

Study guide Codarts Bachelor of Music

year 1 and 2

2023-2024

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1/ Codarts Rotterdam

PLAY.MOVE.EXPLORE.BECOME.CODARTS

Codarts is an international university for applied sciences, firmly rooted in the city of Rotterdam, offering high-quality Bachelor and Master study programmes in the fields of music, music theatre, dance, circus art, music and dance in education, and music and dance therapy.

Diversity, interdisciplinarity, and sustainability are part of the DNA of Codarts. We are active in national and international networks, as witnessed by the innovative education and research programme Rotterdam Arts & Sciences Lab – a collaboration between Erasmus University Rotterdam, William the Kooning Academy/Hogeschool Rotterdam, and Codarts.

Codarts is home to over 1000 students of 65 nationalities and about 420 employees.

- Bachelor of Music (departments: Jazz, Pop, World Music, Classical Music, and Music Theatre)
- Bachelor of Music in Education
- Bachelor of Dance
- Bachelor of Dance in Education
- Bachelor of Circus Arts
- Master of Music
- Master of Arts in Education
- Master Arts Therapies (Dance Movement Therapy and Music Therapy)
- Master Choreography (joint degree with Fontys, Tilburg)

Education at Codarts

Codarts Rotterdam trains talented and eager dancers, musicians, and circus performers to become committed and inspiring artists, leaders, and coaches, ready to spread their wings in a dynamic, international environment. Our mission is founded on six concepts that together make up Codarts' vision: Craftsmanship, Self-Management, Diversity, Inquisitiveness, Sustainability, and Connectivity.

Craftsmanship

Codarts combines the oldest traditions and the latest movements in professional art education that lives up to international standards. Students immediately apply all they learn in projects, performances, and concerts.

Self-Management

Codarts regards students as self-confident designers of their own future. Right from the start, they learn to carry and share responsibility. Everything is aimed at the maximum development of a personal artistic identity.

Diversity

Codarts is firmly rooted in Rotterdam and has always passed on the most divergent cultures, styles, and disciplines to new generations of performing artists who see the world as their working field.

Inquisitiveness

Codarts is an inquisitive community where thoughts and questions are exchanged, considered, and developed. This takes place in a continuous collaboration between professors, teachers, students and third parties. At Codarts, thinking and acting follow naturally from each other and students are emphatically encouraged to do both.

Sustainability

Codarts train students for a professional existence that will last decades. Students are intensively coached in developing and maintaining their health, resilience, and flexibility.

Connectivity

Codarts is the link between talent and the international working field. At the end of the day, everything is about connection: between artist and colleagues, between artist and audience, between artist and society. It goes without saying that the international professional field comes to Codarts to scout talents. Codarts also collaborates with numerous local, national, and international organisations to make sure that talented students are also seen and heard outside our own buildings.

2/Bachelor of Music

The bachelor Music is a four-year full-time course. The total study load of the programme is 240 study points (EC), consisting of a one-year propaedeutic phase of 60 EC and a three-year main phase of 180 EC. The official language in classes can be English or Dutch. After completing the programme, you will have obtained the degree **Bachelor of Music (BMus)**. The diploma opens up the possibility of continuing your studies with a Master Music, depending on qualification.

Within the Bachelor Music there are five branches of studies: Classical Music, Jazz, Pop, World Music, and Music Theatre. Each of these branches has its own characteristic profile and specialised study programme. At the same time, they share the same professional profile in which the learning outcomes have been defined.

It follows from Codarts' mission as stated above that we provide a learning environment in which the attention is focused on you, the student. Codarts Music believes in idiosyncratic musicians who, on the basis of their personal artistic identity, are able to claim their own place in the world of music. This means that you are keenly aware of your own strengths and weaknesses and can use this to your advantage.

Such insight doesn't come naturally. This is why our learning environment challenges you to make choices in how you apply your creativity, helped by vocational skills and knowledge. The unique range in music styles and other art disciplines available at Codarts provide you with plenty of room to design your own music story, whether by specialising in a specific music style or by combining multiple styles and disciplines.

We believe in a student-driven learning environment where the focus is on individual artistic development. The study programme provides frameworks for this without becoming a straitjacket. Own initiative and responsibility are key values, giving you the opportunity to go your own way while learning, in a motivated and inspired manner. This is why Codarts' curriculum is characterised by openness, allowing space for research and experiments. In the course of your studies, you will be introduced to a wide range of music styles and the study programme gives you the opportunity to broaden or deepen your development. Classes are given by a varied team of teachers and guest teachers. In addition, you can make full use of the knowledge and expertise that other departments and study programmes have to offer: Classical Music, Pop, Jazz, World Music and Music Theatre, Dance and Circus, as well as the teacher training programmes in Music and Dance.

In the Codarts community we learn from the challenges and solutions we meet on our journey, thus building an educational environment together that is always in motion.

Also, Codarts is part of an extensive network of partners in Rotterdam and far beyond. Together with these partners we frequently organise projects and events, such as band projects together with the Willem de Kooning Academy, a multidisciplinary accompaniment of the annual Christmas dinner at the Rotterdam town hall, the Codarts Talent Stage at the North Sea Jazz Festival.

Codarts does more than provide the artistic facilities you need to become a successful performing artist. For a successful, sustainable career, injury prevention is essential. At Codarts, Student Life provides various facilities that can help you prevent or eliminate impediments, as well as good advice to have a long and healthy life in music.

Domains

Your study for the Bachelor of Music starts with an addition for a specific major, for example Jazz composition, pop guitar or classical voice. This major determines which study programme you will follow. A large part of your classes resort under the Department your major belongs to (Jazz, Pop, World Music or Classical Music), but each study programme also has classes that are specific to your major.

For each major available within the Bachelor of Music the study programme is arranged according to a strict framework that reflects the five domains:

- Artistic Development
- Ensemble Playing
- context and Research
- Professional Development
- Profiling Space

Naturally, the content of these domains may vary for individual departments and sometimes even for each major. Relevant context for a jazz saxophone player is not the same as for a classical pianist. In the course of your studies, you will increasingly determine the content of your study programme yourself and develop your own unique artistic profile. The identical structure of the curricula enables you – if your profile requires this – to also take classes with other departments and thereby put together a programme that best supports your development.

Below is a global description of the focus of the various domains. In the chapters that follow we will discuss the four departments within the Bachelor of Music in more detail and also further explain what the content of the domains within each study programme is.

Artistic Development

The foundation of your study in music is to develop your musical expressiveness on your instrument, or, in the case of songwriting, creative producing or composition, the expressiveness of your own work. The modules of Artistic Development focus on developing your technical and artistic qualities. In the case of a performing major the focus is on the study of your primary instrument, or major. In the case of a creative major the focus is on your study of the various aspect of creating.

In most majors your main subject classes are given by several teachers, each with their own focus area. These classes mainly are individual and in some cases are supported by one or several group lessons.

In addition to your main subject class, you will take one or more supporting subjects. These may be practical subjects with attention to technique our repertoire, but also theoretical subjects, depending on the specific demands of your discipline.

As your study progresses, you will be challenged to participate in thinking about the content of the modules of Artistic Development. For example, it may be suitable for your development to not only study your primary instrument but also take lessons on another instrument or to take a more in-depth approach to a different style on the same instrument. You discuss these choices with your teachers and at the end of the year they are discussed in the teachers meeting, after which they are submitted to the Head of the Department for approval.

Halfway each year, you present your progress to both your teachers and fellow students. In June there is an official performing examination. After four years, you conclude your major with a graduation performance.

Ensemble Playing

Working together and playing together is a core competence of all musicians. In the domain Ensemble Playing you will gain experience with various forms of collaboration, in both longer commitments such as permanent ensembles and in short-term projects. This of course includes attention to the musical aspects of playing together, but you are also coached in learning how to effectively work together as a group. Depending on your major you will be assigned to a number of mandatory activities. In addition, there is the possibility to participate in occasional projects within your study programme but certainly also in other contexts, in collaboration with other disciplines. In the course of your study you will be challenged to participate in thinking about what content of your ensemble playing activities would help you to further develop your own unique artistic profile.

