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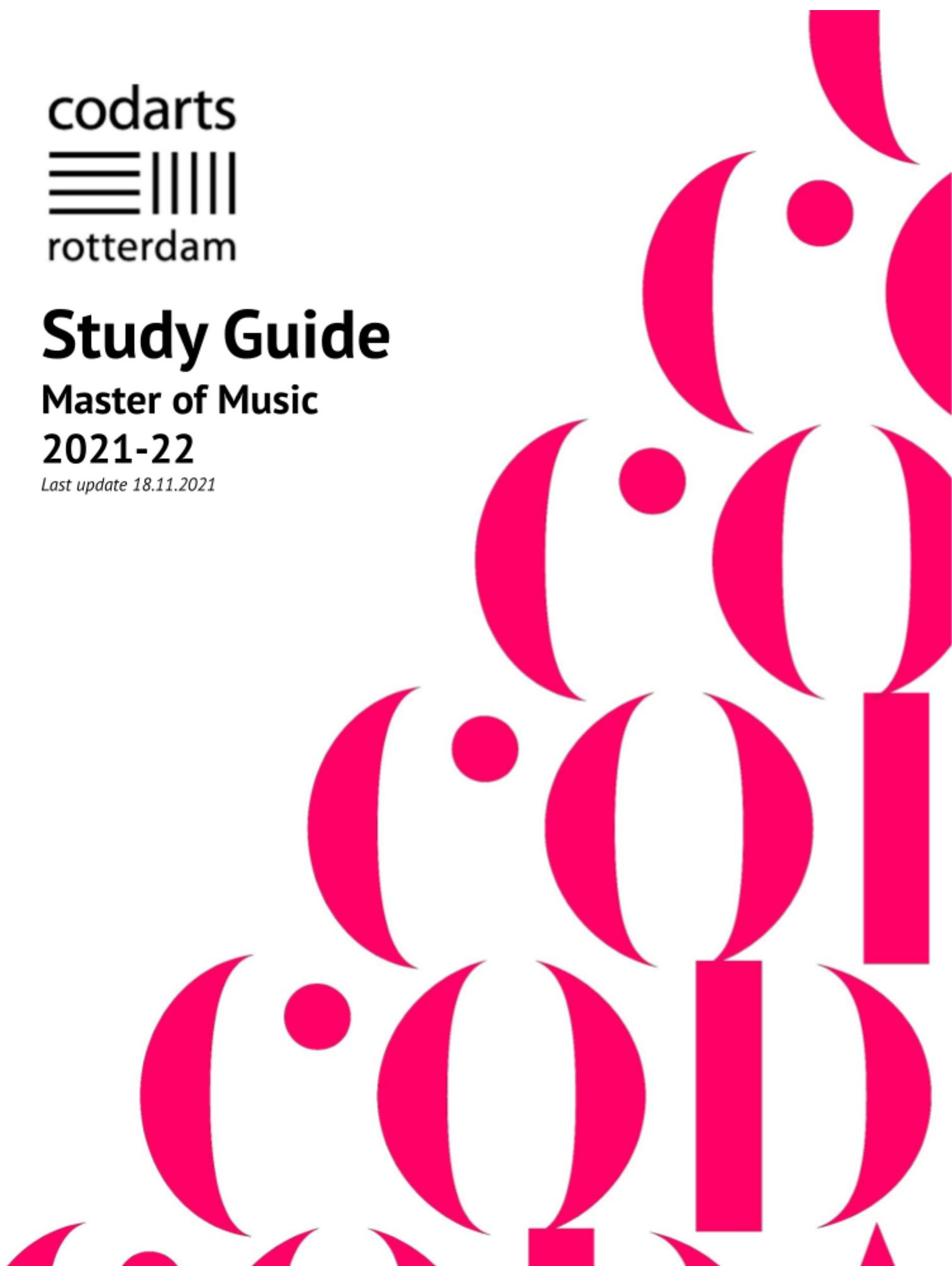
rotterdam

Study Guide

Master of Music

2021-22

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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, flamenco, Indian music, Turkish music, tango and Latin. For two years, you as students and we 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 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 the students in designing a certain part of their studies themselves. Besides the three core elements of the studies: 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 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.

