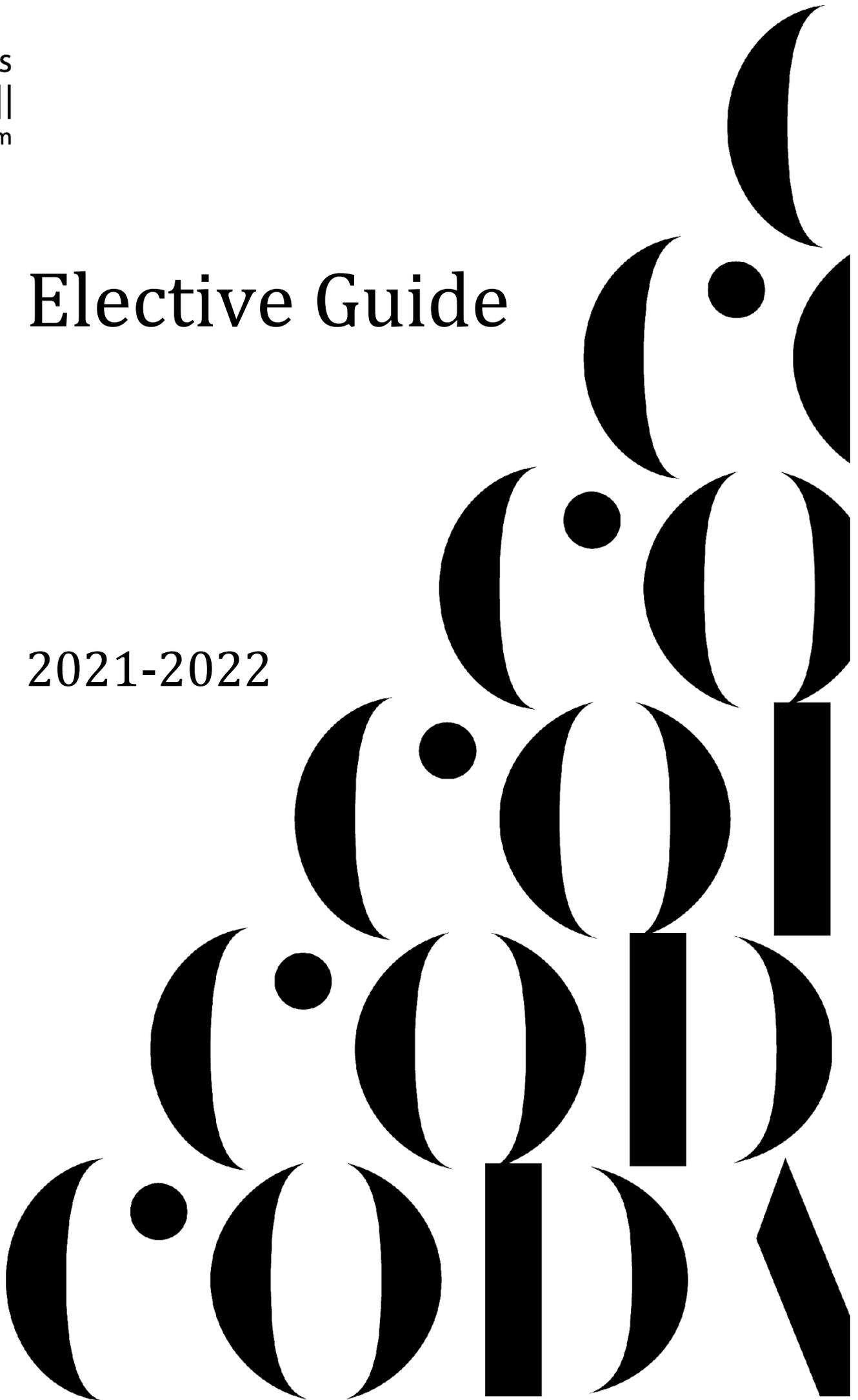


# Elective Guide

2021-2022



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# Elective Guide 2021-2022

Below you can find the list of electives you can follow during the study year 2021-2022. You can use the credits for these electives to add to your 'free space' in your portfolio.

## Registration

If you are interested in following one or more of the electives presented below, please register online via Google Classroom. You will find a registration form in an assignment posted in the Plenary classroom. Please register before **September 30, 2021**. After this date it will not be possible anymore to register for the master electives mentioned in this guide.

Please note:

- For some electives there is a minimum of students. In case of low interest, electives can still be cancelled.
- For some electives there is a maximum of students. Full is full.
- *"Make your own professional recording"* is one of the courses for which you have to apply fast, regarding the popularity and a maximum of 12 students. Students who made a recording last year, will not be placed.
- The dates and times mentioned in this guide may be subject to change. Make sure to check ASIMUT regularly. Contact the scheduling office ([Roosterbureau@codarts.nl](mailto:Roosterbureau@codarts.nl)) for questions about the schedule.