Throughout the year, you will have a number of opportunities to present yourself with your ensemble or group before an audience and receive feedback from audience, teachers and fellow students. In return, we expect you to be present when your fellow students present their work and that you contribute in the form of constructive feedback.

Instead of ensemble classes, students of Composition have an extensive choice of composition-related subjects.

The domain Ensemble Playing includes the project weeks, which take place twice a year. In these weeks there are no regular classes, but only special projects, workshops and master classes. The first week is a project week specific to each department, providing opportunity for projects within your study programme. In the second project week all kinds projects are organized that transcend genre or discipline. Core values are creating together, working interdisciplinary, and paying attention to situation, location and audience. By being confronted with contexts that are entirely new to you, you widen your horizon.

Context and Research

in this domain we find two learning trajectories. In the trajectory *Musical Skills* you work on your knowledge of an insight into musical structures, ear training and analytical skills. Subjects include Rhythmic Skills, Solfège, and Analysis. The second trajectory is *Research*. In this trajectory you gain a basic overview of the historical development of

your discipline (history modules) and you learn about the major musical schools in the world (Musical Connections). This includes an exploration of the present-day social-cultural context in which you will be working as a professional. Guided by these themes you will also learn step-by-step to do your own research into the background of the repertoire you are playing. You conclude this learning trajectory in year 4 by doing independent research into a subject of your own choosing that is close to your practice as an aspiring professional.

Professional Development

This domain is the control room of your study, as it were. This is where you develop the skills that help you to effectively and sustainably develop yourself as a professional. The following elements make up this domain:

Study Skills

By developing study skills you become more and more in control of your learning process, thereby making it more efficient and more effective. By developing reflection skills you become aware of your professional work attitude towards others and learn to respect important values of the professional practice (preparation, collaboration, and being punctual). By giving and receiving feedback you learn how to communicate on a professional level, thereby creating the possibility of constantly improving yourself.

Entrepreneurship

This element highlights various aspects relating to your future professional practice: knowledge of the work field and the actors in it, possible professional perspectives and business models, marketing and promotion, and creation and forming opinions. All of these aspects will be related to your personal artistic profiling. Should you wish to learn more about entrepreneurship, you might choose to take the minor Entrepreneurship, which is concluded by riding a complete business plan.

Optimal Performance Programme

In the Optimal Performance Programme you learn to recognise physical and mental habits in your playing and how to adjust them so you can develop in a sustainable manner. You will also gain knowledge about posture and anatomy, hearing protection, breathing, and stage presentation.

Digital Skills

Digital skills are becoming increasingly important in working as a professional in music. During the study programme various topics will be addressed, such as mixing, mastering, recording, digital composing and notation, and creating visual material. Depending on your major, in the first year the focus is on either recording or on digital notation systems. In addition you will become familiar with Codarts' digital learning environment.

The various parts within this domain intersect in many ways. In your portfolio you will elaborate on your learning experiences and relate them to each other.

Education

In year 3, the element Education is added. The education trajectory lasts one year and consists of three modules:

- Education A: This module addresses all kinds of subjects related to transfer, such as general didactics, communication and feedback presentation skills, group dynamics, motivation, developmental psychology, learning styles, teacher roles, and core qualities.
- Education B: In this module you take a practical approach to your own instrument. You study teaching methods and transfer techniques and delve into the current developments in the field of instrumental education, such as the use of new media.
- Internship: The internship module provides the opportunity to practice what you have already learned. Learning how to teach can only be achieved by practising in real-life situations. This is done through an in-house internship, in which you will teach individual students or small groups under the supervision of your internship coach.

In case you develop a taste for education after successfully concluding these modules, you can further train yourself in the role of teacher by taking the minor Education. When you pass this minor, you will have obtained a teaching qualification, which you will need in order to teach at accredited music schools. Because of the specific demands of their work fields, this minor is mandatory for pianists.

Profiling Space

The profiling space provides the opportunity to further deepen or widen your personal artistic profile by choosing one of the many minors that are available. Codarts offers some sixty minors that are related to the following themes:

- Creating connections
- Developing musical leadership
- Creating music
- Capturing music
- Exploring styles
- Expanding your craft
- Awareness of body and mind

3/ Dual Degree

The Rotterdam Arts & Sciences Lab (RASL) is a collaboration between Codarts Rotterdam, the Willem de Kooning Academy, Erasmus University Rotterdam, and Erasmus University College. In RASL a number of research and educational projects are realised, including the Dual Degree programme. The Dual Degree is a five-year programme with an integrated HBO-WO curriculum (which is innovative in the binary educational system) in which a student obtains two bachelors: one from one of the two Rotterdam art academies and one from Erasmus University.

Both Bachelor programmes are geared to one another in terms of scheduling and content to such an extent that you can complete both studies in five years. After successfully completing the programme, you will receive two diplomas.

At Codarts the Dual Degree is offered in two variants:
One in combination with the International Bachelor of Arts and Culture Studies (IBACS) at Erasmus University and one in combination with the Liberal Arts and Sciences programme at the Erasmus University College.

The following study programmes within Codarts participate in the Dual Degree programme: Jazz, Pop, World Music, and Classical Music.

More information about the programme and the admission procedure can be found at www.rasl.nu.

Contact

dualdegree@rasl.nu

4/Learning Outcomes

The Bachelor Music is aimed at 7 final qualifications, divided into separate indicators.

1. Technical Skills

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

2. Creative Skills

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

3. Contextual Focus

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

4. Research and Development Skills

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

5. Communication Skills

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

6. Organisational Skills

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

7. Teaching skills

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

5/ Annual Planning

Week no.	Month	Monday	<i>BMus Planning 2023-2024</i>	Sunday open
34	Aug	ma 21	scheduled-free week / Summer holiday* ; all locations open for rehearsals and exams	27
35		ma 28	introduction week '23-'24 / re-exams '22-'23	3
36	Sep	ma 04	start study year 2023-2024	10
37		ma 11		17
38		ma 18		24
39		ma 25		1
40	Oct	ma 02		8
41		ma 09		15
42		ma 16	scheduled-free week / Autumn holiday*	22
43		ma 23	Project week 1	29
44		ma 30		5
45	Nov	ma 06		12
46		ma 13		19
47		ma 20		26
48		ma 27		3
49	Dec	ma 04		10
50		ma 11	Chamber music formative presentations	17
51		ma 18		24
52		ma 25	scheduled-free week / Christmas holiday* ; all locations closed from 25-12-23 t/m 01-01-24	31
1	Jan	ma 01	scheduled-free week / Christmas holiday (1-1 closed)	7
2		ma 08		14
3		ma 15	Minor exams	21
4		ma 22	Formative presentations and re-exams	28
5		ma 29	Exams and re-exams	4
6	Feb	ma 05		11
7		ma 12		18
8		ma 19	scheduled-free week / Spring holiday*	25
9		ma 26		3
10	Mar	ma 04		10
11		ma 11		17
12		ma 18	Project week 2	24
13		ma 25	all locations closed on Good Friday (29-3) & 30-3	31
14	Apr	ma 01	all locations closed on Easter Monday (1-4)	7
15		ma 08		14
16		ma 15		21
17		ma 22	all locations closed on King's Day (27-4)	28

18		ma 29	scheduled-free week / May holiday*	5
19	May	ma 06	all locations closed on Ascension Day 9-5 & 10-5 (on 10-5 only Fenix open)	12
20		ma 13		19
21		ma 20	all locations closed on Whit Monday (20-5)	26
22		ma 27		2
23	Jun	ma 03	final exams JPW, exams chamber music kamermuziek KM & minor semester 2	9
24		ma 10	final exams (re-)exams, main subject exams	16
25		ma 17	final exams (re-)exams, main subject exams	23
26		ma 24	final exams (re-)exams, main subject exams	30
27	Jul	ma 01	final exams (re-)exams, main subject exams	7
28		ma 08	scheduled-free week*	14
29		ma 15	no classes / Summer holiday*; all locations closed for students	21
30		ma 22	no classes / Summer holiday*; all locations closed for students	28
31		ma 29	no classes / Summer holiday*; all locations closed for students	4
32	Aug	ma 05	no classes / Summer holiday*; all locations closed for students	11
33		ma 12	no classes / Summer holiday*; all locations closed for students	18
34		ma 19	scheduled-free week / Summer holiday*; Kruisplein and WMDC open for rehearsals for exams	25
35		ma 26	Introduction week '24-'25 / re-examinations '23-'24	1
36	Sep	ma 02	start study year 2024-2025	8

6/ Classical Music

The department of Classical Music at Codarts focuses on the vocational training aspect of the study but also on entrepreneurial, educational and research skills. It regards these as strongly related aspects of the professional practice and therefore aims at a far-reaching integration of the professional roles associated with it. The curriculum clearly reflects these roles.

