

Study guide Codarts Bachelor of Music

year 3 and 4

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, there 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 following 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.

Professional Roles

Codarts Music trains students to become self-willed, broadly employable musicians that can demonstrate their personal qualities in the contemporary artist practice. After all, today's artist must have more skills besides producing high quality art. You also have to be able to market your art as a strong product, develop innovative ideas and concepts and shape your working environment. The key to this is an open and inquisitive attitude: looking beyond the boundaries of what you know, always looking for challenges and how to make your own unique contribution. Above all, it is important that you, as a young inspiring artist, are able to communicate your professional skills and vision to others. To your audience and the people you work with, but perhaps also to students of a music school or in your own music practice. You can be an important link in helping young people to realise their dream of becoming an artist.

To help you find your way in all these aspects of being a professional artist, the Bachelor Music's study programme is structured according to so-called professional roles: the musician, the maker/performer, the teacher, the entrepreneur, and the researcher.

The Musician

As a musician you strive for the freedom of uninhibited self-expression in your main subject. This requires controlling that main subject on the highest possible level, both technically and artistically. Therefore, this professional role is of a professional-vocational nature.

Solfège (ear training), rhythmic training, music theory subjects and practical harmony are all aspects of this professional role, as they provide insight into the art of music and strengthen the vocational side of your musical development.

In your profile space you can choose minors that help deepen this professional role, for example the minor Improvisation Strategies or a specific music theoretical minor such as Tala (Indian music).

The Maker/Performer

Whether composing or performing, as a musician you relate to fellow musicians and your audience. Therefore, this professional role combines modules that are about playing together, performing and stage presence, collaboration, and experiment. In other words, starting from day one you will be putting your artistic profession into practice in ensembles, practical lessons, projects, concerts, and performances. Codarts can provide a wide range of platforms and stages both within and outside of the institution and we encourage you to also look for places to perform yourself. Within this professional role there are various minors to choose from, some oriented at performing, others at creating, such as the minors Flamenco playing, World singing, Creative Producing and Jazz Composition in practice, but also Classical Musical and Camera Acting with the Music Theatre department.

The Teacher

As a musician you must be able to communicate your view, knowledge, and skills to others. In all professional roles you are dealing with fellow performers, readers, listeners, booking agents and visitors with whom you wish to share your view on music. First and

foremost, however, you will need these skills in your role as teacher. This is why Codarts teaches you the basic skills in professional didactics and pedagogics that you absolutely need as a musician and that you will train during your studies. If you aspire to becoming a licensed teacher, you may follow the minors Education during the third and fourth study year.

The Entrepreneur

No matter how your professional practice may turn out, in the current cultural and economic climate a permanent full-time position up to retirement age seems highly unlikely. Today, an increasing number of musicians are therefore independent entrepreneurs. This requires an entrepreneurial attitude, as well as skills and knowledge of the professional environment you find yourself in. Obviously, you know your own artistic and creative potential, chances, and challenges, you know yourself and what you want, but you also know how to reach artistic partners and especially your audience. You will have to take initiatives and exert influence in order to bring about change. Our study programme pays much attention, both in specific ways and integrated within the practical education, to the many business aspects of your professional practice. Should you wish to study the business aspect of the arts in more depth, you may choose to take the minor Entrepreneurship.

The Researcher

An inquisitive, explorative attitude is essential. It starts with self-reflection and a willingness to learn things. Sometimes this means you have to put your instrument or vocation aside in order to truly delve into the study matter. You have to be reflective, analytical, and capable of distancing yourself from the subject in order to speak or write about it.

At some departments, an extensive process of peer feedback is now going on. Students evaluate each other's work in order to arrive at a better insight into their own work and functioning via this reflection on the work of others.

At Codarts, research is rooted in your professional practice, helping you to become a better musician. This includes, for instance, knowledge of the history of music as well as the ability to have that knowledge influence the way you perform or compose music. Doing research with as end results a written thesis and a presentation is one of the modules of this professional role.

Finally, by developing some research skills during the Bachelor phase you are preparing for research during the Master phase, where it is an essential part of the study programme. A Master's degree then gives you the option to obtain your PhD in the DocArtes PhD programme, which has been set up in collaboration with Leiden University.

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

The student interacts effectively in various professional contexts, using appropriate forms and means of communication.

	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

On the next page you will find the annual planning for the study programmes Classical Music, Jazz, Pop, and World Music 2023-2024.

Week no.	Month	Monday	BMus Planning 2023-2024	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 programmes:

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 main subject classes form the backbone of your studies. Other important elements are the interpretation classes – given by our own teachers and sometimes by external experts – the chamber choir, 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 *performing* 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

All programmes within the Bachelor Music are structured according to the same model. The modular structure of the various professional roles is reflected in each of the programmes. The content of the various programme elements differs with each branch of study. This modular system allows you (on certain conditions) to switch between different study branches, thus putting together your own unique profile.

The study programmes Composition and Music Theory have a different structure. These two programmes will therefore be treated separately at the end of this chapter.

Main Subject (professional role: musician)

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-study. There is the opportunity to take master classes and clinics with renowned musicians.

Theoretical Subjects (professional role: musician)

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. Finally, students of harp, piano, choir conducting and organ 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 Play (professional role: performer)

In the modules Ensemble Play you learn how to make use of your own skills while collaborating with your fellow students. This collaboration may take place in the form of orchestra projects, chamber music rehearsals, group practical lessons, accompaniment, and so on. Below is an overview of the various forms of ensemble play for each programme.

	Year 1	Year 2	Year 3	Year 4
Orchestra instruments	Propaedeutic choir Chamber music Orchestra projects	Chamber music Orchestra projects		
Voice	Choir projects Performance/ Drama			
Piano	Propaedeutic choir Chamber music Accompaniment	Chamber music Accompaniment		
Organ	Practicum choir Accompaniment			Improvisation Church choir

Conducting	Choir projects Internal practical lessons External projects
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If your main subject 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 and drama/performance, besides your main subject. Voice students take part in the chamber choir and the practical choir once a week and up to four choir projects (often with orchestra).

Organ players also take part in the practicum choir and in addition they follow the subject accompaniment. Starting in year 3, they also take church choir and Gregorian.

