

Study guide

Codarts

Bachelor of

Music

Pop

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 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/ 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 **Bachelor of Music (BMus)** degree. The diploma opens the possibility of continuing your studies with a Master of Music, depending on your qualifications.

Within the Bachelor of Music, there are five branches of studies: Classical Music, Jazz, Pop, Global Musics, 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, Global Musics, 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.

Domains

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

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

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

Naturally, the content of these domains may vary for individual departments and sometimes even for each main subject. Relevant context for a jazz saxophone player is not the same as for a classical pianist. During your studies, you will increasingly determine the content of your study programme yourself and develop your own unique artistic profile.

Below is a global description of the focus of the various domains. In chapter 7, we explore the Pop programme in greater detail and explain how these domains are reflected in the curriculum.

Artistic Development

The foundation of your study in music is to develop your musical expressiveness in your main subject. The modules of Artistic Development focus on developing your technical and artistic qualities. In the case of a performing main subject, the focus is on the study of your primary instrument. In the case of a creative main subject, the focus is on your study of the various aspects of creating.

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

In addition to your main subject class, you will follow one or more genre-specific modules that are also part of the Artistic Development domain.

Halfway through each year, you present your progress to both your teachers and fellow students. In June, there is a formal performance assessment. After four years, you conclude your main subject with a final exam performance.

Ensemble Playing

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

you will be challenged to participate in thinking about what content of your ensemble playing activities would help you to further develop your own unique artistic profile.

Throughout the year, you will have several opportunities to present yourself with your ensemble or group before an audience and receive feedback from the audience, teachers, and fellow students.

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

The domain Ensemble Playing includes projects. The year planning of your department shows when these projects take place. In these weeks, there are special projects, workshops, and master classes. Core values are creating together, working interdisciplinarily, and paying attention to situation, location, and audience. By being confronted with contexts that are entirely new to you, you widen your horizon.

Context and Research

In this domain, we find two learning trajectories. In the trajectory *Musical Skills*, you work on your knowledge of an insight into musical structures, ear training, and analytical skills. Subjects include Rhythmic Skills, Solfège, and Music Theory. The second trajectory is *Research*. In this trajectory, you gain a basic overview of the historical development of your discipline (history modules), and you learn about the major musical schools in the world. This includes an exploration of the present-day social-cultural context in which you will be working as a professional. Guided by these themes, you will also learn step-by-step to do your own research into the background of the repertoire you are playing. You conclude this learning trajectory in year 4 by doing independent research into a subject of your own choosing that is close to your practice as an aspiring professional.

Professional Development

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

Learning professional

This course is designed to enhance your awareness of your own learning process and to help you develop the most effective ways to study and grow as a musician. You will work on planning, organization, and time management, which are essential skills for structuring your study process efficiently. Reflection, feedback, and communication are addressed as cyclical self-improvement strategies to refine your craft and interact professionally with others. In addition, the course focuses on body and mind awareness, offering techniques to optimise your physical and mental well-being, prevent injuries, and support sustainable artistic development.

Entrepreneurship

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

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

Education

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

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

In case you develop a taste for education after successfully concluding these modules, you can further train yourself in the role of teacher by taking the minor Education. Because of the specific demands of their work fields, this minor is mandatory for pianists.

Profiling Space

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

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

3/ Dual Degree

The Rotterdam Arts & Sciences Lab (RASL) is a collaboration between Codarts Rotterdam, the Willem de Kooning Academy, Erasmus University Rotterdam, and Erasmus University College. In RASL, several 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 bachelor's degrees: 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 (EUC).

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

More information about the programme and the admission procedure can be found at [RASL | Where arts meets science](#).

4/ Tuition fee

Tuition fee

If you are going to study at Codarts, you have to pay tuition fees every year. There are two types of tuition fees in the Netherlands:

The **statutory tuition fee**, which is determined each year by the Ministry of Education, Culture and Science (OCW);

The **institutional tuition fee**, which is determined each year by Codarts.

The institutional tuition fee is higher than the statutory tuition fee. The reason is that for students who do not meet the conditions for the statutory tuition fee, Codarts does not receive any government funding. To compensate for this difference, Codarts charges the difference in tuition fees.

Study costs

In addition to the tuition fees, students at Codarts should take into account additional costs. These may include study materials such as books, a laptop, equipment, extra travel expenses for performances, and costs for attending shows or productions.

As these expenses vary per programme and may change from year to year, no central amounts are provided. Some additional costs are specific to individual programmes.

For more information about the fees, please visit our website, [Codarts - Tuition fee](#)

5/ 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 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

<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.

