

Study guide Codarts Master of Music

2025-2026

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PREFACE

A very warm welcome to you all to the Master of Music at Codarts. In this programme you study with other students in a wide variety of genres: jazz, classical music, pop, *global musics*. For two years, you as students and us as staff will work together, so you may become the musician or composer you really want to be.

This Study Guide contains information about studying at Codarts and is meant to help and guide you during your studies and help you find your way at Codarts. Who is who, where to go and what does the Master programme at Codarts actually look like: you can find it all in this guide.

Our Master programme is structured in such a way that it facilitates students in designing part of their studies themselves. Besides the three core elements of the study: main subject, artistic research and ensemble playing, we offer numerous possibilities to follow a tailor-made programme, giving the opportunity to experience the various music genres and disciplines available at Codarts. If you have questions or special wishes in this respect do not hesitate to ask.

Of course, becoming an awesome musician and doing proper artistic research requires hard work by you as well as by the staff. Teachers and research coaches will therefore do their utmost to help you get the most out of your studies.

Enjoy your studies!

Yaşam Hancilar
Head Master of Music

Disclaimer:

This study guide 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

Codarts Rotterdam is an international university that offers high-quality, professional art education in the fields of music, dance and circus. The university has some 1000 students of 65 nationalities and approximately 480 employees. Codarts Rotterdam provides the following study programmes:

- Bachelor of Music (Jazz, Pop, 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 Therapy and Music Therapy)
- Master Choreography (joint degree with Fontys, Tilburg)

Education at Codarts

Codarts Rotterdam trains talented and driven dancers, musicians and circus performers to become dedicated and inspiring artists, leaders and facilitators, ready to spread their wings in a dynamic, international context.

Our mission is based 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 trends in its professional arts education that is based on international standards. Students immediately apply everything they learn in projects, performances and concerts.

Self-Management | Codarts regards students as self-conscious designers of their own future. From the very start, they learn to both take and share responsibility. This means that everything is focused on developing their personal artistic identity to the greatest effect.

Diversity | Codarts is firmly rooted in Rotterdam and has always been passing on the most diverse cultures, styles and disciplines to new generations of performing artists who see the world as their field of operation.

Inquisitiveness | Codarts is a research-oriented community where ideas and questions are developed, exchanged and evaluated. This takes place in a constant collaboration between professors, teachers, students and external partners. At Codarts, doing follows naturally from thinking, and the students are explicitly challenged to engage in both.

Sustainability | Codarts prepares students for a professional life that may last for decades. Therefore, students are coached intensively in developing and maintaining their health, resilience and flexibility.

Connectivity | Codarts is the link between talents and the international professional field. In the end, everything is about connections. Connections between artists and colleagues, between artists and audiences, between artist and society. Obviously, the international professional field comes to Codarts to scout talent. In addition, Codarts is in close contact with numerous local, national and international organisations in order to make those talents be seen and heard outside its own walls as well.

2/ MASTER OF MUSIC

The Codarts Master of Music is a full-time programme in performance and composition, spanning two years and offered in English.

The study load of the programme is 120 EC. One EC is the equivalent to 28 hours of study load¹. After graduation you receive the title Master of Music (MMus).

Students who choose the Master of Music make themselves flexibly employable within the international work field and learn how to distinguish themselves as performing musicians, composers or a combination of both.

The continued development of your main subject is the core of your studies. The programme offers you the opportunity to develop your personal artistic profile by taking a variety of optional subjects and by doing research that is related to your main subject and your future professional practice.

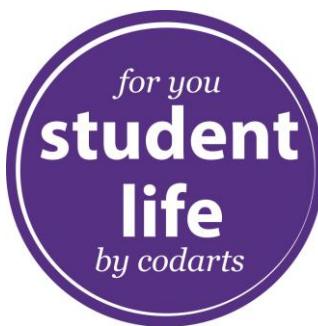
Master of Music information & course material

It is recommended that you familiarise yourself with all information concerning your Master of Music study at Codarts. These are the main documents you need to consult:

- Study Guide Master of Music (i.e. this guide)
- For the artistic research trajectory separate manuals will be supplied in Google Classroom under Classwork > Resources:
 - Manual Artistic Research Design, a Researcher's Toolbox;
 - Manual Artistic Research Report & Examinations.
- Module descriptions, published on Osiris:
 - Main subject Performance year 1 & 2;
 - Main subject Composition year 1 & 2;
 - Ensembles year 1 & 2;
 - Portfolio year 1 & 2;
 - Artistic Research 1 & AR 2 modules.
- All mandatory Artistic Research events are listed in the AR timetable which is published every year in August and communicated with the students.
- TER | Teaching and Examination Regulation which is published every year on MyCodarts Studyspace.