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.

If, because you have fallen behind in your studies, you take more than four years to complete the Bachelor phase, you are expected to continue to take part in orchestra and ensemble projects, respectively choir projects, right up to your final examination.

Digital skills (professional role: maker/performer)

In year 4 you have the opportunity to further master the use of digital tools. Depending on your prior knowledge you follow this module at the beginner, advanced, or expert level. You study subjects of your own choosing, for example mastering, recording, or digital composing.

Entrepreneurship (professional role: entrepreneur)

The first- and second-year students take the modules entrepreneurship. These modules treat all the aspects of entrepreneurship in relationship to your future professional practice: knowledge of the work field and its actors, professional perspectives and earning models, marketing and promotion, imagination and creation, forming opinions. These elements will also be related to your personal artistic profile, which will result in a pitch in which you present yourself as a self-confident musician in your graduation year.

Students who wish to learn even more about entrepreneurship may choose to the minor Entrepreneurship, which is concluded with writing a full-blown business plan.

Project weeks (professional role: entrepreneur)

Each year, there are two project weeks, when there are no regular classes but instead special projects, workshops and master classes are organised. The first week is a project week specific for each department, with projects that fit within your study programme. The second project week is the Incubator week in which all sorts of projects are organised that transcend genres and disciplines. Students can submit project proposals themselves too. Core values are: creating together, working multidisciplinary, and paying attention to context, location, and audience. Being confronted with contexts that are completely new to you widens your horizon.

Optimal Performance Programme (professional role: entrepreneur)

Sustainability is a spearhead in all of Codarts' study programmes. We think it's important that you not only learn to practice your craft at the highest possible level, but do so in a sustainable manner, paying attention to your physical and mental health. In the Optimal Performance Programme, you learn how to recognise physical and mental habits in performing and how to correct these. In addition, you gain knowledge about posture and anatomy, ear protection, breathing, and stage presentation.

Education (professional role: teacher)

In the first two years of your studies, you have taken big steps in your development as a musician and as a maker/performer. In year 3 you will work on the professional role of teacher. This educational element consists of three modules in one semester.

Education A: This module addresses all kinds of subjects that have to do with transference, such as general didactics, communication and feedback, presentational skills, group dynamics, motivation, developmental psychology, learning styles, teacher roles and core qualities.

Education B: In this module you start working with your own instrument in a practical setting. You study teaching methods and transference techniques as well as current developments in the field of instrumental education, such as the use of new media.

Internship: The internship module gives you the opportunity to put into practice the things you have learned. After all, teaching can only be trained in real-life situations. This is done in an in-house internship in which you teach individual students or small groups of students under supervision of your internship coach.

Should you have developed a taste for teaching after successfully finishing these modules, you can acquire further teaching skills by taking the minor Education. After passing this minor, you will be an officially qualified teacher for certified music schools. Considering their specific work field, this minor is mandatory for pianists.

Professional Development (professional role: researcher)

In this module, you are coached in developing a number of generic skills that help you to function more effectively as a professional. By developing study skills you gain more control over your learning process, making it more efficient and more effective. By developing reflective skills you become aware of your professional working attitude

towards others and learn to respect important values of the professional practice (preparation, collaboration, being on time). By giving and receiving feedback you learn how to communicate at a professional level, allowing you to continually improve yourself.

Musical Diversity (professional role: researcher)

The second-year module Music Worldwide is one you will not find at any other conservatory. The module consists of a kaleidoscope of interactive lectures on various music styles that are treated in the Bachelor Music. This not only allows you to broaden your knowledge about the various musical traditions across the globe, but also gives you a good understanding of the musical possibilities to explore withing Codarts. Also, you work on the professional role of research by doing independent additional research into one of the styles that were treated in the lectures. So, there is no mandatory subject, but you are challenged to find out more about what appeals to you and share this with your fellow students. The highlight of this module is a musical co-creation by a group that also includes students from other departments.

Research (professional role: researcher)

Part of your graduation programme is the Research module. You pick your own subject, the only condition being that your research contributes to your development as a self-confident musician. The preparatory module in semester 7 consists of individual coaching in designing your research project and of instruction in research methods and skills geared to your research. In semester 8 you actually start your research, supervised by your research coach. By the end of semester 8 you present your research in the form of an artistic work and a written research report before a committee and your fellow students.

Profile Space

The profile space offers classes that are unique to your study programme and therefore define your graduation profile. In years 1 and 2 these include the mandatory profile modules. For all students of Classical Music these are the modules Music History in years 1 through 3, plus de module Lecture-recital in year 4 (see above, under **Theoretical Subjects**). The other profile subjects differ with each programme, as listed below.

	Year 1	Year 2	Year 3	Year 4
Orchestra instruments	Orchestra playing			
Voice	Languages (German, French, Italian)			
Piano	Performance practice			
Organ	Improvisation			
Conducting	Ear training Choir and orchestra training			

In years 3 and 4, the profile space is considerably larger and also has room for individual choices. In year 3 the profile space covers 6 EC and in year 4 even 18 EC. Please note: students of Conducting and of Organ only have a profile space in the fourth year, of 12 EC (conducting) or 18 EC (organ). The profile space may be filled with minors and optional subjects. Codarts offers a wide range of minors, both theoretical and practice-oriented ones, for a more in-depth study of the various professional roles.

At the end of each academic year, the third- and fourth-year students-to-be are invited to sign up for one or more minors. Some minors take place during only one semester, while others may continue throughout the year. There are light minors of 6 EC more substantial ones of 12 EC, so make sure that you earn enough credits in your profile space when signing up for minors.

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. As a student of Composition you will take a large number of modules together with instrumental/vocal students of Classical Music or Jazz:

- Theoretical subjects
- Practical Harmony
- Worldwide Music
- Portfolio
- Education
- Thesis
- Profile subjects Classical Music or Jazz

Besides the subjects mentioned above, there are specific subjects for Composition. These are taught to composition students of Jazz and Classical Music together. This concerns the following modules:

- Main subject (and minor)
- Analysis New Media
- Practical
- Instrumentation
- Optional Modules
- Aesthetics and Philosophy

Main subject (professional role: musician)

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. Additionally, there are a number of mandatory academic subjects, such as historical knowledge and analysis of Western composed music from 1900 to the present, theoretical knowledge, and practical application of instrumentation and electronic music in theory and practice (including live electronics).