Studying in times of corona is a challenge for all of us. At Codarts we do our utmost to create the safest possible environment. You will receive regular updates on how the education is organised, which classes will be held online and for which activities you have to come to the school.

Enjoy your studies!

Rob Broek
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, World Music, Classical Music and Music Theatre)
- Bachelor of Music in Education
- Bachelor of Dance
- Bachelor of Dance in Education
- Bachelor of Circus Arts
- Master of Music
- Master of Arts in Education
- Master Arts Therapies (Dance Therapy and Music Therapy)
- Master Choreography

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, which 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 indeed see the world as their operational field.

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 dozens of years. 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 artist and colleagues, between artist and audience, 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 that spans two years and is provided in English and in Dutch. The programme has two profiles: a Performers Profile (for performing musicians) and a Composition Profile (for composers) in the genres Classical Music, Jazz, Pop and World Music. The study load of the programme is 120 EC. 1 EC is the equivalent of 28 hours of study load. After graduation you receive the title Master of Music (MMus).

Students who choose to do the Master of Music make themselves flexibly deployable 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 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):
- Study GuideCodarts:
 - Digital copy available on Codarts website
- For the artistic research trajectory separate manuals will be supplied in your plenary Google Classroom under Classwork > Resources:
 - [Manual Artistic Research Design](#), a Researcher's Toolbox;
 - Manual Artistic Research Report & Examinations.
- [Module descriptions](#) :
 - Main subject Performance year 1 & 2;
 - Main subject Composition year 1 & 2;
 - Ensembles year 1 & 2;
 - Portfolio year 1 & 2;
 - AR 1 & AR 2 modules.
- TER | Teaching and Examination Regulation (log in to Codarts intranet): <http://intranet.codarts.nl/en/board/Pages/oer.aspx>
- Protocol Study delay because of special circumstances: [English version](#)
Protocol Studievertraging door bijzondere omstandigheden: [Dutch version](#)
- [Student Life](#) information | Consult for the right knowledge, skills and tools to become a physically and mentally healthy artist with a successful and sustainable career
 - PAHC | Overview [Performing Arts Health Centre](#)
 - External Medical Network Contacts [infosheet](#)

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	10	10
total number of credits	60	60

YEAR PLANNING

The schedules in the Master of Music are to a great extent 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 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 time table in the appendix.

GETTING STARTED

Principal study | 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 and chamber music programme | The orchestral placement list will be sent to all students in October. On this list you will find in which orchestra you are placed. Please note: if you'd prefer to play in an orchestra outside Codarts, please send an email to master@codarts.nl. The head of the Master of Music will decide whether you can use these hours.

If you want to participate in the chamber music programme, please send an email to nkexel@codarts.nl before September 11, 2021.

Free space/electives

You are free to follow electives as part of your Free Space You will receive the elective guide with a link to register for 2021-2022, in the first week of september.

Schedule in Asimut

To see your schedule go to the ASIMUT website: <https://codarts.asimut.net>, or on mobile devices <https://codarts.asimut.net/>.

You can login to ASIMUT with:

- username: Codarts email address without @codarts.nl;
- password: is the same as for your Codarts email.

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).

In case you forgot your password, please contact STIP through stip@codarts.nl to request a new password.

Master students have a somewhat empty schedule in ASIMUT. 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 Introduction on September 7.

Please note: as a Master student you are responsible for arranging your personal activities themselves, including the principal study. 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 STIP (Kruisplein 26, 5th floor). With this pass you can enter the building and confirm room bookings for studying.

For questions feel free to contact the management assistant Nina van der Heijden (master@codarts.nl).