As a student, from this basis you learn how to become a self-aware musician who can move professionally in the rapidly changing world of classical music. Codarts Classical Music provides an environment in which you can find your own way.

We place great value in team teaching: a principle that doesn't confront you with just one main subject teacher but with a team of teachers and guest teachers. There is also much attention for ensemble play and practical lessons. This means you are not only working on the technical-vocational aspects of ensemble play, but also on things such as organisation, profiling, and marketing and publicity. In addition, you can make full use of the musical inspiration and knowledge provided by other Codarts departments: Pop, Jazz, World Music and Music Theatre, but also Dance and Circus.

Rotterdam as a city offers a wonderful and varied cultural environment. Codarts Classical Music has intensive collaborations with concert hall the Doelen and the Rotterdam Philharmonic Orchestra.

Codarts Classical Music has the following majors:

Orchestral instruments, including harp

In classical music the symphony orchestra takes up a prominent position. The current cultural climate in Europe has led to a decrease in the number of large orchestras and many classical musicians are now working in other settings. This is why, even more than before, we treat orchestral instruments also as solo instruments, chamber music instruments, and ensemble instruments in non-classical line-ups.

Piano

The study programme Piano is a wide-ranging programme that not only pays attention to solo skills but also to ensemble play and piano accompaniment. This wide range is also reflected in subjects such as practical harmony, which transcend the genre as such.

Organ

The study programme for organ players is strongly interwoven with the church music study. On the one hand, within the main subject and in subjects such as improvisation and organ accompaniment the programme focuses on contemporary organ practice, while on the other hand there is also attention for Protestant-Christian church music subjects such as hymnology and liturgy. Besides, connections are made with pop, jazz, and world music.

Voice

The individual main subject classes form the backbone of your studies. Other important elements are the interpretation classes – given by our own teachers and sometimes by guest teachers – the choir projects, language modules and other group lessons. Whether your ambition is to become an opera or choir singer or teacher, you will always be part of a larger whole. Besides developing your social skills in group lessons, you are given the opportunity to optimally develop your collaborative skills by taking part in challenging projects. For many years now, your main subject teachers have been putting their enormous expertise with regard to all aspects of the art of singing into practice. They do so by applying often centuries-old methods and insights, but of course also by keeping close track of the latest developments in their profession.

They put your personal development first, without losing sight of your future working field. This is why you will take the subject *performance/drama* and *physical performance classes* for four years. You will learn to communicate what you have to say to your audience in an appealing manner.

Conducting

At Codarts, we think that the conductors of the future will have to be increasingly creative and enterprising if they are to respond to the rapid changes in society, which also put classical music increasingly under pressure. The study programme is aimed at training you in such a way that, besides craftsmanship, you also develop the ability to shape your own future, for instance by thinking of and organising new concepts.

The programme offers you the opportunity to be active as conductor/musical director in choirs, symphony orchestras, opera, wind orchestras, musical, music theatre, multidisciplinary orchestras... in short, in any situation where a musical director is required. You will gain as much practical experience as possible, since conducting is a craft that is learned in collaboration with musicians.

There are three main subject choices: Choir Conducting, Orchestra Conducting, and Hafabra/Creative Director, represented by three main subject teachers. The idea is that all three teachers are involved with all students. You choose one main subject, and then the other two are offered in the form of a weekly group lesson.

Composition

The motto of the 'inter-faculty' Composition Classical Music and Jazz is that acquiring solid craftsmanship and developing creative skills should be coached and stimulated in an integrated way. Your ambition to acquire a personal signature as a composer is the first priority in this development!

6.1 Study Programme

In chapter 2 you already read about the structure of the curriculum of the Bachelor Music. The content of some of the domains differ for each study programme. The next section details the specific content of the study programme Classical Music.

Artistic Development

This domain Artistic Development is the domain with the largest study load and therefore the most study credits. Besides taking weekly lessons, you will spend much time in self-study. There is the opportunity to take master classes and clinics with renowned musicians.

In addition to your main subject classes you take one or several supporting major subjects. Below is a table listing the subjects that are part of the study programme for each major:

	Year 1	Year 2	Year 3	Year 4
Orchestra instruments	Orchestra playing			
Voice	Languages (German, French, Italian) Performance/drama			
Piano	Basic techniques	Repertoire class		Optional module
	Performance practice			
Organ	5 EC extra for the main subject	Counterpoint Arranging for organ		-
Conducting	Ear analysis Instrumentation			Optional module
	Playing from score			

Context and Research

During the first two years of the programme, we provide subjects in which theory and practice are closely linked: analysis, improvisation, and ear training, and rhythmic skills. The subject analysis and ear training focuses on the analysis of the entire (Western) music history. Through an integrated approach of listening exercises, singing, and improvisation you will develop basic skills that provide important support to your main subject. In the subject rhythmic skills, you become aware of time, metre, pulse, subdivision of metre/pulse, and phrasing. The music theory subjects in the third year – analysis and ear training, context & analysis – are inextricably linked to the main subject classes and to each other. In the course of your studies you learn how to apply the knowledge you have acquired in practical situations. For instance, you learn how to analyse works from your performance repertoire. The finale is the Lecture Recital in which you perform your repertoire and engage the audience in musical analyses and the historical background of the repertoire. In addition to general theory classes, students of organ and composition follow the additional module Counterpoint in years 2 and 3. The modules Practical Harmony support the theoretical subjects. They help you make the theory concrete on the piano. You also learn how to accompany yourself and others. Harp players are taught the specific practical harmony for the harp, and pianists are trained in playing chord symbols.

Ensemble Playing

Below is an overview of the various forms of ensemble play for each major. For all majors, participating in the project weeks is mandatory.

	Year 1	Year 2	Year 3	Year 4
Orchestra instruments	Chamber music Orchestra projects			

Voice	Choir projects Physical acting class Duo Play	
Piano	Chamber music Accompaniment	
Organ	Basso continuo Accompaniment	Accompaniment Profile choice: <i>Church Music: practical subjects -or- Performing: your own ensemble project</i>
Conducting	Chamber choir Internal practical lessons External projects	

If your major is an **orchestral instrument**, your training will also be aimed at playing in orchestras and ensembles. All students are expected to take part in four orchestra and ensemble projects each year. A scheme for all the projects is made available at the start of each study year. Throughout the year. You keep a portfolio in which you provide insight into your development via reflection and feedback.

Starting in the second semester of the first year, chamber music is a mandatory subject for all students of orchestral instruments and pianists. In consultation with the coordinator for chamber music you form your own ensemble, which will be coached by various chamber music teachers. The lessons treat ensemble play, tone building, unity of playing style, choice of repertoire and social manners. Besides taking these classes, there are opportunities to gain practical experience on concert stages in Rotterdam and surroundings.

If you are a **singer**, you will receive training in choir singing, stage presentation, and acting (physical performance classes) within the context of Ensemble Playing. You also work together with pianists in the duo playing classes.

Organ players also take part in the practical subject choir and in addition they follow the subject accompaniment. In year 3 and 4 you choose between two profiles; in the profile Church Music, you take church choir and Gregorian. In the profile Performing you create your own ensemble project.

