

# Study Guide

# Global Musics

Year 1

2025-2026

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*This study guide (as well as its translation into English) has been compiled while taking the greatest possible care. However, it is always possible that some information in it is incomplete or incorrect. No rights can be derived from this.*

# 1/ Codarts Rotterdam

## PLAY. MOVE. EXPLORE. BECOME. CODARTS

Codarts is an international university of the arts, located in the heart of Rotterdam. We offer preparatory courses, Bachelor's and Master's programmes in music, music theatre, dance, circus, music and dance education, arts therapies and choreography.

We train talented students to become inspiring artists, teachers, researchers and coaches. They not only master their craft, but also find their own path in a world that's constantly evolving.

Our community consists of dedicated teachers, staff and 1,000 students representing around 65 nationalities.

### What can you study at Codarts?

We offer the following degree programmes:

- **Bachelor of Music** (departments: Pop, Jazz, Global Musics, 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 Therapies**  
(Dance Movement Therapy and Music Therapy)
- **Master of Choreography**  
(joint degree with Fontys, Tilburg)

## **Our vision: six core values**

The way we learn, create and collaborate at Codarts is grounded in six core principles.

- **Craft**  
We combine tradition with innovation. What you learn is applied directly in performances, concerts and creative projects.
- **Self-management**  
At Codarts, we see students as conscious designers of their own future. Step by step, you'll learn to make choices, take and share responsibility, and discover what works for you. This way, you shape your artistic path as you grow.
- **Diversity**  
Firmly rooted in Rotterdam, we create space for a wide range of cultures, styles and disciplines. This enriches both education and the arts.
- **Inquisitiveness**  
Thinking and doing go hand in hand. We invite you to ask questions, explore perspectives and learn together - with teachers, researchers, fellow students and the world around you.
- **Sustainability**  
A long career in the arts requires resilience. That's why we support you in developing a healthy and flexible professional practice.
- **Connectivity**  
Art is about meeting others. At Codarts, you learn how to connect - with fellow artists, with your audience and with society. And thanks to our many partnerships across the Netherlands and beyond, you'll have plenty of opportunities to share your work with the world.

# 2/ Global Musics

The Global Musics programme at Codarts is part of the Bachelor of Music - a four-year full-time journey worth 240 ECTS. It starts with a propaedeutic year (60 ECTS) in which you build a solid foundation, followed by a three-year main phase (180 ECTS) where you deepen, explore and define your artistic identity.

Classes are taught in English. When you graduate, you receive a **Bachelor of Music (BMus) degree** - a possible stepping stone to a Master of Music, depending on your goals and direction.

You'll study alongside students from four other departments: Classical Music, Jazz, Pop and Music Theatre. Each has its own focus and vibe, with specialised programmes and artistic directions. But we're also connected – all departments share the same professional standards and learning goals. That means whichever path you choose, you're part of a community that values quality, creativity and artistic growth.

## **Learn in your own way**

At Codarts, we believe in musicians with a unique artistic identity – artists who know their strengths, understand their challenges and grow into flexible professionals who can find their place in a changing music world.

You'll learn in a student-driven environment, where you're encouraged to take initiative and make choices that reflect who you are and what you want to explore. Our role? To support you with the right skills, knowledge, and guidance.

There's space to go deep into a tradition or to connect different musical worlds. Whether you focus on one style or blend several, you'll shape your own musical story.

The open curriculum gives you room to research, experiment, and evolve. You'll learn from a wide range of teachers and guest artists and have access to the expertise of our other departments - from Jazz and Pop to Classical, Music Theatre, Music in Education, Dance and Circus. The diversity of disciplines at Codarts invites you to stay curious and keep discovering.

## **Global Musics Vision**

The Global Musics Department at Codarts is founded on the belief that the richness and diversity of musical traditions are sources of innovation, artistic identity, and intercultural connection. We envision a future where music students actively engage with cultural heritage not as a static set of practices, but as a living, evolving field of artistic possibility.

