

### Jazz and Improvised Music

"Artist Musician of Contemporary Music" (AMMA)

RNCP: 37768 CPF: 333863

"Performing a work of contemporary music" (IOMA)

RS: 5296 CPF: 331093

DEM Jazz

#### Presentation of the training

1) The CMDL	p 1
2) Admission requirements	p 1
3) Objectives of the training	p
4) Employability	p 2
5) Organization of studies	p 2
6) Course content	p 2

#### Admission & Registration

7) Selection procedures	p 5
8) Recruitment Calendar	p 5
9) How to register	p 6
10) Tuition and Funding	p 6

#### ANNEXES

1- Registration: Memo	
2- Mock-up of the Training Professional	p 8
3- Model of the AMMA training course	P 12
5- Model of the AMMA training (2 years)	p14
6- Model of the IOMA training	p 18

## PREPARATION OF THE TRAINING

### 1) The CMDL

Driven by a genuine desire to transmit and defend jazz and improvised music, musicians Didier Lockwood, Benoit Sourisse and André Charlier created the CMDL in 2000. As a higher education institution, the Centre des Musiques Didier Lockwood is intended to accompany young musicians towards professional life and to enable professionals already in practice to develop their careers. The CMDL is now authorized to provide vocational training leading to a diploma, thanks in particular to the partnerships established with the FNEIJMA and a CRD.

### 2) Admission Requirements

To sit for the entrance exam for the CMDL course, the candidate must:

- Be at least 18 years old  
➔ Candidates who do not meet this condition may submit a request for an exemption when registering online.
- Have a good instrumental and theoretical level. Nomusic degree is required.

### 3) Objectives of the training

**The professional training – Jazz and Improvised Music provided at the CMDL allows:**

- To provide trainees with a working method that allows them to master instrumental technique and acquire a real artistic dimension,
- To develop their individual creativity and their personal project,
- To acquire the culture of jazz and the knowledge of the styles that come from it by consolidating rhythmic, harmonic and melodic concepts (improvisation, interpretation),
- To make interns autonomous and thus to be able to adapt to all professional situations.

**At the end of the training, the trainee will be able to obtain:**

#### ► The CMDL Diploma

The Centre des Musiques Didier Lockwood awards the CMDL diploma to trainees who have obtained an overall mark of more than 70% in the exams. He certifies a high level of mastery in jazz and improvised music.

**But also, depending on the *option* chosen by the trainee:**

▶ **The professional certification "Artiste Musicien des Musiques Actuelles" (AMMA)**

As part of its membership of the FNEIJMA, the CMDL is authorized to train and present musicians for the professional certification "Artist Musician of Contemporary Music". This certification, which is registered in the R NCP (National Directory of Professional Certifications), aims to certify the technical and artistic skills mobilized by musicians in the context of writing and composition, stage performance, animation and mediation projects. The AMMA is a level 5 qualification (bac+2). The certification can be validated in 1 or 2 years.

▶ **The "Interpreting a Work of Contemporary Music" (IOMA) certification**

As part of its membership of the FNEIJMA, the CMDL is also authorized to train and present musicians for the "Interpreting a Work of Contemporary Music" certification. This certification is registered in the RS (Specific Repertoire), it allows the musician to acquire and have his or her professional know-how and skills recognized in contemporary music and thus to increase his or her adaptability to different professional activities.

▶ **The DEM Jazz**

Thanks to the partnership established with a Conservatoire à Rayonnement Départemental, the professional training of the CMDL gives access to the exams for obtaining the JAZZ Diploma of Musical Studies. It is the highest French musical diploma awarded by conservatories.

#### **4) Professional integration**

Thanks to the teachings, the experience acquired and the development of the professional network, the trainee has, at the end of his training, all the keys in hand to start or continue his career as a professional musician. The CMDL diploma, the AMMA professional certification, the IOMA certification or the DEM Jazz, attest to the good level of the trainee. They allow entry or improvement in the life of a professional musician.

#### **5) Organization of studies**

The training takes place over two years divided into four semesters. However, the intern can register for one year and renew the application the following year. Classes take place from September to June.

#### **6) Course content**

The overall content of the training is evenly divided between practical, theoretical, cultural and methodological courses which enable the trainee to integrate into professional life. Beyond the theoretical and technical teachings of music, the pedagogies set up at the CMDL strive to reveal the musical identity and the creative potential of each musician. Thus, between the time of creation, album releases, stages and tours, the pedagogical team invests and accompanies the stages in their learning. Each year, nearly 80 musicians-speakers share the fruits of their experiences with new generations of musicians.

