Graafmans, Walther Stuhlmacher
period	throughout the year, 1 lesson per week
working group	working method
requirement	propaedeutic harmony at the piano
group size	3-4
assessment	individual final exam of twenty minutes. The requirements are as follows: prepared: being able to play three pieces with the melody as the upper voice and the accompaniment of one piece. unprepared: being able to work out a piece with melody as the upper voice on the spot at the piano; playing an accompaniment a prima vista; making a harmonization of a short melody without given chords. The student is assessed in four sections: preparing documents, harmonisations, Accompaniment and commitments
Credits	3

Theory courses for main subject Arranging Instrumentation

This course explains in a practical way the history of writing for orchestra. Piano extracts are made from orchestral scores and piano pieces are instrumented and orchestrated. The emphasis is mainly on listening to pieces for orchestra with the score. In the first year ('around 1800') the composers Haydn, Beethoven and Schubert are central, in the second year ('the 19th century') these are Wagner, Brahms and Franck. The conclusion of this course takes place at the end of the third year. In that year the emphasis is on composers Debussy, Stravinsky and Xenakis, among others.

Course details

teacher	Kaveh Vares
period	throughout the year, 1 lesson per week
working group	working method
group size	4
requirement	propaedeutic
assessment	review of work created during the course
credits	5

Harmony and analysis of classical music

This two-year course covers the classical repertoire from the Baroque to the early twentieth century. Analysis and harmony follow a chronological structure in parallel. The theory of harmony is based on the classic four-part notation that stems from the old contrapuntal styles. In the first year, the course runs up to and including the simple chromaticism of the early nineteenth century. In the second year, more complex chromaticism and enharmonics, new modality, octatonics, etc. follow, as used in the late nineteenth and early twentieth century, to which jazz directly follows.

In the analysis course, work by composers such as Bach, Haydn, Mozart, Beethoven and Schubert is discussed in the first year, while in the second year, for example, Chopin, Schumann, Brahms, Tchaikovsky, Debussy, Ravel and Stravinsky.

Course details

teacher	Walther Stuhlmacher
period	throughout the year, 2 lessons per week
working group	working method
group size	6-7
requirement	propaedeutic
assessment	review of work created during the course
credits	6

Counterpoint

In the second year, the two-year counterpoint course starts for arrangers. The music from the period of modal counterpoint, the 16th century, is central to this course. The aim is to learn to write compositions for two, three and four voices, distinguishing between cantus firmus settings and pieces with imitations. After the first year, after consultation with the coordinator of the classical department, it is possible to follow the Baroque counterpoint course. This course also lasts two years.

Course details

teacher	Barbara Bleij
period	throughout the year, 2 lessons per week
working method	working group
group	size 5-10
requirement	propaedeutic
assessment	review of the written compositions
credits	4

Theory subjects in the third year

When you have completed the ATV course at the end of the second year, you are obliged to study at least three subjects: one from the 'arranging subjects and composition' program and two from the 'analysis/other subjects' programme. The total number of credits to be obtained for the electives is eight.

Instead of the second course from the 'analysis/other courses' category, you can also follow a theory course from the classical department. Consult the classic selection guide for this or contact the theoretical course coordinator of this department, Ralf Pisters.

In addition to the compulsory choices, there is the possibility to register for more subjects. An extra subject can be used to fill in the free study space. Please note that by making your choice you also assume the obligation to follow and complete the course.

Arranging / composition elective:

Arranging for small and large occupation

Arrange for octet

Arrange for big band

Arrange for vocal group

Arranging/songwriting: pop music

Composition

Elective component analysis and other courses:

Solo analysis: 'Telling the story'

Analysis/composition: film music

Analysis: big band

Analysis: pop music

Analysis: Debussy and Ravel

Analysis: John Scofield and Pat Metheny

Solfège for advanced students

Arranging for small and large occupation

This course is aimed at making an arrangement for small and large ensembles in various styles. The emphasis is on the practical side, such as notation, use of guitar, synthesizer and horn(s), accompanying vocalists.

Course details

teacher	Dirk Keijzer
period	throughout the year, 1.5 hours per week
working group	working method
requirement	ATV2
group size	5-8
assessment	an arrangement made during the course; deadline for submission: April 1
credits	4

Arrange for octet

This course is aimed at making an arrangement for five wind players (trumpet-alto-tenor-trombone-baritone) plus rhythm section. You can choose from two teachers: Henk Huizinga or Johan Plomp.