Practical lessons and instrumentation (professional role: musician)

The study programme Composition aims at being a platform and workplace for young composers. To this end, there are presentations of own work by both students and teachers of the department, but also lectures and workshops, for which guests from the Netherlands as well as from abroad are invited. For these activities, all students of Composition meet every week in the practical lessons. In addition, you take instrumentation classes and a number of optional subjects to broaden or deepen your studies.

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 (professional role: maker)

Students of Composition can make a selection from the following optional modules:

- work field projects
- extra practical lessons
- conducting
- new media
- improvisation
- instrumentation

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

Aesthetics and Philosophy (professional role: researcher)

As a creating musician you not only have a relationship with an audience or performing musicians, but you will also find yourself confronted with questions that go deeper than what is immediately observable: the 'why' of your art. Here you enter the field of aesthetics and philosophy, which may not provide all the answers to all questions that can help you deal with them.

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 OSIRIS app.

6.4 Curriculum tables

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

KM - orkestinstrumenten 2023-2024	Hoofdfase 2					Hoofdfase 3				
	sem 5		sem 6		totaal	sem 7		sem 8		totaal
	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects
musicus										
Hoofdvak instrument + correpetitie		70/30	20	70/30	20		70/30	20	70/30	20
Gehoorontwikkeling & Analyse		180	3	90	1					
Interpretatie, Context & Analyse			6	165	2					
maker / performer										
Ensemble			11		11			10		10
Orkestprojecten		120		120			120		120	
Kamermuziek		30		30			30		30	
Digital skills								3		3
ondernemer										
Projectweken			2		2			2		2
docent										
Educatie			7		7					
Educatie A: muziekpedagogie		10		10						
Educatie B: vakdidactiek en stage										
onderzoeker										
Professional development			2		2					
Research							10	7	10	7
Muziekgeschiedenis	3	75			3					
profielruimte										
Minors			6		6			18		18
Totaal aantal studiepunten per semester	3		57		60	0		60		60

KM - zang 2023-2024	Hoofdfase 2					Hoofdfase 3				
	sem 5		sem 6		totaal	sem 7		sem 8		totaal
	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects
musicus										
Hoofdvak zang + correpetitie		70/30	20	70/30	20		70/30	20	70/30	20
Gehoortontwikkeling & Analyse		180	3	90	3					
Interpretatie, Context & Analyse		165	6	165	6					
maker / performer										
Ensemble			11		11			10		10
<i>Kamerskoor, practicumkoor, gregoriaans (P) en vocale projecten</i>		150		150			150		150	
<i>Begeleiding</i>		30		30						
<i>Performance / drama</i>		70		70			70			
Digital skills								3		3
ondernemer										
Projectweken			2		2			2		2
docent										
Educatie			7		7					
<i>Educatie A: muziekpedagogie</i>										
<i>Educatie B: vakdidactiek en stage</i>										
onderzoeker										
Professional development			2		2					
Research								7		7
Muziekgeschiedenis	3	75			3					
profielruimte										
Minors			6		6			18		18
Totaal aantal studiepunten per semester	3		57		60	0		60		60

KM - piano 2023-2024	Hoofdfase 2					Hoofdfase 3				
	sem 5		sem 6		totaal	sem 7		sem 8		totaal
	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects
musicus										
Hoofdvak piano		70	20	70	20		70	20	70	20
Gehoortontwikkeling & Analyse		180	3	90	3					
Interpretatie, Context & Analyse			6	165	6					
Contrapunt		75	2	75	2					
Praktische harmonie										
Repertoireklas	2				2					
maker / performer										
Ensemble			7		7			10		10
<i>Kamermuziek</i>										
<i>Begeleiding</i>										
Digital skills								3		3
ondernemer										
Projectweken			2		2			2		2
docent										
Educatie			7		7					
<i>Educatie A: muziekpedagogie</i>										
<i>Educatie B: vakdidactiek</i>										
onderzoeker										
Professional development			2		2					
Research								7		7
Muziekgeschiedenis	3	75			3					
profielruimte										
Minor			6		6			6		6
Minor Educatie (verplicht)								12		12
Totaal aantal studiepunten per semester	5		55		60	0		60		60

KM - orgel / kerkmuziek 2023-2024	Specialisatie Kerkmuziek									
	Hoofdfase 2					Hoofdfase 3				
	sem 5		sem 6		totaal	sem 7		sem 8		totaal
	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects
musicus										
Hoofdvak orgel			12		12			12		12
Arrangeren voor orgel			3		3					
Gehoortontwikkeling & Analyse			3		3					
Interpretatie, Context & Analyse			6		6					
Contrapunt			2		2					
Piano										
maker / performer										
Ensemble			1		1			2		2
Begeleiding			1					2		
Orgelbouw			1		1					
Koorpracticum			1		1					
Digital skills								3		3
ondernemer										
Projectweken			2		2			2		2
Optimal performance programme										
docent										
Educatie			7		7					
Educatie A: muziekpedagogie			2							
Educatie B: vakdidactieken stage			5							
onderzoeker										
Professional development			2		2					
Research								7		7
Muziekgeschiedenis	3				3					
profielruimte										
Minors								18		18
specialisatie										
Kerkmuziek Theorie			8		8			8		8
Kerkmuziek Hymnologie			4					4		
Kerkmuziek Liturgie			4					4		
Kerkmuziek Praktijk			9		9			8		8
Kerkmuziek Cantoraat			4					4		
Kerkmuziek Gregoriaans			1							
Kerkmuziek Zang								2		
Improvisatie aan de Orgel			4					2		
Totaal aantal studiepunten per semester	3		57		60	0		60		60

