

Elective Guide

2025-2026



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Elective Guide 2025-2026

Below you can find the list of electives you can follow during the study year 2025-2026. You can use the credits/hours for these electives to add to your 'free space' in your portfolio.

Registration

If you are interested in following one or more of the electives presented below, please register online via Google Classroom. You will find a registration form in an assignment posted in the Plenary classroom. Please register before **October 19, 2025**. After this date it will not be possible anymore to register for the master electives mentioned in this guide.

Please note:

- For some electives there is a minimum of students. In case of low interest, electives can still be cancelled.
- For some electives there is a maximum of students. Full is full.
- "*Make your own professional recording*" is one of the courses for which you have to apply fast, regarding the popularity and a maximum of 30 students. Students who made a recording last year, will not be placed.
- **The dates and times mentioned in this guide may be subject to change. Make sure to check ASIMUT regularly. Contact the scheduling office (Roosterbureau@codarts.nl) for questions about the schedule.**

1 / Make your own Professional recording

Course Content:

Students will be guided in the process of producing a professional recording of their own performance. The objective is to leave the studio with a recording of your own performance that could eventually be used for promotion or release. However it is entirely up to the student and their planning how far in the process they can get. An experienced recording engineer will work with you on the session and also guide you in the planning of the session to help you achieve your goals.

As part of this elective, there will be two mandatory workshops of 90 minutes each, given by Sven Figee at Kruisplein. All students enrolled in this elective are required to attend. During these workshops, students will be prepared for their recording sessions and will learn about the work ethic of a recording artist, the importance of good preparation, and key technical aspects. We will also discuss expectation management, what to do with your recordings afterwards, the role and value of recordings, as well as topics such as release strategies, promotion, and general music industry insights — all aimed at helping students promote themselves effectively through their recordings.

Objectives:

Students will become experienced in producing their own professional recording and learn what is required to make one.

Type of course:

Elective

Teachers:

Peter Arts has been an experienced Tonmeister for over 20 years. He has made more than 500 CD-recordings and works with top musicians for several labels and radio stations. As a former conductor he has the ears and eyes of a musician. He has worked with the Rotterdam Philharmonic Orchestra and Jaap van Zweden, to name but a few.

After his studies at the Rotterdam Conservatory, Sven Figee travelled over the world with artists such as Anouk and Keith Caputo. In his studio in Delft he has recorded and produced many albums from

artists like 'Shary-An, Niels Geusebroek, Shirma Rouse, but also his own band 'Sven Hammond'.

Rowyn van Wynen studied architecture in Delft but decided to pursue a career in music. He started as an intern and then assistant engineer at Marmalade Music learning many tricks of the trade from studio owner Sven Figee. In quite a short while he grew into a very powerful and experienced engineer recording and producing all of the clients recording at Marmalade. He now works also as live engineer for Sven, Sven Hammond and the Leif de Leeuw band and works as a full time recording and live engineer.

<u>Study load:</u>	56 hours (2 ECTS)
<u>Literature:</u>	The music that will be recorded
<u>Work forms:</u>	4 hours studio time. Maximum of 30 students.
<u>Assessment:</u>	The recording and process will be judged by the recording engineer.
<u>Sort of grading:</u>	Pass/fail
<u>Schedule:</u>	Individual recording schedule, Workshop 1: November, Workshop 2: end of January, Individual sessions, between 23 March-3 April.
<u>Venue:</u>	Kruisplein, Studio Marmalade, Delft and Westvest Church, Westvest 90, Schiedam
<u>Registration:</u>	master@codarts.nl, Classroom
<u>Information:</u>	master@codarts.nl

