

Study guide Codarts Bachelor of Music

year 4

2026-2027

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Disclaimer:

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 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 of Music is a four-year full-time programme. 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 the possibility of continuing your studies with a Master Music, depending on qualification. Within the Bachelor of 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.

At Codarts, everything is about your development. We believe in idiosyncratic musicians with a unique artistic identity, who find their place in the music world as adaptive professionals. This requires insight into your strengths and weaknesses and the ability to utilize them.

Our educational environment challenges you, supported by skill and knowledge, to make choices in using your creativity. The wide variety of musical styles and artistic disciplines at Codarts gives you the space to create your own musical story, whether you specialize in one style or combine several.

We offer a student-driven learning environment where the focus is on your artistic development. The education offers frameworks, but not limitations. Own initiative and responsibility are crucial, so that you can follow your own learning path, in a motivated and inspired way. Our open curriculum offers room for research and experimentation. You encounter various musical styles and can broaden or deepen your knowledge, with lessons from various teachers and guest teachers and access to the knowledge of other departments such as Classical Music, Pop, Jazz, World Music, Music Theatre, Dance and Circus.

In addition to artistic support, Codarts also offers help for a sustainable career. Through Student Life, we help you make healthy music and prevent or remove obstacles.

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 Jazz Improvisation minors or a specific music theoretical minor such as the minor 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, Creative Producing and Jazz Composition in practice.

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 want to delve even deeper into teaching, you can take the education minor in the third or fourth year of your study.

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 one of the entrepreneurship minors such as Branding and Social media.

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 must be reflective, analytical, and capable of distancing yourself from the subject 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 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.

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

The student can shape musical expression based on his/her own artistic vision and aims.

	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

<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>		<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>	
	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	2026-2027	Education weeks	Teaching weeks (ensembles and main Subject lessons)	Rostered-off weeks 26-27	Mandatory days off	Kruisplein open on Sunday	Sunday
34	Aug	Mon 17	scheduled-free week / Summer holiday*; all locations open for rehearsals and exams						Sun 23
35		Mon 24	introduction week 2026-2027 / re-examinations 2025-2026						Sun 30
36		Mon 31	start study year 2026-2027						Sun 06
37	Sep	Mon 07		1	1				Sun 13
38		Mon 14	Opening collegejaar	1	1				Sun 20
39		Mon 21		1	1				Sun 27
40		Mon 28		1	1				Sun 04
41	Oct	Mon 05		1	1				Sun 11
42		Mon 12	Block 1 Project	1					Sun 18
43		Mon 19	scheduled-free week / Autumn holiday*			1			Sun 25
44		Mon 26	Block 2 Project	1					Sun 01
45	Nov	Mon 02		1	1				Sun 08
46		Mon 09		1	1				Sun 15
47		Mon 16		1	1				Sun 22
48		Mon 23		1	1				Sun 29
49		Mon 30		1	1				Sun 06
50	Dec	Mon 07		1	1				Sun 13
51		Mon 14	ensemble presentation week	1	1				Sun 20
52		Mon 21	scheduled-free week / Christmas holiday*; all locations closed from 21-12-26 till 27-12-26			1			Sun 27
53		Mon 28	scheduled-free week / Christmas holiday ; all locations closed on 1-1			1			Sun 03
1	Jan	Mon 04		1	1				Sun 10
2		Mon 11	Minor Exam semester 1	1	1				Sun 17
3		Mon 18	Re-exam Week	1	1				Sun 24
4		Mon 25	assessment week	1					Sun 31
5	Feb	Mon 01		1	1				Sun 07
6		Mon 08		1	1				Sun 14
7		Mon 15	Block 3 Project	1					Sun 21
8		Mon 22	scheduled-free week / Spring holiday*			1			Sun 28
9	Mar	Mon 01		1	1				Sun 07
10		Mon 08		1	1				Sun 14
11		Mon 15		1	1				Sun 21
12		Mon 22	Block 4 Project I Auditions all locations closed on Good Friday (26-3)	1					Sun 28
13		Mon 29	all locations closed on Easter Monday (29-3)	1	1				Sun 04
14	Apr	Mon 05		1	1				Sun 11
15		Mon 12		1	1				Sun 18
16		Mon 19	Project 5	1					Sun 25
17		Mon 26	scheduled-free week / May holiday* All locations closed in King's Day (27-4)			1			Sun 02
18	May	Mon 03	all locations closed on Liberty Day 5-5 and on Ascension Day 6-5 and 7-5 Shut	1	1				Sun 09
19		Mon 10		1	1				Sun 16
20		Mon 17	all locations closed on Whit Monday (17-5)	1	1				Sun 23
21		Mon 24		1	1				Sun 30
22		Mon 31		1	1				Sun 06
23	Jun	Mon 07		1	1				Sun 13
24		Mon 14		1	1				Sun 20
25		Mon 21	Assessment week 1 + Festival	1					Sun 27
26		Mon 28	Assessment week 1 + Festival	1					Sun 04
27	Jul	Mon 05	scheduled-free week*			1			Sun 11
28		Mon 12	no classes / Summer holiday*; all locations closed for students			1			Sun 18
29		Mon 19	no classes / Summer holiday*; all locations closed for students			1			Sun 25
30		Mon 26	no classes / Summer holiday*; all locations closed for students			1			Sun 01
31	Aug	Mon 02	no classes / Summer holiday*; all locations closed for students			1			Sun 08
32		Mon 09	no classes / Summer holiday*; all locations closed for students			1			Sun 15
33		Mon 16	scheduled-free week* / re-examinations '26-'27 / open for rehearsals for exams			1			Sun 22
34		Mon 23	introduction week '27-'28 // re-examinations '26-'27	1					Sun 29
35		Mon 30	Start study year 2027-2028						
36	sep	Mon 06	Opening collegejaar						
				40	30	12		0	

