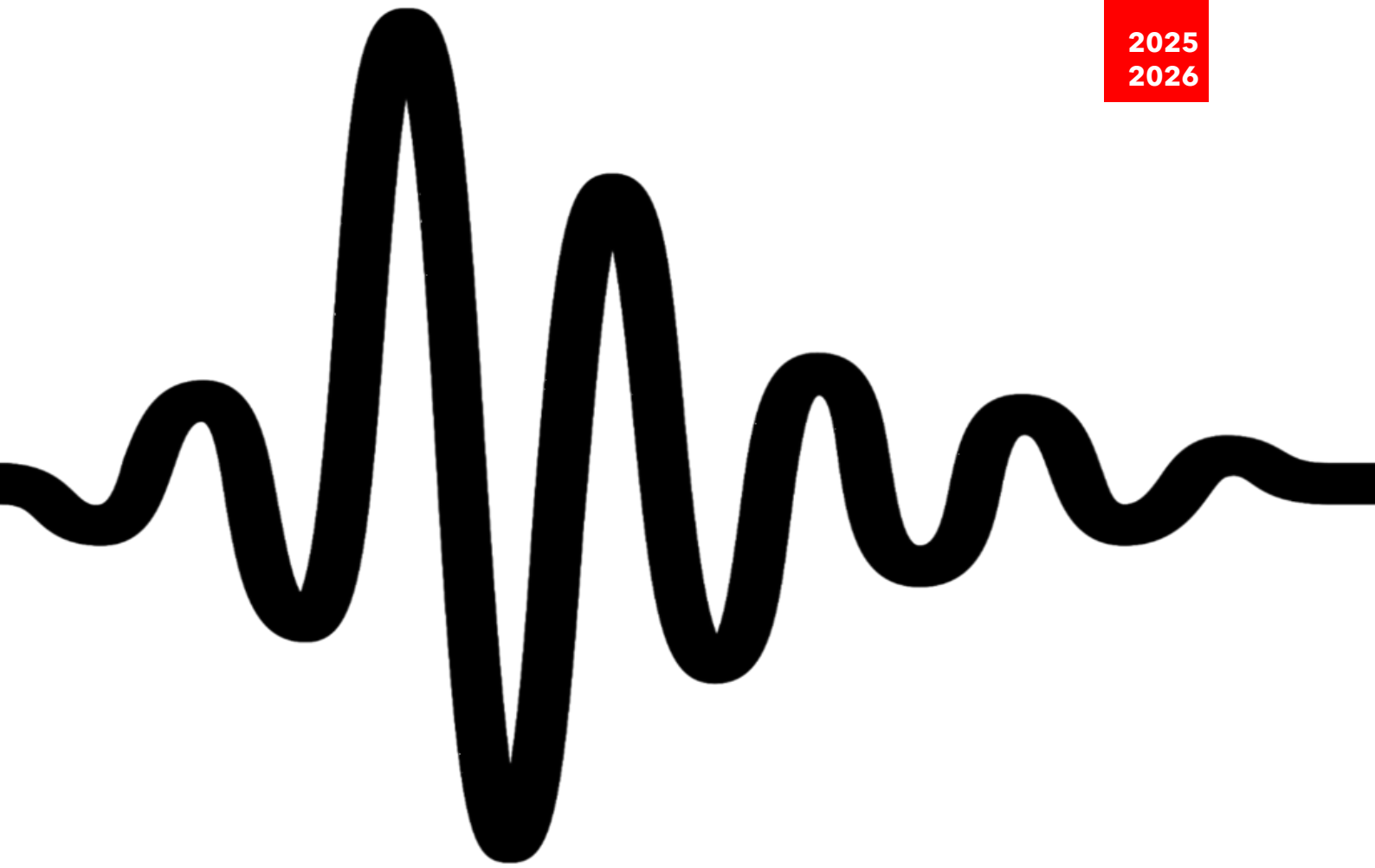


2025
2026



Elective Modules

CONSERVATORIUM MAASTRICHT
TWAN BARTHOLOMEE & LUKE MITCHELL

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Elective Modules 2025-2026

General Information

Modules may be followed ONCE only, with the exception of:

- Percussion Course
- Wanted! Composition Lab

Electives have varying amounts of credits.

Check the overview below carefully, ensuring you have enough for your study progress.

See the respective module for more information on the examination procedure.

NB. All elective days/times are subject to change

Curriculum Information

Jazz Programme

Elective modules form part of the curriculum component 'Modules Jazz' in:

- Bachelor 3 & 4
- Master 1 & 2

Students must attain a total of 15 (bachelor) or 12 (master) credits.

It is suggested to follow enough modules in the earlier semesters, to free up time for your final exam in BA4/MA2 semester 2.

Classical Programme

Classical students can follow electives as part of their 'Free Space'.

Deadlines 2025-2026

Sign-up: Fill in [Microsoft Form](#) before August 27, 2025 @ 17:00

2nd Round: Fill in Microsoft Form before February 2, 2026 @ 17:00

Exceptional Modules

The **Advanced Teaching Skills** course is its own set of modules effectively replacing the Elective Modules/Free Space. You should have been informed about this during your Basic Teaching Skills lessons. The completion of BTS is mandatory for following ATS. You can only follow this pathway in its entirety. Elective modules may be followed on top of this, but non-ATS students will have priority.

Advanced Ear Training – Sam Wamper

ASIMUT: J Elective Module Advanced Ear Training

Day, Time:	Monday, 14:30 – 15:30
Duration:	60 minutes
Room:	ROM 17
Period:	Semester 1
Credits:	3
Capacity:	8
Department:	CLASSICAL*/JAZZ

*Familiarity with jazz theory/harmony required for classical students

The goal of this elective is to have as much fun using our ears as possible! This may be by singing a 6-part vocal piece or by transcribing a 'simple key signature change' that turns out to be quite a bit more ingenious than it seemed at a first glance.

In this elective we try and improve our sight-singing and our ear training skill as best we can, realising a more profound musical communication and understanding when we perform, improvise or compose.

We will analyse specific jazz and classical material using well-known and lesser-known pieces from the repertoire. How do melodies and harmonies work together, what are formal concepts and what is compositional integrity? How do we recognise great music and great musicians and how can we use it in our own playing and writing?

This elective is quite demanding. Then again, you didn't become musicians for things to be easy, did you? You chose to become an artist because things get interesting, inspiring, exhilarating.

Requirements

- Year 3 and higher, preferably after finishing the 2nd year Aural skills classes
- Classical students, you have to be somewhat familiar with jazz theory and harmony as the emphasis of this elective is on jazz music

Examination (Last week of the semester)

- 80% attendance
- 1 expert-level transcription

Advanced Teaching Skills – Bart Verhagen

ASIMUT: Variable

Day, Time:	Variable
Duration:	Variable (see below)
Room:	Variable
Period:	Variable (see below)
Credits:	15
Capacity:	Variable
Department:	CLASSICAL/JAZZ

In your 3rd and 4th year you have to choose modules to fill your minor program. If you enjoyed the BTS course and you want to know more about teaching, you can subscribe for the Advanced Teaching Skills (ATS) course. This course consists of five modules, spread over two years.