6/ Annual Planning

Week no.	Month	Monday	<i>Bachelor of music J&P 2026-2027</i>	Main subject	Ensemble playing	Context & research	Professional Development	Minors
34	Aug	Mon 17	scheduled-free week / Summer holiday*; all locations open for rehearsals and exams					
35		Mon 24	introduction week 2026-2027 / re-examinations 2025-2026					
36		Mon 31	start study year 2026-2027	1		1	1	
37	Sept	Mon 07	Pop Songwriting camp (7-9 till 9-9)	2		2	2	1
38		Mon 14	Opening collegejaar	3	1	3	3	2
39		Mon 21	YellowHouse (23-9)	4	2	4	4	3
40		Mon 28		5	3	5	5	4
41	Oct	Mon 05		6	4	6	6	5
42		Mon 12	YellowHouse (13-10) / WIP Jazz Composition (14-10)	7	5	7	7	6
43		Mon 19	scheduled-free week / Autumn holiday*					
44		Mon 26	Projectweek 1					
45	Nov	Mon 02	Pop Tributes 60's 70's (3-11)	8	6	8	8	7
46		Mon 09	YellowHouse (11-11)	9	7	9	9	8
47		Mon 16		10	8	10	10	9
48		Mon 23	Open night (26-11)	11	9	11	11	10
49		Mon 30	YellowHouse (2-12)	12	10	12	12	11
50	Dec	Mon 07		13	11	13	13	12
51		Mon 14	Pop Tributes 80's (14-12)	14	12	14	14	13
52		Mon 21	scheduled-free week / Christmas holiday*					
53		Mon 28	scheduled-free week / Christmas holiday* ; all locations closed from 28-12-26 till 1-1-27					
1	Jan	Mon 04		15	13	15	15	14
2		Mon 11	Minor exams semester 1 and regular classes / Pop Sneak Preview (11-1 till 13-1)	16	14	16		15
3		Mon 18	Re-exams + Formative presentations Main subject / Jazz Ensemble presentations (18-1 / 19-1)	17				
4		Mon 25	Exams and re-exams					
5	Feb	Mon 01	start semester 2	18	15	17	16	1
6		Mon 08	YellowHouse (10-2)	19	16	18	17	2
7		Mon 15		20	17	19	18	3
8		Mon 22	scheduled-free week / Spring holiday*					
9	Mar	Mon 01	Pop Tributes 90's 00's (2-3)	21	18	20	19	4
10		Mon 08	YellowHouse (10-3)	22	19	21	20	5
11		Mon 15	Pop College Tour (15-3)	23	20	22	21	6
12		Mon 22	Projectweek 2 - all locations closed on Good Friday (26-3)					
13		Mon 29	all locations closed on Easter Monday (29-3)	24	21	23	22	7
14	Apr	Mon 05	YellowHouse (7-4)	25	22	24	23	8
15		Mon 12		26	23	25	24	9
16		Mon 19		27	24	26	25	10
17		Mon 26	scheduled-free week / May holiday* All locations closed on King's Day (27-4)					
18	May	Mon 03	YellowHouse (4-5) / all locations closed on Liberty Day (5-5), Ascension Day (6-5) and Friday (7-5)	28	25	27	26	11
19		Mon 10	BNJF (10-5 / 11-5) / Composerfestival / Pop Tributes 10's 20's (10-5 till 12-5)	29	26	28	27	12
20		Mon 17	all locations closed on Whit Monday (17-5), final exams and regular classes / Pop op de Kaap (19-5)	30	27	29	28	13
21		Mon 24	final exams and regular classes	31	28	30	29	14
22		Mon 31	final exams, exams Chamber music CM & Minor exams semester 2/year and regular classes	32	29	31	30	15
23	Jun	Mon 07	final exams (re-jexams, main subject exams and regular classes / Jazz Ensemble presentations (7-6 till 8-6)	(extra)	30	32		
24		Mon 14	final exams (re-jexams, main subject exams					
25		Mon 21	final exams (re-jexams, main subject exams					
26		Mon 28	final exams (re-jexams, main subject exams					
27	Jul	Mon 05	scheduled-free week*					
28		Mon 12	scheduled-free week*					
29		Mon 19	no classes / Summer holiday*; all locations closed for students					
30		Mon 26	no classes / Summer holiday*; all locations closed for students					
31	Aug	Mon 02	no classes / Summer holiday*; all locations closed for students					
32		Mon 09	no classes / Summer holiday*; all locations closed for students					
33		Mon 16	scheduled-free week* / open for rehearsals for exams					
34		Mon 23	Introduction week '27-'28 // re-examinations '26-'27					
35		Mon 30	Start study year 2027-2028					
36	Sept	Mon 06	Opening collegejaar					
				32	30	32	30	30

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

7/ 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 keywords are communication, a proactive adventurous approach, working together, building your network.

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? 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. It is a curriculum 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 at Codarts.

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

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

7.1 Structure of the Programme

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

Artistic Development

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

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

In addition to the main subject classes, you will take subjects that are specific to your Pop major.