Course details

teachers	Henk Huizinga, Johan Plomp
period	throughout the year, 1.5 hours per week
working group	working method
group size	10
requirement	ATV2
assessment	an arrangement for octet made during the course, which will be performed if it proves to be suitable; deadline for submission: April 1
credits	4

Arranging for big band

Learning to make arrangements of representative pieces from the jazz repertoire for big band. It is preferable to take this course in combination with the Analysis: big band course. You can choose from two teachers: Henk Huizinga or Johan Plomp.

Course details

teachers	Henk Huizinga, Johan Plomp
period	throughout the year, 1.5 hours per week
working group	working method
requirements	ATV2
group size	10
assessment	arrangement for big band made during the course, which will be performed if it proves to be suitable; deadline for submission: April 1
credits	4

Arrange for vocal group

Learning to make arrangements for a three- to six-part vocal group with or without a rhythm section in various styles. This course is compulsory for all singers.

Course details

teacher	Eva Baggerman
period	throughout the year, 1.5 hours per week
working group	working method
requirements	ATV2
group size	5-10
assessment	a homemade arrangement for vocal group; deadline for submission: April 1
credits	4

Arranging/songwriting: pop music

From the first piece of text or music to a complete studio production or live performance: in this course we cover all stages in the creation of a pop song. Along the way we encounter topics such as writing lyrics, creating chord progressions and grooves, making backing vocals, arranging for wind and strings, making a good sound. And we always try to sensibly attune those parts to each other: what kind of melody does this text need? How do you give the song a good tension through the arrangement? And so on.

In addition to classroom lessons, there are rehearsals to try out your ideas. Ultimately, you play your song live during a concert in the Amsterdam Blue Note. An excursion is also organized to a pop studio, where we will record a song with special attention to sound and production (amps, microphones, compressors, mixes, etc.)

You are expected to come up with ideas on a regular basis. It is also important that you have the opportunity to work out your material, for example with a computer. During the course we follow your taste and preferences as much as possible and try to deepen them and bring them to a professional level.

If you are not yet very familiar with pop songwriting, it is a good idea to also follow the Pop Music Analysis course.

Course details

teacher	Jaco Benckhuijsen
group size	5-8
work form	individually
requirement	ATV2
assessment	recording of a self-made song as a result of a creative process during the course
credits	4

Composition

In this course, various composition techniques are treated on the basis of a number of analyses. Attention is paid to and practiced with the different approaches to writing music. In addition, part of the lesson consists of feedback on the pieces and assignments submitted by the students.

Course details

Teacher	Johan Plomp
period	1st or 2nd period, 2 hours
working group	working method
group size	5-8
requirement	ATV2
assessment	submitting a review of a newly written composition with recording and a short description of the composition process and the techniques used
credits	2

Solo Analysis: 'Telling the Story'

What is a good melody? How do you build up a solo? What makes an improvisation more than a collection of loose ideas? Why do we experience some solos as a coherent whole in which no note can be changed and by what means does a player achieve this? Which technical aspects and properties of the music provide such logic? In this course we look at a number of solos and analyze them from this perspective. Special attention is paid to the relationship between the solo and the underlying theme. We will see that this relationship often goes much further than we initially suspect.

Bring each lesson: equipment and earphones.

Preparation: listening to and getting to know each solo intensively beforehand, preferably through transcription (not required).

Course details

teacher	Barbara Bleij
period	1st or 2nd period, 2 hours
working group	working method
group size	5-8
requirements	ATV2
assessment	exam
credits	2

Analysis/composition: film music

Study of film music by John Barry, Jerry Goldsmith, Bernard Herrmann, Ennio Morricone, Nino Rota, John Williams and Hans Zimmer. Analysis of different stylistic features and composition techniques using examples. The analysis is complemented by several small composition and arrangement assignments. As a final assignment, a piece of film music will be written, possibly based on a given scene.

