

Study guide Codarts Master of Music

2026-2027

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PREFACE

A very warm welcome to you all to the Master of Music at Codarts. In this program 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 program at Codarts actually look like: you can find it all in this guide.

Our Master program 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, including the Free Space Portfolio, to follow a tailor-made program. As the only conservatoire in the Netherlands awarded the special feature 'Musical Diversity', Codarts offers a unique environment in which you can explore and connect a wide range of musical genres, traditions and disciplines. 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 Hancılar
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 programs:

- 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.

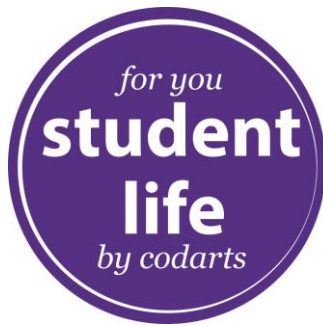
Diversity | Codarts is firmly rooted in Rotterdam and has always been passing on the most diverse cultures, styles and disciplines to new generations of performing artists who see the world as their field of operation.

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.

Student Life



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 program 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!

SLB (Study Coach)

Your SLB (study coach) is your first point of contact for anything related to your studies and your study progress. They can help you understand the structure and content of your study program – for example:

- Which modules you will follow and what is expected of you
- How the program is organised
- How you can adapt the program to your personal needs
- Which Codarts regulations (such as the Teaching and Exam Regulations (TER), exemptions, etc.) may apply to you

At the start of the academic year, an SLB will be assigned to you. During your first year, you will have at least one scheduled meeting with your SLB. In these sessions, you may talk about topics such as:

- Your study habits and strategies

- How you deal with feedback
- Time management
- How you handle setbacks and successes

How to schedule your first meeting

Your study coach will contact you via your Codarts email to arrange the first mandatory meeting. You can also request a meeting yourself at any time. If you do, it's helpful to let your SLB know which moments in your schedule you are available. In Osiris you can find who is your study coach.

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

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 program, 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.

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

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

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

Tuition fees and study costs

If you are going to study at Codarts, you must pay tuition fees every year. In the Netherlands, there are two types of tuition fees:

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

The institutional tuition fee, which is set annually by Codarts.

The institutional tuition fee is higher than the statutory tuition fee. This is because the student does not meet the conditions for the statutory tuition fee, and in that case Codarts does not receive government funding. To compensate for this difference, Codarts includes the additional cost in the tuition fee.

Study costs

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

Because these expenses depend on the programme and may vary per academic year, no standard amounts are set. Some costs are also specific to a particular programme. These can be found on the page of the programme of your choice.

2/ MASTER OF MUSIC

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

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

By choosing the Master of Music, students prepare themselves for a flexible and internationally oriented career, developing the skills to distinguish themselves as performing musicians, composers, or a combination of both.

The ongoing development of your main subject is at the heart of your studies. The program allows you to shape your personal artistic profile by choosing from a wide range of optional courses and by conducting research 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. Besides this Studyguide, these are the main documents you need to consult:

- 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

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 SCHEDULE

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 timetable (available in Google Classroom).

GETTING STARTED

Each academic year begins with setting up your personal schedule. Below you will find the steps to follow. If you have questions, want to meet faculty staff or your fellow students, you can visit the introduction day on 31 August 2026.

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.

Master ensembles

The way ensemble modules are organised differs per department at the start of the academic year. You can read more about the Ensemble in chapter 4.

- **Classical Music**

Students are required to apply for ensemble activities, such as orchestra projects and chamber music. Participation depends on availability and scheduling.

- **Jazz and Global Musics**

Students are assigned to ensemble activities by the department. These ensembles form a structured part of the curriculum, and students will receive further information from their coordinators.

- **Pop**

Students are expected to organise their own band or ensemble activities, primarily outside the school, and document these activities according to the portfolio requirements.

Regardless of department, students are responsible for ensuring that their ensemble activities meet the programme requirements and are properly documented where applicable.

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 31 August and close on 14 September. You will receive the elective guide with a link to register in the last week of August.

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.

At the start of the academic year, your schedule in ASIMUT will appear mostly empty. Here is what to expect:

- Artistic Research events are visible from the start.
AR Design classes will be added after you are assigned to an AR Domain during the Introduction Day (see timetable).

Do you have a remark about your schedule, or spotted a mistake? Please let roosterbureau@codarts.nl know as soon as possible – this helps keep your schedule accurate throughout the year.

Forgot your password? Please use this [link](#) to reset it. If you experience any problems, send an email to receptie@codarts.nl to request a new one.