Pianists usually do not take part in orchestra projects. They follow the specific subject 'accompaniment and playing' in chamber music ensembles (see the above overview under orchestra instruments).

Students of **conducting** take part in the various practical lessons and practical weeks. During your studies you take part in the chamber choir projects and, together with the teachers, you work on your own working field activities, for instance with your own choir or ensemble.

Profiling Space

In year 3, the profiling space has the size of 5 EC and in year 4 of even 15 EC.

Students of **Organ** have a non-standard profiling space: 10 EC in year 3 and 15 EC in year 4. Withing this profiling space they can choose between the profiles Church Music

subjects or Performing. This choice determines what subjects are taken in the profiling space and also what the domain Ensemble Playing will consist of: practical church music subjects or their own ensemble project.

6.2 Study Programme Composition

The study programme Composition is provided within an inter-faculty of Classical Music Composition and Jazz Composition. Both programmes have a substantial overlap with the instrumental/vocal programmes of the departments concerned. Within the domains Context and Research and Professional Development you will take modules together with instrumental/vocal students. The domains Artistic Development and Ensemble Playing have a different content in Composition. In these specific composition subjects the students Jazz Composition and Classical Composition take the same classes together.

Artistic Development

The main subject takes central stage throughout the four years of your studies. It is the part with the largest study load and the most study credits. Besides taking weekly lessons, you will devote much time to self-study.

Besides practical lessons you take subjects that support your compositional skills, critical thinking about composing and analysing new work:

- Instrumentation
- Music Engraving
- Counterpoint
- Aesthetics and Philosophy
- Analysis of New Music
- Recording techniques in music composition*

**Jazz students take Recording Techniques and Analysis of New Music in year 1; Classical Music students take Analysis of New Music in year 1 and Recording Techniques in year 2.*

Concerts of students' work are organised together with other departments and students are invited to take part in nationwide projects for young composers, such as those organised by the ASKO Ensemble. And then there are opportunities to work on joint projects with students from other art disciplines, such as visual art, video and film, theatre, and dance. Within the department itself, taking courses or working (under supervision) in various directions such as jazz and/or film music is also possible.

Optional Modules

Students of Composition can make a selection from the following optional modules (there is a maximum for each module during the entire study; see the study credits table):

- Work Field Projects
- Extra Practical Lessons
- Conducting
- New Media
- Improvisation

- Rhythmic concepts in composition
- Instrumentation (follow-up modules)
- Open Choice Module (a choice from what other study programmes offer)

With these optional modules you can strengthen and deepen your creative capabilities.

6.3 Module Descriptions

Of all modules from the study programme, module descriptions are available that include:

- the content of the module
- the study load
- the learning goals
- information about the exams (form, criteria, results scale)
- entry requirements

The module descriptions for Classical Music can be found in the *MyCodarts* app under the heading 'Education Catalogue'.

6.4 Curriculum tables

Below you will find the curriculum tables of the various study programmes within Classical Music.

Because main phase 2 (year 3) and main phase 3 (year 4) are still under development, the tables below only show year 1 and 2.

Curriculum Bmus Classical Music Orchestra instruments 2023-2024	Propedese					Main phase 1				
	sem 1		sem 2		total	sem 3		sem 4		total
	EC	time	EC	time	EC	EC	time	EC	time	EC
Artistic Development										
Main subject			20		20			20		20
Orchestra playing			5		5			5		5
Ensemble playing										
Ensemble playing			10		10			10		10
<i>Chamber music</i>										
<i>Orchestra projects</i>										
<i>Project weeks</i>										
Context and Research										
Aural development & analysis	2		4		6		180	6	180	6
Improvisation			2		2		60	2	60	2
Rhythmic skills			2		2		60	2	60	2
Practical harmony	2		2		4		20	4	20	4
Music history	3		3		6	3	75			3
Musical Connections								3	75	3
Graduation Research										
Professional Development										
Professional development			5		5			5		5
Profiling space										
Minors										
Total credits per year	7		53		60	3		57		60

Curriculum Bmus Classical Music Voice 2023-2024	Propedeuse					Main phase 1				
	sem 1		sem 2		total	sem 3		sem 4		total
	EC	time	EC	time	EC	EC	time	EC	time	EC
Artistic Development										
Main subject			20		20			20		20
Languages			2		2			2		2
Performance / drama			3		3			3		3
Ensemble playing										
Ensemble			10		10			10		10
<i>Choir projects</i>										
<i>Accompaniment</i>										
<i>Physical performance class</i>										
<i>Project weeks</i>										
Context and Research										
Aural development & analysis	2		4		6		180	6	180	6
Improvisation			2		2		60	2	60	2
Rhythmic skills			2		2		60	2	60	2
Practical harmony	2		2		4		20	4	20	4
Music history	3		3		6	3	75			3
Musical Connections								3	75	3
Graduation Research										
Professional Development										
Professional development			5		5			5		5
Profiling space										
Minors										
Total credits per year	7		53		60	3		57		60

Curriculum Bmus Classical Music Piano 2023-2024	Propedeuse					Main phase 1				
	sem 1		sem 2		total	sem 3		sem 4		total
	EC	time	EC	time	EC	EC	time	EC	time	EC
Artistic Development										
Main subject			20		20			20		20
Basic technique and study skills			2		2					
Performance practice			3		3			2		2
Repertoire class								3		3
Piano elective										
Ensemble playing										
Ensemble playing			10		10			10		10
<i>Chamber music</i>										
<i>Accompaniment</i>										
<i>Project weeks</i>										
Context and Research										
Aural development & analysis	2		4		6		180	6	180	6
Improvisation			2		2		60	2	60	2
Rhythmic skills			2		2		60	2	60	2
Practical harmony	2		2		4		20	4	20	4
Music history	3		3		6	3	75			3
Musical Connections								3	75	3
Graduation Research										
Professional Development										
Professional development			5		5			5		5
Profiling space										
Minors										
Total credits per year	7		53		60	3		57		60

Curriculum Bmus Classical Music Organ 2023-2024	Propedeuse			Main phase 1						
	sem 1		sem 2		total	sem 3		sem 4		total
	EC	time	EC	time	EC	EC	time	EC	time	EC
Artistic Development										
Main subject (including improvisation)			25		25			20		20
Organ building										
Counterpoint								2		2
Arrangeren for Organ								3		3
Ensemble playing										
Ensemble playing*			10		10			10		10
Context and Research										
Aural development & analysis	2		4		6		180	6	180	6
Improvisation			2		2		60	2	60	2
Rhythmic skills			2		2		60	2	60	2
Practical harmony	2		2		4		20	4	20	4
Music history	3		3		6	3	75			3
Musical Connections								3	75	3
Graduation Research										
Professional development										
Professional development			5		5			5		5
Profiling Space										
Minors**										
Totaal aantal studiepunten per semester	7		53		60	3		57		60

Organ profiles, see following page:

* Ensemble playing consists of:											
Propedeuse: accompaniment, basso continuo, projects/ project weeks											
Main phase 1: accompaniment, basso continuo, projects/ project weeks											
<u>Profile Performing:</u>											
Main phase 2: accompaniment, choir practical, projects/ project weeks, personal ensemble project		OR	<u>Profile Church Music:</u>								
Main phase 3: accompaniment, choir practical, projects/ project weeks, personal ensemble project			Main phase 2: accompaniment, choir practical, projects/ project weeks, cantorat, Gregorian								
			Main phase 3: accompaniment, choir practical, projects/ project weeks, cantorat, voice								

Curriculum Bmus Classical Music Conducting 2023-2024	Propedeuase					Main phase 1				
	sem 1		sem 2		total	sem 3		sem 4		total
	EC	time	EC	time	EC	EC	time	EC	time	EC
Artistic Development										
Main subject			20		20			20		20
Hearing analysis			1		1			1		1
Instrumentation (together with Composers)			2		2			2		2
Score Playing			2		2			2		2
Elective*										
Ensemble playing										
Ensemble playing			10		10			10		10
<i>Internal practica & projects</i>										
<i>External practica & projects</i>										
<i>Chamber choir and practicum choir</i>										
<i>Project weeks</i>										
Context and Research										
Aural development & analysis	2		4		6		180	6	180	6
Improvisation			2		2		60	2	60	2
Rhythmic skills			2		2		60	2	60	2
Practical harmony	2		2		4		20	4	20	4
Music history	3		3		6	3	75			3
Musical Connections								3	75	3
Graduation Research										
Professional Development										
Professional development			5		5			5		5
Profiling space										
Minors										
Total credits per year	7		53		60	3		57		60