4/ Structure of the Programme

VISION

The programme of the Master of Music is built around four elements: main subject, artistic research, ensembles, and free space. In the actual study programme we try to connect these four elements to the wishes and needs of the students. Students of 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 musically diverse 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 and traditions;
- can recognize 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 of Department 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 presentations lasts one hour, including changes, tuning, applause, etc. The first-year Master recital/presentation 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 consists of 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 have to participate in at least two orchestra projects and/or chamber music ensembles. Details on the Classical Music project planning can be found in the Student Handbook for Classical Music and will be communicated by email. Some students, such as **composition (CM and jazz) and organ students**, do not participate in the 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 the portfolio below).

In the **jazz department** the performing students take part in the Research Performance Lab (RPL) trajectory. In the RPL sessions MMus students will be coached by four teachers - who serve as RPL coaches - in group sessions, ensemble sessions and individual coaching conversations. Students are invited to use the RPL sessions to their benefit and connect to their MMus research by doing experimentations, making recordings, asking peer reflections, and/or applying findings in their research. In the RPL sessions research data can be collected, analysed, applied in practice and can be reflected on. Data is collected by means of written reflections on the RPL sessions by both the coach and the student. At the end of the trajectory the RPL sessions will be separately assessed based on the written reflections. In the **world music 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.

NOTE: For questions or permission to do the ensembles **outside of the school** consult Rob Broek, head Master of Music.

FREE SPACE

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

- 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 and the Royal Conservatoire The Hague;
- following specific Bachelor minors relevant to the Master programme. (Requests should be approved by the Head of the Master of Music beforehand);
- 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 or research.

Portfolio

In order to obtain the mandatory 10 credits for the Free Space, the content of your portfolio must demonstrate the study-related activities you developed during the year, both in-school and external activities, including your motivation and evaluation of these activities, and an account of the hours spent. You need to create and submit a portfolio at the end of each study year. The portfolio covers all study-related activities from 1 September till 1 June of the study year concerned. Formats for building the portfolio will be handed out at the *plenary* Google Classroom. Portfolios have to be turned in before 1 June of each year. Second year students can also add their activities from Master classes and music projects during summer.

Project Weeks

Every school year, two project weeks are organised. During these weeks regular education makes place for special projects, workshops, and Master classes. 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 the latter prevail.

project week 1: 25 October- 29 October 2021;

project week 2: 21 March-25 March 2022.

Elective programme

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 of the number of participants. Be aware that we use a 'first come first served' system.

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

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 seen as 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 1 in year 1: 9 EC for module AR 1 plus 1 EC for module AR events 2

10 EC in year 2: 9 EC for module AR2 plus 1 EC for module AR events 2

All AR classes and events listed in the AR Time Table 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),
- Codarts Research Festival.

All classes are taught in English.

The **Introduction (ONLINE)** is a mandatory day 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, 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 sharing and exchanging your research with your peers and experts, doing trial presentations, and receiving and giving feedback. Your coach will moderate the meetings and monitor your progress. In addition, you are entitled to individual one-on-one coaching and feedback throughout the study year, which you organize with your coach.

Clinics and Research Festival 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 Clinic (duration: 2 hours) introduces new research tools and skills through lectures, workshops and presentations programmed around a central theme. A number of clinics is preceded by a preparatory task that you have to do at home in order to effectively participate in the workshop. Note: In the time table it is indicated if the Clinic is held online or at school.

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 10. This means that doubling clinics is not allowed. You will receive separate instructions by email how to subscribe on google classroom (for google classroom see further under communication).

List of topics:

1. **Time management (for 1st year students only)** is about the non-musical skills that all students need, and that can be critical for your success: planning your time and your workload wisely by prioritizing what you have to do each day.
2. **Data analysis (for 2nd year students only)** is about processing the raw material which is usually the result of data collection. We will discuss text analysis, working with quantitative data and triangulation. This clinic will help you to convert data into knowledge, which you will then be able to apply in practice.
3. **Interview: questions & analysis** 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.