¹ Study load is the sum of contact time and self-study time

Student Life for a successful and sustainable career



Codarts provides you, as a talented student, with all the opportunities for obtaining the right knowledge, skills, and tools to shape your personal development and make the most of your talent. Codarts trains you to become a physically and mentally healthy artist with a successful and sustainable career, who is able to meet the challenges of a constantly changing professional practice.

Student Life focuses on performance enhancement, the ability to do things independently, injury prevention, and general well-being. We offer you a high-quality support programme that may help you to realise your full potential and have a successful and joyful study career.

We apply a 'Team Around the Artist' (TATA) approach, which means that you, the student, always takes centre stage and that you are supported by the Performing Arts Health Centre team (PAHC), which consists of health professionals with a background in the performing arts or professional sports.

For more information check the Student Life page or make an appointment by sending an email to studentlife@codarts.nl.

Consult Student life for the right knowledge, skills and tools to become a physically and mentally healthy artist with a successful and sustainable career!

Student counsellor

The student counsellor represents the interests of students within Codarts and, more specifically, is the intermediary for students with a functional impairment or chronic illness. If you have questions or problems that involve regulations and legal stipulations, the student counsellor is the person to go to.

If your study is not going well and there is a risk of study delay, the student counsellor may help you by giving information and advice about possible consequences, including financial ones. At your request you can look for solutions together with the student counsellor that lead to an improvement in your functioning. If you would like to talk to someone from outside the study programme, the student counsellor is there for you too. Everything you discuss with the student counsellor is confidential.

Which issues can you discuss with the student counsellor?

- Financial affairs relating to your studies (student grants and loans, financial problems);
- Delays to your studies caused by personal circumstances (illness, mental health issues, family circumstances, etc.), issues concerning binding study advice (BSA);
- Studying with a functional impairment or chronic illness;
- Legislation and regulations (Teaching and Examination Regulations, Student Finance, etc.) See also: Practical info.

For study related questions, please contact your study coach.

The student counsellor can refer you to external care or agencies if necessary.

You can make an appointment yourself. Or someone from your study programme, your study coach or someone from the Health Centre may advise you to contact the student counsellor.

Contact: Student Counsellor (Studentendecaan) decaan@codarts.nl

SLB (Study Coach)

The SLB (study coach) is your primary contact for anything related to your studies and study progress. He or she can provide you with information about the content of the study programme: what subjects do you study and what is expected of you? How is the programme structured and what are the possibilities to tailor that programme to your individual needs? And which regulations within Codarts (Teaching and Exam Regulations (TER), Exemptions et cetera) may become relevant for you?

When do you first meet your study coach?

At the start of the study year, an SLB will be assigned to you. During the first year, you will have at least one meeting with your SLB. During these sessions several topics regarding your studies can be discussed, such as: your study strategies, how you handle feedback, how you use time management and how you handle disappointments and successes.

In short, you discuss how you take responsibility for your studies. If necessary, the SLB will advise you in taking decisions about the content and progress of your studies.

Your study coach will contact you for a first mandatory meeting via Codarts email. Of course you can also make an appointment on your own initiative. If you wish to do so, it is convenient if you inform the SLB of the free moments in your schedule.

For general questions about the SLB you can send an email to master@codarts.nl.

3/ CURRICULUM OVERVIEW

Below you can find the curriculum overview of the Master of Music:

	Study year 1	Study year 2
Main subject	30	30
Artistic research	10	10
Master ensembles	10	10
Free space portfolio	10	10
Total number of credits	60	60

YEAR PLANNING

The schedules in the Master of Music are largely individual.

- Main subject lessons are scheduled on an individual basis by the main subject teacher.
- For ensembles and projects, the schedules are made and communicated by the project coordinators from the academies.
- Electives and minors will be scheduled on the basis of enrolments and the availability of teachers and rooms.
- For the planning of the Artistic Research part of the curriculum see the timetabel (available in Google Classroom).

GETTING STARTED

Main subject

All classes are scheduled in consultation with your main subject teacher(s). The teacher(s) will contact you in the first week of September, but you are of course free to contact your main subject teacher(s) yourself.

Ensembles

Classical Music students have two options.

1. You can apply for orchestra projects and chamber music. Do you want to participate in orchestra projects? Please send an email to productiebureau@codarts.nl. The number of places in the Codarts classical music orchestras is limited and the demand of players changes every year according to the repertoire to be performed and the student population. This means that in some cases Codarts is not able to let you participate in the Codarts classical music orchestras. Make sure that you read the communication provided by the Production Office. If you are not able to join the classical music orchestra projects, either by a decision of the production office or by

your own professional schedule, you will have to collect your ensemble hours from other sources. More on this below.

2. If you want to participate in the chamber music programme, please send an email to nkexel@codarts.nl before 10 September 2025.