* Electives are part of your curriculum, depending on your specialisation:										
Counterpoint 1	2 EC				Instrumentation 3	2 EC			Aesthetics and Philosophy	3 EC
Counterpoint 2	2 EC				Instrumentation 4	2 EC				

Curriculum Bmus Classical Music Composition 2023-2024	Propedeuse			Main phase 1						
	sem 1		sem 2		total	sem 3		sem 4		total
	EC	time	EC	time	EC	EC	time	EC	time	EC
Artistic Development										
Main subject			20		20			20		20
Practica			2		2			2		2
Instrumentation (together with Conductors)			2		2			2		2
Project weeks	1		1		2	1		1		2
Recording techniques in music composition								3		3
Music engraving			2		2					
Counterpoint								2		2
Aesthetics & Philosophy										
Analysis new music			3		3					
Graduation Production										
Electives composition										
Broadening/ deepening electives in composition related subjects:					4					4
Work field projects (max 4x)			2					2		
Extra practica (max 4x)			2					2		
Conducting (max 2x)			2					2		
New media (max 2x)			2					2		
Improvisation and Experimental Music (max 2x)			2					2		
Instrumentation (only in Main phase 2 and 3)										
Rhythmic Concepts in Composition (for Classical composers only, max 2x)			2					2		
Music engraving 2								2		
Open elective								2		
Context and Research										
Aural development & analysis	2		4		6		180	6	180	6
Improvisation			2		2		60	2	60	2
Rhythmic skills			2		2		60	2	60	2
Practical harmony	2		2		4		20	4	20	4
Music history	3		3		6		75	3	75	3
Musical Connections								3	75	3
Graduation Research										
Professional Development										
Professional development			5		5			5		5
Profiling space										
Minors										
Totaal aantal studiepunten per semester	8		54		60		4	56		60

6.5 Support Staff Education

Maarten van Boven, director Conservatoire

Harrie van den Elsen, head Classical Music a.i.

Rob Broek, head Master of Music

Derske Naafs, education manager

Nina van der Heijden, coordinator Music & RASL

Nola Exel, coordinator chamber music

Mikel Fernandez, artistic coordinator

Petra Nierop, education support officer

Femke van Splunter, education support officer

7/ Jazz

....Jazz is. Jazz lives.....

(J.A. Deelder, fragment of the poem 'Intro', in *Jazz*, De Bezige Bij, 1992)

The above quote from 'a famous Dutch poet and most of all a Rotterdammer', is perhaps the best answer to the question: why study Jazz? At Codarts Jazz, you can further develop and shape this Rotterdam ode to jazz on a daily basis.

Jazz music is flesh and blood, jazz lives, is always in motion, always challenging. This music is not past glory or merely a tradition, but is embraced by many as a source of inspiration and a lifestyle. Codarts Jazz was the first jazz institute in the Netherlands, when it opened its doors at the then already renowned Rotterdam Conservatory (nowadays Codarts) in 1976. It is a department where many talented students have found their way and where people take pride in an open culture and structure. At the end of the day, it is all about passion for music in all of its manifestations.

Codarts Jazz stands for a professional and creatively challenging, high-quality study programme where you learn to make choices and stand by them.

The Jazz department has two study programmes: Instrumental/Vocal and Composition. The study programme Instrumental/Vocal includes the following majors:

- piano
- guitar
- bass guitar
- double bass
- drums
- voice
- trumpet
- trombone
- saxophone

The programme Composition, which is provided together with the Department of Classical Music, includes the main subject jazz composition.

7.1 Structure of the Programme

In chapter 2 you already read about the structure of the curriculum of the Bachelor Music. The content of some of the domains differ for each study programme. The next section details the specific content of the study programme Jazz.

At the end of this chapter you will find a visual representation of the curriculum model as a table.

The study programme Composition has a different structure. This programme will therefore be treated separately at the end of this chapter.

Artistic Development

In your main subject classes you are coached by one or several teachers at an individual level. In this module, you work on your technical control of the instrument, repertoire knowledge and knowledge of style elements that are specific to jazz and related music styles. At the same time, right from the start of your studies, an appeal is made to your creativity and time is spent on developing own work and arrangements. This element recurs in all practical lessons, besides entrepreneurship and exploring the material you are working with.

In addition to your main subject, you take the subject home recording in years 1 and 2. In two years' time you become acquainted with the technique involved and with the process of recording and mixing music. You learn how to make a good recording with your own equipment – such as your laptop – or to arrange a piece in preparation for a rehearsal or performance. The modules also make a link to the work you're doing in the ensembles.

In years 3 and 4 you can further develop your skills as a maker in the Optional Programme Authorship, with a choice of the modules songwriting, composing, arranging, and so on.

Ensemble Playing

In the modules Ensemble Playing you learn how to apply your own skills while collaborating with your fellow students. In the first two years, you will play in two mandatory ensembles. One of these focuses on familiarising yourself with the basic jazz repertoire, while the other one is aimed at developing authorship. Codarts' studio facilities are used for Jazz at fixed moments in the study programme, so that you can also bring your own ideas to life in this way.

In years 3 and 4 you design the module Ensemble Play yourself by deciding about line-ups and repertoire. You are assisted in this by coaches and you demonstrate your progress and present the end results with a pitch and a performance. In the course of your studies, you will increasingly take the lead in your own projects and learning process. In addition to playing in smaller ensembles, you will have the opportunity to participate in the Codarts Big Band or the Codarts Pop Orchestra. Finally, you participate in collaborative projects during the two project weeks that take place each year.

Context and Research

Besides these practical modules, you will also follow theoretical subjects for three years. The modules Music Theory (years 1 through 3) are an introduction to the basic principles of music theory, which you will learn to apply in practical situations in the course of your studies. For instance, you learn how to analyse and arrange works from your performance repertoire. In addition, in the modules Rhythm Training (years 1 and 2) you learn how to perform rhythmic notations and write out played rhythms. Finally, in the modules Solfège (years 1 and 2) and in the module Theory in Practice (years 2 and 3) you work on ear training: learning to recognise and notate melody and harmony. This theoretical knowledge and these skills provide you with insight into your performance repertoire and gives you the tools to handle this repertoire in a creative manner.

The modules Practical Harmony support the theoretical subjects and help you to make the theory concrete for the piano or another harmonic instrument. Also, you learn how to accompany yourself and others. Piano students are provided with an alternative in the form of trio lessons, with a focus on functioning in a rhythm section. Guitar students are provided with an alternative in the form of harmony on the guitar.

7.2 Study Programme Composition

The study programme Composition is provided through an interfaculty for Composition Classical Music and Composition Jazz. Both programmes have a substantial overlap with the instrumental/vocal programmes of the departments concerned. The subjects from the domains Context and Research and Professional Development are taken together with instrumental/vocal students. The content of the domains Artistic Development and Ensemble Playing is different. For these specific composition subjects the students Composition Jazz and Composition Classical music follow joint education.

Artistic Development

The main subject takes central stage throughout the four years of your studies. It is the part with the largest study load and the most study credits. Besides taking weekly lessons, you will spend much time in self-teaching.

Your main subject is supported by weekly practical lessons. All students of Composition gather for these lessons every week. There are presentations of own work by both students and teachers of the Department. And lectures and workshops by guest from the Netherlands as well as from abroad.