2 / Progressive

Contemporary Jazz

<u>Course Content:</u>	This course provides information on the development in jazz music since 1989, far from the commercialism of swing and bebop. By looking in depth at the oeuvre of outstanding artists the students will gain insight into what makes them stand out amongst their peers. The course aims at students with a strong affinity towards and sufficient experience in arranging and/or composing.
<u>Objectives:</u>	The student will gain insight in how to incorporate the ideas, concepts and practices of progressive contemporary jazz in his/her own musicianship.
<u>Type of course:</u>	Elective
<u>Teachers:</u>	S'yo Fang
<u>Study load:</u>	84 hours (3 ECTS)
<u>Literature:</u>	Scores will be handed out in the course.
<u>Work forms:</u>	Group lessons, discussions and practical lessons. Max. 12 students. Open to all disciplines.
<u>Assessment:</u>	An active participation is required (i.e. preparing a short lecture on a chosen subject), arranging and/or composition assignments.
<u>Sort of grading:</u>	Pass/fail
<u>Language:</u>	English
<u>Schedule:</u>	14 weekly lessons of 2 hours from February until June.
<u>Time:</u>	Thursdays, 10:00 – 12:00
<u>Venue:</u>	WMDC
<u>Registration:</u>	Google Classroom
<u>Information:</u>	master@codarts.nl

3 / Best Practice in Sibelius

<u>Course Content:</u>	<p>In an age where computers can do it all for us, what need is there for expertise and a working knowledge of the principles of engraving a score and preparing an instrumental part? Why should we be busy discussing notation when there are expensive computer programmes?</p> <p>The Elective 'Best Practice in Sibelius' sets out to complement the armoury of skills, shortcuts and techniques that the modern (composition) student working with a computer has to hand.</p> <p>Besides general conventions and idiomatic notation principles there will be plenty of room for examining scores of several composers and for closer looks at the students' own scores.</p>
<u>Objectives:</u>	At the end of the course the student should be able to engrave his music (or the music of others) in Sibelius.
<u>Type of course:</u>	Elective
<u>Teachers:</u>	Wim Warman
<u>Study load:</u>	84 hours (3 ECTS)
<u>Literature:</u>	<i>t.b.a.</i>
<u>Work forms:</u>	Group lessons, discussions and practical lessons. Max. 12 students. Open to all disciplines.
<u>Assessment:</u>	An active participation is required (i.e. preparing weekly assignments)
<u>Sort of grading:</u>	Pass/fail
<u>Language:</u>	English
<u>Schedule:</u>	Seven weekly 3 hour sessions from January until March.

Time: Wednesdays, 09:00-12:00

Venue: WMDC

Registration: Google Classroom

Information: wwarman@codarts.nl

4 / Playing the Tango

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

Objectives: At the end of the course students should:

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

Type of course: Elective

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

With the orchestra OTRA (also founded by Leo Vervelde and Carel Kraayenhof) of the Tango Department there were many concerts, under which in 2006 in Buenos Aires, Argentina in the big Tango Festival. With great success. In 2007 there was a remarkable jam session in Codarts, in which Wim got to play with the famous bass player Richard Bona.

In these years Wim worked with many artists like percussionist Martin Verdonk, poet Simon Vinkenoog, saxophonist Ruud Bergamin, singer Juan Carlos Tajés, fellow pianist and blues/boogiewoogie expert Roel Spanjers and many others. Wim also gave many workshops in the Netherlands, Belgium, Germany, Scotland, Turkey,

Estonia and Norway. In 2017 Wim made several arrangements for OTRA and they recorded the CD: "Omar Mollo & Gran Orquesta Típica OTRA - Tango Cosmopolitan". Wim also played several pieces on the CD; also his composition "Colores de Tango" is included. "Omar Mollo & Gran Orquesta Típica OTRA - Tango Cosmopolitan" won the prestigious 'Premio Carlos Gardel' and was nominated for a Latin Grammy.