For all other departments, the coordinators will inform students about the ensembles in which they will participate.

Whether you join orchestras and ensembles inside or outside Codarts, in all cases you as a student have to prove in your portfolio at the end of each study year that you have gained sufficient ensemble experience. This is the procedure: if you don't join the Codarts orchestras and ensembles, you have to prove in your portfolio that you participated for at least 280 hours per study year in orchestras and/or ensembles outside Codarts in addition to your regular 280 free space hours. Travel time and rehearsals also count.

Free Space electives

Master of Music students are free to follow electives at Codarts. An overview of all electives can be found in the Elective Guide. This guide will be available in the *plenary classroom*, where you will also find a subscription form that you can use to register for the electives of your choice. Some electives have a maximum number of participants. Be aware that we use a 'first come first served' system. Registrations will open on 29 September and close on 10 October. You will receive the elective guide with a link to register in the first week of September.

Schedule in Asimut

To see your schedule go to the ASIMUT website: <https://codarts.asimut.net>. You can log in to ASIMUT using your Codarts ID.

Please send any remarks about your schedule or any mistakes in your schedule as soon as possible to roosterbureau@codarts.nl (this applies throughout the year, so that they can keep the schedule up to date).

If you forget your password, please use the link <https://edu.nl/6vnv4> to reset it. If you experience any problems, send an email to receptie@codarts.nl to request a new one.

Master students have a somewhat empty schedule in ASIMUT at the start of the school year. Artistic Research events will already be visible in ASIMUT. The AR Design classes will be completed after you have been assigned to a specific AR Domain during the on-site Introduction Day (see timetabel).

Please note: as a Master student you are responsible for arranging your personal activities, including the main subject. Via the scheduling office roosterbureau@codarts.nl you can request to add your personal activities to the schedule in ASIMUT.

Codarts Pass

You can get your Codarts pass at Mediatheek (Kruisplein 26, 5th floor). With this pass you can enter the Codarts buildings and confirm room bookings for study.

If you have questions, please feel free to contact the education support officer (master@codarts.nl).

4/ PROGRAMME STRUCTURE

VISION

The programme of the Master of Music is built around four elements:

1. Main Subject,
2. Artistic Research,
3. Ensembles,
4. and Free Space Portfolio.

In the actual study programme, we try to connect these four elements to the wishes and needs of the students. Students of the Master of Music have submitted a study plan and research proposal in the audition process. Main subject teachers are involved in formulating artistic research questions and students can participate in ensembles that fit their artistic development. In a natural way a study programme emerges that is cohesive, challenging and tailor-made where needed. As a result the Master of Music forms an important phase in your transformation from student to professional artist with an open, inquisitive attitude.

The programme appeals to your autonomy, by developing skills like self-reflection, time management, project planning and networking. It will give you a better understanding of your own talents and how to further develop these, in order to find your appropriate role within the context of a hybrid professional practice.

In all cases, we strive to educate artists, whose art has relevance within a broader societal context, within the music world and related fields, thus reflecting the broader key values of Codarts. In the last accreditation in 2020 our programme received the special feature 'musical diversity', which is one of our unique selling points. Our aim is that our students:

- have knowledge on several musical genres and traditions;
- are open for experiment and new forms of cooperation with musicians and/or artists from different musical genres, disciplines and traditions;
- can recognise developments in the international music market, which has a hybrid and diverse character;
- feel at home with their broad orientation and open attitude in the international music practice.

MAIN SUBJECT

For your main subject you will obtain 30 credits per year. These credits are based on the number of contact hours you have with your main subject teacher(s), being 70 minutes per week, self-study hours, and the practical exams. As already mentioned, your main subject is closely connected to your Artistic Research. Based on the research proposal you have submitted at your audition, we team you up with one or more teachers. This teaching team may consist of teachers from different disciplines and departments, all depending on your research topic and study plan. In consultation with the Head Master of Music you decide how to divide the weekly 70 minutes among your teaching team.

You are entitled to have 70 minutes of individual main subject classes per teaching week, i.e. 32 weeks per year. All classes are scheduled in consultation with your main subject

teacher(s). The teacher(s) will contact you in the first week of September. If you have any trouble scheduling the lessons or contacting your main subject teacher(s), please let us know via master@codarts.nl.

At the end of each study year you will perform a Master recital or present your work as a composer. This is a presentation of your main subject. The recital or presentation lasts one hour, including changes, tuning, applause, etc. The first-year Master recital is assessed by a committee of Codarts main subject teachers. For the second-year Master recital an external member joins the committee.

ENSEMBLES

Another part of the Master programme is the Ensemble modules. The criteria can be met in various ways, either by joining ensembles from Codarts (within your department or through crossover projects) or by joining ensemble activities outside of Codarts.