4. **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.
5. **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.
6. **Digital tools for music analysis** introduces a number of ways to analyze the data that are part of your research, for instance transcription analysis with the assistance of digital applications.
7. **From research to report (for 2nd year students only)** is about how to structure your research documentation and write down results that conform to the criteria.
8. **Self-critical practice & reflexive writing (for 1st year students only)** 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-intervention cycle in which self-critical practice is the main research strategy.
9. **Experiments in research** | As musicians we often find ourselves in a state of trying out different possibilities on 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 liked during the session and we can 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.
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. **Presentation skills** provides you with some necessary skills for the optimal presentation of your research story, based on an evaluation of best practices from peers, and a number of TedX presentations.
12. The clinic **Play & Present** provides 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 annual Codarts Research Festival, organized in March, is a one-day event that illuminates the broad diversity of research executed at Codarts Rotterdam. The Festival features presentations from students, staff and guests alike, keynote speakers, a Master student research competition, workshops, and discussions.

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 leading by example. Your AR coach teaches the Artistic Research Design Course in the first semester, organizes and moderates all domain meetings in the second, third and fourth semester, chairs and moderates the domain's formative AR feedback sessions and monitors your Artistic Research trajectory.

Staying in touch with your AR coach is not optional, but 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 in time, and sticking to deadlines.

Composition | Arranging | Screen scoring

Coach: Hans Koolmees; Federico Mosquera

This is about how to make the creative process more conscious, in order 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.

Creative Performer

Coach: Ned McGowan

The creative performer domain is intended for musicians who don't fit exclusively into either a performer or composer frame, or do fit into one but would like to expand the other. Based on your unique skill set, deeper explorations into composition, improvisation, multi-instrumental combinations and/or interdisciplinary collaborations (dance, theatre, visuals) will be the vehicle for your research, even if the exact artistic destination is still to be discovered. This domain will focus on exploring and understanding your vision to make new things, and to both broaden and deepen its possibilities.

Jazz Improvisation

Coach: Marc van Roon

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!

RPL Session for jazz MMus students

In the jazz department the performing students take part in the Master jazz ensembles in the Research Performance Lab (RPL) trajectory. In the RPL sessions MMus students will be coached by

four teachers - who serve as RPL coaches - in group sessions, ensemble sessions and individual coaching conversations. Students are invited to use the RPL sessions to their benefit and connect to their MMus research by doing experimentations, making recordings, asking peer reflections, and/or applying findings in research interventions. In the RPL sessions data and/or findings can be collected, analysed, applied in practice and can be reflected on. Data is collected by means of written reflections on the RPL sessions by both the coach and the student. At the end of the trajectory the RPL sessions will be separately assessed based on the written reflections.

Performance Practice

Coaches: Federico Mosquera, Bárbara Varassi Pega, Aleksandra Tonelli

Studies in musical interpretation, notation, performance style and technical skills. Research in this domain is generally centered 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!

Pop Music

Coach: Tjeerd van Zanen

In this domain, research topics will focus on styles and techniques encountered in different disciplines in popular music, such as songwriting, music production, vocal and instrumental performance, and recording. With their new found knowledge and skills pop students learn to broaden their view on music as a whole and as a result will have a better understanding of their own talent and their role in the music industry.

Vocal leadership

Coach: Job ter Haar

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

World Music

Coaches: Michalis Cholevas (modal music, improvisation, crossover), Santiago Cimadevilla (latin & tango); Aleksandra Tonelli (tango)

About modal music cultures such as Indian music, Ottoman music and Turkish folk, improvisational traditions such as Latin, and about music genres such as tango and flamenco. 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.