The program consists of:

- Module 1: Theory of Methodology (2EC)
Year 3: 11 x 75 min. in semester 1
- Module 2: Instrument specific Methodology (2EC)
Year 3: 10 x 75 min. spread over semester 1 and 2
- Module 3: Work placement year 3 & 4 (6EC 3 per year)
Spread over year 3 and 4
- Module 4: Internal educational project (1EC)
In cooperation with the Junior Conservatory
- Module 5: Final assignment (4EC)
Year 4: spread over semester 1 and 2

If you follow all the modules you obtain a diploma in instrument specific teaching. This diploma also helps foreign students with the diploma authentication in their own country.

Artistic Presence – Nadine Nix

ASIMUT: Artistic presence

Day, Time:	Tuesday, 16:30 - 17:30
Duration:	60 minutes
Room:	ROM Zaal Wyck
Period:	Semester 1
Credits:	3
Capacity:	20
Department:	CLASSICAL/JAZZ

Stage presence: How to be comfortable on stage. How do you want to appear to your audience? What message do you want to give with your presence? Are you aware of how your posture, gestures and facial expressions are perceived? In this class, we will experiment, look at ourselves and each other, become more aware of “the human (person?) behind the music” when we are on stage. We learn to make conscious decisions on what we want our audience to experience, looking at us on stage.”

Requirements

- “Guts”, the willingness to look at yourself

Assessment

- Video recording

For classical students: *It is expected that you have an instrument with you that you can play. Please contact luke.mitchell@zuyd.nl to see if a certain instrument is available at the Romanusweg location. Otherwise, you will need to bring your own in order to participate.*

Basic Conducting Technique - Sven Heinze

ASIMUT: J Elective Conducting & Ensemble Leading for CAP students

Day, Time:	Thursday, 14:00 - 14:50
Duration:	50 minutes
Room:	ROM 16
Period:	Semester 1
Credits:	1
Capacity:	6*
Department:	CLASSICAL/JAZZ

**Obligatory subject for CAP BA2 (Conducting & Ensemble Leading)*

Contents

- Connecting beats with clear conducting lines
- Beat patterns
 - Regular: 4/4 (12/8), 3/4 (9/8), 2/4 (6/8)
 - Irregular: 5/8, 7/8, 5/4, 7/4
- Accelerando / ritardando
- Independent usage of both hands
- Fermatas
- Dynamics
- Active and passive beats

Methods

- Demonstrations
- Group exercises (students beat patterns together, teacher gives feedback 1 by 1)
- 1 student conducts the others singing/playing exercises

Assessment

This module is graded "PASS", "FAIL" or "EXCELLENT", and is tested at its end.

Bass Playing - Jo Diddenen

ASIMUT: J Elective Bass Playing

Day, Time:	Wednesday, 17:30 - 18:30 or 18:30 - 19:30
Duration:	60 minutes
Room:	ROM 13
Period:	Semester 1 OR 2
Credits:	3
Capacity:	10 (<i>5 per hour</i>)
Department:	JAZZ

These sessions will allow those that are interested to get acquainted with and play the double and/or electric bass. Participating in this module may result in being placed in combos (with respect to ability/experience)

Teaching Methods

- Group lesson

Bass Playing (Advanced) – Jo Didden

ASIMUT: J Elective Bass Playing Advanced

Day, Time:	Wednesday, 14:00 – 15:00
Duration:	60 minutes
Room:	ROM 13
Period:	Semester 2
Credits:	3
Capacity:	5
Department:	JAZZ

These sessions allow those that have followed the basic course or already have experience with the bass to get more in-depth coaching on the double and/or electric bass. As with the basic course, participating in this module may result in being placed in combos (with respect to ability/experience)

Teaching Methods

- Group lesson

CAP Sonata and Fugue - Mario Calzada

ASIMUT: CAP Sonata and Fugue

Day, Time:	Tuesday, 19:00 - 20:00
Duration:	60 minutes
Room:	ROM 16
Period:	Semester 1
Credits:	3
Capacity:	6*
Department:	CLASSICAL/JAZZ

**Obligatory subject for CAP BA3 (Skills lab Fugue and Sonata)*

Learning Objectives

- The student understands the traditional classical sonata and fugue form
- The student understands the historic development of Sonata and Fugue in the classical context, up to the (beginning of the) 20th century
- The student understands the historic use of sonata and fugue in jazz
- The student understands how to use the sonata and fugue form for their own compositional purposes

Assessment

- Week 4 (resit in week 9)

Assignment

- Creative use of the sonata and fugue form
- Completeness of assignment

Chamber Music: Analysis and Interpretation – Aljoscha Ristow & chamber music coaches

ASIMUT: *Not applicable*

Day, Time:	Variable (individual schedule)
Duration:	60 minutes
Room:	Variable
Period:	Variable (8 lessons)
Credits:	2
Capacity:	3 ensembles
Department:	CLASSICAL

For this elective, you can sign up with your existing or registered chamber music ensemble (Bachelor 3-4 or Master 1-2) in order to enhance your ensemble playing by means of musical analysis and interpretation skills. Through a combination of analysis coaching and chamber music coaching, you will be guided towards a deeper musical understanding of your chosen repertoire and learn how analytical knowledge can solidify your own interpretative choices and lead you to a more conscious ensemble performance.

Within the analysis coaching, you will get to know your chosen repertoire from an analytical perspective, including aspects of musical expression, form sections, phrase structure, cadence points, tonalities, particular harmonies, relation between voices, melodic development, rhythmical features, musical rhetoric, stylistic awareness, etc. These analytical findings will be linked to your performance immediately and can inspire you to explore different interpretative possibilities together (e.g., regarding expression, phrasing, tempo, dynamics, articulation, etc.). Being aware of these connections will allow your ensemble to grow a substantial step further in the ability to make your own performance decisions on a well-founded basis.

By choosing this elective, you will receive 4 analysis coaching and 4 chamber music coaching. Your analysis coach will be Aljoscha Ristow (Lecturer of Music Theory) and your chamber music coach will be selected based on your ensemble setting (strings, woodwinds, brass, piano, vocal, etc.) in consultation with your ensemble members and Bram de Vree. Two of the coaching will be joined by both coaches.

To be able to match your registrations with the ensembles, please add the following information in the comments field when signing up:

- Ensemble name
- Names and instruments of all ensemble members

If you have practical questions about the elective, feel free to contact Aljoscha Ristow: aljoscha.ristow@zuyd.nl

Composing, Arranging & Performing Modules - Wolfgang Braun

CAP Module - JAZZ Composing & Arranging

ASIMUT: J CAP JAZZ

Day, Time:	Monday, 11:00 - 12:40
Duration:	100 minutes
Room:	ROM 10
Period:	Semester 1
Credits:	3
Capacity:	6
Department:	CLASSICAL/JAZZ

Create Your Own Jazz Compositions and/or Arrangements

Weekly assignments in composing, arranging and/or research

Learn how to

- Get a deeper knowing in various Jazz styles
- Achieve Jazz-specific Composition techniques
- Handle and balance melodic, harmonic, rhythmic and formal aspects
- Gain Arranging Tools to put your own Compositions into action
- Arrange for various instrumental combinations including Horns, Rhythm Section and Vocals