Classical Music students can apply to participate in orchestra projects and chamber music ensembles. Some students, such as **composition (Classical Music and Jazz) and organ students**, do not participate in these orchestra projects and ensembles. These students, as well as other students who choose to (partly) fill in their ensemble modules with activities outside the school, are asked to put together a portfolio with their playing activities (read more about this in the portfolio chapter below).

Jazz students participate in the Artistic Performance Lab (APL). In these APL sessions, jazz Master students will work with a team of APL coaches in various contexts such as group sessions, ensemble sessions and individual coaching conversations. The APL will provide a collaborative learning space in which the student, together with peers, can explore and apply various topics such as interplay, improvisation, main instrument related subjects, composition and the student's research trajectory. For the latter, students can connect the APL with their Artistic Research by doing experimentations, making recordings, asking peer reflections, and/or applying findings in their research.

In consultation with the APL coaches, every student will design a personal trajectory for the Artistic Performance Lab at the beginning of each semester in order to align the artistic and creative goals with the individual learning process and activities.

At the end of the APL trajectory, both written reflections and a final performance will be assessed separately.

In the **Global Musics Department** several ensembles will be organised in which the Master students have to participate.

Pop students do their band or ensemble activities themselves outside the school.

FREE SPACE PORTFOLIO

The Free Space Portfolio gives you the opportunity to customise your study programme with elective courses. It also allows you to develop your professional career while studying. Your professional activities will be gathered into the free space portfolio that will contribute to your graduation. Ways of using your Free Space Portfolio:

- professional activities such as participating in a professional orchestra or ensemble.
All related activities can be added to the portfolio: concerts, rehearsals, travel time, etc.;
- participating in the Codarts project weeks;
- attending workshops, concerts, master classes (in or outside Codarts) and (inter)national competitions;
- following Master electives at Codarts;
- following specific Bachelor minors relevant to the Master programme (Requests should be approved by the Head Master of Music in advance);
- deepening your theoretical knowledge by attending lectures at the Erasmus University Rotterdam;
- teaching activities.

In short, all activities relevant to your studies in the Master of Music, except your main subject, artistic research and official Codarts ensembles.

The curriculum includes 10 credits designated as Free Space Portfolio. These credits are earned through study-related activities, master elective courses, broadening bachelor modules, and other courses, which must collectively account for a minimum of 280 hours. You are required to document these activities using the Free Space Portfolio that's made available to you as an assignment in Google Classroom. In addition to tracking your hours, you must also provide motivation and evaluation for your choices.

As mentioned earlier in the ensembles section, some students complete their ensemble activities elsewhere. These students, as well as composers, must document 560 hours in their Portfolio form instead of the standard 280 hours.

Portfolios must be submitted by 1 June each year. If you fail to submit your Portfolio by this deadline, your Free Space (and your Ensemble, if applicable) result will be marked as 'not participated,' and you will need to take a re-exam in the last week of August. Second-year students can also include activities from masterclasses and music projects completed over the summer.

If you have further questions about the possibilities within the Free Space, please contact the education support officer: master@codarts.nl.

Project Weeks

Every school year, two project weeks are organised. During these weeks regular education makes way for special projects, workshops, and masterclasses. The first week is a project week specific to each department, with projects that fit within your study programme. The second week is a Codarts-wide project week in which all sorts of projects are organised that transcend genres and disciplines.

Master students are free to participate in the project weeks, but are not obliged to.

NOTE: When projects clash with Master of Music classes and/or AR events (i.e. Clinics, Research Festival) **the latter prevail**.

ARTISTIC RESEARCH (AR)

The Master of Music offers an artistic research curriculum embedded in the practice of your main subject. The curriculum aims to develop your research skills alongside your artistic skills. The interplay between music education, research, and professional practice is beneficial for the training of a new generation of self-steering, reflective musicians. The focus therefore is on practice-based research, i.e., research in-and-through your performance and/or creation.

The research curriculum strives for blended learning by combining several forms of knowledge acquisition and skill development: through interactive lessons (research classes), online learning (instruction videos), group work and peer to peer feedback (domain meetings, clinics) and self-study.

Content of the Artistic Research Curriculum

The Artistic Research curriculum encompasses four semesters over two academic years. The study credits are divided as follows:

10 EC in year 1: 9 EC for module AR1 plus 1 EC for Attendance AR events 1;
10 EC in year 2: 9 EC for module AR2 plus 1 EC for Attendance AR events 2.

All AR classes and events listed in the AR timetabel are mandatory for all MMus students:

- Artistic Research Design course,
- Artistic Research domain meetings,
- Artistic Research feedback sessions and examinations,
- Clinics (on subscription, see below),
- Research on Stage

All classes are taught in English.