<u>Study load:</u>	84 hours (3 ECTS)
<u>Literature:</u>	Arrangements will be handed out during the course.
<u>Work forms:</u>	Group lessons
<u>Assessment:</u>	Attendance results (80%) including playing assignments
<u>Sort of grading:</u>	Pass/fail
<u>Schedule:</u>	Six weekly lessons of 3 hours from November until December.
<u>Time:</u>	Wednesdays, 09:00-12:00
<u>Venue:</u>	WMDC
<u>Registration:</u>	Google Classroom
<u>Information:</u>	wwarman@codarts.nl

5 / Self-management & Networking for musicians

<u>Course Content:</u>	<p>Many students dream of working nationally and internationally, but where to begin?</p> <ul style="list-style-type: none">- What are the possibilities to give national and international concerts?- How do you build a network, what are the do's and don'ts in building a network?- How do you get involved with the right kind of people?- How do you negotiate? Do you draw up contracts? What about payment?- How do you make an effective computer database?- Internet: advice for a smart use of social media, websites, etc.
<u>Objectives:</u>	<p>The students acquire contact skills and skills to establish and maintain networks, write letters and present themselves.</p>
<u>Type of course:</u>	<p>Elective</p>
<u>Teachers:</u>	<p>Mike del Ferro Mike del Ferro is a popular composer, pianist and producer. He studied jazz piano at the Amsterdam Conservatorium and has won several international awards. Until now he has played music over the entire globe (130 countries). He has worked with musicians of divergent cultures. A report will be published on Challenge Records, on 10 CDs, called 'The Journey' . www.mikedelferro</p>
<u>Study load:</u>	<p>84 hours (3 ECTS)</p>
<u>Literature:</u>	<p>A personal laptop is required.</p>
<u>Work forms:</u>	<p>Group Lessons. A minimum of 5 students is required.</p>
<u>Assessment:</u>	<p>An active participation is required, practical assignments + a presentation.</p>
<u>Sort of grading:</u>	<p>Pass/fail</p>
<u>Schedule:</u>	<p>4 lessons of 4 hours, dates t.b.a.</p>

Time: Saturdays 12:00-16:00

Venue: Online

Registration: Google Classroom

Information: master@codarts.nl

6 / Music Listening: How we use music. Perspectives from Neuromusicology, Music Psychology, Theory and Applications

Course Content:

Music influences the brain in the most inspiring ways, changing the way we communicate, socially interact, experience emotions and understand the world around us. This is very important for anyone who uses music: from performers to creators and teachers.

This course provides a frame from which we can understand musical behavior and experience- in ourselves and in others. We do this by examining the detailed processes of how music is perceived and processed in the brain, how it affects us, and how we incorporate it into our lives. Our first focus will be you, the music listener, and from there, further topics will include music information processing, cognition and emotional responses.

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

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

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

Objectives:

At the end of the course student:

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

Type of course:

Elective

Study load:

56 Hours (2 ECTS)

Literature:

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

Literature:

Thompson, W. F. (2014). *Music, Thought, and Feeling: Understanding the Psychology of Music*. 2nd edition. Oxford University Press.

Additional list online materials as background reading:

Hargreaves, D.J. et.al. (2012). *Musical Imaginations. Multidisciplinary Perspectives on Creativity, Performance, and Perception*. Chapter 10. 156-172. Oxford University Press.
https://www.researchgate.net/publication/260204371_Imagination_and_creativity_in_music_listening

Hargreaves, D.J. et.al. (2012). Musical imagination: Perception and production, beauty and creativity. *Psychology of Music* 40(5) 539-557
<https://journals.sagepub.com/doi/pdf/10.1177/0305735612444893>

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

Juslin, P.N. (2013). From everyday emotions to aesthetic emotions: Towards a unified theory of musical emotions. *Physics of Life Reviews*. Vol.10 (3): 235-266