In addition to the professional training programme "Jazz and Improvised Music", the IOMA certification includes a test preparation module of approximately 40 hours.

In addition to the professional training program "Jazz and Improvised Music", the AMMA professional certification includes an internship and pedagogical courses for a duration of approximately 100 hours.

- ▶ The model of the training in Appendix 2 details the training program per semester, the number of hours and the methods of knowledge assessment.

### Instrument - improvisation, deciphering

- ▶ Technique: Instrument control, deciphering, etc.
- ▶ Improvisation: The trainee will put his culture and learning at the service of improvisation
- ▶ Studies of different improvised languages

The referent teacher is responsible for and pedagogical follow-up. He teaches weekly. The intervening professor either deals with a particular topic or sheds a different light on the main teacher's course

#### BATTERY

Referent teacher: **ANDRÉ CHARLIER**

Speakers: Franck Agulhon, Gautier Garrigue, Lukmil Perez, Stéphane Huchard, Karl Jannuska, François Laizeau, Mathieu Chazarenc, Antoine Paganotti, Nicolas Charlier, Antoine Banville, Raphaël Pannier

#### PIANO

Referent teacher: **BENOIT SOURISSE**

Speakers: Olivier Hutman, Laurent Coulondre, Frédéric Nardin, Pierre De Bethmann, Thomas Enhco, Manuel Rocheman, Emmanuel Bex, Thierry Eliez, Maxime Sanchez, Guillaume De Chassy

#### VIOLIN

Professors' referents: **BASTIEN RIBOT, PIERRE-MARIE BRAYE-WEPPE**

Speakers: Clément Janinet, Mathias Levy, Thomas Enhco, Baiju Bhatt Youenn Rohaut

#### GUITAR

Referent teacher: **PIERRE PERCHAUD**

Speakers: Romain Pilon, Anthony Jambon, Louis Winsberg, Federico Casagrande, Olivier Louvel, Jean-Marie Ecay, Frédéric Loiseau, Manu Codjia, Michael Felberbaum, Sandro Zerafa

#### BASS AND DOUBLE BASS

Professor Referent: **JEAN-MICHEL CHARBONNEL**

Speakers: Jérémy Bruyère, Felipe Cabrera, Gilles Coquard, Chris Jennings, Diego Imbert, Julien Herné, Viktor Nyberg, Jean Philippe Viet, Thierry Fanfant, Dominique Di Piazza

#### SAXOPHONE, FLUTE and CLARINETTE

Referent teacher: **STÉPHANE GUILLAUME**

Speakers: Frédéric Borey, Lucas Saint-Cricq, Pierrick Pedron, Adrien Sanchez, Christophe Panzani, Jean Charles Richard, Irving Acao, Pierre-Marie Lapprand

#### TRUMPET

Referent teacher: **CLAUDE EGÉA**

Speakers: David Enhco, Sylvain Gontard, Yohan Loustalot, Pierre Drevet

#### SONG

Professors' referents: **MANU DOMERGUE**

Speakers: Cynthia Abraham, Chloé Cailleton, Camille Durand, Thierry Peala, David Linx, Tierney Sutton, Emmanuelle Trinquesse, Laura Littardi, Anne-Sophie Domergue, Barbara Belletti

### Ear work

- ▶ Analytical Ear (Interval Recognition)
- ▶ Intuitive ear (recognition of harmonic "colors", "modes"...)
  - ▶ Ear applied to the instrument (questions and answers, mimicry, etc.)

Referent professors: **BENOIT SOURISSE, FRÉDÉRIC LOISEAU**

### Rhythm workshop

- ▶ Work on the internal clock ("inner dance") without an instrument but with hands, feet, mouth
- ▶ Rhythmic perception according to styles and eras
- ▶ Work on polyrhythms, asymmetrical measures...

Referent professors: **ANDRÉ CHARLIER, PIERRE PERCHAUD**

### Harmony

- ▶ Theoretical and Applied Harmony
- ▶ Study of the main styles

Referent Professor: **JEAN-MICHEL CHARBONNEL**

### Writing (composition, arrangement, orchestration)

- ▶ Work on the arrangements and compositions of the trainees in the different formations
- ▶ Development of the trainee's personality on original compositions

Referent teacher : **STÉPHANE GUILLAUME, SIMON COCHARD**

### Original Directory Creation Set

- ▶ Play together the trainees' compositions for a better analysis: structure, essential axis, balance and intelligibility.