Rooted in Rotterdam's vibrant, multicultural setting, the department honours musical legacies such as the Maqam and Modal traditions of the Silk Roads and the Caribbean and South American music cultures. These traditions are explored not only for their historical

value but as dynamic forms that continue to evolve in contemporary musical life. Students are encouraged to critically engage with these traditions, learn their forms and contexts, and explore how they intersect with personal expression and wider global dialogues.

Our programme is intentionally collaborative. Students benefit from links with Codarts' departments in Jazz, Pop, Classical Music, Music Theatre, Dance, Dance in Education and Circus, which allows for interdisciplinary creativity and shared learning. This environment fosters experimentation, reflection, and professional readiness across genres and disciplines.

We adopt a curriculum that balances strong foundational training with inter- and transdisciplinary learning. Students are supported to develop the versatility and critical perspective needed for today's complex and global music industry. Whether preparing for careers as performers, composers, educators, researchers, or cultural entrepreneurs, students gain tools to navigate their profession with care, integrity, and creativity.

Guided by ethical responsibility, we promote thoughtful engagement with musical heritage and respect for the communities and histories that shape global musical traditions. Inclusivity, professionalism, and care are central values that inform every aspect of the department. We aspire to develop musicians who are as mindful and critical as they are skilled and expressive.

### **Pedagogical approach: block-based curriculum**

Your first year is structured around a block-based curriculum, which means the academic year is divided into focused periods. Each block allows you to dive into specific themes or skills with intensity and depth.

This structure supports different learning styles, encourages creative exploration and mirrors how musicians often work in real life: with periods of practice, reflection and performance.

### **Your first year: Performer, Maker, Ambassador, Professional**

In your first year at Global Musics, you'll build the foundation for your development as a creative, critical and versatile musician. The curriculum is structured around four interconnected pillars:

- The Performer – your artistic & technical craft
- The Maker – your creative tools & expression
- The Ambassador - your cultural awareness & context
- The Professional – your personal growth & reflection

Each pillar represents a key area of learning and includes specific modules and subjects. Together, they support your musical and theoretical development and your ability to reflect, collaborate and navigate the broader musical world.

This chapter explains what you can expect from each pillar - and how they work together to support your growth as an artist.

## The Performer Pillar

### Overview

The Performer Pillar is at the heart of your musical development. It focusses on the technical, expressive and collaborative sides of being a musician. Through this pillar, you'll strengthen your instrumental or vocal skills and learn to perform with confidence in a range of musical settings. What you develop here supports everything else you do – from creative work to research, from ensemble playing to professional growth.

### Module: Training and Skills

This year-long module lays the technical and artistic foundation of your main subject. It also introduces you to key areas like improvisation and secondary musical skills.

### Subjects

- **Instrument**  
Weekly one-on-one lessons designed to your specialisation. You'll work on technique, repertoire and expression and develop your own artistic identity and sound.
- **Improvisation**  
Group classes focused on spontaneous creation, listening and interaction with your musical tradition. Improvisation helps build creative freedom and confidence across styles.
- **Side subject**  
A complementary subject that expands your musical fluency.
  - CaSA percussionists study a harmonic instrument (e.g. piano).
  - CaSA non-percussionists study percussion.
  - Silk Roads students take a second instrument related to their entry profile.

### Assessment

You'll build a portfolio throughout the year with reflections, lesson notes and recordings. Your final recital video and written reflection are part of this portfolio. Two teachers assess your artistic progression, skill integration and personal insight.



### **Module: Projects**

This module includes several intense study weeks during the year.

#### **Subjects**

- These are short, focused blocks (not weekly classes) that bring together what you've learned in other subjects. Often, they involve cross-disciplinary collaboration and creative experimentation.

#### **Assessment**

After each project week, you write a short reflection connecting your experience, to your broader development. At the end of the year, you submit a final report combining your insights.

### **Module: Ensembles**

This year-long module develops your group performance skills.

#### **Subjects**

- You'll join an ensemble that fits your specialisation. Weekly sessions focus on collaboration, repertoire and stage presence.

#### **Assessment**

At the end of each semester, you submit a portfolio with rehearsal reflections, selected recordings and personal goals. The final performance and portfolio together determine your result.