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

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

<u>Work forms:</u>	Group lessons. Max 25 students. Open to all disciplines, not only musicians.
<u>Assessment:</u>	Active participation with proof of participation provided with at least 80% attendance and completed assignment. The assignment is a short essay on one of the topics of choice.
<u>Sort of grading:</u>	Pass/fail
<u>Language:</u>	English
<u>Schedule:</u>	January – March 2024
<u>Time:</u>	Wednesdays 16:00 – 18:00
<u>Venue:</u>	Kruisplein/Online
<u>Teachers:</u>	<p>Artur C. Jaschke, PhD, is researcher Clinical Neuromusicology at the VU University Amsterdam in the department of Clinical Neuropsychology, specialising in the interrelation of music, executive functions and brain maturation in clinical and non-clinical populations as well as visiting researcher cognitive neuroscience of music at the University Medical Center Groningen. Additionally, he is Professor (Lector) music-based therapies and interventions at the department of Music Therapy at ArtEZ University of the Arts in Enschede the Netherlands and lecturer Neuromusicology for the Master of Arts Therapies at Codarts Rotterdam</p> <p>Meertine Laansma, MA, is senior lecturer music therapy, supervisor, research coach and clinical music therapist. She teaches at the Master Music Therapy at Codarts Rotterdam, ArtEZ University for the Arts Enschede and HAN University of Applied Sciences Nijmegen. She studied Music Education and classical piano, holds a Master in Music Therapy, specialised in the topic of music listening in receptive music therapy in Mental Health Care. She speaks regularly at international conferences and is member of the Editorial Board for the Dutch magazine for Art Therapies 'Tijdschrift voor Vaktherapie'.</p> <p>Nicole Jordan, PhD, is an Assistant Professor at the Fountain School of Performing Arts, Halifax, Canada, former Research Coach at Codarts, and professional vocalist and performer.</p> <p>She holds the degree of Doctor of Philosophy in Music Performance Studies from Sheffield University. She has a Master of Music</p>

Psychology from Keele University, and an honours undergraduate Bachelor of Music degree in vocal performance from Acadia University. She has researched extensively on the topic of musical identity and increasing diversity.

Registration: Google Classroom

Information: master@codarts.nl

7 / P.A.P. _ Performance

Awareness Practicum

Mind, body, emotion, music connection for performing artists.

Exploring and integrating the pillars of creation.

Leading to informed, meaningful, yet spontaneous expression.

Peer to peer sessions

MoM students

Course content:

Becoming an independent musician is a work of transition. Next to technique, knowledge, and talent, we need to develop a sensory awareness and an environmental and instrumental understanding in which we can trust. You and your instrument are equal partners in obtaining this, leading to quality and a meaningful individual expression. You want to last a lifetime in your profession, preferably in a fulfilling, healthy and meaningful way, and on top of all of that you hope to make an impact and leave your mark. Obviously, your ideas, habits, expectations, fears, doubts, time-management or the interference of an inner voice play their part.

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

During the PAP sessions, these kinds of topics will be addressed and discussed, complemented with practical work through exercise and presentations: reflect on what we see and hear, redefining and finetuning observations and words, and sharing insights and questions. We will also be using the facilities of the Performance Lab, practicing performing under pressure. The PAP elective also aims to connect to your individual Master-research topics by means of presentation and discussion.

Topics a.o.:

Breathwork & impact of breathing; Power of intention; Somatic / autonomic nervous systems, Vagal Nerve; Issues in your tissues (where we hold emotions or tensions in our body); Movement/bodywork; Influence of choices; Focus; Addressing your audience; Limitations, tensions, fear; The psychological gesture; Preparation, presence; Function in ensemble work/ solo; Creative individuality.

<u>Objectives:</u>	<ul style="list-style-type: none">- The course aims to give information and insight in observational study of behaviour within the performance context.- Reflection, feedback and exchange of experience and knowledge in the wider study and performance context.- Practice on the spot.- Challenging the ability to make independent choices.- Environmental connection, understanding of context.- Personal professional development.
<u>Type of course:</u>	Elective
<u>Teacher:</u>	Carrousel of teachers and coaches from Education & Innovation and Student Life depts.
<u>Study load:</u>	84 hours (3 ECTS)
<u>Backbone Literature:</u>	t.b.a
<u>Work forms:</u>	Group lessons and individual work, discussion, practical work sessions, max. 20 students per group. Open to all disciplines.
<u>Assessment:</u>	An active participation attitude is required Proof of attendance 80% min.
<u>Assignment:</u>	Performance and writing a final paper on one of the above subjects (1000 words)
<u>Sort of grading:</u>	Pass/fail
<u>Language:</u>	English
<u>Schedule:</u>	Group sessions on Wednesday 10:00 – 12:00 PAP Elective MM
<u>Date:</u>	From October until May
<u>Venue:</u>	KP 3.16