Requirements

- Ear Training 2, TA 2 & Arranging 2
- Basic knowledge of reharmonization techniques
- Basic knowledge of Sibelius software
- Laptop with Sibelius, Finale or Dorico software installed

Assessment

Self-reflective portfolio of exercises and music written during module

CAP Module – POP/FUNK/FUSION Composing & Arranging

ASIMUT: J CAP POP-FUNK-FUSION

Day, Time:	Monday, 11:00 – 12:40
Duration:	100 minutes
Room:	ROM 10
Period:	Semester 2
Credits:	3
Capacity:	6
Department:	CLASSICAL/JAZZ

Create Your Own Pop/Funk/Fusion Compositions and/or Arrangements

Weekly assignments in Composing, Arranging and/or Research

Learn how to

- Get a deeper knowing in various Pop/Funk/Fusion styles
- Achieve Pop/Funk/Fusion-related composition techniques
- Handle and balance melodic, harmonic, rhythmic and formal aspects
- Gain arranging tools to put your own compositions into action
- Arrange for various instrumental combinations including horns, rhythm section and vocals

Requirements

- Ear Training 2, TA 2 & Arranging 2
- Basic knowledge of reharmonization techniques
- Basic knowledge of Sibelius software
- Laptop with Sibelius, Finale or Dorico software installed

Assessment

Self-reflective portfolio of exercises and music written during module

CAP Module - BIG BAND Composing, Arranging and Performing Part I and II

ASIMUT:

J CAP Big Band - Part I

J CAP Big Band - Part II

Day, Time:	Monday, 13:00 - 14:40
Duration:	100 minutes
Room:	ROM 10
Period:	Semester 2 (Pt. I) Semester 1 (Pt. II)
Credits:	3 (per semester)
Capacity:	6*
Department:	CLASSICAL/JAZZ

**Obligatory subject for CAP BA3/4 (Writing for Big Band)*

Check out how to Write for Big Band - Create and Perform Your Own Big Band Tune

Open for all ambitious BA and MA students!

Weekly assignments in Composing, Arranging and/or Research

Requirements:

- Aural Skills 2, TA Jazz 2, Arranging (or similar classical subjects)
- CAP Jazz Module (*recommended*)
- Knowledge of reharmonization techniques
- Knowledge of Sibelius software
- Laptop with Sibelius, Finale or Dorico software installed
- Pretty ambitious module, lots of prep time needed - your level might be tested in advance!

Part I - Analysing and Basic Writing Techniques

Get a deep insight in famous big band music and achieve big band voicing & arranging techniques

- Get a detailed knowledge of various big band composers and styles
- Learn how to deeply understand and analyse big band charts from traditional to contemporary big band composers
- Learn how to voice and orchestrate for big band and get to know various famous big band composers' voicing techniques
- Handle and balance Big Band-specific melodic, harmonic, rhythmic and formal aspects

Assessment Part I

- Research on big band composer/composition/arrangement/score

Part II - Create and Perform your own Big Band Arrangement

Prepare, write and perform your own big band tune

- Plan and compose/arrange your own big band tune
- Create a big band score and parts using Sibelius
- Try out, rehearse and perform your music with the Conservatorium Big Band
 - Including conducting coaching
- Presence at tutti and sectional rehearsals (Sax + Brass + Rh. Sect.) after Jazz Night 2025 mandatory for all CAP BB module students
 - Included: conducting (coached by Sven Heinze)
 - Planning of all these rehearsals: self-organised by the students, in consultation with all responsible tutti-, section-rehearsal and module teachers

Final Assessment Part II

- Performance recorded in February with the Conservatorium Maastricht Big Band

CAP Module – Create and Perform Your OWN Music Part I & II

ASIMUT:

J Elective Module Create and Perform your OWN Music PART I

J Elective Module Create and Perform your OWN Music PART II

Day, Time:	Tuesday, 10:40 – 12:20
Duration:	100 minutes
Room:	ROM 10
Period:	Semester 2 (Pt. I) Semester 1 (Pt. II)
Credits:	3 (per semester)
Capacity:	6*
Department:	CLASSICAL/JAZZ

**Students from part I (2nd semester) will continue with part II in the 1st semester of the following school year*

*Compose, arrange, perform and/or produce your very OWN music for any line-up
Condition your OWN band for a demo, live performance or final BA/MA exam, ...*

This module is designed for students who want coaching in working with their OWN band, music project etc.: – that can start with a very first idea, an already existing programme we work on, it's meant to be beyond style and for any line-up!

Part I: In BA3 2nd semester we concentrate on preparing/designing the material.

Part II: In BA4 1st semester we concentrate on rehearsing with your OWN band and improving until you have a decent result in whatever you made your goal.

- *Possible Goals: Preparing your OWN band for a demo, live performance or final BA/MA Exam, ...*
- *Procedure BA3 2nd semester: prepare your music from 1st idea to whole concept*
- *Procedure BA4 1st semester: flexible change of individual lessons and coached rehearsals (**please invite your main subject teacher!**)*
- *and corrections: you organize coached rehearsals with your OWN band, we improve your music, rehearse again...etc. – result: you'll be prepared for a demo, live gig, final exam, ...*
- *combinable with compulsory 3rd year 'Studio Recording'*
- *can also start in BA4 1st Semester - Requirement: you have basically prepared your material already*

Weekly assignments in composing, arranging and/or research

Requirements

- Aural Skills 2, TA Jazz 2, Arranging
- CAP Jazz Module (*recommended*)
- Basic knowledge of re-harmonization techniques
- Basic knowledge of Sibelius software
- Laptop with Sibelius, Finale or Dorico software installed

Assessment Recording of achieved learning goal (formulated at the beginning)

CAP Module - Create and Perform Your OWN Music Part III

ASIMUT: J Elective Module Create and Perform your OWN Music PART III

Day, Time:	Tuesday, 09:00 - 10:40
Duration:	100 minutes
Room:	ROM 10
Period:	Semester 2
Credits:	3
Capacity:	6
Department:	CLASSICAL/JAZZ

This Module is meant to continue in preparing you and your band for the BA/MA final exam: your programme will be fine-tuned, you get further coached rehearsal sessions.

(for further description please see above under **CAP Module - Create and Perform Your OWN Music Part I and II**)

- Method/Procedure: : flexible change of individual lessons and coached rehearsals **(please invite your main subject teacher!)**

Weekly assignments in composing, arranging and/or research

Requirements

- CAP Module - Create and Perform Your OWN Music done - it's a follow-up!!
- Ear Training 3, TA 3, Arranging 2 & CAP Modules JAZZ and/or POP/FUNK/FUSION (recommended)
- Basic knowledge of reharmonization techniques
- Basic knowledge of Sibelius software
- Recommended: Laptop with Sibelius, Finale or Dorico software installed

Assessment

- Recording of achieved learning goal (formulated at beginning of the module)

Conducting & Arranging - Federico Santi

ASIMUT: C Elective Conducting and Arranging

Day, Time:	Friday, tbc between 14:00 - 18:00
Duration:	175 minutes
Room:	BON MNz
Period:	Semester 1
Credits:	2
Capacity:	<i>Unknown</i>
Department:	CLASSICAL/JAZZ

Focus on: Arranging, rehearsing and conducting

Elective Description

In this course you learn the basics of arranging and conducting. The teacher will introduce you to the most common instruments and their properties and possibilities. You will put this into practice by arranging or transcribing pieces for an ensemble consisting of the instruments in the class. You will learn how to rehearse this piece and conduct it.