Speakers: **CHRIS JENNINGS, BENOIT SOURISSE, PHILIPPE MANIEZ, PIERRE PERCHAUD, OLIVIER HUTMAN, THOMAS ENHCO, LOUIS WINSBERG...**

### Grand ensemble – Big Band

- ▶ Work in a large training course
- ▶ Proofreading of the major currents and arrangers
- ▶ Concerts

Referent Professor: **STÉPHANE GUILLAUME,**

### Jazz repertoire ensemble

- ▶ Study of the repertoire of jazz standards and all improvised music

Speakers: FRÉDÉRIC LOISEAU, JEAN-MICHEL CHARBONNEL, MANU DOMERGUE, STEPHANE GUILLAUME

### "Aesthetic" repertoire ensemble

- ▶ Rhythm 'n blues workshop

Speakers: BENOÎT SOURISSE

- ▶ Flamenco Music Workshop

Speakers: LOUIS WINSBERG, EDOUARD COQUARD

- ▶ Indian Music Workshop

Speakers: PRABHU EDOUARD, HENRI TOURNIER

- ▶ Brazilian Music Workshop

Speaker: NATALINO NETTO

- ▶ Latin Music Workshop

Speakers: ORLANDO POLÉO, GERARDO DI GIUSTO

- ▶ Fusion Music Workshop

Speakers: MARC BERTHOUMIEUX, OLIVIER LOUVEL

- ▶ Traditional music workshop

Speakers: OLIVIER HUTMAN, GEORGI KORNAZOV

- ▶ Electronic Music Workshop

Speaker: PHILIPPE BALATIER

- ▶ African Music Workshop

Speaker: ALAIN DEBIOSSAT

- ▶ Gypsy Music Workshop

Speaker: BASTIEN RIBOT

- ▶ Workshop " The Musician's Voice"

Speaker: PIERRICK HARDY

- ▶ Maloya Workshop

Speaker: OLIVIER KER OURIO

### Complementary Piano (optional course)

- ▶ Study of agreements
- ▶ Deciphering themes, chords, reading standards
- ▶ Work on the ear and understanding harmony by singing "voices leading" and chord extensions.
- ▶ Understand the internal movements, tensions, resolutions, within the agreements.
- ▶ Practicing harmony with the piano.

Referent Professor : LOUIS LE PAGE, JULES CHARBONNIER

### Complementary singing (optional course)

- ▶ Voice work: placement, accuracy, timbre
- ▶ Singer's posture: body warm-up, movements, reflection on posture
- ▶ Microphone Approach
- ▶ Work of the ear by voice
- ▶ Targeted study of a standard: learning, interpretation, vocal improvisation on a grid

Referent Teacher: MANU DOMERGUE

### MAO - Sound Techniques

- ▶ Characteristics of the sound, connectors and wiring, Installation and adjustments of a small sound system, creation of a technical sheet
- ▶ Sound recording technique, creation of a mock-up
- ▶ Raising awareness of the risks associated with noise levels...
- ▶ Use of computers, study of digital audio formats and sound cards, learning ProTools and Logic, MIDI standard, virtual instruments, equalization-compression, introduction to mixing and editing
- ▶ Practical studio recording work with ProTools.

Speakers: MARC BERTHOUMIEUX

### Studio – audio recording and production

The trainees record, produce and mix a few tracks. They are helped and advised by a professional sound engineer.

Speaker: THOMAS KELLER

### Musical culture and commented auditions

- ▶ Study of the great styles and musicians, main parameters (sonority, rhythm, improvisation, harmony, etc.)
- ▶ Learning through active listening.

Speakers: FRÉDÉRIC GOATY, DANIEL YVINEC + VARIOUS SPEAKERS

### Masterclass

- ▶ Masterclass of internationally renowned musicians

### Concerts – internships – professional situation

- ▶ Concerts organized with CMDL partners

### Creation of the working environment

- ▶ Knowledge of the issues and apprehension of the musician's professional environment
- ▶ Study of musical legal structures, the employment of the musician, contracts in the field of music, copyrights, intermittency...

Speakers: CHANTAL CHARLIER, DAVID ENHCO AND SPEAKERS SPEDIDAM, SACEM...

### 7) Selection process

#### ► Step 1: The online registration form

The candidate completes the online application form and provides all the requested documents before the registration deadline. The list of documents to be gathered before online registration, as well as the dates and information to be remembered, can be found in Appendix 1.