Musical Encounters in Health Care | open to all academies

Are you interested in making music in a care setting? Then you may want to join the program "Musical Encounters in Health Care". In this exciting new research program you work together in small teams with students from healthcare education, creating small-scale experiments and experiences in healthcare settings that bring together artists, health care students and professionals and patients. The teams will map out the experiences of all people involved by qualitative analysis. The goal of the program is to explore what happens in a place "where two worlds meet" and investigate what may be learned on a personal and professional level from these encounters, and what could be the societal value. The program is NOT about music as therapy.

There are various ways in which you could participate in this program. You could make it a part of your artistic research; in that case, you could create just one particular event (for instance a concert or a workshop) that would fit in a larger research design, or you could design your whole research around a series of events. Next to your regular coaching sessions and domain meetings, you will get extra support from the leaders of the program: Dr. Monique Bussmann of the Kenniscentrum Zorginnovatie Hogeschool Rotterdam and Dr. Job ter Haar of Codarts/RASL.

You may also participate as part of your free space, with less emphasis on the research aspect.

If you are interested in participating, please contact Job ter Haar: jterhaar@codarts.nl.

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' (see above) 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 feedback sessions, to ensure the quality and relevance of your topic and your artistic result. AR final examinations will be attended by your main subject teacher, or a specially appointed delegate of your instrumental section.

PERSONAL BUDGET

On top of the classes provided at Codarts, every Master of Music student receives a personal budget of maximum €500 per study year. This budget is meant for study-related material or activities, such as books or trips for your research, recording devices, workshops, extra classes and/or coaching, masterclasses, etc.

To apply for the budget, you send a scan of the receipt(s) and the reimbursement form **ALL IN PDF FORMAT** to master@codarts.nl. The reimbursement form can be found on Codarts intranet, under the header student → Master of Music → personal Master budget. In the description of this form please fill in a clear overview of your products or services bought, including the costs. If you are sending an invoice with several expenses, please highlight the exact amounts.

Please note:

- payment can take up to 30 days;
- the budget is not meant for travelling home or paying the tuition fee;
- first-year students can use the budget up to €500;
- any budget not (completely) used in the first year can still be used in the second year;
- the personal budget is only valid for the study length of 2 years.

SLB (STUDY COACH)

The SLB (study coach) is your primary contact for anything related to your study 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 (OER, BSA, 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: you study strategies, how you handle feedback, how you apply 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 about the free moments in your study roster.

On Codarts' Intranet, under Student Life/SLB you can find a list with all the names of students and SLB's, by department, and also a list of all SLB's at Codarts, with their email addresses.

For general questions about the SLB you can send an email to the head of your department.

5/ Module Descriptions

Of all modules from the study programme descriptions are made that include:

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

The module descriptions as well as the curriculum are published on myLMS.

6/ Communication

Google Classroom

The Master of Music has implemented 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*:

- One for your own AR domain: your coach will communicate with you in your domain Classroom in order 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. You can also download the Android / Iphone apps from:

Android:

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

Iphone:

<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 for the Clinics and the Artistic Research Festival;
- handing out and turning in your free space portfolio.

If you have questions about using Google Classroom you can contact our Google Classroom administrator: Santiago Cimadevilla, scimadevilla@codarts.nl. Please mention the name of your coach and your classroom in your communications.

Facebook

The Artistic Research curriculum also has its own Facebook group:

<https://www.facebook.com/groups/codartsar/>.

It is the place where we share research-related events, conferences, job opportunities, PhD programmes, etc. We recommend joining this group, but keep in mind that Facebook is not the official communication medium for educational purposes.

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 Nina van der Heijden and chaired by Rob Broek (head Master of Music). During the meetings, which take place on Thursday afternoons from 17.00-19.00h, 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. Student Panel meetings in the school year 2021-2022 will take place on:

- Thursday 25 November 2021 | 17:00-19:00h, location Kruisplein;
- Thursday 10 February 2022 | 17.00-19.00h, location Kruisplein;
- Thursday 2 June 2022 | 17.00-19.00h, location Kruisplein.