The **Introduction** is a mandatory on-site event for all first year Master of Music students. It marks the start of your two-year Master journey; a journey of personal and artistic development, inspired and/or driven by research. You will meet your peers, the research coaches and Master of Music staff members. The programme introduces you to the Master and Artistic Research curriculum and will connect you to your research domain and coach.

The **Artistic Research Design Course** in the first semester teaches you how to frame your research topic or question and how to develop a research project. The course is taught by your research coach within the supportive environment of your artistic research domain. This provides you with direct feedback from your peers and research coach, linking your research question directly to the practice of your main subject.

The Manual Artistic Research Design introduces a range of research methods and teaches you how to work with them. You also learn how to perform and present your research and to give and receive feedback.

Artistic Research domain meetings are scheduled from the second semester onwards, on a monthly basis. These meetings provide the space for shared learning and exchanging your

research with your peers and experts, doing trial presentations, and receiving and giving feedback. Your coach will moderate the meetings and support your progress.

AR Clinics

Clinics are mandatory research events that all Master of Music students need to attend, and for which you receive 1 EC each year.

In the **Clinics**, both 1st and 2nd year Master students of all domains will actively work and learn together. Each 2-hour clinic introduces new research tools and skills through lectures, workshops and presentations programmed around a central theme. Some clinics are preceded by a preparatory task required to effectively participate.

Note: All clinics are on-site.

It is mandatory to attend 4 clinics each school year. At the start of the school year, both first- and second-year Master of Music students need to sign up for 4 different and unique Clinics out of 12. This means that repeating clinics is not allowed. You will receive separate instructions on how to subscribe in Google Classroom.

List of topics:

- 1. What is Artistic Research @Codarts? (for 1st year students only)** This clinic will be an introduction to the concept and practice of Artistic Research. Next to a basic outline of its identity, intention, relevance and methodology, we will take time to explore your own practice and how you can apply AR to work towards your dreams.
- 2. Interviewing** is about learning interview techniques, practicing your interview skills with in-class exercises, and being introduced to qualitative analysis in order to help put this data to practical application. In addition, you will learn about focus group discussion: a group interview involving a gathering of people with similar backgrounds.
- 3. From research to report (for 2nd year students only)** is about how to structure your research documentation and write down a report that conforms to the criteria.
- 4. The clinics Play, Present & Feedback** provide the opportunity to practice how to 'play and present' your research for examinations and other staged presentations. You present before an audience of peers and will receive their feedback based on the examination criteria. The clinic also focuses on how to effectively provide feedback to your peers.
- 5. Experiments in research.** As musicians we often find ourselves in a state of trying out different possibilities in a given musical situation. The alteration of a given technique, the development of a wide spectrum of timbres, the construction of variations of a phrase and the expansion of patterns that can later be used in composition or improvisation are just some examples. Quite often, after a try-out practice session we might get a new element that we like, which we can then implement it in our music idiom. This clinic discusses three types of experiment all directed to your individual practice: 1) a quasi-experiment, 2) the parametric experiment; and 3) the multi-method self-experiment.
- 6. Strategies in practice** is about getting hands-on experience in using research strategies for a number of different artistic practices. It will help you to discover the multiple ways in which they can be applied to your own trajectory.
- 7. Digital tools for music analysis** introduces a number of ways to analyse the data that are part of your research, for instance transcription analysis with the assistance of digital applications.
- 8. Score annotation.** In most research projects some sort of music analysis will be used. The outcome of our analysis needs to be notated, so that we can use it in interventions

and performance. In this clinic we explore different ways of notating the results in scores.

9. **AI in Artistic Research** seeks to discuss good practices on using Artificial Intelligence in your Artistic Research, and the conditions for doing so.
10. **Performing research** is about the big issues all musicians are confronted with in research: "How to value your data? How do you use the knowledge you gathered to inform your performance? What is the relevance of this information for the final interpretation?" Prof John Rink argues that when you are performing you shouldn't get bogged down in details or consciously try to think everything through. Instead, when performing, use what you have discovered in research and practice as a background or springboard to what you are doing. It's a matter of drawing on your knowledge both directly and indirectly in an ongoing experiment: if I do it this or that way, what are the consequences? This clinic will explore these issues in a practice-based Master class, allowing you to work with your (preliminary) research conclusions and determine how they might or might not shape your performance.
11. **Self-critical practice** Self-critical practice systematically explicates your inner perspective as an artist. This is essential in practice-based artistic research, where new insights, knowledge and experience have to be consciously and deliberately integrated into your current practice. The main method used in self-critical practice is reflexive writing, which helps you to explore your personal experiences before, during and after this process, making your inner world 'tangible' and compatible with other research methods. In this clinic, we will briefly explain the methods and techniques used in self-critical practice, using real-life examples. After that, you will provide the next real-life examples yourself; we will go through a mini-Research Cycle in which self-critical practice is the main research strategy.
12. **Interventions** are an essential part of the Research Cycle, as they are crucial in bringing your findings to your own practice. During this clinic we will discuss the meaning and purpose of these steps, and the ways of documenting them.