## Online Meeting entrepreneurship

Before the start of the electives *"Self Management & Networking for musicians"*, *"Hands-on entrepreneurship"*, *"AV recording and building a YouTube channel/following"*, an introductory meeting will be held with all teachers and students of the electives related to entrepreneurship. This online meeting will take place on Monday October 11, 2021 at 17h00. This meeting will be hosted by Rob Broek and Ben van den Dungen.

### Join Zoom Meeting:

**Time: Monday Oct 11, 2021 17:00 PM**

<https://codarts.zoom.us/j/98486596946>

Meeting ID: 984 8659 6946

Passcode: 675969

Please check your ASIMUT for the latest updates.

Due to the ever changing situation regarding COVID-19 it might happen that some of the 'offline' electives will change during the school year. As Codarts we follow the restrictions set by the Dutch government. If an elective is changed teachers and management will contact you as soon as possible.

# 1 / Playing with History

## A practical course in Historically Informed Performance

### November 2021

Course Content: This elective offers a basic course in historically informed performance practice for musicians using modern instruments (or modern trained voice). The course consists of three parts, with a general introduction. Students are encouraged to form ensembles and to bring (relevant) solo repertoire.

- Introduction: what is Historically Informed Performance?
- Feel the Passions: Baroque music
- All Natural: the Classical style
- Free Playing: Romantic music

Objectives: Obtaining practical knowledge about 18<sup>th</sup>- and 19<sup>th</sup> century performance practice. Developing your own choices in the interpretation of 18<sup>th</sup>- and 19<sup>th</sup> century music with this knowledge as a background, and applying it to repertoire of your choice.

Type of course: Elective | Webinars and Practice

Teachers: Job ter Haar is a cellist, specialized in chamber music. He plays on both modern and historical instruments. He is a member of the Van Swieten Society and Music ad Rhenum, ensembles which specialize in the historical performance practice of Baroque, Classical and Romantic music. Currently he is working on a research project at the Royal Academy of Music in London, focusing on 19<sup>th</sup> century performance strategies.

Study load: 56 hours (2 ECTS)

Literature: Codarts Rough Guide Informed Performance, vol. 1

Work forms: Maximum 15 students. Open to all classical instrumentalists + singers  
Theory, discussion, practical application. 9 meetings of 3 hours + assignments.

Assessment:	An active participation is required, assignments. Proof of participation is provided with at least 80% attendance. Making a short recording where everything learned during the elective will be translated into practice.
Sort of grading:	Pass/fail
Schedule <sup>1*</sup> :	7 meetings from November 9 2021 onwards
Time:	Tuesday, 19:30-21:00
Venue:	online
Registration: Information:	Google Classroom jterhaar@codarts.nl

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<sup>1\*</sup> The dates and times mentioned in this guide may be subject to change. Make sure to check ASIMUT regularly.

# 2 / Make your own

## professional recording

### (Classical Music)

#### **Individual schedule**

Course Content:	Students will make their own professional recording, suitable for CD release. This requires the utmost concentration as well as knowledge regarding the work you will record. The result cannot have any tiny flaws, which would matter less in a live performance, but must still have the same drive as a live performance. An experienced recording engineer will work with you at a professional level. This will result in a professional recording that you can also use for promotional purposes.
Objectives:	Students will become experienced in making their own professional recordings and learn what is required to make one.
Type of course:	Elective

Teachers:	Peter Arts has been an experienced Tonmeister for over 20 years. He has made more than 500 CD-recordings and works with top musicians for several labels and radio stations. As a former conductor he has the ears and eyes of a musician. He has worked with the Rotterdam Philharmonic Orchestra and Jaap van Zweden, to name but a few.
Study load:	56 hours (2 ECTS)
Literature:	The music that will be recorded
Work forms:	4 hours studio time. Maximum: 15 students.
Assessment:	The recording and process will be judged by the recording engineer.
Sort of grading:	Pass/fail
Schedule:	Individual
Studio rules (COVID-19):	<ol style="list-style-type: none"> <li>1. Every musician should be in good health when entering the studio. Make sure that everyone in your group is healthy. Musicians arriving at the studio with symptoms that could indicate COVID-19 will be sent home.</li> <li>2. Wash / clean hands when entering the studio and leaving the studio.</li> </ol>
Time:	Individual, mostly on Sundays
Venue:	Rotterdam: Kruisplein, room 6.35 Westvest Church, Westvest 90, Schiedam
Registration:	Google Classroom
Information:	master@codarts.nl; info@artsmusic.nl

NB! students who chose this elective last year cannot apply.