Besides practical lessons you take subjects that support your compositional skills, critical thinking about composing and analysing new work:

- Instrumentation
- Music Engraving
- Counterpoint
- Aesthetics and Philosophy
- Analysis of New Music
- Recording techniques in music composition*

**Jazz students take Recording Techniques and Analysis of New Music in year 1; Classical Music students take Analysis of New Music in year 1 and Recording Techniques in year 2.*

Concerts of students' work are organised together with other departments and students are invited to take part in nationwide projects for young composers, such as those organised by the ASKO Ensemble. And then there are opportunities to work on joint projects with students from other art disciplines, such as visual art, video and film, theatre, and dance. Within the department itself, taking courses or working (under supervision) in various directions such as jazz and/or film music is also possible.

Optional Modules

Students of Composition can make a selection from the following optional modules (there is a maximum for each module during the entire study; see the study credits table):

- Work Field Projects
- Extra Practical Lessons
- Conducting
- New Media
- Improvisation
- Rhythmic concepts in composition
- Instrumentation (follow-up modules)
- Open Choice Module (a choice from what other study programmes offer)

With these optional modules you can strengthen and deepen your creative capabilities.

7.3 Professional Practice and subsequent education

Creative entrepreneurship, collaboration, communication and performing are defining features of Codarts Jazz alumni.

The profession of musician has changed greatly over the past few years and nowadays much more is required than simply having musical talent. You must be aware of the work field you are getting into and know how to deploy and develop other talents too. Networking and making yourself noticed is part of the enterprising musician you have become. We see many musicians combine multiple disciplines to develop their own concepts, often in businesses of their own or as independent professionals.

Would you like to continue your studies after finishing your Bachelor's? You might then audition for the Master of Music study programme Jazz. After having concluded that, you can go on to obtain your PhD in the DocArtes PhD programme, which has been set up in collaboration with Leiden University

7.4 Module Descriptions

Of all modules from the study programme, module descriptions are available that include:

- The content of the module
- The study load
- The learning outcomes
- Information about the examinations (form, criteria, results scale)
- Entry requirements

The module descriptions for Classical Music can be found in the *Mycodarts* app under 'Education Catalogue'.

7.5 Curriculum tables

Below you will find the study curriculum tables of the study programmes Instrumental/Vocal and Composition. The tables are set up by study year and provide insight in the study load and the number of contact hours per week. Because main phase 2(year 3) and main phase 3 (year 4) are still under development, the tables below only show year 1 and 2.

Curriculum Bmus Jazz 2023-2024	Propedause					Main phase 1				
	sem 1		sem 2		total	sem 3		sem 4		total
	EC	time	EC	time	EC	EC	time	EC	time	EC
Artistic Development										
Main subject			20		20			20		20
Home recording			5		5			5		5
Creative makership										
Ensemble playing										
Ensemble playing			10		10			10		10
Context and Research										
MTE	2		2		4		120	6	120	6
Solfege	2		2		4		90	2	90	2
Rhythmic training	1		1		2		60	2	60	2
Practical harmony	2		2		4		20	4	20	4
Practical solfege	1		2		3					
Jazz history			3		3		60	3	60	3
Musical Connections								3	75	3
Graduation Research										
Professional Development										
Professional development			5		5			5		5
Profiling space										
Minors										
Total credits per year	8		52		60	0		60		60

Curriculum Bmus Compositie Jazz 2023-2024	Propedeuse			Main phase 1						
	sem 1		sem 2		total	sem 3		sem 4		total
	EC	time	EC	time	EC	EC	time	EC	time	EC
Artistic Development										
Main subject			20		20			20		20
Practica			2		2			2		2
Instrumentation (together with Conductors)			2		2			2		2
Recording techniques in music composition			3		3					
Project weeks	1		1		2	1		1		2
Music engraving			2		2					
Counterpoint								2		2
Aesthetics & Philosophy										
Big Band Analysis								2		2
Big Band arranging										
Analysis new music								3		3
Graduation Production										
Electives composition										
Broadening/ deepening electives in comosition related subjects:					4					2
Work field projects (max 4x)			2					2		
Extra practica (max 4x)			2					2		
Conducting (max 2x)			2					2		
New media (max 2x)			2					2		
Improvisation and Experimental Music (max 2x)			2					2		
Instrumentation (only in Main phase 2 and 3)										
Rhythmic Concepts in Composition (for Classical composers only, max 2x)			2					2		
Music engraving 2								2		
Open elective								2		
Context and Research										
MTE	2		2		4		120	6	120	6
Solfege	2		2		4		90	2	90	2
Rhythmic training	1		1		2		60	2	60	2
Practical harmony	2		2		4		20	4	20	4
Practical solfege	1		2		3					
Jazz history			3		3		60	3	60	3
Musical Connections								3	75	3
Graduation Research										
Professional Development										
Professional development			5		5			5		5
Profiling space										
Minors										
Totaal aantal studiepunten per semester	9		51		60	1		59		60

7.6 Support Staff Education

Maarten van Boven, director Conservatoire

Yaşam Hancılar, head Jazz

Rob Broek, head Master of Music

Derske Naafs, education manager

Nina van der Heijden, coordinator Music & RASL

Frans van Geest, student-coordinator

Carmen Sterke, education support officer

Petra Nierop, education support officer

Femke van Splunter, education support officer

Marieke Petten, production

Claire Hell, production

8/ Pop

Mastering your instrument at the highest level, means that you are able to place your instrument in the service of your musical expression and the form it takes, your personal sound development and performance. Therefore in the first part of your studies the emphasis will be on the professional-vocational aspect in theory and practice, but making-creating-improvising and handling technology are also main elements in projects onstage and in the studio from the very beginning. During the second part of your studies, skills and creative elements are combined and, together with your personal quest for your own identity, lead to your own profile as an artist. The study programme provides professional guidance, coaching and expertise and is also known as an environment with room for experimentation, where people support each other in an incredibly positive and critically constructive atmosphere. Other key words are communication, a proactive adventurous approach, working together, building your network, daring, and passion for what is your drive.

The graduated Pop student has been given the chance to evolve during these years of study. Who am I as an artist and how do I relate to the world? Do I want to be an autonomously creating musician or do I want to be able to work fast and at a high level on commissioned work? Do I want to be in the spotlight as frontman or frontwoman or rather take up a more supporting role as a band member? Do I choose a specific style or niche in the market or do I prefer to be more broadly oriented and multi-employable?

All the competencies that you find in our inspiring, albeit demanding environment are woven into the study programme that we have put together with our team of teachers and support staff. It is a package that is always under development, as all the teachers are very active in the work field and because we believe that reality should be strongly reflected within our education. Therefore you will find many connections with the work field and the creative industry at Codarts.

Within the study programme Pop you can take the following main subjects:

- Keyboard
- Guitar
- Bass guitar
- Drums
- Voice
- Songwriting
- Creative producer

8.1 Structure of the Programme

In chapter 2 you already read about the structure of the curriculum of the Bachelor Music. The content of some of the domains differ for each study programme. The next section details the specific content of the study programme Pop.

Artistic Development

In your main subject classes you are individually coached by one or several teachers. In this module you work on the technical mastering of your instrument, knowledge of the repertoire and of style elements that are specific to pop music and related music styles. Individual classes are often combined with one or more group classes in which you study a specific aspect of the main subject in more detail.

In the course of your studies, the artistic aspect will become increasingly important, next to the technical aspect. What is it that you, as a musician, wish to convey to your audience? What choices do you make in terms of repertoire, playing techniques and performance? In this process, the role of the teacher will gradually become more that of a coach.

In this, you have the possibility of either specialising on one specific instrument or organise your individual study plan with a combination of main subjects during the course of your studies. However, this freedom of choice does not mean freedom of obligations and this is why our study coaches will help you make the right choices.

We expect you to become more and more in charge of your own studies over the years, resulting in a final concert that you have completely organised yourself, from choosing the repertoire and the musicians to organising the production and the publicity.

In addition to the main subject classes, you will take subjects that are specific to your Pop major. Instrumentalists and vocalists take the subject Home Recording in years 1 and 2. In two years' time you become acquainted with the technique involved and with the process of recording and mixing music. You learn how to make a good recording with your own equipment – such as your laptop – or to arrange a piece in preparation for a rehearsal or performance. The modules also make a link to the work you're doing in the band classes.