Course data

teacher	Walther Stuhlmacher
period	1st or 2nd period, 2 hours
working method	working group
group size	5-8
demand	ATV2
testing	a transcription and a composition/arrangement
credits	2

Analysis: big band

Analytical considerations based on various big band arrangements from below others Thad Jones, Sammy Nestico and Duke Ellington. Arrangements of different arrangers of the same piece are also compared and connections are made with other work, such as arrangements for smaller ensembles and classical works.

Course details

Teacher	Patrick Schenkus
period	1st or 2nd period, 2 hours
working method	working group
group size	5-8
requirement	ATV2
assessment	an analysis assignment of a big band arrangement
credits	2

Analysis: pop music

Since the Beatles, influenced by technology, pop culture, commerce, and unfettered by sound musical training, pop musicians have developed a unique musical language, simple in some ways, yet rich in styles, sounds, production techniques, and quotes.

The aim of this course is to recognize and appreciate the musical patterns used in pop music. We do this by analyzing (non-commercial) pop records from the sixties to the present.

In addition to the traditional analysis elements such as melody, harmony and form, we also analyze the typical 'pop' elements: studio production, use of instruments, lyrics and historical

context. Where do these rhythms come from? How did they make that guitar sound? What kind of production techniques are used in the studio? What is the text about?

This course is also suitable to take alongside the Pop songwriting/arranging course, especially if you are relatively new to writing in pop idioms.

Course details

teacher	Jaco Benkhuijsen
period	1st or 2nd period, 2 hours
group size	5-8
working group	working method
Requirements	ATV2
Assessment	a self-made analysis/transcription
credits	2

Analysis: Debussy and Ravel

In this course we look at music by Debussy and Ravel. Although they are often mentioned in the same breath, they each have their own distinct musical personality. In the course, the in-depth 'technical' analysis of the treated documents is of course paramount. But we always look from different perspectives. What is the relationship to the (tonal) tradition of Western art music? What musical 'innovations' do these composers bring? What are the mutual influences between Debussy and Ravel, and jazz? We also look at the socio-cultural and historical context in which this music originated and of course at aesthetic aspects, where we also consider, for example, what current labels such as 'impressionism' and 'symbolism' actually mean and whether or not they help us to better understanding of this - fantastically beautiful - music.

Course details

teacher	Barbara Bleij
period	2nd period
working method	work group, 1.5 hours per week (max. 10 participants)
group size	5-8
requirement	Analysis 2 (classical) / ATV2 (jazz)
assessment	analysis paper with presentation, handing in portfolio with treated works
credits	2

Analysis: John Scofield and Pat Metheny

This course focuses on both the compositions and the improvisations of Scofield and Metheny. Attention is paid to form structure and harmony and the relationship with the traditional forms and harmony. The styles vary from jazz, fusion and pop to rock and funky.

Course details

teacher	Patrick Schenkus
period	2nd period
working	group working method
group size	5-8
requirements	ATV2
assessment	compulsory transcription of two compositions (during the course) and an exam based on these two compositions (comparative analysis)
credits	2

Solfège for advanced students

'Expansion of the vocabulary - research into the (composing) styles of contemporary pianist-composers like Brad Mehldau, Gerald Clayton and Robert Glasper.'

This course is a combination of advanced solfeggio, harmony at the piano and analysis and aims to get closer to the harmonic and melodic language of these composers. The course is aimed at students interested in exploring the language of tonal jazz composition that, while still rooted in traditional styles, goes beyond the bebop and American Songbook styles. We examine the patterns and models used in these compositions and how they relate to models borrowed from older jazz, pop, and classical styles. Requirements for this course are Solfègepracticum 2, ATV2 and HAP2.

Course details

teacher	Walther Stuhlmacher
period	1st or 2nd period
working method	working group
group size	max. 10
requirement	Solfègepracticum 2, ATV2 and HAP2
assessment	in consultation with the lecturer
credits	2

Education and Entrepreneurship

The Education and Entrepreneurship course is spread out over all four years of the bachelors programme. Education component consists of the Music Education, Methodology and Internship components. Entrepreneurship component consists of Mentoring, Introduction to Education and Career and Music Management.

Learning objectives

The Education programme gives students an understanding of the most important aspects of teaching their own principal subject and small ensembles. They may also specialize in certain aspects of teaching, such as organizing workshops, working in a community setting (e.g. community music), working with schoolchildren or writing a method or lesson plan.