# 3 / Make your own

## professional recording

### (Jazz, Pop, World Music)

#### **Individual schedule**

Course Content:	Students will make their own professional recording, suitable for CD release. This requires the utmost concentration as well as knowledge regarding the work you will record. The result cannot have any tiny flaws, which would matter less in a live performance, but must still have the same drive as a live performance. An experienced recording engineer will work with you at a professional level. This will result in a professional recording that you can also use for promotional purposes.
Objectives:	Students will become experienced in making their own professional recordings and learn what is required to make one.
Type of course:	Elective

Teachers:	After his studies at the Rotterdam Conservatory, Sven Figee travelled over the world with artists such as Anouk and Keith Caputo. In his studio in Delft he has recorded and produced many albums from artists like 'Shary-An, Niels Geusebroek, Shirma Rouse, but also his own band 'Sven Hammond'
Study load:	56 hours (2 ECTS)
Literature:	The music that will be recorded
Work forms:	4 hours studio time. Maximum: 20 students.
Assessment:	The recording and process will be judged by the recording engineer.
Sort of grading:	Pass/fail
Schedule:	Individual
Studio rules (COVID-19):	<ol style="list-style-type: none"> <li>1. Plan your recording carefully. The studio allows a maximum of 7 musicians but it's preferred to work with a slightly smaller setup (3 or 4 musicians)</li> <li>2. Every musician should be in good health when entering the studio. Make sure that everyone in your group is healthy. Musicians arriving at the studio with symptoms that could indicate Covid-19 will be sent home.</li> <li>3. Wash / clean hands when entering the studio and leaving the studio.</li> <li>4. Wear a face mask when entering the control room in order listening back to the takes as a group</li> <li>5. Singers and wind instrument players will be assigned separate recording rooms</li> </ol>
Time:	Individual, mostly on Sundays
Venue:	Rotterdam: Kruisplein, room 6.35 Marmelade studios, Delft
Registration:	Google Classroom
Information:	master@codarts.nl; info@marmalademusic.nl

NB! students who chose this elective last year cannot apply.

# 4 / Progressive

## Contemporary Jazz

**February – May 2022**

Course Content:	<p>This course provides information on the development in jazz music since 1989, far from the commercialism of swing and bebop. By looking in depth at the oeuvre of outstanding artists the students will gain insight into what makes them stand out amongst their peers. The course aims at students with a strong affinity towards and sufficient experience in arranging and/or composing</p> <p>This year's topic is: STRING &amp; jAZZ. The course therefore aims at:</p> <ol style="list-style-type: none"><li>Students with a strong affinity towards and sufficient experience in arranging and/or composing.</li><li>String players (violin, viola, cello, double bass).</li></ol>
Objectives:	<p>The student will gain insight in how to incorporate the ideas, concepts and practices of progressive contemporary jazz in his/her own musicianship. The aim is furthermore to connect String-players with Jazz-composers and -arrangers.</p>
Type of course:	Elective
Teachers:	Renard A. Aust
Study load:	84 hours (3 ECTS)

Literature:	Will be handed out in the course
Work forms:	Group lessons, discussions and practical lessons. Max. 12 students. Open to all disciplines.
Assessment:	An active participation is required (i.e. preparing a short lecture on a chosen subject), arranging and/or composition assignments. Proof of participation is provided with at least 80% attendance plus finished assignments.
Sort of grading:	Pass/fail
Language:	English
Schedule <sup>2*</sup> :	The weekly lessons start on Wednesday February 2 <sup>nd</sup> 2022 (& will continue until May). The lessons will not overlap with the Elective 'Best Practice in Modern Notation', so both Electives can be chosen without schedule difficulties.
Time:	Wednesday, 10:00 – 12:00
Venue:	KP 6.09 or KP 6.08 and/or online <sup>3**</sup>
Registration:	Google Classroom
Information:	<a href="mailto:raust@codarts.nl">raust@codarts.nl</a>

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<sup>2\*</sup> The dates and times mentioned in this guide may be subject to change. Make sure to check ASIMUT regularly.

<sup>3\*\*</sup> Depending on the number of students enrolling for this elective

# 5 / Best Practice in

## Modern Notation

**October 2021– January 2022**

Course Content: In an age where computers can do it all for us, what need is there for expertise and a working knowledge of the principals of engraving a score and preparing an instrumental part? Why should we be busy discussing notation when there are expensive computer programmes? BUT, computer software can only take us so far, without the informed choices of the human mind the output of even the best scoring applications can be terribly frustrating to read and may stand in the way of the best possible performance.

The Elective 'BEST PRACTICE IN MODERN sets out to complement the armoury of skills, shortcuts and techniques that the modern (composition) student working with a computer has to hand. Besides general conventions and idiomatic notation principles there will be plenty of room for examining scores ranging from Schneider to Ferneyhough, from Schönberg to Mulligan and for closer looks at the students' own scores. Although the Elective will mainly deal with Sibelius it will focus even more on the result that should be achieved by whatever application besides Sibelius also Finale or LilyPond or the recently developed Dorico) the student may use.

Objectives: At the end of the course the student should be able to engrave his music (or the music of others) at a professional level.