The examination consists of the assessment of your arrangements and a rehearsal session with the ensemble.

Teaching Methods

Group lesson, practicum

Crossover Project – Wolfgang Braun

ASIMUT: Crossover Elective

Day, Time:	Monday, 15:00 - 17:00 <i>(variable in week 50 + performance/s in January)</i>
Duration:	120 minutes
Room:	ROM 10
Period:	Semester 1 <i>(starting on November 10)</i>
Credits:	3
Capacity:	>4 <i>(Quartet as basis, optionally with rhythm section)</i>
Department:	CLASSICAL/JAZZ

Elective Description

You want to explore crossover, experiencing rapid growth in the music market?

Crossover merges various musical styles such as elements from classical, jazz, pop, rock, and hip-hop... it's free in style.

This fusion of different musical genres attracts a wider audience and allows artists to reach new listener groups. Many artists experiment with different genres, leading to innovative sounds and greater diversity in the music offered.

In this elective, crossover music, especially written for you, is rehearsed and performed:

The CAP (Composing, Arranging & Performing) main subject group regularly works on crossover programs, with previous ensembles including wind and/or string instruments.

Lineups may be combined with additional instruments, depending on the needs of the project.

Requirements

- Interest in exploring new music besides standard repertoire
- No improvisation skills needed: You'll be provided with completely written out sheet music, based on classical notation principles. CAP students extensively research classical traditions before the elective starts.

Learning Objectives

- Explore, rehearse and perform music especially written for you
- Prepare for the huge crossover music market
- Expand your repertoire

Content and Lineup

- Players rehearse and perform music especially composed for them by CAP Students
- The lineup depends on the students who signed up, so it can be any combination or any existing (small) ensemble, optionally with jazz rhythm section

Digital Community of Practice Modules

Dicop Audio-Recording – Hugo Fredrix

ASIMUT: Dicop Audio-Recording

Day, Time:	Friday, 09:30 – 12:30 (Sem. 1) OR 13:00 – 16:00 (Sem. 2)
Duration:	180 minutes
Room:	ROM 02/19
Period:	Semester 1 OR 2
Credits:	2
Capacity:	8
Department:	ALL DEPARTMENTS/YEARS*

**For BA1/2 students, this subject will not appear in your overview until BA3 onwards*

In the Dicop audio recording course you will learn hands on how to record different instruments or ensemble combinations. It focusses first on getting familiar with the different equipment. Then we start recording individual instruments to get used to the workflow and principals. Ending in recording ensemble or band. The genres can range from pop to jazz as well as classical.

Weekly hands-on classes and practical training during events.

The student learns how to:

- Record audio, using an interface or the mixing desk, using effects and tools.
- Properly setting up microphones, connections, connection schemes to apply gaining and use a proper workflow.
- Use the different types of microphones and their options. Also, under which circumstances to use what type of microphone
- Setup, operate and mix for recording and or streaming purposes without external help.
- Deal with room acoustics regarding microphone placement.
- How to connect the mixing desk to a professional camera.
- Connecting one or more monitor speakers so the band can hear themselves.

Except for the lessons you will also participate in events or record projects on your own.

Requirements

- No pre-knowledge necessary.

Dicop Audio-Mixing & Producing – Hugo Fredrix

ASIMUT: Dicop Audio-Mixing & Producing

Day, Time:	Friday, 13:00 – 16:00 (Sem. 1) OR 09:30 – 12:30 (Sem. 2)
Duration:	180 minutes
Room:	ROM 02/19
Period:	Semester 1 OR 2
Credits:	2
Capacity:	8
Department:	ALL DEPARTMENTS/YEARS*

**For BA1/2 students, this subject will not appear in your overview until BA3 onwards*

Weekly hands-on classes as well work on mix assignments.

You have recorded something, what's next? Mixing! That is what you will learn in this course. Working on files presented or your own audio recordings, you will learn how to manage a decent mix. Also mastering the finished mix and thoughts about what specs the music should be mixed to be able to upload it to an online platform like Spotify etc.

The student learns how:

- To mix a song
- The recording can influence the mix process. The good the bad and the ugly.
- To apply Mix principals
- To use tools like equalizer, compressor, effects as insert or effects as bus effect, Parallel compression and other sound enhancing tools. In-depth training!
- How mix and mastering work in conjunction. What to do in the mix process and what the mastering process can add.
- To mix in different styles of music.
- To deal with loudness and luf's.
- Requirements for Spotify mixes etc.

Except for the lessons you will also do an internship. This can be recorded events from school, but also your own recordings.

Requirements

- No pre-knowledge necessary.

Dicop Cameras, Video Recording, Streaming – Octavian Taborsky

ASIMUT: Dicop Cameras, Video recording, Streaming

Day, Time:	Friday, 09:30 – 12:30 (Sem. 1) OR 13:00 – 16:00 (Sem. 2)
Duration:	180 minutes
Room:	ROM 17
Period:	Semester 1 OR 2
Credits:	2
Capacity:	8
Department:	ALL DEPARTMENTS/YEARS*

**For BA1/2 students, this subject will not appear in your overview until BA3 onwards*

This module teaches basic information about camera settings, use, and recording, as well as using a streaming platform (OBS).

For a musician, knowing about cameras and recording/streaming is very important in the present for self-promotion, since a lot of it is happening through these visual mediums and on the social media platforms.

This way, this module aims to inspire students and to teach them on how to be independent with the video aspect of their business.

Lesson Content

- Camera types
- Camera settings: aperture, ISO, shutter speed, framerate, etc.
- Lighting set-ups and video lighting techniques
- Framing and composition
- Smooth camera movement techniques
- Video formats and codecs
- Streaming on YouTube and other social media platforms using OBS
- Operating a video mixer

Prerequisites

- None

Software

- OBS

Hardware

- Smartphone and a laptop

Exam/Assessment

- PASS/FAIL = shooting a video, operating the camera during a stream, streaming a performance on YouTube

Dicop Video Post-production – Octavian Taborsky

ASIMUT: Dicop Video Post-production

Day, Time:	Friday, 13:00 – 16:00 (Sem. 1) OR 09:30 – 12:30 (Sem. 2)
Duration:	180 minutes
Room:	ROM 17
Period:	Semester 1 OR 2
Credits:	2
Capacity:	8
Department:	ALL DEPARTMENTS/YEARS*

**For BA1/2 students, this subject will not appear in your overview until BA3 onwards*

This module teaches about video post-production. This means knowing how to edit the video after you recorded it.

Using multiple camera angles can improve your video quality, and so with this module we can focus on how to deal with putting multiple camera angles together and how to make sure they look coherent between each other.