7/ 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:	
<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 organized. 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 organization.
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. Organizational 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, organizational 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.

8/ After Codarts

As 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 serving roles. The professional practice is becoming more and more 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, private teaching and workshops or teaching at an institute.

Also research in the arts is becoming more and more important. The artistic research curriculum at Codarts provides a good basis to start a PhD research.

Appendix I / Staff

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Related Departments / Professorships

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Hans Leenders – head of Codarts Classical Music

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Ingrid Stoepker – head of Codarts Education in Music; Master Arts Education

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TBD - research coordinator Master Arts Therapies

Janine Stubbe PhD - head Codarts Research office

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Liesbeth Noordegraaf-Eelens professorship Transdisciplinary Education Innovation

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Appendix II / AR Time Table year 1 & 2

Please click on the links below to have access to the latest version of the AR time tables:

[TIME TABLE MMUS | AR YEAR 1](#)

[TIME TABLE MMUS | AR YEAR 2](#)

Appendix III / AR domain schedule

Please note:

- AR domain classes have priority over main subject classes and BA minors. In case your main subject clashes with your AR domain, you need to reschedule these classes in consultation with your main subject teacher.
- All classes from the AR design course will be taught on site.
- Monthly domain meetings will be taught on site or online, your coach will inform you.
- **For classes on site: please check your room directly in asimut.**

AR Domain	Coach	MMus year 1 AR design course & AR domain meetings	MMus year 2 AR domain meetings
Composition - Arranging	Hans Koolmees		Tuesday 10.00-13.00h
+ screen scoring	Federico Mosquera	Wednesday 17.00-20.00h	
Creative performer	Ned McGowan	Friday 09.00-12.00h	Friday 14.00-18.00h (2 groups)
Jazz Improvisation	Marc van Roon	Friday 09.30-12.30h	Tuesday 09.30-12.30h
Performance Practice	Federico Mosquera	Tuesday 09.00-13.00h	Tuesday 13.30-16.30h
Performance Practice	Bárbara Varassi Pega	Wednesday 09.30-12.30h	Wednesday 12.30 – 15.30h
Performance Practice	Aleksandra Tonelli	Friday 10.00-13.00h	
Performance Practice	Job ter Haar		Tuesday 11.00-15.00h
Vocal Leadership	Job ter Haar	Tuesday 16.00-19.00h	Tuesday 15:30-16:30h
Popular Music	Tjeerd van Zanen	Thursday 09.30-12.30h	Thursday 13.00-16.00h
World Music Latin, Flamenco	Santiago Cimadevilla	Wednesday 10:00-13:00h	Monday 10:00- 13:00h
World Music Modal Music, Improvisation, Crossover	Michalis Cholevas	Wednesday 14.00-17.00h	Wednesday 10:00 -13:00h
World Music Tango	Aleksandra Tonelli		Thursday 10.00-13.00h

Appendix IV / General FAQ

GENERAL

Q: Is it possible to follow main subject classes from a different domain in your free space (e.g. follow composition or world music classes as a jazz student)?

A: Yes. Students have 70 minutes of individual lessons per week, using the personal budget this can be extended to 90 minutes.

You can discuss this with your main subject teacher, in consultation with the head of your department.

Q: If we need to print something, can that be done somewhere in Codarts?

A: There are printers available in Kruisplein and WMDC. Contact STIP for instructions on how to use them.

Q: I heard that students get a discount from public transports in the Netherlands. Is this true? If so, how can we request this discount?

A: Please consult with STIP.

Q: If we want to make collaborations with other departments, which is the best way to do it (electives, 1 to 1 lessons, talking with teachers and participating in ensembles with/without earning credits, just meeting the people and playing together...)?

A: We encourage you to do all of that. Often you don't need a teacher for these collaborations, just get together with people and play.

You can also talk to your main subject teacher if you have a specific project in mind.