Type of course:	Elective
Teachers:	Renard A. Aust Besides being a composer and arranger Renard A. Aust engraves music professionally for publishers (Donemus, Deuss Music), for composers (Klaas de Vries, Paul M. van Brugge, Marijn Simons, Aart Strootman, Rozalie Hirs etc.) and orchestras (Concertgebouworkest, Rotterdam Philharmonic, Metropole Orchestra etc.)
Study load:	84 hours (3 ECTS)
Literature:	<i>'Behind Bars'</i> , Elaine Gould, Faber Music, 2010 <i>'Music Notation in the Twentieth Century'</i> , Kurt Stone, Norton, 1980 <i>'How to write for percussion'</i> , Solomon, Solomon, 2002
Work forms:	Group lessons, discussions and practical lessons. Max. 12 students. Open to all disciplines.
Assessment:	An active participation is required (i.e. preparing weekly engraving assignments) Proof of participation is provided with at least 80% attendance plus finished assignments
Sort of grading:	Pass/fail
Language:	English
Schedule <sup>4*</sup> :	the weekly 2 hour sessions start on Wednesday October 6 <sup>th</sup> 2021 (& will continue until January 2022). The lessons will <u>not overlap</u> with the Elective 'Progressive Contemporary Jazz' so both Electives can be chosen without schedule-difficulties.
Time:	Wednesday, 10:00 – 12:00
Venue:	KP 6.09 or KP 6.08 and/or online <sup>5**</sup>
Registration: Information:	Google Classroom raust@codarts.nl

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<sup>4\*</sup> The dates and times mentioned in this guide may be subject to change. Make sure to check ASIMUT regularly.

<sup>5\*\*</sup> Depending on the number of students enrolling for this elective



# 6 / Playing the Tango

**March - April 2022**

**Course Content:** In this course students will learn how to use their own instruments to play Tango music. They will be instructed in the playing, timing and feeling of this music genre, under the direction of an expert. There will also be an introduction to the theoretical background of this music form.

**Objectives:** At the end of the course students should:

- have an advanced understanding of the form of the Tango.
- be able to listen to the Tango with new ears and perform it on their individual instruments.
- have an advanced understanding of the theoretical background of the Tango.

**Type of course:** Elective

**Teachers:** Wim Warman  
In 1992 and 1993 Wim graduated from the Rotterdam Conservatory with DM and UM certificate. His main subjects were organ, piano and applied electronics. In 1994 Wim played in different groups and also composed/arranged for those. Genres: latin, latin-jazz, jazz, pop, fusion From 1995 to 1999 Wim was the pianist of the world famous Argentinian Tango-orchestra 'Sexteto Canyengue', founded by Leo Vervelde and Carel Kraayenhof. With this orchestra he toured the world with concerts like The Montreal Jazz Festival in Canada, also on the main stage, Fringe Festival Edinburgh and several other venues in different countries. Sexteto Canyengue also made several television- and radio-appearances (one of the TV performances was in "Reiziger in Muziek", where they played together with the great cellist Yo-Yo Ma. Also several CD's were produced. From 1999 to 2002 Wim played with different groups, CD's and other projects, while working on a new style of his own, a mix of jazz, latin, fusion and Argentinean Tango.

With the orchestra OTRA (also founded by Leo Vervelde and Carel Kraayenhof) of the Tango Department there were many concerts, under which in 2006 in Buenos Aires, Argentina in the big Tango

Festival. With great succes. In 2007 there was a remarkable jam session in Codarts, in which Wim got to play with the famous bass player Richard Bona.

In these years Wim worked with many artists like percussionist Martin Verdonk, poet Simon Vinkenoog, saxophonist Ruud Bergamin, singer Juan Carlos Tajés, fellow pianist and blues/boogiewoogie expert Roel Spanjers and many others. Wim also gave many workshops in the Netherlands, Belgium, Germany, Scotland, Turkey, Estonia and Norway. In 2017 Wim made several arrangements for OTRA and they recorded the CD: "Omar Mollo & Gran Orquesta Típica OTRA - Tango Cosmopolitan". Wim also played several pieces on the CD; also his composition "Colores de Tango" is included. "Omar Mollo & Gran Orquesta Típica OTRA - Tango Cosmopolitan" won the prestigious 'Premio Carlos Gardel' and was nominated for a Latin Grammy.

Study load:	84 hours (3 ECTS)
Literature:	Arrangements will be handed out during the course.
Work forms:	Group lessons
Assessment:	Attendance results (80%) including playing assignments
Sort of grading:	Pass/fail
Schedule <sup>6*</sup> :	March and April 2022
Time:	Tuesdays 11.00 -14.00
Venue:	KP 1.14
Registration:	Google Classroom
Information:	Wim Warman wwarman@codarts.nl

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<sup>6\*</sup> The dates and times mentioned in this guide may be subject to change. Make sure to check ASIMUT regularly.