KM - directie 2023-2024	Hoofdfase 2					Hoofdfase 3				
	sem 5		sem 6		totaal	sem 7		sem 8		totaal
	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects
musicus										
Hoofdvak directie		70	19	70	19		70	20	70	20
Bijvak 1****		30		30			30		30	
Bijvak 2****		30		30			30		30	
Partituurspel		30		30						
Bijvak bij koordirectie: zang/stemvorming		30		30						
Gehoorontwikkeling & Analyse		180	3	90	3					
Interpretatie, Context & Analyse			6	165	6					
Gehooranalyse		60	3	60	3		60	3	60	3
Specialisatie Koordirectie (verplichte keuze)										
Contrapunt		75	2	75	2					
Koorscholing										
Extra partituurspel			3		3			3		3
Specialisatie Orkestdirectie (verplichte keuze)										
Instrumentatie			2		2					
Extra partituurspel			3		3			3		3
Specialisatie Hafa (verplichte keuze)										
Arrangeren (Hafa)			2		2					
Extra partituurspel			3		3			3		3
maker / performer										
Ensemble:			10		10			10		10
Koorprojecten en practicumkoor***		150		150			150		150	
Interne practica en projecten										
Externe practica en werkveld										
Digital Skills								3		3
ondernemer										
Projectweken			2		2			2		2
docent										
Educatie			7		7					
Educatie A: muziekpedagogie										
Educatie B: vakdidactiek en stage										
onderzoeker										
Professional development			2		2					
Research								7		7
Muziekgeschiedenis	3	75			3					
profielruimte										
Minors								12		12
Totaal aantal studiepunten per semester	3		57		60	0		60		60
**** Hoofdvak en bijvakken zijn keuze uit: orkestdirectie/ hafa-directie/koordirectie										
*** Koorprojecten is verplicht voor directiestudenten										

KM - compositie 2023-2024		Hoofdfase 2			Hoofdfase 3		
		sem 5	sem 6	totaal	sem 7	sem 8	totaal
		ects	ects	ects	ects	ects	ects
musicus							
Hoofdvak Compositie			20	20		20	20
Bijvak 1							
Gehoortontwikkeling & Analyse			3	3			
Interpretatie, Context & Analyse			6	6			
Contrapunt			2	2			
Analyse nieuwe muziek						3	3
maker / performer							
Practica			2	2		2	2
Digital skills						3	3
Verbreedende en verdiepende keuzevakken							
Verplichte keuze uit:				4			2
Werkveldprojecten	max 4x		2			2	
Extra practica	max 4x		2			2	
Directie	max 2x		2			2	
Nieuwe media	max 2x		2			2	
Improvisation and Experimental Music	max 2x		2			2	
Instrumentatie	H2 en H3, max 2x		2			2	
Music Engraving 2	max 1x		2			2	
Rhythmic concepts in composition	KM; max 2x						
Open Elective	max 2x		2			2	
ondernemer							
Projectweken			2	2		2	2
docent							
Educatie			7	7			
Educatie A: muziekpedagogie							
Educatie B: vakdidactiek en stage							
onderzoeker							
Professional development			2	2			
Research						7	7
Muziekgeschiedenis		3		3			
Esthetiek en filosofie			3	3		3	3
profielruimte							
Minors			6	6		18	18
Totaal aantal studiepunten per semester		3	57	60	0	60	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 main subjects:

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

In some cases, other instrumentalists may also follow the Jazz study programme. For these students we always try to design a best fitting course of study.

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

All programmes within the Bachelor Music are structured according to the same model. The modular structure of the various professional roles is reflected in each of the programmes. The content of the various programme elements differs with each branch of study. This modular

system allows you (on certain conditions) to switch between different study branches, thus putting together your own unique profile.

At the end of this study guide you will find a visual representation of the curriculum model.

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

Main Subject (professional role: musician)

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 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 the course of your studies, the artistic aspect will become increasingly important, next to the technical aspect. What is it that you wish to convey to your audience as a musician? 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.

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.

Ensemble Play (professional role: maker/performer)

In the modules Ensemble Play 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. 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 your basic repertoire and you learn what it is like to function in an ensemble or orchestra. 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 the performance.

In the course of your studies you will increasingly take the lead in your own projects and learning process.

Theoretical subjects (professional role: musician)

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 Education (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.

Practical Harmony (professional role: musician)

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.

Digital skills (professional role: maker/performer)

In year 4 you have the opportunity to further master the use of digital tools. Depending on your prior knowledge you follow this module at the beginner, advanced, or expert level. You study subjects of your own choosing, for example mastering, recording, or digital composing.

Entrepreneurship (professional role: entrepreneur)

The first- and second-year students take the modules entrepreneurship. These modules treat all the aspects of entrepreneurship in relationship to your future professional practice: knowledge of the work field and its actors, professional perspectives and earning models, marketing and promotion, imagination and creation, forming opinions. These elements will also be related to your personal artistic profile, which will result in a pitch in which you present yourself as a self-confident musician in your graduation year. Students who wish to learn even more about entrepreneurship may choose to the minor Entrepreneurship, which is concluded with writing a full-blown business plan.

Project weeks (professional role: entrepreneur)

Each year, there are two project weeks, when there are no regular classes but instead special projects, workshops and master classes are organised. The first week is a project week specific for each department, with projects that fit within your study programme. The second project week is the Incubator week in which all sorts of projects are organised that transcend genres and disciplines. Students can submit project proposals themselves too. Core values are: creating together, working multidisciplinary, and paying attention to context, location, and audience. Being confronted with contexts that are completely new to you widens your horizon.

Optimal Performance Programme (professional role: entrepreneur)

Sustainability is a spearhead in all of Codarts' study programmes. We think it's important that you not only learn to practice your craft at the highest possible level, but do so in a sustainable manner, paying attention to your physical and mental health. In the Optimal Performance Programme, you learn how to recognise physical and mental habits in performing and how to correct these. In addition, you gain knowledge about posture and anatomy, ear protection, breathing, and stage presentation.

Education (professional role: teacher)

In the first two years of your studies, you have taken big steps in your development as a musician and as a maker/performer. In year 3 you will work on the professional role of teacher. This educational element consists of three modules in one semester.

Education A: This module addresses all kinds of subjects that have to do with transference, such as general didactics, communication and feedback, presentational skills, group dynamics, motivation, developmental psychology, learning styles, teacher roles and core qualities.

Education B: In this module you start working with your own instrument in a practical setting. You study teaching methods and transference techniques as well as current developments in the field of instrumental education, such as the use of new media.