Students of Creative Producer work at an advanced level in the subject Studio Practice. Passing this module earns you a 'studio license', meaning that you are qualified to work unsupervised in any of the various studios at Codarts. Year 2 deepens your skills in studio technique.

In years 3 and 4 you can further develop your skills as a maker in the Optional Programme Authorship, with a choice of the modules songwriting, composing, arranging, and so on.

Ensemble Playing

The module Ensemble Playing is one of the main modules in the Pop curriculum. Here, besides developing technical skills, you specifically develop your creative and communicative skills in a setting that is oriented towards the professional practice.

In the first year you are assigned to two bands (one skills band and one projects band) that you will work with for a year. Starting in year 2 you will have more and more room to put together your own bands. In year 4 you are free to design your own band projects as you see fit and make use of band coaching at times when you think this is useful.

With regard to *skills*, you study the various style periods of pop music. This includes playing style, playing technique, the set of instruments, production methods and presentation (including stage performance). This makes for an effective combination of theory and practice. In years 2 and 3 you study a variety of vocational themes in short series of classes.

Students of Creative Producer follow their own three-year skills course with a focus on technical aspects such as mixing, mastering, metering, and acoustics.

Besides the skills trajectory there is the projects trajectory. This is a three-year course in which you work on making your own songs under supervision of a band coach. Each module is concluded with a production/project, for instance an audio production, a video clip, or a live performance. Some of the projects take place in collaboration with third parties from outside the school, for example other art academies, venues, and cultural organisations. The annual Pop op de Kaap and the concerts of the Codarts Pop Orchestra have by now gained a reputation among the people of Rotterdam. With these special projects you will be constantly challenged to put your own development within the perspective of the professional practice.

In the course of your studies the emphasis on creating your own work becomes stronger, also in the choices you make with regard to collaborations and form. The Creative Producers develop their role of designers and/or managers of the technological elements of performances. These roles are not specifically confined to the area of one of the main instruments: producers also perform as instrumentalists, singers write songs, bass players produce, keyboard players manage technology and almost everyone sings: all possible combinations exist!

Context and Research

Besides these practical modules, you will also follow various theoretical subjects for three years. The modules Music Theory (years 1 through 3) are an introduction to the basic principles of music theory, which you will learn to apply to practical situations in the course of your studies. For instance, you learn how to analyse and arrange works from your performance repertoire. In addition, in the modules Rhythm Education (years 1 and 2) you learn how to perform rhythmic notations and write out played rhythms. This theoretical knowledge and these skills provide you with insight into your performance repertoire and give you the tools to handle this repertoire in a creative manner.

The modules Practical Harmony support the theoretical subjects and help you to make the theory concrete for the piano or another harmonic instrument. Also, you learn how to accompany yourself and others. Keys students are provided with an alternative in the form of trio lessons, with a focus on functioning in a rhythm section and the keyboard player in the role of bandleader.

In year 3 you can gain 5 EC by making a choice from the minors on offer; in year 4 this is 15 EC.

8.2 Professional practice and subsequent education

Our alumni end up in a great variety of places. There are examples of just about anything you yourself may imagine in the dream you have when you start studying at an institute such as ours. Being a band member, frontman or frontwoman, writer or producer of a successful internationally touring band (Chef Special and Epica). Being a successful solo artist or singer/songwriter (Froukje, Tessa Douwstra (Luwten), Michiel Prins, Sharon Doorson, Amanda van den Hill). An underground producer building the sound of tomorrow, while also being a ghost writer for a currently successful DJ or musician in an up-and-coming band (Kovacs, Han Solo). Being a background vocalist with Anouk, Trijntje and many others while steadily working on your solo career (Shirma Rouse). Working as an instrumentalist in a successful environment such as with Eefje de Visser, Kytteman or Selah Sue. Initiating your own educational environment (either online or in practice) as an independent professional or working within a traditional music school.

Our alumni are hard at work everywhere, combining the professional practices of performing, creating, independent teaching and entrepreneurship while self-confidently building their future. This self-confidence also stems from the realisation that developments in our modern society can cause rapid change. Our alumni are aware of this and are able to anticipate those changes. In fact, what we do is provide students with the tools that enable them to become their own agents of future change in their professional field, each according to his or her ability.

Do you wish to continue your studies after finishing your Bachelor's? Then you may audition for the Master Music study programme Pop. It is specifically this field where research and creativity meet and a mostly hybrid environment of performing-making-producing-doing business becomes visible.

8.3 Module Descriptions

Of all modules from the study programme, module descriptions are available that include:

- the content of the module
- the study load
- the learning outcomes
- information about the examinations (form, criteria, results scale)
- entry requirements

The module descriptions for Pop can be found in the *MyCodarts* app under 'Education catalogue'.

8.4 Curriculum tables

Below you will find the curriculum tables of the Pop programme. The table is set up by study year and provides insight in the study load and the number of contact hours per week. Because main phase 2(year 3) and main phase 3 (year 4) are still under development, the tables below only show year 1 and 2.

Curriculum Bmus Pop 2023-2024	Propedause					Main phase 1				
	sem 1		sem 2		total	sem 3		sem 4		total
	EC	time	EC	time	EC	EC	time	EC	time	EC
Artistic Development										
Main subject			20		20			20		20
Home recording (Inst/SW) / Studio Practicum (CP)			5		5			5		5
Creative makership										
Ensemble playing										
Ensemble playing			10		10			10		10
Context and Research										
MTE	3		3		6		120	6	120	6
Rhythmic training	2		2		4	2	90	2	90	4
Practical harmony	2		2		4		20	4	20	4
Practical solfege	1		2		3					
Pop history			3		3			3	75	3
Musical Connections								3	75	3
Graduation Research										
Professional Development										
Professional development			5		5			5		5
Profiling space										
Minors										
Total credits per year	8		52		60	2		58		60

8.5 Support Staff Education

Maarten van Boven, director Conservatoire

Margreet Wieringa, head Pop a.i.

Rob Broek, head Master of Music

Derske Naafs, education manager

Nina van der Heijden, coordinator Music & RASL

Eelco de Boer, student-coordinator

Carmen Sterke, education support officer

Petra Nierop, education support officer

Femke van Splunter, education support officer

Marike Petten, production

Claire Hell, production

9/ World Music

In 1978, Codarts was the first conservatory outside the United States to have a study programme Jazz, thereby opening its doors for other genres than Western classical music. In 1985, Codarts added the study of Flamenco Guitar, even before it was possible to take this study in Spain itself, and two years later the department for North Indian classical music was founded. The department of World Music was formed in 1989 with the section Latin, which was then extended with Argentine Tango (1993) and Turkish/Anatolian Music (2000). Through the years, Codarts World Music has evolved into a centre of expertise for these music genres. The world on the move and Codarts moves with it. The study programmes Argentine Tango, Flamenco Guitar, and Indian Music are currently being phased out and are not accepting new students. A programme for Cape Verdian music is currently under development.

Codarts Music is the only music institute in the world where students can do a Bachelor's and/or Master's study in all these cultural domains. These pure traditions can also be studied in their countries of origin, of course, but what makes Codarts World Music so unique is their setting within an international context. This international context consists of both the diversity of the music genres on offer and the diversity in nationalities of both students and teachers.

The study programme World Music has two branches:

- Latin (this includes Caribbean and Brazilian traditions)
- Turkish Music (various makam-based traditions from east of the Mediterranean)

Increasingly, connections are made between music styles, not only within the World Music department itself, but also with Pop, Jazz and Classical Music. For example, the wind players from the Jazz section play in salsa and Brazilian ensembles; there is an Ottoman ensemble in which students of Composition of Classical Music and Bachelor and Master students of World Music and Classical Music play together. In addition, there are minors which students from other departments can also follow.

Every year, many of the programmes have international guest teachers who give lessons and master classes throughout the year.

Our students come from all corners of the world, bringing their own cultural baggage with them. Codarts invites you to look for the connections between the musical traditions that are taught here and your own musical roots. This will not only enrich your own journey, but our education as well.