Lesson Content

- Camera settings: aperture, ISO, shutter speed, framerate, etc.
- Video formats and codecs
- Color theory
- Color spaces
- Color correction
- Color grading
- Understanding scopes, vectographs, and waveforms
- Montage/multi-cam setup

Prerequisites

- None

Software

- Davinci Resolve

Hardware

- Laptop

Exam/Assessment

- PASS/FAIL = post-production on a DICOP video

Electronically Enhanced Performance – Frederik Tings

ASIMUT: Electronically Enhanced Performance

Day, Time:	Thursday, 16:30 - 18:00
Duration:	90 minutes
Room:	ROM 03
Period:	Semester 1 OR 2
Credits:	3
Capacity:	8
Department:	CLASSICAL/JAZZ

This course focuses on live music performances assisted by electronic tools. You'll learn to integrate electronic elements like samplers, synthesizers, and effects into your performances, enhancing jazz with technology. Emphasis will be placed on improvisation, creating dynamic live sets, and exploring the intersection of jazz and electronic music. By the end of the course, you'll be able to perform live, blending acoustic and electronic elements seamlessly, enriching your musical expression.

Assessment

- Performance

Flamenco Appreciation - Mario Calzada

ASIMUT: Flamenco Appreciation

Day, Time:	Wednesday, 15:00 - 16:40
Duration:	100 minutes
Room:	ROM 10
Period:	Semester 1
Credits:	3
Capacity:	6
Department:	CLASSICAL/JAZZ

This module teaches basic information about Flamenco Music with the objective of inspiring students to create at least one piece of music mixing their own knowledge and techniques with elements of this music.

Lesson Content

- Cultural heritage and flamenco music in Spain
- Flamenco and Nationalistic Music: Main melodic and harmonic language in Flamenco Music
- Appreciation of flamenco singing: Poetry
- Appreciation of flamenco dancing: Phrasing, dancing and language
- The flamenco Rhythm Clock:
 - Soleá, Tiento and Malagueña
 - Seguiriya, Cante minero and Bulería
 - Farruca, Bambera
 - Bulerías de Jerez. Bulerías de Cádiz
- Modern Flamenco and Latin relationships
- How to approach flamenco: Traditional Flamenco repertoire. The meaning of a Falseta
- Flamenco today: Flamenco Fusion and Flamenco Jazz

Prerequisites	TA2, Arranging
Books	Flamenco Music Theory by Lola Fernández
Hardware	Mac or PC
Software	Sibelius, (finale, MuseScore...)

Exam - Final Project

- An Arrangement of a standard or an original composition, full score and recording (Semester 1: week 3, semester 2: week 22 [resit week 34])

Free Space - Luke Mitchell

ASIMUT: *Not applicable*

Day, Time:	Various
Duration:	84 hours of relevant activity*
Room:	Various
Period:	Various
Credits:	3
Capacity:	Unlimited
Department:	JAZZ

*See below for free space option: Gen-Art

Students of the jazz department in both the bachelor and master programmes have the option to allocate 3 of their elective module credits to relevant extra-curricular activities. This is done in consultation with jazz elective coordinator, Luke Mitchell.

Content Examples

- Rehearsals, recording, and promotion of an album
- Projects both internally (e.g. Fringe Orchestra) and externally
- Participation in internal ensembles that are not part of the curriculum
 - Extra combos
 - Rhythm section big band

Assessment Examples

- A detailed rehearsal schedule, together with promotional material for the event
- Feedback from the internal lecturer
- A signed declaration from the respective project leader

Gen-Art (Free Space Option) - Tom Luyten

NB. This module is highly recommended for students interested in playing electronic music, or that have in-ear monitoring to ensure a consistent tempo (see below)

Open call: Bands looking to develop a multi-media performance in collaboration with Communication and Multimedia Design students.

Background

In period 3 of the academic year, the [lectorate Technology Driven Art](#), the Communication and Multimedia Design programme and Conservatorium Maastricht will provide a subject focused on creating a multimedia performance. Students from the first year of Communication and Multimedia Design will learn to make musical visualisations using generative principles. Each class will be paired with a band, working together on a concept in which music and images reinforce each other.

Here, it is important that the message, feeling and overall concept that you, as musicians, want to portray with your band is highlighted and reinforced. You will therefore work together in a creative team to align visuals and music. You will also be coached in this.

A live performance will take place at the end of the block. Here, CMD students will 'VJ' live with the interactive system they designed with you during the block.

To design these visualisations, we use the principle of generative art - An art form where the shapes and colours are not fixed in advance, but where they come into being. They are created by chance, or by another external input (e.g. live music). To ensure that these visuals do not just randomly start doing things, we design a system of rules and boundaries. This way of designing is very current. A design is no longer static, but must be able to adapt to the context. It 'lives'.

This means that not only are the overall concept and story guiding the visualisations, but the rhythm, volume and notes played determine the visuals in real time. The ultimate goal is an interplay in which music and visuals continuously influence each other.

For those who...

- Want to combine a performance with live visuals
- Have 3 songs of their own that serve as the basis for the final performance, available in MP3 format
- Are able to give an explanation of the afore-mentioned songs
- Enjoy thinking about the translation of their music into images together with our students
- Have a good command of the Dutch or English language
- Are available on the following dates/times:

Workload and Planning

Meeting <i>(all at Brusselweg 150)</i>	Date	Time
First introduction We meet for the first time at our location: Brusselweg 150. This is the first opportunity to explain the themes and background of your band's 3 songs. To give an impression of your music, we also ask for a small live demonstration.	Friday February 27 (Period 3 week 2)	Keep day free <i>Timeslots of 90 minutes will be allocated per band</i>
Concept discussion 1 The CMD students have gotten to work with the input from the initial introduction and present their first drafts. As a band, you think along and try to provide constructive feedback.	Thursday March 12 (Period 3 week 4)	9:30 - 12:30
Concept discussion 2	Thursday March 26	9:30 - 12:30

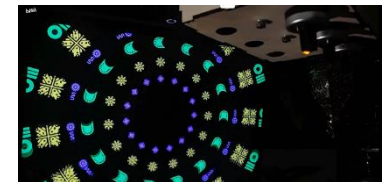
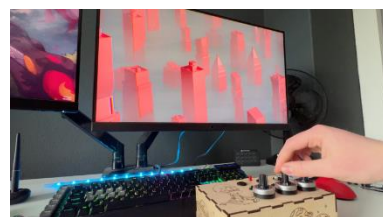
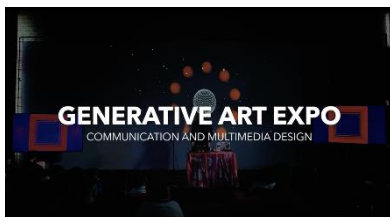
The CMD students show individually how they have incorporated the feedback and how they plan to develop the music-visual. Again, you provide feedback to innovate together.	(Period 3 week 6)	
Rehearsal Technical check and practice moment to tune everything. You play the set at our location. We go through a soundcheck with you. Meanwhile, the students test their visuals on your sound.	Friday April 10 (Period 3 week 8)	Keep day free <i>Timeslots of 90 minutes will be allocated per band</i>
Final performance Live performance + VJ'ing of the created visuals	Wednesday April 22 (Period 3 week 10)	Whole afternoon/evening <i>Exact schedule will be communicated</i>

Reference Material

- Performances
 - [Edition 2024 \(with Triana y Luca, Ananya Samyt, GoGo\)](#)
 - [Edition 2023 \(with Dimitris Terpizis Quartet\)](#)
 - [Edition 2021 \(with The Giant Beat\)](#)
- Demonstrations
 - [Communication and Media Design Student Demonstration #1](#)
 - [Communication and Media Design Student Demonstration #2](#)

More Questions?