* 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/ Global Musics

Since Codarts was founded in 1978, our institution has played a pioneering role. At the time, we were the first conservatoire outside the United States to offer the study programme Jazz. This initiative opened the door to a wide range of musical styles alongside the classical tradition. In 1990, pianist Jan Laurens Hartong and musicologist Joep Bor founded the World Music Academy as part of the Rotterdam Conservatoire. This has grown into the unique and diverse World Music Academy with various specialisations.

In 2024, Global Musics will remain a valuable and unique part of Codarts' educational portfolio. However, in view of the changing world and the evolving expectations of both professionals and students, it is time to redesign Global Music. This study guide contains information about the program of study, curriculum and general Codarts information and is intended for the current students of the following specializations:

- Silk Roads, which includes various makam-based traditions east of the Mediterranean (part of the bachelor and master Music programmes).
- CaSa, which includes Afro Cuban and Afro Brazilian traditions (part of the bachelor and master Music programmes).

Increasingly, connections are made between music styles, not only within the Global 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 Global 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.

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.

6.1 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. You can find the curriculum in the curriculum table 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 the music tradition you have chosen to study. During 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 Global Music, you can take the following main subjects:

CaSa

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

Silk Roads

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 during 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 a 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.

Body and Mind awareness 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 this module,

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 several 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 Connections (professional role: researcher)

The second-year module Musical Connections is a module 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 choose your own topic that needs to be approved by the research coaches through a pitch. The condition is that your research contributes to your development as a self-confident musician. 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 4
CaSa	Latin transcription
Silk Roads	Turkish music history Side subject voice/ instrument

In year 4, the profile space is considerably larger and has room for individual choices. 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.

6.2 Professional practice and subsequent education

The Global 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 Global 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 Global Music department at Codarts. And in the Netherlands too, of

course. Lilian Vieira from Brazil studied Latin music at Codarts Global 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 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.

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 outcomes
- information about the examinations (form, criteria, results scale)
- entry requirements

The module descriptions for Classical Music can be found in the OSIRIS app.

6.4 Curriculum tables

Below are the study credits tables of the study programmes CaSa and Silk Roads.

WM - LA 2024-2025	Hoofdfase 3				
	7e sem.		8e sem.		totaal
tijd = gemiddelde lesduur per week	ects	tijd	ects	tijd	ects
musicus					
Instrument		70	20	70	20
Westerse muziektheoretische educatie					
maker / performer					
Ensembles		150	10	150	10
Arrangeren		60	3	60	3
ondernemer					
Projectweken			2		2
docent					
Educatie					
Educatie A: muziekpedagogie					
Educatie B: vakdidactiek en stage					
onderzoeker					
Professional development					
Research		10	7	10	7
profielruimte					
Te vullen met minors/keuzevakken			18		18
totaal aantal studiepunten per semester	0		60		60

WM - TM 2024-2025	Hoofdfase 3		
	7e sem.	8e sem.	totaal
tijd = gemiddelde lesduur per week	ects tijd	ects tijd	ects
musicus			
Instrument	70	20 70	20
Westerse muziektheoretische educatie			
Bijvak stem/bağlama			
maker / performer			
Ensembles	150	10 150	10
Arrangeren		3	3
ondernemer			
Projectweken		2	2
docent			
Educatie			
<i>Educatie A: muziekpedagogie</i>			
<i>Educatie B: vakdidactiek en stage</i>			
onderzoeker			
Professional development			
Research		7	7
Turkse muziekgeschiedenis			
profielruimte			
Minor		18	18
totaal aantal studiepunten per semester	0	60	60



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