Artistic Research domains & coaches

Artistic Research domains group together students with related research topics and approaches. Domains are formed at the start of the first semester and continue until your final research examination. Domains serve as a supportive environment for the development of your Master's research, and as a laboratory for your ideas.

Each domain is led by an **Artistic Research coach**, who is a performer-creator/researcher and as such, lead by example. Your AR coach teaches the Artistic Research Design Course in the first semester, organises and moderates all domain meetings in the second, third and fourth semester, prepares the peer-feedback sessions at the end of the first and third semester and monitors your Artistic Research trajectory.

Staying in touch with your AR coach is a necessary condition for the success of your research trajectory. The working relationship with your coach is for a large part based on good communication, and you taking responsibility for your own Master education. This means: attending classes, clinics, domains and meetings, actively participating, giving notice when you cannot attend a class or meeting, answering emails and phone calls promptly, and sticking to deadlines.

Composition | Arranging | Screen scoring

The research in this domain is about how to make the creative process more conscious, to enable you as composer-designer-researcher to come closer to your own artistic ambitions. Composing today is an exciting field in which elements from the whole musical world as well as the omnipresence of music technology inform and influence the choices of every young and future composer, arranger, sound designer and theorist.

Jazz Improvisation

The main theme in this domain is: 'Beyond Borders'. This relates to research topics that broaden and deepen the artistic palette of (composing) improvisers in jazz. Examples of such topics are:

- Classic Meets Jazz | How to connect elements from (contemporary) composed music to jazz improvisation.
- Beyond the chord-scale approach | How to develop intervallic concepts for (composing) improvisers in jazz.
- Informal Conversations | interactive improvisation as a means to create a distinctive group sound.
- And of course you are free to add your own topic!

Performance Practice

Studies in musical interpretation, notation, performance style and technical skills. Research in this domain is often centred around a certain piece of music or a specific repertoire. You will learn to perform this music according to the insights you gain during your research. Possible directions include: historically informed performance practice, contemporary performance practice, performer's analysis, subjects related to sustainable performance, ensemble playing, the performance environment, and the factors that influence the realisation of best performances. Research and discover new and exciting ways to perform the music you are passionate about!

Vocal leadership

Vocal Leadership (VL) is a method for choir leading that inspires choir leaders to let singers be co-responsible in the musical process. Research in this domain explores the various ways in which VL can be applied in your own practice as a choir leader. Since the discipline is relatively young (± 10 years), your research can make a unique contribution to the field.

Global Musics

This domain is about modal music cultures such as Ottoman music and Turkish folk, improvisational traditions such as Latin, and about music genres such as tango. Research into how to enrich your musical vocabulary and improve your technical skills. If you wish to work in crossover subjects by assimilating the elements of different traditions, you will have the opportunity to build a strong background for future adventures.

The role of your main subject teacher

Since your Artistic Research is 'an integral part of your Master of Music education, and complementary to your main subject', your **main subject teacher** will be actively included in your research trajectory by you, your coach and the AR staff. We expect you to involve your main subject teacher in the framing of your research topic in the first semester and to inform

your teacher about your research progress throughout your trajectory. The AR staff will invite your main subject teacher to attend all AR exams, to ensure the quality and relevance of your topic and your artistic outcomes. AR final examinations will be attended by your main subject teacher, or a specially appointed delegate of your instrumental section.

5/ PERSONAL BUDGET

In addition to the classes provided at Codarts, every Master of Music student receives a personal budget of up to €520 per study year during both the first and second years of the master's programme. This budget is intended for study-related activities outside Codarts, such as workshops, additional classes or coaching, and masterclasses. Travel expenses, rental costs or material costs cannot be claimed. This budget is solely for the study-related activity itself. The budget must be used within the allocated year and cannot be carried over to the following year.

Applying for Your Master Budget:

1. Complete the '[budget application form](#)' (accessible with your Google Classroom account) and send it, along with copies of your invoices or receipts, to master@codarts.nl.
2. In the description, provide a clear overview of the services purchased, including their costs. If your invoice includes multiple expenses, please highlight the relevant amounts.
3. Ensure all documents are in PDF format; otherwise, the financial department will not be able to process your request.

For lessons with a Codarts teacher:

In some cases, you may use your personal budget to take extra classes with a Codarts teacher or coach (other than your main subject teacher or coach) rather than an external one. If you wish to do this, a fee of €65 per hour will be charged and deducted directly from your budget. To proceed, please send a request, including your motivation, to the Head of the Master of Music programme, Yaşam Hancilar, at yhancilar@codarts.nl. The Head will review your request and coordinate with the teacher or coach to plan your lessons.