Internship: The internship module gives you the opportunity to put into practice the things you have learned. After all, teaching can only be trained in real-life situations. This is done in an in-house internship in which you teach individual students or small groups of students under supervision of your internship coach.

Should you have developed a taste for teaching after successfully finishing these modules, you can acquire further teaching skills by taking the minor Education. After passing this minor, you will be an officially qualified teacher for certified music schools. Considering their specific work field, this minor is mandatory for pianists.

Professional Development (professional role: researcher)

In this module, you are coached in developing a number of generic skills that help you to function more effectively as a professional. By developing study skills you gain more control over your learning process, making it more efficient and more effective. By developing reflective skills you become aware of your professional working attitude towards others and learn to respect important values of the professional practice (preparation, collaboration, being on time). By giving and receiving feedback you learn how to communicate at a professional level, allowing you to continually improve yourself.

Musical Diversity (professional role: researcher)

The second-year module Music Worldwide is one you will not find at any other conservatory. The module consists of a kaleidoscope of interactive lectures on various music styles that are treated in the Bachelor Music. This not only allows you to broaden your knowledge about the various musical traditions across the globe, but also gives you a good understanding of the musical possibilities to explore withing Codarts. Also, you work on the professional role of research by doing independent additional research into one of the styles that were treated in the lectures. So, there is no mandatory subject, but you are challenged to find out more about what appeals to you and share this with your fellow students. The highlight of this module is a musical co-creation by a group that also includes students from other departments.

Research (professional role: researcher)

Part of your graduation programme is the Research module. You pick your own subject, the only condition being that your research contributes to your development as a self-confident musician. The preparatory module in semester 7 consists of individual coaching in designing your research project and of instruction in research methods and skills geared to your research. In semester 8 you actually start your research, supervised by your research coach. By the end

of semester 8 you present your research in the form of an artistic work and a written research report before a committee and your fellow students.

Profile Space

The subjects mentioned above are part of all music curricula, although they may vary in content. The Profile Space offers additional modules that are unique to the Jazz programme. In years 1 and 2 these include the following mandatory profile modules.

- **Jazz History**
in this two-year history course you study the development of jazz using many listening examples. This is an 'all-ears' module designed to enhance your auditory awareness through intensive listening.
- **Practical Solfège**
This module involves ear training in a practical, instrument-oriented manner.
- **Home Recording**
This two-year course helps to make you familiar with the recording process. You learn how to use your own equipment, such as a laptop, to make a good sounding recording or to arrange a piece in preparation for a rehearsal or performance.

In years 3 and 4, the profile space is considerably larger and also has room for individual choices. In year 3 the profile space covers 12 EC and in year 4 even 18 EC. For students instrumental/voice the module Studio Project is mandatory in year 4.

7.2 Study Programme Composition

The study programme Composition is provided together with the department Classical Music, offering both Composition Classical Music and Composition Jazz. Both programmes have a substantial overlap with the instrumental/vocal programmes of the departments concerned. As a student of Composition you will take a large number of modules together with instrumental/vocal students of Classical Music or Jazz:

- Theoretical subjects
- Practical Harmony
- Worldwide Music
- Portfolio
- Education
- Thesis
- Profile subjects Classical Music or Jazz

Besides the subjects mentioned above, there are specific subjects for Composition. These are taught to composition students of Jazz and Classical Music together. This concerns the following modules:

- Main subject (and minor)

- Analysis New Media
- Practical
- Instrumentation
- Optional Modules
- Aesthetics and Philosophy

Main subject (professional role: musician)

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.

Additionally, there are a number of mandatory academic subjects, such as historical knowledge and analysis of Western composed music from 1900 to the present, theoretical knowledge and practical application of instrumentation and electronic music in theory and practice (including live electronics).

Practical lessons and instrumentation (professional role: maker)

The study programme Composition aims at being a forum and workplace for young composers. To this end, there are lectures and workshops by guest from the Netherlands as well as from abroad and also presentations of own work by both students and teachers of the Department. For these activities, all students of Composition meet every week in the practical lessons. In addition, you take instrumentation classes and a number of optional subjects to broaden or deepen your studies.

Concerts of students' work are organised together with other departments within the conservatory 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 (professional role: maker)

Students of Composition can make a selection from the following optional modules (each module has a maximum number of credits during the study; see study credits table).

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

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

Aesthetics and Philosophy (professional role: researcher)

As a creating musician you not only have a relationship with an audience or performing musicians, but you are also confronted with questions that go deeper than what is immediately

observable: the 'why' of your art. Here you enter the field of aesthetics and philosophy, which may not provide all the answers to all questions but can help you deal with them.

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 OSIRIS 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.

JAZZ - instrumentaal/vocaal 2023-2024	Hoofdfase 2					Hoofdfase 3				
	5e sem.		6e sem.		totaal	7e sem.		8e sem.		totaal
tijd = gemiddelde lesduur per week	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects
musicus										
Instrument / zang		70	20	70	20		70	20	70	20
Muziektheoretische educatie	3	150	3	150	6					
maker / performer										
Ensembles		150	11	150	11					
Muziek & Carrière								7		7
Digital skills								3		3
Studioproject								3		3
ondernemer										
Projectweken			2		2			2		2
docent										
Educatie			7		7					
Educatie A: muziekpedagogie		60		60						
Educatie B: vakdidactiek en stage		60		60						
onderzoeker										
Professional development			2		2					
Research							10	7	10	7
profielruimte										
Te vullen met minors/keuzevakken			12		12			18		18
totaal aantal studiepunten per semester	3		57		60	0		60		60