Send an email to Jules Jurien via jules.jurien@zuyd.nl



French Music in the Early 20th Century - Benjamin Brinner

ASIMUT: French music in early 20th century

Day, Time:	Wednesday, 18:30 - 19:45
Duration:	75 minutes
Room:	BON 102
Period:	Semester 2
Credits:	2
Capacity:	<i>Unknown</i>
Department:	CLASSICAL/JAZZ

Focus on: Analysis, harmony and creativity

Elective Description

In 1887 a 21-year-old Eric Satie shocks the musical establishment with his 'Trois Sarabandes', stripping the music of its functional glue. Satie, a complete nobody, dubbed the laziest student in the Paris Conservatoire, making a life as pianist at the local pub, Le Chat Noir, presents new colors, textures and a new approach to harmony.

In this elective we will listen to and analyze music from Debussy, Ravel, Satie, Poulenc and possibly Messiaen, learning about their use of modes, harmony, their approach to texture, their vision on form and their exotic influences. We will also create compositions or transcriptions, inspired by these techniques. Other lesson activities are: improvisation and singing. The final assignment is an analysis and/or a composition.

Teaching Methods

- Group lesson
- individual coaching

Jazz and Pop Improvisation – Reiner Witzel

ASIMUT: Jazz - and Pop improvisation

Day, Time:	Tuesday, 18:00 – 19:15
Duration:	75 minutes
Room:	ROM 02
Period:	Semester 1
Credits:	2
Capacity:	10 (minimum: 5)
Department:	CLASSICAL

This course contains the basic principles of improvisation, as they are used in jazz, pop or improvised music in a group context or for solo-performances, for example in theatre or other settings.

Jazz-saxophonist and teacher at the Jazz-Department of the Conservatorium for saxophone and ensemble, who has worked with pop- and jazz groups around the globe and has also coached theatre groups and classical ensembles guides the participants into various techniques of improvisation, including the use of scales and chords, chromatic approach, pentatonic and hexatonic systems, rhythm and jazz- and pop-phrasing.

All instruments and singers are welcome

Modern Classical Music: Contexts and Practices – Vykintas Baltakas

ASIMUT: Vykintas Baltakas

Day, Time:	Thursday, 19:00 – 20:30
Duration:	90 minutes
Room:	BON MNz
Period:	Semester 1 AND 2*
Credits:	1
Capacity:	20 (minimum: 3)
Department:	CLASSICAL/JAZZ

**Starts on September 18, then every 2 weeks*

Explore the rich world of contemporary classical music, delving into its contexts, history, aesthetics, notation, techniques, and performing practices. This course offers an introduction to the music of today, highlighting the diverse ways of musical expression and practical aspects of performance.

Through a series of lectures with active, practical participation, students will broaden their aesthetic perspectives and acquire practical skills essential for their career development.

This elective is open to all BA and MA students, both classical and jazz.

This module is graded on a "PASS" or "FAIL" basis, determined by the level of participation and activity.

Modern Voicings in Arranging - Sven Heinze

ASIMUT: J Elective Modern voicings in Arranging

Day, Time:	Tuesday, 14:20 - 16:00
Duration:	100 minutes
Room:	ROM 18
Period:	Semester 1
Credits:	3
Capacity:	8
Department:	JAZZ

Arranging for small and medium ensembles

Lesson Content

- Five-part soli voicings
- Five-note soli voicings
- Spread voicings
- Voicings in 4ths
- Voicings in 2nds (clusters)
- Upper Structure Triads
- Chord Scales

Prerequisites

- TA2, Arranging

Books

- T. Pease and K. Pullig, Modern Jazz Voicings, Berklee Press (2001)

Hardware

- Mac or PC

Software

- Sibelius (Finale, MuseScore,...)

Exam - Final Project:

- An arrangement of a standard or an original composition, for 5 or 6 horns, full score and live recording

Movement Course – Anouk Habets

ASIMUT: Movement Course

Day, Time:	<i>To be announced</i>
Duration:	120 minutes
Room:	<i>To be announced</i>
Period:	<i>To be announced</i>
Credits:	1
Capacity:	20 (minimum: 10)
Department:	CLASSICAL/JAZZ

The goal of this elective is to enhance the student's stage expression as a performer in presentations. The Movement course, among other things, makes students more aware of their posture and movement possibilities. This body awareness contributes to the conscious application of this knowledge in practice. In order to achieve this, the following subobjectives are pursued:

- Body awareness: gaining fundamental awareness of one's own body
- Movement techniques, starting from the elements: time - force - space
- Handling dance and movement creatively and expressively
- Collaborating

Music Composition for Film – Mark Pütz

ASIMUT: Music Composition for Film

Day, Time:	Thursday, 11:20 – 13:00
Duration:	100 minutes
Room:	ROM 12 / Brusselseweg 150
Period:	Semester 2
Credits:	3
Capacity:	10*
Department:	CLASSICAL/JAZZ

***Obligatory subject for CAP BA3 (Music Composition for Film CAP)*

This module forms a collaboration with students of the Visual Communication department. For this purpose, some lessons will be organised there.

Learn to write music in the style of Hollywood films; the focus is on orchestral writing.

Lesson Content

- Analysis of a scene it's main emotion and how to translate that to the composition process
- Orchestration – overview
- Balancing music and dialogue
- Analysing different genres such as love theme's, sadness, chase, horror, magic, and fantasy
- Analysis of melody, harmony, tempo, rhythm, and orchestration
- Making a template for each genre
- Sequencing mock-ups to various film cues

Prerequisites

- TA2, Arranging
- Software Sequencing/DAW like Logic Pro/Cubase/Pro Tools
- Midi keyboard
- QuickTime
- Sibelius (optional)
- Sampling library (optional)
- Flash Player
- Adobe reader

Music of the World – Sachit Ajmani

ASIMUT: Music of the World

Day, Time:	Friday, 12:15 – 13:30
Duration:	75 minutes
Room:	BON MNz
Period:	Semester 1 AND 2*
Credits:	1
Capacity:	18 (minimum: 6)
Department:	CLASSICAL/JAZZ

**starting January 23, then every week until 24-4*

Description

This module aims to heighten the awareness of the curious student to the incredible diversity of musical practices that occur across the planet. Guided, active listening will be encouraged and strategies to improve appreciation and minimise bias will be explored. Since the documentation and analysis of musical cultures is one of the aims of the field of ethnomusicology, so the work of ethnomusicologists will also be briefly discussed and basic ethnomusicological principles will be introduced. As globalising forces continue to bring different peoples into closer contact than before, broader cultural knowledge, appreciation, and sensitivity become a professional necessity and a competitive advantage.

Lesson Content

Each lesson will focus on the musical culture of a specific region. For each region, the broader cultural and social context will be discussed and an approximate understanding of the manner of the practice of music will be introduced. Listening examples will be played and discussed, and listening guides used as aids for appreciation. Basic principles in ethnomusicology and anthropology will be discussed as appropriate.