Please note that it is not possible to do a re-exam for this module. If you receive a negative assessment result you will have to repeat the module in the next year.

## The Maker Pillar

### Overview

The Maker Pillar supports your creative development and helps you think independently as an artist. You'll work with tools like transcription and music technology to analyse, shape and communicate musical ideas. This pillar gives you the skills to create your own work, adapt existing material and express yourself with clarity and intention.

### Module: Creative Skills

This module runs throughout the year, with subjects taught in different blocks.

### Subjects

- **Transcription**

In the first block, you'll learn the basics of transcribing music by ear: pitch, rhythm, structure, and ornamentation. Later blocks focus on transcription within your specialisation. You'll develop a deeper understanding of style by listening closely and writing it down accurately.

- **Technology**

In this block, you'll be introduced to notation software and the basics of presenting music digitally. This subject supports your transcription work and helps you document your musical ideas professionally.

### Assessment

At the end of the year, you submit a fully transcribed and digitally notated piece of music, along with a short reflection. You'll be assessed on accuracy, musical insight and the way you present and explain your work.

## The Ambassador Pillar

### Overview

The Ambassador Pillar invites you to explore the wider world of music - its cultural, social and political dimensions. You'll reflect on your own position as a musician and engage with global traditions in a way that's respectful, curious and informed. This pillar strengthens your critical thinking and deepens your understanding of the diverse contexts in which music lives.

### Module: Contextual Studies

This year-long module connects theory with practice through weekly sessions that build your awareness and artistic sensitivity.

### Subjects

- **Global Context**  
Weekly seminars exploring themes like music and identity, gender, migration, memory and decoloniality. You'll take part in discussions, do research and reflect in writing – always linking ideas to your own artistic path.
- **Global Music**  
Weekly practical classes that bring theory to life. You'll explore selected musical traditions through embodied learning and cultural exchange, guided by the themes from Global Context.

### Assessment

At the end of each block, you'll complete an assignment that links research and practice - for example, an essay, presentation, or journal. At the end of the year, you submit an integrative reflection and documentation of key insights.

### Module: Specialisation (CaSA or Silk Roads)

This module gives you the opportunity to go deeper into your chosen musical tradition through four interconnected subjects taught across the year.

### CaSA specialisation subjects

- **Rhythm**  
Explore rhythmic systems from Caribbean and South American traditions. Learn to read, perform and analyse rhythm in both ensemble and solo settings.
- **Dance**  
Experience traditional and social dances as an essential part of musical expression. Through movement, you build internal rhythm and cultural understanding.
- **Language**  
Choose between Brazilian Portuguese and Caribbean Castilian Spanish. Classes focus on conversational and musical fluency, including pronunciation, lyrical comprehension and context.

- **Music Appreciation**

Taught across multiple blocks, this subject helps you develop deep listening skills through recordings that connect rhythm, dance and language.

### **Silk Roads specialisation subjects**

- **Maqam Theory**

Study modal systems, scale structures, melodic development and vocal/instrumental application across the year.

- **Rhythm and Usul**

Learn rhythmic frameworks (usul) through recognition, performance and practice. Introduced in multiple blocks.

- **Silk Roads History**

Explore the social, political and cultural histories of Silk Roads music through thematic blocks, guided readings and discussions.

- **Maqam Ensemble**

Apply your knowledge in weekly ensemble sessions. Build repertoire while integrating theory, rhythm and melodic structure.

### **Assessment**

You submit a collection of assignments that represents the culmination of the learning process, including reflections, analysis and - where relevant - recordings or other documentation. Assessment is based on understanding, engagement and integration across all four subject areas.

### **Module: Theory of Music**

This year-long subject provides a foundation in Western music theory, with links to non-Western frameworks when relevant. The goal is to give you a broad, inclusive understanding of music as structure and system - no matter your background or main tradition.

### **Subjects**

- You'll study intervals, scales, harmony, rhythm, form and analysis. Where appropriate, comparisons are made with non-Western theory to support a more global perspective.

### **Assessment**

You complete assignments throughout the year and take a written exam at the end.