# 7 / Self Management &

## Networking for Musicians

**December 2021**

Course Content:	<p>Many students dream of working nationally and internationally, but where to begin?</p> <ul style="list-style-type: none"><li>- What are the possibilities to give national and international concerts?</li><li>- How do you build a network, what are the do's and don'ts in building a network?</li><li>- How do you get involved with the right kind of people?</li><li>- How do you negotiate? Do you draw up contracts? What about payment?</li><li>- How do you make an effective computer database?</li><li>- Internet: advice for a smart use of social media, websites, etc.</li></ul>
Objectives:	<p>The students acquire contact skills and skills to establish and maintain networks, write letters and present themselves.</p>
Type of course:	<p>Elective</p>
Teachers:	<p>Mike del Ferro Mike del Ferro is a popular composer, pianist and producer. He studied jazz piano at the Amsterdam Conservatorium and has won several international awards. Until now he has played music over the entire globe (130 countries). He has worked with musicians of divergent cultures. A report will be published on Challenge Records, on 10 CDs, called 'The Journey' . <a href="http://www.mikedelferro">www.mikedelferro</a></p>

Study load:	84 hours (3 ECTS)
Literature:	A personal laptop is required.
Work forms:	Group Lessons. A minimum of 5 students is required.
Assessment:	An active participation is required, practical assignments + a presentation. Proof of participation is provided with at least 80% attendance.
Sort of grading:	Pass/fail
Schedule <sup>7*</sup> :	December 4, 8, 15, 17
Time:	12.00 -16.00
Venue:	online
Registration: Information:	Google Classroom mikedelferro@mac.com

\* before the start of the course, an introductory meeting will be held with all teachers and students of the electives related to entrepreneurship. This meeting will take place on Monday October 4, 2021 at 15h00. Please check ASIMUT for the latest details.

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<sup>7\*</sup> The dates and times mentioned in this guide may be subject to change. Make sure to check ASIMUT regularly.

# 8 / Music Listening:

Perspectives from

neuromusicology, music

psychology, theory and

applications

## January – March 2022

**Course Content:** Music influences the brain in the most inspiring ways, changing the way we communicate, socially interact, experience emotions and understand the world around us. This is very important for anyone who uses music: from performers to creators and teachers. This course provides a frame from which we can understand musical behavior and experience- in ourselves and in others. We do this by examining the detailed processes of how music is perceived and processed in the brain, how it affects us, and how we incorporate it into our lives. Our first focus will be you, the music listener, and from there, further topics will include music information processing, cognition and emotional responses.

Music listening experiences may be used to promote psychological insight, relaxation, evoke imagery, structure movement, alter mood, summon memories, assist learning and foster creativity. We will discuss how we feel specific emotions when listening to music, why music can put us in a specific mood and how we can use playlists.

The relationship between music and emotion has been studied using many approaches from neurobiological, psychological and physiological theories. Using these sources, we will examine practical examples and discuss music listening experiences in daily life, in education, performance, health and wellbeing.

Using their own personal preferences, students will examine the theoretical concepts arising from neuromusicology and music psychology and their applications in professional settings.

**Objectives:** At the end of the course student:

- understands the basic concepts of neuromusicology and music psychology
- is able to put theoretical approaches into practice
- is able to identify characteristic features of their own musical identity and preferences
- ability to discuss the above

**Type of course:** Elective

**Study load:** 56 Hours (2 ECTS)

Literature: Thompson, W. F. 2009. *Music, Thought, and Feeling: Understanding the Psychology of Music*. New York, N.Y.: Oxford University Press.

Additional list online materials as background reading:

Hargreaves et.al. (2012). *Musical Imaginations. Multidisciplinary Perspectives on Creativity, Performance, and Perception*. Chapter 10. 156-172. Oxford New York: Oxford University Press.  
[https://www.researchgate.net/publication/260204371\\_Imagination\\_and\\_creativity\\_in\\_music\\_listening](https://www.researchgate.net/publication/260204371_Imagination_and_creativity_in_music_listening)

Juslin, P.N., & Sloboda, J.A. 2011. *Handbook of Music and Emotion. Theory, Research and Applications*. Part V: Music Listening. Oxford New York: Oxford University Press.

MacDonald, R., Kreutz, G., Mitchell, L. 2012. *Music, Health and Wellbeing*, Oxford: Oxford University Press.

Schafer, T., Sedlmeier, P. (2009). From the functions of music to music preference. *Psychology of Music*. vol 37(3): 279–300 \*

Workforms: Group lessons. Max 25 students. Open to all disciplines, not only musicians.

Assessment: Assessment: Active participation with proof of participation provided with at least 80% attendance and completed assignment. The assignment is a short essay on one of the topics of choice.

Sort of grading: Pass/fail

Language: English

Schedule: January – March 2022

Time: Wednesdays 16:00 – 18:00

Registration: Google Classroom

Information: mlaansma@codarts.nl

Teachers:

Artur C. Jaschke, PhD, is researcher Clinical Neuromusicology at the VU University Amsterdam in the department of Clinical Neuropsychology, specialising in the interrelation of music, executive

functions and brain maturation in clinical and non-clinical populations as well as visiting researcher cognitive neuroscience of music at the University Medical Center Groningen. Additionally, he is Professor (Lector) music-based therapies and interventions at the department of Music Therapy at ArtEZ University of the Arts in Enschede the Netherlands and lecturer Neuromusicology for the Master of Arts Therapies at Codarts Rotterdam

Meertine Laansma, MA, is senior lecturer music therapy, supervisor, research coach and clinical music therapist. She teaches at the Master Music Therapy at Codarts Rotterdam, ArtEZ University for the Arts Enschede and HAN University of Applied Sciences Nijmegen. She studied Music Education and classical piano, holds a Master in Music Therapy, specialised in the topic of music listening in receptive music therapy in Mental Health Care. She speaks regularly at international conferences and is member of the Editorial Board for the Dutch magazine for Art Therapies 'Tijdschrift voor Vaktherapie'.