For participation in ensembles, you can also approach the ensemble leaders directly and see what the possibilities are.

Q: I play the violin, although I am in Screen Scoring will I be able to play the violin in chamber music or some other class where I can make use of it? Can it be included in the 10 credits that we are obliged to have in elective/minors?

A: Yes. For Classical Music, Contact Nola Exel. For JPW, contact Wessel Coppes.

The 10 credits are related to the Free Space. Participation in non-mandatory ensembles can count towards these credits.

Q: What is the Codarts Agency?

A: The Codarts Agency gets requests (for concerts) from outside school, and searches in school which students are able to fulfill those requests. If you are interested, please contact the agency.

agency@codarts.nl

Q: Who is the contact person for the Incubator?

A: Incubator: Christine Cornwell.

Q: If I want to take my bicycle to Codarts, is there some sort of indoor "parking" place?

A: No (sorry!).

DEPARTMENT SPECIFIC

Q: What is the difference between the research performance lab and the master ensemble?

A: The research performance lab is the master ensemble (for students of the jazz department).

Q: I don't know yet who my main subject teacher is. Should I wait more or could there be a problem with the assignment of teachers?

A: Teachers have been assigned. If you haven't heard anything yet, please contact the head of your department. For string players in the classical music department, please contact Eva Stegeman.

Q: How many types of choirs (general, chamber, etc.) are there at Codarts? Can students from a master's that is not about singing join a Codarts' choir as an elective?

A: Please contact Wiegel Mandemaker, he's in charge of the choirs.

There's a minor choir in World Music.

Also a docent muziek choir. High level :). Thursday afternoons 15 - 16:30.

Appendix V / Clinics FAQ

Please make sure to subscribe for four Clinics at the start of each school year.

- **How to subscribe?**

You can subscribe for the Clinics by opening the document [AR Clinics 2021-2022](#)¹ in the Plenary Classroom. There you will find a Google Sheet that lists all clinics. You may choose four of these and write down your details.

Do not subscribe to more than 4 clinics, to avoid occupying a spot for another student, who might also want to attend the same clinic.

- **How to switch sessions**

In case you want to switch from one session to another on the same day, you have these options:

1. Find an open spot in the subscription list on google classroom, put your name there and delete your name in the other session.
2. If there is no available place for you, then check if you can switch with one of the other students.
3. If neither option above is possible, you either do attend, or delete your name from the list and subscribe to another Clinic.

- **Sign in and sign out for each Clinic**

The attendance list will be open for the first 5 minutes at the start of each Clinic and right at the end.

Arriving later or leaving earlier will result in extra work, or you can make up by attending another clinic.

- **Missed a Clinic?**

In case you missed a Clinic you go to the subscription list on google classroom, check for any free spots and subscribe once again to another Clinic.

- **Manuals**

And last but not least: make sure to bring the appropriate Manual to the Clinic, to make notes of what is of importance for your research.

- **Anything else?**

All other questions concerning online Clinic subscription can be posted on Google Classroom.

¹ The clinic subscription form is only accessible to students with a Codarts account.

Appendix VI / Electives & Minors FAQ

Q: What are the differences between electives and minors?

A: Electives are exclusively for Master of Music students. You can see the elective guide and registration form in the plenary classroom.

Minors are in principle for Bachelor students, but Master of Music students can join as well if there's space.

Q: Where can we find the list with the electives for this semester?

A: The list of all electives has now been published in the plenary classroom. The subscription form is available there as well. Registrations close on September 30.

Q: How many minor classes do we need to take?

A: In the Master of Music there are electives. These are optional, but if you follow them you can use those hours to complete your free space points. Same goes for the minors - these are not mandatory.

Q: Registration for the minors. How does this work?

A: Registration for the minors started already last May for Bachelor students.

MMus students can join if there's space left. Minors are available in MyLMS

mylms.codarts.nl

Registration and questions can be addressed to:

minors@codarts.nl