This module is part of the Binding Study Advice (BSA) and must be passed in order to continue to Year 2.

## **The Professional Pillar**

### **Overview**

The Professional Pillar supports your personal and academic development. It helps you set meaningful goals, reflect on your learning and build the skills you need to navigate both your studies and your future career. This pillar is all about becoming a responsible, independent artist who knows how to learn, adapt and grow — both in music and in life.

### **Module: Professional Skills**

This subject runs weekly throughout the academic year. It connects your artistic work to practical tools that support sustainable development.

### **Subjects**

- How to set and maintain meaningful goals.
- How to reflect through journalling and personal writing.
- How to build an educational or artistic study and portfolio.
- How to organise your time, structure your study and work independently.

### **Assessment**

At the end of the year, you submit a personal portfolio. It includes written goals, reflection entries, learning documentation from other modules and evidence of your growth. You'll be assessed on depth of reflection, consistency and engagement.

This module is part of the Binding Study Advice (BSA) and must be passed in order to continue to Year 2.

You can find the complete curriculum table below:

Global Musics	Propedause				
	sem 1		sem 2		total
	ects	time	ects	time	ects
<b>The Performer</b>					
<b>Training and Skills</b>			20		20
<i>Instrument: Technique &amp; Style</i>					
<i>Improvisation</i>					
<i>Side Subject</i>					
<b>Performance and Development</b>			6		6
<i>Projects</i>					
<b>Ensembles</b>			8		8
<i>Ensemble 1 and 2</i>					
<b>The Maker</b>					
<b>Creative Skills</b>			3		3
<i>Transcription</i>					
<i>Technology in creation + AI</i>					
<b>Final product</b>					
<b>The Ambassador  Contextual studies</b>					
<b>Contextual Studies</b>			4		4
<i>Global Context</i>					
<i>Global Musics</i>					
<b>Specialisation</b>			10		10
<b>MAQAM subjects</b>					10
<i>Maqam Theory I</i>					
<i>Rhythmic Theory &amp; Usul I</i>					
<i>Maqam History I</i>					
<i>Maqam Ensemble</i>					
<b>CaSA subjects</b>					10
<i>Music Appreciation I</i>					
<i>Language (Esp/BRp) I</i>					
<i>CaSA Rhythm</i>					
<i>Dance I</i>					
<i>Percussion Ensemble</i>					
<i>History of CaSA</i>					
<b>Theory of Music</b>			5		5
<b>Research</b>					
<i>Artistic research</i>					
<b>The Professional</b>					
<b>Professional Skills</b>			4		4
<i>Education   Community</i>					
<i>Entrepreneurship</i>					
<i>Global Diplomacy</i>					
<i>Professional Skills + Start week</i>					
<i>Internship / Free space</i>					
<b>Total studypoints per semester</b>			60		60

NOTE: To receive a positive BSA in your 1st year you will have to obtain 45 ECTS and within those you have to at least obtain the yellow marked courses/exams.

# 3/ Dual Degree

Want to explore both the arts and the academic world? The Rotterdam Arts & Sciences Lab (RASL) offers you the chance to do just that!

RASL is a collaboration between Codarts, the Willem de Kooning Academy, Erasmus University Rotterdam, and Erasmus University College. Together, we offer a unique five-year Dual Degree programme.

This programme combines two full bachelor's degrees:

- one from Codarts or Willem de Kooning Academy
- one from Erasmus University or Erasmus University College

Thanks to an integrated curriculum and smart scheduling, you can complete both studies in five years. At the end, you will receive two diplomas – one artistic and one academic.

At Codarts, you can follow the Dual Degree in two variants:

- In combination with the International Bachelor of Arts and Culture Studies (IBACS) at Erasmus University
- Or with the Liberal Arts and Sciences programme at Erasmus University College (EUC)

Within Codarts, the following programmes participate in the Dual Degree: Jazz, Pop, Global Musics and Classical Music.

Want to know more? Visit [www.rasl.nu](http://www.rasl.nu) for full programme details and the admission procedure.