After the closing of the registration and the derogation committee, the list of candidates admitted to sit for the admission tests shall be made public.

Candidates who require special accommodations in order to take the admission test must send their application as soon as possible to the CMDL Tuition Service. In consultation with the candidate, the CMDL will put in place the appropriate measures (third time, adapted supports, etc.).

#### ► Step 2: The Admission Test

The successful candidate is invited to sit the admission test on the day and at the time that will be posted on the website, at least 15 days before the test. The candidate must take the test 15 minutes before the time of the convocation. Any absence from the admission test is eliminatory.

The exams will take place in person unless the health conditions do not allow it. In this case, they will take place remotely (via a videoconferencing platform).

- **Interpretation of an instrumental program composed of:**

- 1 free piece chosen by the jury from among the 2 works proposed by the candidate.  
These works can be pieces from the repertoire, original compositions or arrangements of pieces from the repertoire. The complete scores of the 2 works for the rhythm section (double bass, drums and piano and a score for the jury) are pieces to be attached to the application file. They should be no longer than 2 pages (each) and should be written with music software.
- 1 piece chosen by the jury from the list of 10 compulsory pieces.  
This list is available on our website [cmdl.eu](http://cmdl.eu)  
The candidate must know all the pieces, he will be asked to perform one of them, without a score. The candidate will be accompanied exclusively by the CMDL's escorts. The chaperones will not provide any rehearsals with the candidate. The total duration of the program should not exceed 12 minutes, with the jury reserving the right to interrupt the candidate at any time.

- **An interview with the jury**, including about the study project

*Special case* : foreign or French candidates living abroad who are unable to take the entrance exam due to distance may apply to the administration for an exemption in order to take the admission tests remotely. The CMDL administration reserves the right to accept or refuse this request. In case of acceptance, an online appointment for an audition and an interview will be arranged between the juries and the candidate, on a date defined by the institution.

The number of diploma courses (DNSPM, Bachelor's, Master's and Vocational Training) is limited.

### 8) Recruitment Timeline

Registration opens: early December 2023

Registration closes: March 15, 2024

Test Eligibility Results: April 2024

Practical Admission Tests: May 2024

Results: June 2024

### 9) How to register

Candidates admitted to vocational training will have to proceed with their administrative registration with the CMDL. Registration is final after receipt of the signed training contract and study regulations as well as the payment of the deposit before the date indicated on the admission email or letter.

## 10) Tuition fees and training funding

### Tuition fees

The tuition fees for the vocational training are 6400€ per year. In the case of the AMMA or IOMA training, the tuition fees are increased by €550 (i.e. a total of €6950). In the case of an AMMA validated in 2 years, the total cost is €1,4400.

However, if the trainee completes his/her own training, the CMDL supports him/her by lowering tuition fees. A scholarship may also be awarded for the second year depending on the student's seriousness, attendance and income.

	CMDL Tuition Fees	Tuition fees: self-financing (scholarship)	Fnejjma registration + internship (AMMA and IOMA)
	Vocational training (with or without DEM)		
1st year of studies	6800 €	5000 €	-
2nd year of study	6800 €	Between 1900 and 2800 €*	-
	IOMA		
Year of study	6800 €	5000 €	600€
	AMMA in 1 year		
Year of study	6800 €	5000 €	600€
	AMMA in 2 years		
1st year of studies	6800€	5000 €	600€
2nd year of study	7000€	Between 1900 and 2800 €*	

\*depending on the amount of the scholarship awarded.

### Financing

Different funding schemes for vocational training can be applied for for continuing training, depending on the personal situation of the trainee (performer, artist-author, jobseeker or others). The training for the AMMA professional certification, as well as the IOMA certification are eligible for the CPF (Personal Training Account).

- ➔ The candidate can obtain information directly from the AFDAS or the OPCO to which his employer belongs. They can also turn to their Region or their Pôle Emploi advisor. For job seekers in the Ile-de-France region, find out more about the AIRE scheme.

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## Appendix 1 - MEMO

Registration on the CMDL website until 15 March 2024 inclusive.

Please follow the registration procedure. Remember to gather all the requested documents BEFORE you start filling out the online form. Please use PDF files. Word, open office and also jpeg files (for card and passport photo) can be accepted.