Course References

1. Terry E. Miller and Andrew Shahriari. "World Music – A Global Journey"
2. The Garland Encyclopaedia of World Music
3. Timothy Rice, "Ethnomusicology: A Very Short Introduction"

Non-Idiomatic Improvisation – Mario Calzada

ASIMUT: Non-idiomatic improvisation

Day, Time:	Wednesday, 16:40 – 18:20
Duration:	100 minutes
Room:	ROM 10
Period:	Semester 1 OR 2
Credits:	3
Capacity:	6
Department:	CLASSICAL/JAZZ*

**Recommended for EMP students*

This module challenges the listening skills of the students in a proactive combo ensemble. Through deep listening, fast reaction to impulses, openness, managing of the form, the harmony (intended as sonic mass), managing of the texture, playing meaningfully and expressively without the help of defined and restricted melodic and harmonic material

Lesson Content

- Idiomatic improvisation and Non idiomatic improvisation. Music post Ornette Coleman
- How to structure a free improvisation session: setting limits, deciding leaders, experimenting with textures, setting a form or map to follow
- The concept of deep listening. Free improvisation as meditation: how to improvise starting from silence, awareness of the space and the otherness.
- Developing improvisation techniques:
 - Starting from silence as a form of meditation
 - Direct clash start
 - The click exercise
 - Define a leader.
 - Set a limit.
 - The bass start.
 - Starting from a graphical score: Fontana Mix, by John Cage.
 - How to develop, transitions moment: Cross fade technique; Linear improvisation and textural counterpoint improvisation; Different type of climax and different ways of reaching it; Changing parameters on the same material that is played (dynamics, articulation, octave range, inversion of intervals)
 - How to end: Determined the end beforehand; Good ending point can be when two musicians find a unison and the other can join on top; Fade out to silence; Building a coda

Prerequisites

- TA2, Arranging

Recordings

- The Ornette Coleman trio at the "golden circle"
- Cecil Taylor - Free Improvisation #3
- Jack DeJhonnete - Pictures
- Agustí Fernández and Liudas mockunas - Improdimensions.
- Salvatore Sciarrino - Il silenzio degli oracoli.
- Helmut Lachenmann, Guero.
- Luciano Berio, Sequenza III per voce sola.

Hardware

- Mac or PC. Instrumental.

Software

- Sibelius, (finale, MuseScore...).

Exam - Final Project

- A concert based in Non - Idiomatic Improvisation

Percussion Course – Ron van Stratum

ASIMUT: Percussion Course

Day, Time:	Monday, 15:10 – 16:10
Duration:	60 minutes
Room:	ROM 04
Period:	Semester 1 OR 2
Credits:	3
Capacity:	6
Department:	CLASSICAL*/JAZZ

**Prior knowledge required for classical students*

Course Description

Introduction to percussion (instruments) playing in various styles using African and Latin drums (congas, bongos, djembe, timbales), small percussion (shakers, triangle, cowbells etc), Samba percussion (Surdo, Timba, Tamborim, Caixa etc).

Learning Goals

The goal is to use percussion in your band (-playing) and or recordings by learning examples from original African, Afro-Cuban, Samba percussion rhythms.

Everyone can join. The course is one semester, but you are allowed to do 2 semesters because of the amount of information, rhythms etc. there are to learn.

Assessment

The exam will be in the form of playing rhythms together, the last week of each semester.

NB. This module can be repeated once.

Playing in the Language - Jean-Pierre Cnoops

ASIMUT: Playing the language

Day, Time:	Wednesday, 10:00 - 11:00
Duration:	60 minutes
Room:	BON Jeker Meeting Room
Period:	Semester 1*
Credits:	1
Capacity:	10 (minimum: 4)
Department:	CLASSICAL

**Starting October 8, then weekly until December 3*

About learning to play in the correct musical style. Refine your interpretations by knowing more about the parameters to fit within a particular musical style.

In a series of 8 lessons you will learn how to dive into a composers language. Especially when you are studying music it is important to learn that you can recognize the style you have to play. In an interactive setting we will explore and discover how to come closer to perform within different styles. We can make use of specific arrangements you'd like to play. Go out of your comfort and playing the music which is influenced a lot by styles from jazz.

Post-Modernism and Eclecticism – Inge Pasmans

ASIMUT: Post-modernism and Eclectic

Day, Time:	Tuesday, 12:30 – 14:45
Duration:	75 minutes
Room:	BON 202
Period:	Semester 1
Credits:	2
Capacity:	<i>Unknown</i>
Department:	CLASSICAL/JAZZ

Focus on: Analysis and creativity

Elective Description

‘Something old, something new and something borrowed’

Postmodernism is not a typical musical style, but more an attitude towards art. It tries to avoid unity in technique and form, it embraces contradictions, it can be ironic, it is fragmented and irregular in form, often contains quotes of other styles, periods or cultures and, most importantly, sees music not as an autonomous art form, but as socially and politically relevant.

This course will mostly focus on polystylism, in other words compositional works with quotations and references. Sound fields will be another important aspect in this atonal or polytonal music. We will listen and analyze music of Schnittke, Berio, Ligeti, Reich, learning from their procedures in order to create our own material, like a composition or soundscape.

Teaching Methods

- Group lessons
- Individual coaching

Producing Your Own Music – Frederik Tings

ASIMUT: J Elective Producing your own music

Day, Time:	Thursday, 13:30 – 15:00
Duration:	90 minutes
Room:	ROM 19
Period:	Semester 1
Credits:	3
Capacity:	12
Department:	CLASSICAL/JAZZ

How to get the sound out of my head and in the song

This course will cover all essential topics of modern music production. We'll dive in depth into subjects such as mixing, sampling, synthesis, and sound design. It will be possible for beginners, but some lessons will go fairly in-depth. You should at least have some music production DAW installed on your computer. The idea of this course is very much learning by doing, so you will be expected to work on assignments. The genre here is completely up to you and we will work together on finding your voice in it.

Assessment

- 6 assignments throughout the semester

Sight Reading for Guitar – Martin Schulte

ASIMUT: Sight reading for guitar

Day, Time:	Monday, 09:30 – 10:30
Duration:	60 minutes
Room:	ROM 13
Period:	Semester 1 AND 2*
Credits:	3
Capacity:	9
Department:	JAZZ

**Every two weeks starting September 8*

Every lesson contains exercises as well as songs to be played in duo- or trio-settings. Also, in every lesson there will be examples of "real" Big-Band Charts, Charts of Theatre-Productions, Bands etc.)

Learning Objectives

At the end of this elective the student is able to read and sight read safely in all positions of the guitar and is able to meet requirements of a professional guitarist in many different working situations.

Lesson Content

- Introduction, different kinds of guitar sightreading (single lines, double stops, written out chords, chord symbols with notated rhythm, bass clef for doubling bass lines, not losing the form etc.)
- Positions reading exercises 1st position, chords free comping
- Positions reading exercises 3rd position, different rhythm-combinations of 8ths
- Positions reading exercises 5th position, chords with notated rhythm
- Positions reading exercises 8th position, chords with notated rhythm
- Positions reading exercises 10th position, double stops
- Positions reading exercises 12th position, double stops
- Positions reading exercises 15th position, written out chords
- From lesson 9 focus on the 5th position; short repeat: positions reading exercises, written out chords, different rhythm-combinations of 16ths
- Short repeat: positions reading exercises, exercises on single strings, 16ths reading exercises
- Short repeat: positions reading exercises, exercises on single strings, concert key reading
- Short repeat: positions reading exercises, exercises on single strings, bass clef reading
- Repetition of exercises, sight reading session
- Sight reading session

Sight Singing – Aljoscha Ristow

ASIMUT: Sight singing

Day, Time:	Monday, 14:05 – 15:20
Duration:	75 minutes
Room:	BON 202
Period:	Semester 1
Credits:	2
Capacity:	<i>Unknown</i>
Department:	CLASSICAL

Focus on: Sight singing

Elective Description

This course will focus on training your sight singing skills, that is, the immediate translation of notation into sound. The course will comprise the following components:

- Ensemble sight singing (choir repertoire)
- Solo sight singing (with/without accompaniment)

The melodies will contain leaps, chromaticism, and modulations. Further training will be provided to improve the awareness of the scale. Additional elements can be included by request, such as atonal singing or intonation training.