# 4/Competencies

The Bachelor Music is aimed at 7 competencies, 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 based on 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 based on 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 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

*The student creates sustainable work situations and networks, enabling himself/herself to achieve his/her goals.*

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

## 7. Teaching skills

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

# 5/ Annual Planning

Week no.	Month	Monday	2025-2026 - Year 1	Global Musics Block	Theme
34	Aug	ma 18	scheduled-free week / Summer holiday*; all locations open for rehearsals and exams		
35		ma 25	introduction week 2025-2026 / re-examinations 2024-2025		
36	Sep	ma 01	start study year 2025-2026 / Global Musics Start Week	1.1	Start + Landing who am I - Today's Global Music scene
37		ma 08		1.2	
38		ma 15		1.3	
39		ma 22		1.4	
40		ma 29		1.5	
41	Oct	ma 06		1.6	
42		ma 13	Project	1.7	Religious traditions and Music
43		ma 20	scheduled-free week / Autumn holiday*		
44		ma 27	Project	2.1	
45	Nov	ma 03		2.2	
46		ma 10		2.3	
47		ma 17		2.4	
48		ma 24		2.5	Intersection of Gender
49	Dec	ma 01		2.6	
50		ma 08	Ensemble Performances	2.7	
51		ma 15	Formative Assessment Week	2.8	
52		ma 22	scheduled-free week / Christmas holiday*; all locations closed from 21-12-25 till 29-12-25		
1		ma 29	scheduled-free week / Christmas holiday ; all locations closed on 1-1)		Cultural and Social phenomenon, ritual, politics, everyday life
2	Jan	ma 05		3.1	
3		ma 12		3.2	
4		ma 19		3.3	
5		ma 26		3.4	
6	Feb	ma 02		3.5	
7		ma 09	Project	3.6	Migration, diaspora and identity
8		ma 16	scheduled-free week / Spring holiday*		
9		ma 23		4.1	
10	Mar	ma 02		4.2	
11		ma 09		4.3	
12		ma 16		4.4	
13		ma 23	Project	4.5	
14		ma 30	all locations closed on Good Friday (3-4); WMDC closed on 3-4	4.6	
15	Apr	ma 06	all locations closed on Easter Monday (6-4)	4.7	
16		ma 13		4.8	
17		ma 20	Ensemble Performances	4.9	
18		ma 27	scheduled-free week / May holiday* All locations closed in King's Day (27-4)		
19	May	ma 04	Project + all locations closed on Liberty Day 5-5	5.1	
20		ma 11	all locations closed on Ascension Day 14-5 & 15-5 (on 15-5 only Fenix open)	5.2	
21		ma 18		5.3	
22		ma 25	all locations closed on Whit Monday (25-5)	5.4	
23	Jun	ma 01		5.5	
24		ma 08		5.6	
25		ma 15		5.7	
26		ma 22	Assessment Week 1 + Festival	5.8	
27		ma 29	Assessment Week 2	5.9	
28	Jul	ma 06	scheduled-free week*		
29		ma 13	no classes / Summer holiday*; all locations closed for students		
30		ma 20	no classes / Summer holiday*; all locations closed for students		
31		ma 27	no classes / Summer holiday*; all locations closed for students		
32	Aug	ma 03	no classes / Summer holiday*; all locations closed for students		
33		ma 10	no classes / Summer holiday*; all locations closed for students		
34		ma 17	scheduled-free week*		
35		ma 24	introduction week '25-'26 / re-examinations '24-'25		
36	Sep	ma 31	start study year 2025-2026		
37		ma 07			

\* Note: During scheduled-free weeks / holidays all locations are closed on Saturdays and Sundays!

In scheduled-free weeks off, some educational activities may still be planned. Adjusted opening hours may apply that are published on Mycodarts

# 6/ Support staff education

Jan Kuhr, head Global Musics

Yaşam Hancılar, head Master of Music

TBD, program coordinator

Barbaros Bozkir, coordinator MAQAM

Nils Fischer, coordinator CaSA

Carmen Sterke, education support officer

Petra Nierop, education support officer

Pim ten Have, Producer