JAZZ - compositie 2023-2024		Hoofdfase 2			Hoofdfase 3		
		sem 5	sem 6	totaal	sem 7	sem 8	totaal
		ects	ects	ects	ects	ects	ects
musicus							
Hoofdvak Compositie			20	20		20	20
Bijvak 1							
Muziektheoretische educatie		3	3	6			
Ritmische scholing							
Analyse nieuwe muziek					3	3	
Contrapunt			2	2			
Praktische harmonie							
maker / performer							
Practica			2	2		2	2
Digital skills						3	3
Verbredende en verdiepende keuzevakken							
Verplichte keuze uit:				4			2
Werkveldprojecten	max 4 x		2			2	
Extra practica	max 4 x		2			2	
Directie	max 2 x		2			2	
Nieuwe media	max 2 x		2			2	
Improvisation and experimental music	max 2 x		2			2	
Instrumentatie	H2 en H3, max 2 x		2			2	
Music Engraving 2	max 1x		2			2	
Rhythmic concepts in composition	KM; max 2 x		2			2	
Open elective	max 2 x		2			2	
ondernemer							
Projectweken			2	2		2	2
docent							
Educatie			7	7			
Educatie A: muziekpedagogie							
Educatie B: vakdidactiek en stage							
onderzoeker							
Professional development			2	2			
Research						7	7
Esthetiek en filosofie			3	3		3	3
profielruimte							
Minors			12	12		18	18
Totaal aantal studiepunten per semester		3	57	60	0	60	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

Marika 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.

8.1 Structure of the Programme

All programmes within the Bachelor Music are structured according to the same model. The modular structure of the various professional roles is reflected in each of the programmes. The content of the various programme elements differ with each branch of study. This modular system allows you (on certain conditions) to switch between different study branches, thus putting together your own unique profile. At the end of this study guide you will find a visual representation of the curriculum model. The study programmes Composition and Music Theory have a different structure. Those two programmes will therefore be treated separately at the end of this chapter.

Main Subject (professional role: musician)

The main subject takes central stage throughout the four years of your studies. 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.

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

- Keyboards
- Guitar

- Bass Guitar
- Drums
- Song Writing
- Creative Producer

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.

Besides 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 pathway advisors will help you make the right choices.

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.

Ensemble Play (professional role: maker/performer)

The module Ensemble Play 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 'make' 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 aspect there is the 'make' aspect. 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. This means that 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!

Theoretical Subjects (professional role: musician)

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. Finally, in the modules Solfège, 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 give you the tools to handle this repertoire in a creative manner.

Practical Harmony (professional role: musician)

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.

Digital skills (professional role: maker/performer)

In year 4 you have the opportunity to further master the use of digital tools. Depending on your prior knowledge you follow this module at the beginner, advanced, or expert level. You study subjects of your own choosing, for example mastering, recording, or digital composing.

Entrepreneurship (professional role: entrepreneur)

The first- and second-year students take the modules entrepreneurship. These modules treat all the aspects of entrepreneurship in relationship to your future professional practice: knowledge of the work field and its actors, professional perspectives and earning models, marketing and promotion, imagination and creation, forming opinions. These elements will also be related to your personal artistic profile, which will result in a pitch in which you present yourself as a self-confident musician in your graduation year. Students who wish to learn even more about entrepreneurship may choose to the minor Entrepreneurship, which is concluded with writing a full-blown business plan.

Project weeks (professional role: entrepreneur)

Each year, there are two project weeks, when there are no regular classes but instead special projects, workshops and master classes are organised. The first week is a project week specific for each department, with projects that fit within your study programme. The second project week is the Incubator week in which all sorts of projects are organised that transcend genres and disciplines. Students can submit project proposals themselves too. Core values are: creating together, working multidisciplinary, and paying attention to context, location, and audience. Being confronted with contexts that are completely new to you widens your horizon.

Optimal Performance Programme (professional role: entrepreneur)

Sustainability is a spearhead in all of Codarts' study programmes. We think it's important that you not only learn to practice your craft at the highest possible level, but do so in a sustainable manner, paying attention to your physical and mental health. In the Optimal Performance Programme, you learn how to recognise physical and mental habits in performing and how to correct these. In addition, you gain knowledge about posture and anatomy, ear protection, breathing, and stage presentation.

Education (professional role: teacher)

In the first two years of your studies, you have taken big steps in your development as a musician and as a maker/performer. In year 3 you will work on the professional role of teacher. This educational element consists of three modules in one semester.

Education A: This module addresses all kinds of subjects that have to do with transference, such as general didactics, communication and feedback, presentational skills, group dynamics, motivation, developmental psychology, learning styles, teacher roles and core qualities.

Education B: In this module you start working with your own instrument in a practical setting. You study teaching methods and transference techniques as well as current developments in the field of instrumental education, such as the use of new media.

Internship: The internship module gives you the opportunity to put into practice the things you have learned. After all, teaching can only be trained in real-life situations. This is done in an in-house internship in which you teach individual students or small groups of students under supervision of your internship coach.

Should you have developed a taste for teaching after successfully finishing these modules, you can acquire further teaching skills by taking the minor Education. After passing this minor, you will be an officially qualified teacher for certified music schools. Considering their specific work field, this minor is mandatory for pianists.

Professional Development (professional role: researcher)

In this module, you are coached in developing a number of generic skills that help you to function more effectively as a professional. By developing study skills you gain more control over your learning process, making it more efficient and more effective. By developing reflective skills you become aware of your professional working attitude towards others and learn to respect important values of the professional practice (preparation, collaboration, being on time). By giving and receiving feedback you learn how to communicate at a professional level, allowing you to continually improve yourself.

Musical Diversity (professional role: researcher)

The second-year module Music Worldwide is one you will not find at any other conservatory. The module consists of a kaleidoscope of interactive lectures on various music styles that are treated in the Bachelor Music. This not only allows you to broaden your knowledge about the various musical traditions across the globe, but also gives you a good understanding of the musical possibilities to explore withing Codarts. Also, you work on the professional role of research by doing independent additional research into one of the styles that were treated in the lectures. So, there is no mandatory subject, but you are challenged to find out more about what appeals to you and share this with your fellow students. The highlight of this module is a musical co-creation by a group that also includes students from other departments.

Research (professional role: researcher)

Part of your graduation programme is the Research module. You pick your own subject, the only condition being that your research contributes to your development as a self-confident musician. The preparatory module in semester 7 consists of individual coaching in designing your research project and of instruction in research methods and skills geared to your research. In semester 8 you actually start your research, supervised by your research coach. By the end of semester 8 you present your research in the form of an artistic work and a written research report before a committee and your fellow students.

Profile Space

The Profile Space offers additional modules that are unique to the Pop programme. In years 1 and 2 these include the following mandatory profile modules.