The level of this course is suitable for all students who finished the second year of theory. This course can also be combined with the advanced sight singing elective. You can choose one of the two courses, or both of them after each other in order to have two semesters of intensified sight singing training.

Teaching Methods

- Group lessons

Sight Singing (Advanced) – Aljoscha Ristow

ASIMUT: Sight singing

Day, Time:	Monday, 14:05 – 15:20
Duration:	75 minutes
Room:	BON 202
Period:	Semester 2
Credits:	2
Capacity:	<i>Unknown</i>
Department:	CLASSICAL

Focus on: Sight singing

Elective Description

This course will focus on training your sight singing skills, that is, the immediate translation of notation into sound. The course will comprise the following components:

- Ensemble sight singing (choir repertoire)
- Solo sight singing (with/without accompaniment)

The melodies will contain more advanced modulations, leaps, and chromaticism. Additional elements can be included by request, such as atonal singing or intonation training.

The level of this course is suitable for all students who finished the second year of theory and who would like to reach a more advanced level of sight singing.

This course can also be combined with the regular sight singing elective. You can choose one of the two courses, or both of them after each other in order to have two semesters of intensified sight singing training.

Teaching Methods

- Group lessons

Studio Sessions – Louis van Eeten

ASIMUT: Not applicable

Day, Time:	Variable (individual schedule)
Duration:	180 minutes
Room:	BON Studio
Period:	Semester 1 OR 2 (2 sessions - recording & mixing)
Credits:	1
Capacity:	6
Department:	CLASSICAL/JAZZ*

**50/50 split*

This elective serves as extra recording session at the studio of Conservatorium Maastricht (of which you already get one in your bachelor and/or master studies).

It is recommended that you focus on 1-2 tracks, so that you can go more in-depth into both the recording and mixing processes.

Requirements

- BA students: BA3 Studio Recording must be finished

Theoretical Analysis 3 – Sven Heinze

ASIMUT: J Elective TA3

Day, Time:	Tuesday, 14:20 – 16:00
Duration:	100 minutes
Room:	ROM 18
Period:	Semester 2
Credits:	3
Capacity:	9
Department:	JAZZ

The study of non-functional harmonic techniques and their application in jazz composition

Lesson Content

- Constant cycle
- Constant structure
- Chord patterns in progressions
- Melody-driven harmony
- Twelve-tone music
- Metatonal music
- Introduction in Schenker analysis
- Composition techniques and form in jazz
- Analysis of relevant jazz compositions
 - (C. Corea, K. Wheeler, M. Schneider, W. Shorter, B. Evans...)
- Reharmonization – functional & non-functional

Prerequisites

- TA2

Books

- L. Lhoëst, *Ins & Outs van Jazzharmonie, Muziekmozaïek* (2016)

Hardware

- Mac or PC

Software

- Sibelius (Finale, MuseScore,...)

Exam - Final Project

- Two original compositions, score (pdf) and live recording (mp3)
 - (*specifications available at the beginning of the course*)

Wanted! Composition Lab – Jesse Passenier

ASIMUT:

J Elective Wanted! Composition Lab#1

J Elective Wanted! Composition Lab#2

Day, Time:	Wednesday, 14:30 – 16:30 & 17:00 – 19:00 (Sem. 1) Thursday, 09:00 – 11:00 & 11:30 – 13:30 (Sem. 2)
Duration:	120 minutes
Room:	ROM 19 / Combo Room / Zaal Wyck
Period:	Semester 1 OR 2*
Credits:	3
Capacity:	8
Department:	CLASSICAL/JAZZ**

**6-week intensive course, see below for exact planning*

***Obligatory subject for CAP BA3 (Wanted! Composition Lab CAP)*

Requirements

For jazz students, **Jazz Arranging** needs to be **passed**.

For classical students, theory subjects up to year 2 need to be passed.

Bring a notebook, and take notes! Bring **headphones with large jack**. Bringing an own **laptop with Sibelius** is highly recommended, but you can also use the computers in the room. You are expected to continue composing and arranging at home. Sibelius is the focus of the course, if you use other music notation software, you receive very little guidance on the use of it. It's a chance to go professional with Sibelius - take it!

Learning Objectives

- Learn to **compose fast** for **unusual line-ups**
- Learn to **arrange for particular instruments** (which instruments depend on who signs up)
- **Gain confidence** in performing, rehearsing and interpreting newly written music
- Upgrade your **sight-reading** skills
- Upgrade your **Sibelius notation software** skills

Content

Wanted! Composition Lab is all about Instant Composing for unusual line-ups – AND playing in them. You get to write for all the people who sign up, and you play in the compositions of yourself and all the others, so you get an impression of both sides of the story. At first, we look closely at the involved instruments and what the line-up implies. Then you write for it while you get coaching on your composing and arranging, after

which we will start rehearsing that. This process gives you feedback on how well your writing communicates to the readers and if your ideas truly work the way you think. In a few weeks, you need a working piece, so in the final week we can conclude with a performance of the results!

The concept of Wanted! Composition Lab is that anyone can join, and that all the musicians who join form the line-up and everybody writes a piece.

The music style you choose to write is completely free. However, since the line-up is defined by the people signing up, you need to manage that. This is what the course focusses on; how do you deal with that, what can and can you not write for such a line-up, or even more specific; for these particular people?

As an important sidetrack, there will be a lot of tips and tricks offered regarding working with Sibelius notation software, which is why it's highly recommended that you have a working version on your own device before the lessons start.

Work Forms Used

- Lecture, Coaching, Discussion
- Rehearsal workshop
- Performance workshop

NOTE:

- ALWAYS VISIT BOTH SESSIONS on each day!!!
- The dates and times listed below are conceptual
- This module can be repeated

Wanted! Composition Lab # 1 (Semester 1)

September 3/10/17/24 14:30 - 16:30 ROM 19 & 17:00 - 19:00 ROM 19/Combo
October 1

October 8	14:30 - 16:00 Combo Room	General rehearsal
	16:30 - 18:15 Combo Room	General rehearsal
	18:15 - 19:00 Zaal Wyck	Soundcheck
	19:00 - 20:30 Zaal Wyck	Concert

Wanted! Composition Lab # 2 (Semester 2)

February 12/26 09:00 - 11:00 ROM 19 & 11:30 - 13:30 ROM 19/Combo
March 5/12/19

March 26	12:00 - 15:00	Soundcheck/general
	15:30 - 16:30	Concert