Instrumentalists and vocalists take the subject Home Recording in years 1 and 2. In two years' time you become acquainted with the technique involved and with the process of recording and mixing music. You learn how to make a good recording with your own equipment – such as your laptop – or to arrange a piece in preparation for a rehearsal or performance. The modules also make a link to the work you're doing in the band classes. Students of Creative Producer work at an advanced level in the subject Studio Practice. Passing this module earns you a 'studio license', meaning that you are qualified to work unsupervised in any of the various studios at Codarts. Year 2 deepens your skills in studio technique.

Ensemble Playing

The module Ensemble Playing is one of the main modules in the Pop curriculum. Here, besides developing technical skills, you specifically develop your creative and communicative skills in a setting that is oriented towards the professional practice. In the first year, you are assigned to two bands (one skills band and one projects band) that you will work with for a year. Starting in year 2, you will have more and more room to put together your own bands.

Regarding *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 year 2, you study a variety of vocational themes in short series of classes. Students of Creative Producer follow their own three-year skills course with a focus on technical aspects such as mixing, mastering, metering, and acoustics.

Besides the skills trajectory, there is the projects trajectory. This is a three-year course in which you work on making your own songs under the supervision of a band coach. Each module is concluded with a production/project, for instance an audio production, a video clip, or a live performance. Some of the projects take place in collaboration with third parties from outside the school, for example other art academies, venues, and cultural organisations. The annual Pop op de Kaap and the concerts of the Codarts Pop

Orchestra have by now gained a reputation among the people of Rotterdam. With these special projects you will be constantly challenged to put your own development within the perspective of the professional practice.

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

Context and Research

Besides these practical modules, you will also follow various theoretical subjects for three years. The modules Music Theory (years 1 through 3) are an introduction to the basic principles of music theory, which you will learn to apply to practical situations 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 how to perform rhythmic notations and write out played rhythms. This theoretical knowledge and these skills provide you with insight into your performance repertoire and give you the tools to handle this repertoire in a creative manner. The modules Practical Harmony support the theoretical subjects and help you to make the theory concrete for the piano or another harmonic instrument. Also, you learn how to accompany yourself and others. Keys students are provided with an alternative in the form of trio lessons, with a focus on functioning in a rhythm section and the keyboard player in the role of bandleader.

Profiling space

In Years 3 and 4, you have a total of 18 EC available for courses selected from the minor offerings.

7.2 Professional practice and subsequent education

Our alumni end up in a great variety of places. There are examples of just about anything you yourself may imagine in the dream you have when you start studying at an institute such as ours. Being a band member, frontman or frontwoman, writer or producer of a successful internationally touring band (Chef Special and Epica). Being a successful solo artist or singer/songwriter (Froukje, Tessa Douwstra (Luwten), Michiel Prins, Sharon Doorson, Amanda van den Hill). An underground producer building the sound of tomorrow, while also being a ghostwriter for a currently successful DJ or musician in an up-and-coming band (Kovacs, San Holo). 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. We provide students with the tools that enable them to become their own agents of future change in their professional field, each according to his or her ability.

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

7.3 Module Descriptions

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

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

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

7.4 Curriculum tables

Below you will find the curriculum tables of the Pop programme. The table is set up by study year and provides insight into the study load and the number of contact hours per week:

Curriculum Bmus Pop 2026-2027	Propedeuse			Main phase 1			Main phase 2			Main phase 3		
	sem 1	sem 2	total	sem 3	sem 4	total	sem 5	sem 6	total	sem 7	sem 8	total
	EC	EC	EC	EC	EC	EC	EC	EC	EC	EC	EC	EC
Artistic Development												
Main subject		20	20		20	20		20	20		23	23
Home recording (Inst/SW) / Studio Practicum (CP)		5	5		5	5						
Music Engraving	2		2									
Ensemble playing												
Ensemble playing		8	8		8	8		11	11			
Studio Project											3	3
Projects		2	2		2	2		2	2			
Context and Research												
MTE	3	3	6		6	6	3	3	6			
Rhythmic training	2	2	4	2	2	4						
Practical harmony	2	2	4		4	4						
Practical solfege	1	2	3									
Pop history		3	3		3	3						
Musical connections					3	3						
Popular Music in Society							6		6			
Graduation research											7	7
Professional Development												
Professional development		3	3		5	5		2	2			
Entrepreneurship								6	6		9	9
Education								7	7			
Profiling space												
Minors											18	18
Total number of study credits per semester	10	50	60	2	58	60	9	51	60	0	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 and 8 ECTS in the Context and Research domain

7.5 Staff

Wessel Coppes	Head Pop
Yaşam Hancılar	Head Master of Music
Katta Rasche	Programme coordinator
Petra Nierop	Education support officer
Dina Nemirovsky	Project coordinator
TBC	Producer