Please note:

- Payment can take up to 30 days.
- The budget cannot be used for travel to your home country or for paying tuition fees.

6/ MODULE DESCRIPTIONS

Descriptions are made for all modules from the study programme, which 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 as well as the curriculum are published on Osiris.

7/ COMMUNICATION

Google Classroom

The Master of Music utilises Google Classroom as an online platform to share and exchange teaching material and documentation. Once your account has been activated you will receive an email from us, indicating the steps you have to follow to log on to Google Classroom. The first time you log on, you will use a temporary password that we have created for you, at which point you can choose your own password.

You will be enrolled in two *classrooms*:

- A *domain* classroom where your coach will communicate with you and your peers to share information and hand out assignments and report templates, and you will be using it to complete and turn in your AR assignments;
- A *plenary* classroom where all students of the same study year can be found. Staff members will use the plenary Classroom to share general information.

You can access Google Classroom by browsing to classroom.google.com.

Android app:

<https://play.google.com/store/apps/details?id=com.google.android.apps.classroom&hl=en>

iPhone app:

<https://itunes.apple.com/us/app/google-classroom/id924620788?mt=8>

In short, Google Classroom is used for:

- handing out and turning in assignments for the AR Design course;
- handing out and turning in assignments and your AR reports;
- subscription to the Clinics;
- handing out and turning in your portfolio.

If you have questions about using Google Classroom you can contact our [Google Classroom administrator](#). Please mention the name of your coach and your classroom in your communications.

Student Panel: Connect! Reflect! Improve!

Being part of the Master of Music student panel gives you the opportunity to discuss all aspects of your study at Codarts that you feel may be improved. It is a chance for you to speak your mind, express your concerns and make suggestions for change on behalf of yourself and your fellow students, and to stay informed about recent and future developments within the Master of Music. The student panel can advise the management on topics such as communication and facilities, but also on the curriculum and the classes, and suggest new electives, or point out other needs. Please note that we expect you to also speak on behalf of your peers, and therefore you should be well-informed before attending the meeting.

The student panel meetings are convened by the education assistant and chaired by Yaşam Hancilar (head Master of Music). During the meetings catering is provided.

Please note that students set the agenda. Joining the panel, therefore, is an excellent way to be involved and get connected. Be part of it!

Applications for the student panel should be sent by email to master@codarts.nl before 1 October. Student Panel meetings in the school year 2025-2026 will take place on:

- Tuesday 14 October 2025 | 17:00-19:00h, location Kruisplein;
- Tuesday 24 February 2026 | 17.00-19.00h, location WMDC;
- Tuesday 19 May 2026 | 17.00-19.00h, location Kruisplein.

8/ LEARNING OUTCOMES

For the Master of Music, a national set of final qualifications has been established, which contains 6 main learning outcomes:

1. technical skills
2. creative skills
3. contextual focus
4. communication skills
5. research and development skills
6. organisational skills

Each learning outcome is elaborated into several indicators.

1. Technical Skills:	
<i>Students have a wide range of professional knowledge and skills, and apply these in different musical contexts.</i>	
1	Students create and produce artistic concepts at a high professional level.
2	Students command a representative, varied repertoire within their field, have enhanced or broadened their knowledge and know how to distinguish themselves as a professional artist.
3	Students work in ensembles or in creative collectives varying in composition, size and style.
4	Students have enhanced and/or broadened their basic knowledge of music theory, music history, musical styles and performance practices.
5	Students demonstrate that they are capable of analysing music they hear, or notated music presented to them, based on their understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it.
6	Students demonstrate the ability to apply individual advanced-level improvisation techniques associated with the repertoire performed.
7	Students have mastered effective study and rehearsal skills.
8	Students are aware of their posture and movements. They demonstrate an awareness of health risks and take preventive measures.

2. Creative Skills:	
<i>Students can shape musical expression based on their own artistic vision and aims.</i>	
1	Students independently develop musical products at a high professional level based on their own artistic concept and/or put together programmes on the basis of that concept.
2	Students show extensive creativity in their choice of repertoire, programming, arrangements, compositions and/or productions, in performance and in musical solutions.
3	Students use research methods to develop and enrich their work in an artistic sense.
4	Students express a musically artistic personality.
5	Students put their musically artistic personality and skills at the service, and in the context of, a larger whole.
6	As an initiator, students carry out a musical project.

3. Contextual Focus:

Students identify developments in the national and international professional world and in society at large, positioning themselves and their work in relation to these developments.