# 9 / P.A.P. \_ Performance

## Awareness Practicum

**Mind, body, emotion, music connection for performing arts.  
Exploring and Integrating the four pillars.  
Leading to: informed, meaningful, yet spontaneous expression.**

**Peer to peer sessions  
Individual sessions**

**October 2021 – June 2022**

Course content: The process of noticing sensations in your body is called interoception. It's how we perceive physical feelings from our bodies, which then determines our mood and sense of well-being. In daily life as well as when we practice or play in a performance situation. There are a variety of sensations that arise during moments of high stress to notice, including: temperature changes, muscle constriction, trembling, increased or decreased blood flow, feelings of expansion, and more.

As a musician we want to honor the score as well as express our musical choices. This is not always easy: we have ideas, habits, expectations- all of them are not always our own-, fears, doubts or lack of time and an almost constantly talking inner voice telling us what to do and not to do, what is bad or good. We want to last a lifetime in our profession, preferably in a healthy and meaningful way. On top of all of that we want to make an impact, leave our mark.

Becoming an independent musician is an enormous work of transition. Next to technique, knowledge and talent, we need to develop a sensory awareness and an environmental and instrumental understanding which we can trust. You and your instrument are equal partners in obtaining this understanding and trust which will lead to a meaningful individual expression. During the sessions we discuss weekly topics, complemented with practical work through presentations. We reflect on what we see and hear, redefining and fine-tuning our observations and words.

### *Topics*

Breathing & impact of breathing  
Power of intention

Interpretation, score and sub-score, nuances in expression (Berio)  
Emotion management through Karate Kid.  
Understanding control through kite-flying  
Somatic / autonomic nervous systems  
Issues in your tissues: where we hold emotions in our body

Influence of choices  
Imagination and incorporating

Touché, framing - free sound  
Focus, addressing your instrument  
Focus, addressing your audience  
Limitations, tensions, fear  
The psychological gesture  
Silence, sound connection, time in time  
Preparation, presence, armor  
Function in ensemble work/ solo  
Creative individuality  
Masters of illusion

### Objectives:

- The course aims to give information and insight in observational study of habits in the performance context through sensory awareness;
- Reflection, feedback and exchange of experience and knowledge in the wider study and performance
- Practice;
- Challenging the ability to make independent choices;
- Environmental connection, understanding of context;
- Weighing tradition and innovating simultaneously;
- Personal professional signature development.

Type of course:	Elective
Teacher:	<p>Connie De Jongh</p> <p>Connie De Jongh obtained BA and MA at both Rotterdam- and Amsterdam Conservatory where she studied multiple main subjects: Classical Singing (lieder/ contemporary repertoire) and Opera-course at Rotterdams(BA) &amp; Sweelinck Conservatorium Amsterdam(MA), simultaneously to DM at Rotterdam Conservatorium with the famous voice teacher Margreet Honig a.o. Before that she completed the Academy for Pedagogical Studies. She has extensive international experience as a performing soloist, numerous recordings for radio&amp; television, is a teacher and coach and has been working at Codarts as a main-subject teacher, in performance awareness- &amp; education subjects in many departments since 29 years. She has been guest teacher at WDKA, Ismae Conservatorium/Porto, ITU/ Istanbul and various Dutch art education institutes. Additionally she initiates &amp; develops artistic concepts as well as educational programs such as Yellow House, writes essays about music, performing and education in a wider context. She creates Art&amp;Social Design projects and is connected to BM, MM, Student Life and Codarts Health and MR. She is team-member professorship Education Renewal icw Codarts,WDKA&amp; EUR, TTP and Intervisionproject and projectcoordinator for Codarts S.A.</p> <p>She works with singers as well as with instrumentalists and actors and is know for her unconventional approach in the alignment of personal artistry, -technique and professionalism. Aiming for informed, meaningful yet spontaneous expression. She is currently researching for her personal professional reelection: a booklet on the subject 'Framing - the language approach to music'. (work title)</p>
Study load:	84 hours (3 ECTS)
Backbone Literature:	<p>Max Strom. <i>A life worth breathing</i></p> <p>Michael Tsjechov. <i>Lessons for actors</i></p> <p>Stanislavski . <i>The method</i></p> <p>Ilse Middendorf. <i>Der erfahrbare Atem. Eine Atemlehre</i></p> <p>Dennis Lewis. <i>The Tao of natural breathing</i></p> <p>Daniel Bairenboim. <i>A life in music/ everything is connected</i></p> <p>Erik Vos</p> <p>Poëtica</p>
Work forms:	Group lessons and individual work, discussion, practical work sessions, max. 20 students per group. Open to all disciplines.
Assessment:	An active participation attitude is required