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/ PROGRAM STRUCTURE

VISION

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

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

In the study program, 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 program 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 program 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 2026 our program received the special feature 'musical diversity', which makes Codarts Master of Music unique. 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 receive 30 ECTS credits per year. These credits reflect your individual lessons, the expected self-study time, and the practical examinations.

Each student is entitled to 70 minutes of individual main subject lessons per week, for 32 teaching weeks per year. Depending on your research proposal and study plan, these 70 minutes may be divided among one or more teachers. Your teaching team may therefore include teachers from different disciplines or departments, depending on the focus of your study. You need to send an email to yhancilar@codarts.nl with your motivation to request an alternative main subject minutes division. The exact distribution of lesson time is decided by the Head of the Master of Music program in consultation with your main subject teachers and Artistic Research team.

Your main subject teachers will contact you during the first week of the academic year to schedule your lessons. All lesson planning takes place directly with your teacher(s). If you encounter any difficulties contacting your teacher or arranging the schedule, please contact us at 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 program 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

Classical Music students can fulfil their ensemble modules by participating in a orchestra projects and/or the chamber music programme at Codarts (a minimum of two projects each year).

- **Orchestra projects**

To apply, send an email to productiekm@codarts.nl.

Please note that the number of available places is limited and depends on repertoire and student population. Participation is therefore not guaranteed.

- **Chamber music**

To participate in the chamber music programme, send an email to nkexel@codarts.nl before 9 September 2026.

If you do not participate or haven't been placed in at least 2 orchestra or chamber music projects, you are required to compile a portfolio of ensemble activities. You will need to fulfil your ensemble hours through other means. See **Free Space Portfolio** for more information.

If you have been placed in a project but were unable to complete it due to illness or unforeseen professional commitments, please contact classicalmusic@codarts.nl to discuss whether you may be eligible for an alternative assignment.

Jazz

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.

Pop

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

Global Musics

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

At the end of each academic year, you must demonstrate in your portfolio that you have gained sufficient ensemble experience. This applies whether you participate in ensembles inside or outside Codarts.

Are you not participating in 2 Codarts orchestras or ensembles? Then you must log at least **280 additional hours** per academic year in orchestras and/or ensembles outside Codarts. Note that these 280 hours are separate from your regular 280 free space hours. Both rehearsals and travel time count.

FREE SPACE PORTFOLIO

The curriculum includes 10 credits designated as Free Space Portfolio. This portfolio gives you the opportunity to customise your study program and 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 filling your Free Space Portfolio:

- Activities such as participating in professional orchestras and/or ensembles.
All related activities can be added to the portfolio: concerts, rehearsals, study time (related to concerts, within reason) travel time, etc.
- Participating in the Codarts projects
- participating in ensembles outside your own department
- attending workshops, concerts, masterclasses (in or outside Codarts) and (inter)national competitions
- Master electives at Codarts
- Bachelor minors and regular group lessons relevant to the Master program (Requests should be approved in advance by the Head of the Master of Music department);
- Deepening your theoretical knowledge by attending lectures at the Erasmus University Rotterdam;
- teaching activities

What NOT to include:

- Main subject & related study time
- Artistic research
- Official Codarts ensembles & orchestra projects within your own department

You are required to document a minimum of 280 hours using the Free Space Portfolio. This is made available to you as an assignment in Google (Plenary) Classroom. In addition to tracking your hours, you must also provide motivation and evaluation for your choices. If asked, you should be able to provide documentation as proof of your activities.

Students can choose to complete their ensemble activities outside Codarts. These students, must document a total of 560 hours in their Portfolio form (Ensemble 280 hours + Portfolio 280 hours).

Pianists, organplayers, singers, conductors, and composers fill in the minimum of 560 hours of their own activities in their portfolio.

Recommendation: 20 Hours of Musical Diversity

As musical diversity is a key characteristic of our programme, students are strongly encouraged to dedicate approximately 20 hours of their portfolio to activities related to musical diversity.

Students are advised to participate in interdisciplinary projects, allowing them to explore different musical styles, practices, and perspectives. By doing so, students can broaden their artistic development and gain experience beyond their own main discipline.

Examples of suitable activities include:

- Participation in cross-departmental or collaborative projects
- Workshops or short courses in musical styles outside the student's main genre
- Visiting masterclasses, concerts or projects outside of your own discipline

When to submit your portfolio

The deadline to submit your portfolio is 1 Juni each year. If you fail to submit your portfolio by this deadline, or the submitted portfolio is insufficient the result will be marked as 'not participated,' or 'not sufficient'. Then you will need to adjust and resubmit your portfolio in the last week of August.