Within the study programme World Music you can take the following majors:

Latin

Piano, guitar, bass guitar, drums/percussion, voice, flute and other wind instruments.

Turkish music

Basically, Turkish music can be played on any instrument. Traditional instruments are bağlama, percussion, voice, ney, ud, bouzouki, kemençe and yaylı tambur.

9.1 Structure of the Programme

In chapter 2 you already read about the structure of the curriculum of the Bachelor Music. The content of some of the domains differ for each study programme. The next section details the specific content of the study programme World Music.

Artistic Development

Your main subject is the most important element during the four years of your studies. At an individual level you are coached by one or several teachers. In this module, you work on your technical control of the instrument, repertoire knowledge and knowledge of style elements that are specific to the music tradition you have chosen to study. In the course of your studies, the artistic aspect will become increasingly important, next to the technical aspect. What is it that you, as a musician, wish to convey to your audience? What choices do you make in terms of repertoire, playing techniques and performance? In this process, the role of the teacher will gradually become more that of a coach. Also, as your studies progress, you will have more freedom in your choice of teachers to work with. We expect you to become more and more the director of your own studies over the years, finally resulting in a final concert that you have completely organised yourself, from choosing the repertoire and the musicians to organising the production and the publicity.

In addition to your main subject classes, you will take supporting subjects specific to your field of study:

	Year 1	Year 2	Year 3	Year 4
Latin	Transcription	Transcription	Arranging	Arranging
Turkish Music	Improvisation (Taksim) Turkish Music theory	Turkish Music theory	Turkish Music theory	Arranging

Ensemble Playing

In the modules Ensemble Playing you learn how to apply your own skills while collaborating with your fellow students. Throughout your entire studies you play in two ensembles. In the first two years, you will play in mandatory ensembles. These may differ per section and you can find them in the descriptions of the Ensemble Play modules. In these ensembles you become familiar with the basic repertoire and you learn what it is like to function in an ensemble or orchestra.

Increasingly, you will take on a leading role in these ensembles. You will find yourself more often in the role of ensemble leader, arranger and maker and you are expected to contribute to the repertoire and the arrangements. Starting in the third year, and sometimes even sooner, there is a possibility to play in the so-called performing

ensembles. These ensembles perform frequently both within Codarts and at outside venues. In addition, in your final year, you may organise your own ensemble projects, for instance to perform with at your graduation exam (and perhaps also after graduating). The various ensemble teachers are available to coach your projects.

Context and Research

Besides these practical modules, you will also follow theoretical subjects for three years. The modules Music Theory (years 1 through 3) are an introduction to the basic principles of music theory, which you will learn to apply to practical situations in the course of your studies. For instance, you learn how to analyse and arrange works from your performance repertoire. In addition, in the modules Rhythm Education (years 1 and 2) you learn about the building blocks of various rhythmic traditions and how to perform rhythmic notations and write out played rhythms.. This theoretical knowledge and these skills provide you with insight into your performance repertoire and give you the tools to handle this repertoire in a creative manner. Also, in the History modules, you will gain knowledge of the context in which music styles have developed over time and of the main motives and players in that development.

The modules Practical Harmony support the theoretical subjects and help you to make the theory concrete for the piano or another harmonic instrument. Also, you learn how to accompany yourself and others. Students who already play a harmonic instrument (piano or guitar) are provided with an alternative to learn how to apply their harmonic knowledge on a higher level. What these alternatives are, can be found in the module descriptions of the modules Practical Harmony.

Profiling Space

In year 3 the Profiling Space represents 5 EC and in year 4 even 15 EC.

9.2 Professional practice and subsequent education

The World Music department has a very international student and teacher population, which also means interesting international career possibilities. No wonder that alumni of World Music can be found all over the world. Here are just a few of our graduates:

Saskia de Haas once studied cello within the study programme North Indian Classical Music. Nowadays, she lives in New Delhi where she teaches music at schools and gives concerts. In Buenos Aires, Istanbul, Rio de Janeiro and Spain too you will find successful alumni from the World Music department at Codarts. And in the Netherlands too, of course. Lilian Vieira from Brazil studied Latin music at Codarts World Music and she is now a successful singer in the Netherlands. Ntjamrosie is by now a well-known name on jazz stages and at jazz festivals. She studied Latin Voice at Codarts, as did her colleague Magda Mendes, who won the Golden Nutcracker for her own compositions in the fado tradition. Percussionist Ruven Ruppik started in the Latin programme at Codarts but also felt very at home with Flamenco and Turkish music. After his Bachelor he went on to obtain a Master's degree in Indian Music. Today, he travels the globe with various

companies that play a wide range of styles. One of these companies is Lingua Franca, in which he plays with Michalis Cholevas. Michalis was a student of Turkish Music at Codarts and in addition to his work as a performing musician he works as research coach at Codarts. In 2022 he obtained his PhD. He also developed the MakampediA platform which provides insight into the art of makam-based improvisation in a unique way.

A growing number of music schools offer world music. Codarts alumni find their way as teachers at these music schools, where they are appreciated for their knowledge and their passion for the profession. Most alumni have a hybrid practice: teaching, performing, studio work, sometimes doing journalistic work and also continuing the study of their chosen genre.

Once you have obtained your Bachelor's diploma, you can move on to the Master of Music at Codarts. After having concluded that, you can go on to obtain your PhD in the DocArtes PhD programme, which has been set up in collaboration with Leiden University (World Music Chair).

9.3 Module Descriptions

Of all modules from the study programme, module descriptions are available that include:

- the content of the module
- the study load
- the learning outcomes
- information about the examinations (form, criteria, results scale)
- entry requirements

The module descriptions for Classical Music can be found in the *MyCodarts* app under 'Education Catalogue'.

9.4 Curriculum tables

Below are the study credits tables of the study programmes Latin and Turkish Music. Because main phase 2 (year 3) and main phase 3 (year 4) are still under development, the tables below only show year 1 and 2.

Curriculum Bmus Latin 2023-2024	Propedeeuse					Main phase 1				
	sem 1		sem 2		total	sem 3		sem 4		total
	EC	time	EC	time	EC	EC	time	EC	time	EC
Artistic Development										
Main subject			20		20			20		20
Transcription		60	5	60	5		60	5	60	5
Creative makership										
Ensemble playing										
Ensemble playing			10		10			10		10
Context and Research										
MTE	3	120	3	120	6		120	6	120	6
Rhythmic training	2		2		4			4		4
Practical harmony	2	20	2	20	4		20	4	20	4
Side subject percussion		60	3	60	3					
Latin history	1		2		3			3		3
Musical Connections								3	75	3
Graduation Research										
Professional Development										
Professional development			5		5			5		5
Profiling space										
Minors										
Total credits per year	8		52		60	0		60		60

Curriculum Bmus Turkish Music 2023-2024	Propedause					Main phase 1				
	sem 1		sem 2		total	sem 3		sem 4		total
	EC	time	EC	time	EC	EC	time	EC	time	EC
Artistic Development										
Main subject			20		20			20		20
TM Theory	2		3		5	2		3		5
Creative makership										
Ensemble playing										
Ensemble playing			10		10			10		10
Context and Research										
MTE	3		3		6		120	6	120	6
Rhythmic training	2		2		4					
TM impro			3		3			4		4
Practical harmony	2		2		4		20	4	20	4
TM history			3		3			3		3
Musical Connections								3	75	3
Graduation Research										
Professional Development										
Professional development			5		5			5		5
Profiling space										
Minors										
Total credits per year	9		51		60	2		58		60

9.5 Support Staff Education

Maarten van Boven, director Conservatoire

Jan Kuhr, supervisor World Music

Rob Broek, head Master of Music

Derske Naafs, education manager

Nina van der Heijden, coordinator Music & RASL

Barbaros Bozkir, student-coordinator

Carmen Sterke, education support officer

Petra Nierop, education support officer

Femke van Splunter, education support officer

Marike Petten, production

Claire Hell, production