- Pop history
This module runs parallel to the skills trajectory of the module Ensemble Play. Over the course of two years, you study the various style periods in pop music of the 20th and 21st century. The module uses a helicopter view to reveal the main threads and historical connections. Important events in music are addressed, interpreted, and put into context.
- Practical solfège
This module involves ear training in a practical, instrument-oriented manner.
- Home recording (instr/voc) or studio practical (Creative Producer)
This two-year course helps to make you familiar with the recording process. You learn how to use your own equipment, such as a laptop, to make a good sounding recording or to arrange a piece in preparation for a rehearsal or performance. Students Creative Producer work on an advanced level in the module studio practical. Successfully passing this module results in a studio licence, which means you may work independently in the various studios at Codarts. Year 2 is dedicated to develop your skills in studio technique in more depth.

In years 3 and 4, the profile space of 18 EC is considerably larger and also has room for individual choices. For all students the module studio production is mandatory in year 4.

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 (Tessa Douwstra (Luwten), Michiel Prins, Sharon Doorson). 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 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 OSIRIS app under 'Education catalogue'.

8.4 Curriculum table

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.

number of contact hours per week.

POP 2023-2024	Hoofd fase 2				totaal	Hoofd fase 3				totaal
	5e sem.		6e sem.			7e sem.		8e sem.		
tijd = gemiddelde lesduur per week	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects
musicus										
Instrument / hoofdvak		70	20	70	20		70	20	70	20
Muziektheoretische educatie	3	60	3	60	6					
maker / producer / performer										
Ensembles / band projects		150	11	150	11					
Digital skills								3		3
Studioproject								3		3
ondernemer										
Projectweken			2		2					
Ondernemerschap			6		6			9		9
Popular music: industry and society	6				6					
docent										
Educatie			7		7					
Educatie A: muziekpedagogie		60		60						
Educatie B: vakdidactiek en stage		60		60						
onderzoeker										
Professional development			2		2					
Research							10	7	10	7
profielruimte										
Te vullen met minors/keuzevakken								18		18
totaal aantal studiepunten per semester	9		51		60	0		60		60
* voor creative producers										

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

Marieke 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.

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 five branches:

- Flamenco Guitar
- Indian Music (North Indian classical music and Indian light music)
- Latin (this includes Caribbean and Brazilian traditions)
- Argentine Tango
- Turkish Music (Anatolian and Ottoman music)

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 ensemble for Argentine folklore in which Tango and Latin students work together; and 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. Many of the programmes have international guest teachers who give lessons and master classes during one or several weeks throughout the year. At such times, the regular schedule is adapted to enable all students to profit from the presence of these guest teachers.

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.

9.1 Structure of the Programme

All programmes within the Bachelor Music are structured according to the same model. The modular structure of the various professional roles is reflected in each of the programmes. The content of the various programme elements differs with each branch of study. This modular system allows you (on certain conditions) to switch between different study branches, thus putting together your own unique profile. At the end of this chapter you will find a visual representation of the curriculum model in the curriculum table.

Main Subject (professional role: musician)

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.

Within the department of World Music, you can take the following main subjects:

Flamenco (no new Bachelor influx)

Guitar

Indian music (no new Bachelor influx)

Bansuri, tabla, voice dhrupad, voice khayal, sitar, violin, sarangi

Latin

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

Tango (no new Bachelor influx)

Piano, bandoneón, guitar, double bass, violin, voice

Turkish music

Bağlama, percussion, voice, ney, ud and related instruments

Ensemble Play (professional role: maker/performer)

In the modules Ensemble Play 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.

Theoretical Subjects (professional role: musician)

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.

Practical Harmony (professional role: musician)

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.

Digital skills (professional role: maker/performer)

In year 4 you have the opportunity to further master the use of digital tools. Depending on your prior knowledge you follow this module at the beginner, advanced, or expert level. You study subjects of your own choosing, for example mastering, recording, or digital composing.

Entrepreneurship (professional role: entrepreneur)

The first- and second-year students take the modules entrepreneurship. These modules treat all the aspects of entrepreneurship in relationship to your future professional practice: knowledge of the work field and its actors, professional perspectives and earning models, marketing and promotion, imagination and creation, forming opinions. These elements will also be related to your personal artistic profile, which will result in a pitch in which you present yourself as a self-confident musician in your graduation year. Students who wish to learn even more about entrepreneurship may choose to the minor Entrepreneurship, which is concluded with writing a full-blown business plan.

Project weeks (professional role: entrepreneur)

Each year, there are two project weeks, when there are no regular classes but instead special projects, workshops and master classes are organised. The first week is a project week specific for each department, with projects that fit within your study programme. The second project week is the Incubator week in which all sorts of projects are organised that transcend genres and disciplines. Students can submit project proposals themselves too. Core values are: creating together, working multidisciplinary, and paying attention to context, location, and audience. Being confronted with contexts that are completely new to you widens your horizon.

Optimal Performance Programme (professional role: entrepreneur)

Sustainability is a spearhead in all of Codarts' study programmes. We think it's important that you not only learn to practice your craft at the highest possible level, but do so in a sustainable manner, paying attention to your physical and mental health. In the Optimal Performance Programme, you learn how to recognise physical and mental habits in performing and how to correct these. In addition, you gain knowledge about posture and anatomy, ear protection, breathing, and stage presentation.

Education (professional role: teacher)

In the first two years of your studies, you have taken big steps in your development as a musician and as a maker/performer. In year 3 you will work on the professional role of teacher. This educational element consists of three modules in one semester.

Education A: This module addresses all kinds of subjects that have to do with transference, such as general didactics, communication and feedback, presentational skills, group dynamics, motivation, developmental psychology, learning styles, teacher roles and core qualities.

Education B: In this module you start working with your own instrument in a practical setting. You study teaching methods and transference techniques as well as current developments in the field of instrumental education, such as the use of new media.

Internship: The internship module gives you the opportunity to put into practice the things you have learned. After all, teaching can only be trained in real-life situations. This is done in an in-house internship in which you teach individual students or small groups of students under supervision of your internship coach.