### Documents to be provided when registering online:

#### For all applicants

- a copy of your ID on both sides
- yearID card (in approved 35x45mm format)
- a Cover Letter
- a Curriculum Vitae, detailing your general studies and your previous musical background (discipline, institution, year, level(s) achieved, award(s))
- Links to watch your video recordings (in trio minimum): your interpretation of one of the ten imposed themes and a piece of your choice
- The scores of the 2 free pieces - proposed for the admission Tests - for the rhythm section (double bass, drums and piano and a score for the jury) and written with a musical score software (2 pages max.)
- An online payment of 70 euros corresponding to the application fee will be requested at the end of the registration form.

**Annex 2 – Vocational training 2023/2024  
(update to come)**

FP 1 - S1				
Intitulés	H /semaine	H/ semestre	Modalités de contrôle des connaissances	
			%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Harmonie	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	CC
Ensemble répertoire esthétique (Brésilienne, rythm'n blues, fusion...)	1.5	15	100%	CC
Ensemble création - composition	1.5	15	100%	EP
Direction ensemble	/	6	100%	PA
Grand ensemble - big band	/	/		
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnelle	/	24	100%	PA
Culture musicale et auditions commentées	/	6	100%	PA
MAO - techniques du son	/	6	100%	EE
Instrument complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PA
	11.5	206		



FP 1 - S2				
Intitulés	H /semaine	H/ semestre	Modalités de contrôle des connaissances	
			%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Harmonie	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	EP
Ensemble répertoire esthétique (Brésilienne, rythm'n blues, fusion...)	1.5	15	100%	CC
Ensemble création - répertoires originaux	1.5	15	100%	EP
Direction ensemble	/	6	100%	PA
Grand ensemble - big band	/	/	100%	CC
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnelle	/	24	100%	PA
Culture musicale et auditions commentées	/	6	100%	PP
MAO - Techniques du son	/	6	100%	EE
Instrument complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PP
	11.5	206		

FP 2 - S3				
Intitulés	H /semaine	H/ semestre	Modalités de contrôle des connaissances	
			%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Harmonie - Ecriture - arrangement	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	CC
Ensemble répertoire esthétique (Electro, latin, flam	1.5	15	100%	CC
Ensemble création - répertoires originaux	1.5	15	100%	EP
Direction d'ensemble	/	6	100%	EP
Grand ensemble - big band	3	18	100%	PA
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnell	/	24	100%	PA
Culture musicale et auditions commentées	/	6	100%	PA
MAO Techniques du son - enregistrement	/	6	100%	EE
Instrument complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PA
	14.5	224		

FP 2 - S4				
Intitulés	H /semaine	H/ semestre	Modalités de contrôle des connaissances	
			%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Harmonie - Ecriture - arrangement	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	EP
Ensemble répertoire esthétique (Electro, latin, flam	1.5	15	100%	EP
Ensemble création - répertoires originaux	1.5	15	100%	EP
Direction d'ensemble	/	6	100%	EP
Grand ensemble - big band	3	18	100%	PA
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnell	/	24	100%	PA
Culture musicale et auditions commentées	/	6	100%	PP
MAO - Techniques du son - enregistrement	/	6	100%	EE
Instrument complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PP
	14.5	224		

## Annex 3 – 2023/2024 AMMA 1-year training package (update to come)

AMMA - S1				
Intitulés	H /semai	H/ semest	Modalités de contrôle des connaissances	
			%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Ecriture - arrangement	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	CC
Ensemble répertoire esthétique (Electro, latin, flam)	1.5	15	100%	CC
Ensemble création - répertoires originaux	1.5	15	100%	EP
Direction d'ensemble	/	6	100%	EP
Grand ensemble - big band	3	18	100%	PA
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnelle - PROJET AMMA	/	36	100%	PA
Culture musicale et auditions commentées	/	6	100%	PA
MAO Techniques du son - enregistrement	/	6	100%	EE
Piano complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PA
		236		

AMMA - S4				
Intitulés	H /semai	H/ semest	Modalités de contrôle des connaissances	
			%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Ecriture - arrangement	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	EP
Ensemble répertoire esthétique (Electro, latin, flam	1.5	15	100%	EP
Ensemble création - répertoires originaux	1.5	15	100%	EP
Direction d'ensemble	/	6	100%	EP
Grand ensemble - big band	3	18	100%	PA
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnelle	/	24	100%	PP
Projet professionnel AMMA	/	94	100%	PP
Culture musicale et auditions commentées	/	6	100%	PP
MAO - Techniques du son - enregistrement	0.5	6	100%	EE
Piano complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PP
	15	318		