Entrepreneurship introduces students to an important component that will play a part in his/her future career. They will design their own individual project representing all aspects of the profession, including project-based methodology, giving presentations, networking, organizational skills, identity investigation and financial management

Contact

Edwin Paarlberg – coördinator Music Education
Co de Kloet - coördinator Music Business & Career
Jaco Benckhuijsen - administrator Music Business & Career

Programme structure

Year	Semester	course	credits
1	1	Oriëntatie op studie en Music Business & Career	1
2	2	Introductie muziekeducatie en methodiek	1
2	n.t.b.	Presentatie Music Business & Career	1
3	1	Muziekeducatie 1	1
3	2	Muziekeducatie 2	2
3	1 en 2	Methodiek en Stage	3
3	2	Music Business & Career	9

Orientation in studies and career

In the first semester of the first year, students receive guidance from senior students (mentors) in organizing their study (enrolment, study skills, networking, etc.), the ins and outs of life in Amsterdam (jam sessions, concert venues, housing, etc.) and a short introduction, which covers such topics as hearing protection, injury prevention, organizing the study, and a basic course to prepare them for the professional world.

Contact: Co de Kloet, Jaco Benckhuijsen

Introduction to Music Education and Methodology

This course take place in the second half of the second year. It introduces general principles from psychology and educational sciences to provide basic knowledge of human behavior. This knowledge will be applied to teaching music by using videos, discussions, and assignments. We will discuss topics such as communication, how to give feedback, cognitive development, learning theories, how to prepare a music lesson, and motivation.

Assessment:

- 80% attendance (extra assignments in case of missing more than 20 % of lessons)
- 3 assignments, all of which must be graded as sufficient

Contact: Edwin Paarlberg

In the third year students will follow the Music Education, Methodology and Internship courses.

Music Education 1

In Music Education 1, students learn to lead their own band (band coaching). The learning theories from the introduction course will be put into practice: didactics and communication skills. The course covers teaching group and ensemble lessons. The course is taught in an ensemble setting. Band leaders work on a rotational basis and coach students on works they perform in rehearsals. Particular emphasis will be placed on flexibility and the consistent application of various didactic methods.

Various forms of learning will be covered, as will a number of learning styles. Other topics

include memory, intelligence and talent. The course will also focus on several communication principles, including:

- * observation and interpretation,
- * non-verbal behaviour,
- * listening,
- * summarizing
- * giving feedback.

Assessment: participation in the lessons and a practical exam.

Music Education 2

In the second part of the Music Education course students choose one out of six profiles:

Profile 1: Band coaching part two

You are going to lead different ensembles, including a preliminary year ensemble, an amateur pop band, and an amateur jazz ensemble. You choose three different bands to lead. It is possible to continue after Christmas break.

Teacher: Diego Asenjo

Class size: max. 12 students

Exam: 20 minute test lesson

Profile 2: Rotation ensemble

In twelve lessons you will learn to play other instruments in a pop setting. The objective of this profile is to develop your basic bass, drums, guitar and vocal skills, in order to be able to coach pop bands in the future. One of the band members will be the band coach and will teach the band a pop song or pop style, the others play one of the pop band instruments. This rotates every week.

For whom: students who have no or little basic skills on other instruments.

Teacher: René Brijker

Class size: max. 8 students per band

Exam: rotation ensemble concert

Profile 3: Internship on location

You will visit and observe different lesson locations outside the CvA. The internship must include an 'observation internship' as well as an active internship during which you will teach. At least one of the internships should be outside your comfort zone, for instance an age group you feel uncomfortable with or an unusual group size you feel uncomfortable with.

In the first (group) lesson you will get some assistance with finding internships and locations.

Teacher: Maartje Meijer

Class size: max. 12 students

Exam: writing a report and an oral presentation before the group

Profile 4: Music Psychology

In this course you will learn about various psychological subjects that have a connection with music, such as being a musician, jazz music in our society and more philosophical issues. The first part consists of interactive lessons on topics including talent, creativity, group processes, stage fright, communication, memory, aesthetics, intelligence and learning, all related to music and other art forms.

In the second part you will choose a subject, do some research, and give a presentation. There will be a lot of opportunity for discussion.