Should you have developed a taste for teaching after successfully finishing these modules, you can acquire further teaching skills by taking the minor Education. After passing this minor, you will be an officially qualified teacher for certified music schools. Considering their specific work field, this minor is mandatory for pianists.

Professional Development (professional role: researcher)

In this module, you are coached in developing a number of generic skills that help you to function more effectively as a professional. By developing study skills you gain more control over your learning process, making it more efficient and more effective. By developing reflective skills you become aware of your professional working attitude towards others and learn to respect important values of the professional practice (preparation, collaboration, being on time). By giving and receiving feedback you learn how to communicate at a professional level, allowing you to continually improve yourself.

Musical Diversity (professional role: researcher)

The second-year module Music Worldwide is one you will not find at any other conservatory. The module consists of a kaleidoscope of interactive lectures on various music styles that are treated in the Bachelor Music. This not only allows you to broaden your knowledge about the various musical traditions across the globe, but also gives you a good understanding of the musical possibilities to explore withing Codarts. Also, you work on the professional role of research by doing independent additional research into one of the styles that were treated in the lectures. So, there is no mandatory subject, but you are challenged to find out more about what appeals to you and share this with your fellow students. The highlight of this module is a musical co-creation by a group that also includes students from other departments.

Research (professional role: researcher)

Part of your graduation programme is the Research module. You pick your own subject, the only condition being that your research contributes to your development as a self-confident musician. The preparatory module in semester 7 consists of individual coaching in designing your research project and of instruction in research methods and skills geared to your research. In semester 8 you actually start your research, supervised by your research coach. By the end of semester 8 you present your research in the form of an artistic work and a written research report before a committee and your fellow students.

Profile Space

The subjects mentioned above are part of all World Music curricula and their content reflects the five different specialisations. The profile space offers subjects that are unique to your specific specialisation. These are the subjects that define your graduation profile. In years 1 and 2, these include the mandatory profile modules, such as genre specific theory modules and history modules. Below is an overview of the genre specific modules per specialisation.

	Year 1 (9 EC)	Year 2 (6 EC)
Flamenco	Flamenco history Flamenco theory	Flamenco theory
Indian Music		Indian music theory Rhythmic solfège Melodic solfège
Latin	Latin history Latin transcription	Latin transcription
Tango		Tango transcription & analysis
Turkish Music	Turkish music history Turkish music theory Minor voice/ instrument	Turkish music theory Minor voice/ instrument

In years 3 and 4, the profile space is considerably larger and also has room for individual choices. In year 3 the profile space covers 6 EC and in year 4 even 18 EC. Depending on the programme in which you wish to graduate there may be an extra number of mandatory profile modules. The remaining profile space can be used to take minors and optional subjects. Codarts has a wide range of minors, both theoretical and practice-oriented ones, which gives you the opportunity to study the various professional roles in more depth.

At the end of each academic year, the third- and fourth-year students-to-be are invited to sign up for one or more minors. Some minors take place during only one semester, while others may continue throughout the year. There are light minors of 6 EC and more substantial ones of 12 EC, so make sure that you will earn enough points in your profile space when signing up for minors.

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. Alumni form ensembles with international musicians. The level of the graduates is high and in many cases this means the possibility to take part in, for instance, the Tango scene in Buenos Aires or the Flamenco world in Spain. No wonder that alumni of World Music can be found all over the world.

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 with her Brazilian band Zuco 103.

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 OSIRIS app.

9.4 Curriculum tables

Below are the study credits tables of the study programmes Flamenco Guitar, Indian Music, Latin, Tango and Turkish Music.

WM - FG 2023-2024	Hoofdfase 2					Hoofdfase 3				
	5e sem.		6e sem.		totaal	7e sem.		8e sem.		totaal
tijd = gemiddelde lesduur per week	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects
musicus										
Instrument		70	20	70	20		70	20	70	20
Westerse muziektheoretische educatie		120	6	120	6					
Flamencotheorie		60	6	60	6					
maker / performer										
Ensembles		150	11	150	11		150	10	150	10
Arranging								3	60	3
ondernemer										
Projectweken			2		2			2		2
docent										
Educatie			7		7					
educatie A: muziekpedagogie		60		60						
educatie B: vakdidactiek en stage		60		60						
onderzoeker										
Professional development			2		2					
Research								7		7
profielruimte										
Tevullen met minors/keuzevakken			6		6			18		18
totaal aantal studiepunten per semester	0		60		60	0		60		60

WM - LA 2023-2024	Hoofdfase 2					Hoofdfase 3				
	5e sem.		6e sem.		totaal	7e sem.		8e sem.		totaal
tijd = gemiddelde lesduur per week	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects
musicus										
Instrument		70	20	70	20		70	20	70	20
Westerse muziektheoretische educatie		120	6	120	6					
maker / performer										
Ensembles		150	11	150	11		150	10	150	10
Arrangeren		60	6	60	6		60	3	60	3
ondernemer										
Projectweken			2		2			2		2
docent										
Educatie			7		7					
Educatie A: muziekpedagogie		60		60						
Educatie B: vakdidactiek en stage		60		60						
onderzoeker										
Professional development			2		2					
Research							10	7	10	7
profielruimte										
Te vullen met minors/keuzevakken			6		6			18		18
totaal aantal studiepunten per semester	0		60		60	0		60		60

WM - TM 2023-2024	Hoofdfase 2					Hoofdfase 3				
	5e sem.		6e sem.		totaal	7e sem.		8e sem.		totaal
tijd = gemiddelde lesduur per week	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects
musicus										
Instrument		70	20	70	20		70	20	70	20
Westerse muziektheoretische educatie		120	6	120	6					
Bijvak stem/bağlama		60	3	60	3					
maker / performer										
Ensembles		150	11	150	11		150	10	150	10
Arrangeren								3		3
ondernemer										
Projectweken			2		2			2		2
docent										
Educatie			7		7					
Educatie A: muziekpedagogie		60		60						
Educatie B: vakdidactiek en stage		60		60						
onderzoeker										
Professional development			2		2					
Research								7		7
Turkse muziekgeschiedenis		60	3	60	3					
profielruimte										
Minor			6		6			18		18
totaal aantal studiepunten per semester	0		60		60	0		60		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