1	Students are aware of developments in their specialist field, the wider professional music world and society at large. Students demonstrate how they integrate that awareness into their professional abilities and use it to enhance their own career and to serve the community.
2	Students identify opportunities in the community, turning these into concrete actions. They are not afraid to take risks and position themselves with their products or activities.
3	Students demonstrate an understanding of how the national and international music markets function and are organised. To that end, they have knowledge of music marketing and production, money flows and revenue models, and apply that knowledge to position themselves in the professional music world.
4	Students participate in professional/cultural life, and network with peers, other musicians, members of the public and press, and potential and current clients.
5	Students demonstrate resourcefulness and are capable of securing commissions, jobs and/or work.
6	Students are aware of technological developments and of the influence technology has on the professional music world. Students have relevant knowledge and skills, and apply these in a music-specific context.

4. Research and Development Skills

Students constantly evaluate their own artistic performance through self-initiated research and reflection on their own identity, actions and work with the aim of improving that performance and simultaneously contributing to innovation in their field.

1	Students ask critical questions and are open to the questions of others.
2	Students reflect on their own assumptions, preferences, strengths and weaknesses, and understand their implications for their development and career opportunities.
3	Students reflect on their own working methods and thus understand the implications of choices and decisions, which they can defend retrospectively both to colleagues and to individuals working outside the field.
4	Students give a justified assessment of the artistic merit of their own work and that of others, as well as an assessment as to how effectively it meets their intentions.
5	Students independently collect, analyse and interpret knowledge and information relevant to their field and through their own research contribute to the development of new source material.
6	Students conduct structured research on issues directly or indirectly related to their own field.
7	Students proactively organise their own input in the form of reflection, feedback and research, using knowledge, insight and skills to help further develop their work, professional status and field.
8	Students explore, identify and experiment with innovations in their field, in addition to fostering innovation themselves.

5. Communication Skills

Students interact effectively in various professional contexts, using appropriate forms and means of communication.

1	Students present themselves and their work, individually and/or collectively, in a way that is suited to the work presented and the intended audience.
2	Students actively and demonstrably contribute to multi- and/or interdisciplinary collaborations in their own discipline.
3	Students lead creative processes, projects and/or collaborations.
4	Students demonstrate skills and initiative in teamwork, negotiation and organisation.
5	Students use their verbal, written and IT skills to convincingly and effectively communicate their own work, working method, vision and research results to professionals and the public.
6	Students deal strategically and respectfully with the various roles, responsibilities, interests and qualities inherent in a collaborative undertaking.
7	Students demonstrate effective intercultural communication skills.

6. Organisational Skills:

Students create sustainable work situations and networks, enabling themselves to achieve their goals.

1	Students set realistic goals, make a plan and work according to that plan.
2	Students have sufficient business, organisational and administrative knowledge and skills, operating as a professional to ensure the success and continuity of their career.
3	Students organise workflows mutually with others, seeking an appropriate balance between artistic, business and facilitating activities.
4	Students maintain sustainable professional networks and contacts, thereby strengthening their own activities and those of others.
5	Students respond to changing situations and circumstances, and contribute to solving complex context-specific problems and issues.
6	Students are aware of relevant parameters and deal with them appropriately.

9/ AFTER CODARTS

As a Master of Music you are capable of anticipating changes in the music world more than anybody else. You are capable of organising your own projects and of functioning in an ensemble or orchestra, in both leading and supporting roles. Professional practice is becoming increasingly complex and hybrid, so you will likely be engaged in a wide variety of activities, such as playing in an ensemble or orchestra, composing, recording, interdisciplinary projects, private teaching and workshops, or teaching at an institute. Research in the arts is also becoming more and more important. The artistic research curriculum at Codarts provides a good basis from which to start PhD research.

10/ TEAM

Master of Music Faculty

Contact details: master@codarts.nl

- Yaşam Hancılar - Head
- Noor van de Wetering - Programme Coordinator
- Santiago Cimadevilla - Artistic Research Coordinator
- Fatma Özbaş - Education support officer
- Eddy Bos - Exam planning and credit administration

Artistic Research coaches

- Michalis Cholevas PhD
- Job ter Haar PhD
- Hans Koolmees
- Stephen Meyer PhD
- Federico Mosquera Martínez
- Marc van Roon
- Aleksandra Tonelli
- Bárbara Varassi Pega PhD
- Sanne Verbogt PhD
- Kevin Skelton PhD
- Andrew Wright PhD

Codarts Departments

- Caroline Harder - Director Education
- Yaşam Hancılar - Head Master of Music and Head Jazz
- Mark Vondenhoff - Head Classical Music
- Wessel Coppes - Head Pop
- Jan Kuhr - Head Global Musics

Codarts Professorships

- Janine Stubbe PhD - Head Codarts Research - Professor Performing Arts Medicine