Teacher: Bodhi Sykora
Class size: max. 10 students per group
Exam: assignments and presentation

Profile 5: Private teaching practice

In this profile you will learn the skills you need to set up your own teaching practice. Step by step you will develop a feasible business plan for a private teaching practice. Additionally, you will learn how to promote yourself as a music teacher.

Teacher: Bodki Sykora
Class size: max. 12 students
Exam: presentation of your own lesson and business plan

Profile 6: Creativity

This profile focuses on contemporary and historical notions, processes and methods with regard to creativity. The course is made up of two parts. Part 1 addresses the topic from an historical and contemporary perspective. In the second part students carry out an individual research project, which will be presented in the final lesson.

Teacher: Sander van Maas
Class size: max. 8 students
Exam: assignments, written exam and individual research project

Methodology and Internship

The subjects of Methodology and Internship are combined in one course.

In the Methodology course, students will

- * focus on instrument building and history,
- * analyse multiple jazz methods,
- * present their own papers on specific topics,
- * design a lesson plan for advanced students (first ten lessons) and
- * develop their own teacher profile.

Assessment: oral discussion of student's own curriculum framework.

Conclusion of instrument building and history: written test and listening test.

Additional option: presentation using an e-learning video.

The internship involves a small group of instrumentalists giving lessons to an amateur pupil. The internship will consist of several students giving private lessons on their own instruments to an individual pupil for a short time. This activity will be overseen by the internship teacher.

Structure: the students are divided into groups by principal subject; each group will give lessons to one or more internship pupils, free of charge.

The students in a particular group will set up a joint lesson plan and take turns teaching the pupil. The teachers' observations will serve to guide the process.

Assessment: twenty-minute-long mock lesson. Both the group as a whole and the individual students will be assessed.

Music Business & Career

This module starts in the second year in which two informative meetings of 1 hour each will take place, and an assignment which is discussed in the second meeting.

The Music Business & Career programme starts in the second semester of the third year. Students take their first steps in drawing up a project plan (a business plan). Each student is responsible for his/her own project. Teaching in this semester 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. The Music Business & Career programme is supported by the website www.beroepkunstenaar.nl.

The main objective of Music Business & Career is to teach students the entrepreneurial skills they will need in the professional music world. Several qualities that will be developed are teamwork, leadership, knowledge of project management, knowledge of recent developments, specializations in one's own field, the arts sector and the Internet, knowledge and skills relating to promotion, finances and law, and establishing oneself as a performer. Students will be guided by a personal mentor.

In the 2nd semester of the 3rd year the project is finalized and the student follows other obligatory modules.

The course is finished in May/June with a presentation of the project which includes a PowerPoint slideshow.

After the project has been concluded, students will complete a component in which a mentor helps them organize and prepare for the final examination. The conclusion of this course is integrated with the practical final examination.

Contact: Co de Kloet, Jaco Benckhuijsen

Individual Credits

With this study component, the student in the second, third and fourth year spends at least 10 credits on a specialization or a specific interest. The elective programme is published on MyAHK-intranet every May; students can enroll in the courses they wish to take the next academic year. Registration is done via an online form can be reached via the following intranet page:

<https://ahknl.sharepoint.com/sites/JazzStudyProgramme/SitePages/Postpropaedeuticprogramme.aspx>

Here follows an overview of the possibilities for earning individual credits in 2022-2023:

Practical subjects

- Composing for Film
- Introduction to Advanced Rhythm
- Musical Notation
- Music Technology
- Music Production with a Computer
- Live Electronics
- Introduction to Max/MSP
- Individually taught subsidiary subjects ("bijvakken")
- Subsidiary subject Pop Base Guitar
- Subsidiary subject improvisation
- Piano Accompaniment of Vocalists
 - Flow on Stage
- "Kompost"
- Arranging of standard works for trio/quartet

World Music

- Hand Percussion (Afro-Caribbean and Latin American): group lessons
- Indian Tabla
- African Mbira
- Flamenco: Music, Dance, Culture
- Javanese Gamelan

Educational subjects

- Musical Internship in a Day Care / Pre-School
- Childrens' Choir Conducting: Orientation Course

Other possibilities

- an extra course in the category 'theory courses of the 3rd year'
- an extra course in the category 'ensembles'
- masterclasses, special projects
 - an elective offered by the Classical Music department