	Proof of attendance 80% min.
Assignment:	Performance and writing a paper on one of the above subjects
Sort of grading:	Pass/fail
Language:	English
<i>Schedule<sup>8*</sup>:</i>	<i>Group sessions on Wednesday 10:00 – 12:00 PAP Elective MM Individual sessions Wednesday. 12:00-13:00 individual classes by Appointment with teacher.</i>
<i>Date</i>	<i>From October 6 2021 until June 1 2022</i>
Venue:	KP 4.11
Registration:	Google Classroom
Information:	CCJMdejongh@codarts.nl

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<sup>8\*</sup> The dates and times mentioned in this guide may be subject to change. Make sure to check ASIMUT regularly.

# 10 / Hands-on

## entrepreneurship

**October 2021 – May 2022**

Course Content:	In this elective you will be setting up your own project or company as a musician/composer, or learn how to make your already existing project or company a bigger success. You will be provided with specific tools and develop entrepreneurial skills, to guide you in this process. During the group lessons you will help your fellow students to find each other's strengths and weaknesses and to connect to each other.
Objectives:	At the end of the course the student should know their specialties and how to mould these into an added value, i.e. a 'sellable product'
Type of course:	Elective
Teachers:	Ben van den Dungen
Study load:	84 hours (3 ECTS)
Literature:	T.b.a.
Work forms:	Group lessons, discussions and private coaching. Open to all disciplines.
Assessment:	An active participation is required (i.e. preparing two-weekly assignments). Proof of participation is provided with at least 80% attendance plus finished assignments

Sort of grading:	Pass/fail
Language:	English
Schedule <sup>9*</sup> :	From November 15th 2021 until May 31 2022
Time:	Monday, 16:00-18:00. (every 2nd week)
Venue:	Online
Registration: Information:	Google Classroom bbvandendungen@codarts.nl

\* before the start of the course, an introductory meeting will be held with all teachers and students of the electives related to entrepreneurship. This meeting will take place on Monday October 4, 2021 at 15h00. Please check ASIMUT for the latest details.

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<sup>9\*</sup> The dates and times mentioned in this guide may be subject to change. Make sure to check ASIMUT regularly.

# 11 / AV recording and building a YouTube channel/following

**January - March 2022**

**Course Content:** We will guide you in producing a video with good quality video and audio which you can use in your research and in your professional life. We will also go in depth into the business side of being an online content producer discussing building a YouTube channel, create content for Instagram, marketing through Facebook, getting subs/views and monetization.

**Objectives:** At the end of the course the student should be able to deal with av equipment, set up good lighting conditions and develop an efficient workflow and a have a clear idea on how to create an online identity as an artist/educator

**Type of course:** Elective

Teachers:	Christiaan van Hemert is a versatile musician, who plays the guitar, violin, double bass, piano and bandoneon. He was trained as a classical violin player, but switched to jazz at a young age and later on discovered the tango. He is frequently on tour with the Rosenberg Trio, Roby Lakatos and the Christiaan van Hemert Orchestra and has travelled as artistic leader and bandoneon player with Tango Dorado throughout Europe for eight years. He is also an arranger, composer and director. Furthermore he hosts a YouTube channel with jazz guitar content with nearly 30k subscribers and over 2.5 million views.
Study load:	84 hours (3 ECTS)
Literature:	t.b.a.
Work forms:	Group lessons and practical lessons. Max. 12 students. Open to all disciplines.
Assessment:	An active participation is required. Proof of participation is provided with at least 80% attendance plus finished assignments
Sort of grading:	Pass/fail
Language:	English
Schedule <sup>10*</sup> :	January – March 2022 , exact dates t.b.a.
Time:	t.b.a.
Venue:	online
Registration:	Google Classroom
Information:	cvanhemert@codarts.nl

\* before the start of the course, an introductory meeting will be held with all teachers and students of the electives related to entrepreneurship. This meeting will take place on Monday October 4, 2021 at 15h00. Please check ASIMUT for the latest details.

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<sup>10\*</sup> The dates and times mentioned in this guide may be subject to change. Make sure to check ASIMUT regularly.



# 12/ Flamenco Theory for non-Flamenco Students

**Fundamental concepts of Flamenco composition and improvisation and their creative use in other musical genres**

**February – May 2022**

**Course content:** This course will introduce students – composers as well as performers – to the fundamentals of flamenco theory, focusing especially on those characteristics that make flamenco an immediately recognizable music in all over the world. Amongst these there are the modes and their variants, chord sequences and especially rhythms. The music examples will be presented and analysed within their cultural context and establishing thereby connections to other musical genres and cultures (like European classical music, jazz, popular music, Spanish folk, and music from Latin America, the Islamic world, or Africa).