Hours gained through summer activities after the first academic year cannot be used for the first-year portfolio. Instead, these hours may be included in the portfolio during the second year of the programme. This applies to activities such as masterclasses, summer schools, and professional 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.

Projects

Throughout the academic year, several project-based periods ("Projects") are organised across departments. The format and content of these Projects vary per department.

Within the Bachelor programmes, two dedicated project weeks are reserved to facilitate larger-scale projects, workshops, and interdisciplinary collaborations. These Projects may be department-specific or involve collaboration across genres and disciplines.

For Master of Music students, participation in Projects is optional. Please note that when Projects overlap with Master of Music classes and/or Artistic Research (AR) activities (such

as Clinics or the Research Festival), the latter take priority.

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 timetable are mandatory for all MMus students:

- Introduction
- 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 program 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 program 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 program. The budget must be used within that same study year and cannot be carried over to another year. Students who extend their studies cannot use the Year 2 budget in later study years.

This budget is exclusively intended to support your main subject, and/ or your artistic research within the Master of Music program. It may be used for study activities such as;

- Masterclasses;
- Workshops;
- Additional main subject related lessons or coaching.

Examples of expenses who will not be reimbursed are; travel expenses, rental costs or material and instruments costs, books or publications, language or writing courses aimed at improving academic or research writing skills, or mental health coaching.

Applying for Your Master Budget:

1. Download and 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.
4. Declarations can be submitted between 31 August 2026 and 31 August 2027.
5. Payment may take up to 30 days. Declarations submitted during the summer vacation period may take slightly longer.

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 program, Yaşam Hancılar, at yhancilar@codarts.nl. The Head will review your request and coordinate with the teacher or coach to plan your lessons.

After the lessons have taken place, you must complete the Budget Application Form and submit it to **master@codarts.nl**. When doing so, you must clearly indicate the **number of**

hours you have taken with the respective teacher or coach. This information is required for correct administrative and financial processing, even though the amount is deducted directly from your personal study budget.

6/ MODULE DESCRIPTIONS

Descriptions are made for all modules from the study program, 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 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 three classrooms:

- A *domain* classroom, where your coach shares information with students in your group
- A *plenary* classroom, which includes all students in your study year. Information directly related to the Artistic Research programme is shared here, along with templates for the Artistic Research Proposal and Artistic Research Report, as well as registration forms for clinics.
- A *general* classroom, where information about the Master of Music programme is shared, including elective registration forms and Free Space portfolio assignments

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

We also recommend installing the Classroom app, which is available here:

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;
- subscribing 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: Get involved in your education

Being part of the Master of Music student panel gives you a real chance to influence your study experience at Codarts. In the panel, you can openly share what you think is going well and what could be improved – not just for yourself, but for your fellow students too. It's a space where your ideas, concerns, and suggestions truly matter.

As a panel member, you help us understand what students need. This can be about communication, facilities, classes, the curriculum, or even new electives you think should be offered. Your input helps the programme grow and stay connected to what students find important. Because you represent your peers, we ask that you gather some feedback from them before each meeting so you can bring in a broader perspective.

The meetings are organised by the education support officer and chaired by Yaşam Hancılar (Head of Master of Music). Catering is provided during the sessions. Students also help shape the agenda, so what you bring to the table really sets the direction of the conversation.

Joining the panel is a great way to get involved, stay informed, and make a positive impact on your study environment.

Want to make a difference? Come be part of the student panel!

Applications for the student panel should be sent by email to master@codarts.nl before 1 October. Student Panel meetings in the school year 2026-2027 will take place on:

- Tuesday 10 November 2026 | 17:00-19:00h, location Kruisplein;
- Tuesday 16 February 2027 | 17.00-19.00h, location WMDC;
- Tuesday 11 May 2027 | 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 programs 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: <i>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.</i>	
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 <i>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.</i>	
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 <i>Students interact effectively in various professional contexts, using appropriate forms and means of communication.</i>	
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: <i>Students create sustainable work situations and networks, enabling themselves to achieve their goals.</i>	
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 - Program Coordinator
- Santiago Cimadevilla - Artistic Research Coordinator
- Mellany Bouyouzan - Education support officer
- Eddy Bos - Exam planning and credit administration

Artistic Research coaches

- Michalis Cholevas PhD
- Job ter Haar PhD
- Stephen Meyer PhD
- Federico Mosquera Martínez
- Marc van Roon MSC
- 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