## Annex 4 – 2023/2024 AMMA training course (update to come)

AMMA - S1				
Intitulés	H /semai	H/ semest	Modalités de contrôle des connaissances	
			%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Ecriture - arrangement	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	CC
Ensemble répertoire esthétique (Electro, latin, flam)	1.5	15	100%	CC
Ensemble création - répertoires originaux	1.5	15	100%	EP
Direction d'ensemble	/	6	100%	EP
Grand ensemble - big band	/	/	100%	PA
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnelle - PROJET AMMA	/	36	100%	PA
Culture musicale et auditions commentées	/	6	100%	PA
MAO Techniques du son - enregistrement	/	6	100%	EE
Piano complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PA
		218		

AMMA - S2				
Intitulés	H /semai	H/ semest	Modalités de contrôle des connaissances	
			%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Ecriture - arrangement	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	EP
Ensemble répertoire esthétique (Electro, latin, flam	1.5	15	100%	EP
Ensemble création - répertoires originaux	1.5	15	100%	EP
Direction d'ensemble	/	6	100%	EP
Grand ensemble - big band	/	/	100%	PA
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnelle	/	24	100%	PP
Projet professionnel AMMA	/	24	100%	PP
Culture musicale et auditions commentées	/	6	100%	PP
MAO - Techniques du son - enregistrement	0.5	6	100%	EE
Piano complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PP
	12	230		

AMMA - S3				
Intitulés	H /semai	H/ semest	Modalités de contrôle des connaissances	
			%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Ecriture - arrangement	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	CC
Ensemble répertoire esthétique (Electro, latin, flam	1.5	15	100%	CC
Ensemble création - répertoires originaux	1.5	15	100%	EP
Direction d'ensemble	/	6	100%	EP
Grand ensemble - big band	3	18	100%	PA
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnelle - PROJET AMMA	/	30	100%	PA
Culture musicale et auditions commentées	/	6	100%	PA
MAO Techniques du son - enregistrement	/	6	100%	EE
Piano complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PA
		230		



AMMA - S4				
Intitulés	H /semai	H/ semest	Modalités de contrôle des connaissances	
			%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Ecriture - arrangement	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	EP
Ensemble répertoire esthétique (Electro, latin, flam	1.5	15	100%	EP
Ensemble création - répertoires originaux	1.5	15	100%	EP
Direction d'ensemble	/	6	100%	EP
Grand ensemble - big band	3	18	100%	PA
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnelle	/	24	100%	PP
Projet professionnel AMMA	/	94	100%	PP
Culture musicale et auditions commentées	/	6	100%	PP
MAO - Techniques du son - enregistrement	0.5	6	100%	EE
Piano complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PP
	15	318		

## Annex 5 – IOMA Training Package 2023/2024 (update to come)

IOMA - S1				
			Modalités de contrôle des connaissances	
Intitulés	H /semai	H/ semest	%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Ecriture - arrangement	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	CC
Ensemble répertoire esthétique (Electro, latin, flam	1.5	15	100%	CC
Ensemble création - répertoires originaux	1.5	15	100%	EP
Direction d'ensemble	/	6	100%	EP
Grand ensemble - big band	3	18	100%	PA
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnelle - PROJET IOMA	/	24	100%	PA
Culture musicale et auditions commentées	/	6	100%	PA
MAO Techniques du son - enregistrement	/	6	100%	EE
Piano complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PA
		224		

IOMA - S2				
Intitulés	H /semai	H/ semest	Modalités de contrôle des connaissances	
			%	Type d'épreuve
Instrument-improvisation, déchiffrage	3	33	100%	CC
Travail de l'oreille	1	12	100%	EE
Atelier rythme	1	12	100%	EP
Ecriture - arrangement	1.5	18	100%	EE
Ensemble répertoire jazz	1.5	18	100%	EP
Ensemble répertoire esthétique (Electro, latin, flam	1.5	15	100%	EP
Ensemble création - répertoires originaux	1.5	15	100%	EP
Direction d'ensemble	/	6	100%	EP
Grand ensemble - big band	3	18	100%	PA
Résidence musicale	/	12	100%	PA
Concerts – stages - mise en situation professionnelle	/	24	100%	PP
Préparation IOMA	/	42	100%	PP
Culture musicale et auditions commentées	/	6	100%	PP
MAO - Techniques du son - enregistrement	/	6	100%	EE
Piano complémentaire	0.5	5	100%	PA
Master-class	/	8	100%	PA
Environnement professionnel	/	6	100%	EE
Studio - enregistrement et production audio	/	10	100%	PP
	14.5	266		