**Objectives:** The aim of this course is to provide students with some insight into the musical elements of flamenco, enabling them thus to use these elements within their own creative context. Therefore, although it is labelled “theory”, the ultimate objective is a very practical one, and so are the learning and teaching dynamics. After each thematic unity, the students are asked to use the newly acquired knowledge creatively and compose, improvise or perform music, and discuss their outcomes

**Type of course:** elective / online via zoom with periodical meetings in person

**Teachers:** Rolf Bäcker PhD is a musicologist (historical and ethnomusicology), philologist, historian, and guitarist who teaches flamenco history and theory

at Codarts and, amongst others, flamenco history on bachelor and master levels at the Music School of Catalonia in Barcelona (ESMUC).

Study load: 56 hours (2 ECTS)

Literature: At the beginning of each thematic unity, a specific bibliography will be provided.

Work forms: maximum 10 students. Open to all performers and composers  
Theory, discussion, practical application, 15 meetings of 2 hours, students' exposition in class, one written and recorded assignment

Assessment: active participation, students' expositions, final assignment  
Sort of grading: pass/fail

Language: English

Schedule: 15 meetings starting February 2022

Time: Exact day and time will be defined depending on participants' individual schedules.

Venue: online via zoom with a monthly meeting in person (if covid allows).

Registration: Google Classroom

Information: [rbacker@codarts.nl](mailto:rbacker@codarts.nl)

# 13/ Elective: Leadership

and flexibility:

professional orchestra

playing for strings

**September - December 2021**

**January - May 2022**

Course content: In this minor you will go deeper into the skills needed to play in an orchestra. What is the best way to play together and how to lead in an

orchestra? This minor prepares you for the professional functioning in an orchestra and auditioning for an orchestra position. Through different styles within the orchestral repertoire we will discuss the following topics:

- How do you promote ensemble playing, which techniques on your instrument promote ensemble playing and which do not?
- What is leadership within an orchestra and how do you use it, depending on your position in the orchestra?
- Different orchestras have different playing cultures. How can you quickly adapt to the playing culture of a specific orchestra?
- How do you read/follow a conductor, which techniques can you use?
- The ins and outs of orchestral life in artistic and other fields. (music, Spanish folk, and music from Latin America, the Islamic world, or Africa).

**Objectives:** The aim of this course is to provide students with some insight into the musical elements of flamenco, enabling them thus to use these elements within their own creative context. Therefore, although it is labelled "theory", the ultimate objective is a very practical one, and so are

Also the typical classical solo concerts and solos (Haydn, Mozart, Bach etc) that are important for auditions will be discussed, with a special focus on ensemble playing and leadership.

In this minor there will also be room to discuss specific skills for future conductors:

- Which approaches work for an orchestra and which don't (in gesture and in speech)?
- Which techniques stimulate strings to play together and which don't?
- How do you show leadership, responding to the level and playing culture of different orchestras?

**Type of course:** Elective 1 & 2 (Elective 1 from Sept-Dec, Elective 2 from January-May. They are complementary. Different content of pieces. Each elective contains 15 lessons).

**Teachers:** Roger Regter and Letizia Sciarone

**Roger Regter:** In 1996 Roger Regter completed his Master degree study under tutorship of Godfried Hoogeveen at the Royal Conservatory in The Hague. The previous year he became a member of The Hague Philharmonic. Since 1998 he holds the position of solo-cellist in this same orchestra. In this capacity he has many opportunities as soloist and chamber music performances. In 2010 Roger obtained a teaching post in orchestral studies at the Royal Conservatory, where he continues his functions as teacher, tutor and coach. Roger has worked in the same positions at Codarts conservatory since 2018 This is an ideal combination to prepare his students for the professional world.

**Letizia Sciarone:** In 2001 Letizia Sciarone completed her Master degree study under tutorship of Kees Hülsmann and Janet Krause at the Royal Conservatory in The Hague.

Before that she completed her postgraduate with honours at the Royal College of London with Felix Andrievsky and her teaching diploma at Codarts with Nathalia Morozova. From 1999-2022 she toured extensively as soloist, leader and member with the European Union Chamber Orchestra and other orchestra's before she became a member of the Rotterdam Philharmonic Orchestra in 2002. She has also played in many chamber music festivals and concerts. Letizia is orchestral teacher at Codarts since 2017 and main subject teacher from study year 2021. This is an ideal combination to prepare her students for the professional world.

Study load: 84 hours per elective

Literature: Several standard works in the orchestra repertoire, depending on the instrument

Work forms: practical group lessons.

Assessment: Attendance 80% including playing concert assignment like:

- Individual part: playing a solo piece with orchestra
- Group part: playing 3 pieces of orchestra repertoire in varied styles and in different positions.

Sort of grading: pass/fail

Language: English

Schedule: Elective 1: Starting second week of September and then each weeks consecutively till end of December.  
Elective 2: Starting second week of January and then each weeks consecutively till end of May.

Time: Wednesday 19:00 – 21:00

Venue: At Codarts and group rehearsals in room 6.35

Registration: Google Classroom

Information: [Rhregter@codarts.nl](mailto:Rhregter@codarts.nl) and [Lsciarone@codarts.nl](mailto:Lsciarone@codarts.nl)