Registration: Google Classroom

Information: master@codarts.nl

8 / Branding for Musicians

Course Content:

The master elective “Branding for Musicians” is for anyone who wants a more distinct artistic identity and the tools to communicate it more effectively. Branding is about being both recognizable (genre) and remarkable (you). How do you express your (artistic) identity and let others *experience* you in everything you communicate on- and offstage? During 10 classes we will build your artist brand together. The result will be an inspiring brand book. Just like at the major labels.

The program has three main components: Brand Strategy (theory, who are you, case studies), Brand Toolbox (tools to visualize your brand), and Brand Behavior (online, offline, endorsements). During the course, we will move from who you are by doing several personality tests, discovering the right words to describe your music & personality, and developing distinct imagery (photo, artwork, colors, fonts). Then we move to the outside: we describe your audience and discuss strategies for developing strong relationships with them to build a community that cares about your work (fanbase).

Objectives:

After the conclusion of this elective you will be able to:

- Have an expanded branding vocabulary, with terms as USP's, UBR's, Brand strength & equity, tone of voice, consistency and more.
- Determine your own 3-5 core values.
- Have a clear visual identity (colors, fonts, photo, artwork, etc.).
- Understand storytelling principles in branding, such as the Golden Circle and tension.
- Make a strategic content plan for your social media.
- Infuse your brand in everything you communicate: website, socials, performance and releases (artwork, videos).

Type of course:

Elective

<u>Teachers:</u>	Pieter Schoonderwoerd
<u>Study load:</u>	84 hours (3 ECTS)
<u>Literature:</u>	T.b.a.
<u>Work forms:</u>	Group lessons, discussions and private coaching. Open to all disciplines.
<u>Assessment:</u>	An active participation is required (i.e. preparing two-weekly assignments).
<u>Sort of grading:</u>	Pass/fail
<u>Language:</u>	English
<u>Schedule:</u>	10 lessons of 2 hours from February until May
<u>Time:</u>	Tuesday, 17:00-19:00
<u>Venues:</u>	WMDC
<u>Registration:</u>	Google Classroom
<u>Information:</u>	pschoonderwoerd@codarts.nl

9/ Soundscape Studies

Course content:

This practice-based course approaches listening as a creative practice of knowledge construction. During the course, students learn to listen, define, discern, and understand the complexity of different acoustic environments (soundscapes) and get an insight into the social, historical, ecological, and cultural impact of sound and its implications in music practice. Students explore a phenomenological approach to sound and listening (transmitted through experience) by engaging with soundscape theory, doing soundwalks, delving into field recording, approaching diverse listening strategies, creating a soundscape composition, and conducting practical experiments.

The goal of the course is for students to gain awareness of their acoustic environment and develop sonological competence. This concept, defined by scholar Dr. Otto Laske, is the implicit knowledge that connects the two phases of sound perception: impression and expression. This course teaches students strategies to become conscious of how their listening habits and their mode of sonic expression are correlated; in other words, how the sound they produce is influenced by the way they listen, and vice versa.

In music practice, sonological competence can be reflected in the improvement of sound projection, a deeper understanding of musical expression, and the ability to adapt to different acoustic spaces and performance situations. It also enables students to position their artistic practice and its acoustic aspects within a broader context (e.g., exploring the relationship between music and society, addressing noise pollution issues, or investigating the politics of sound).

As part of the course assignments, students will produce a field recording to contribute to the ongoing project Listening to Rotterdam. They will also create a soundscape composition—defined as an acousmatic musical work informed by soundscape theory—that combines artistic creativity with social concerns. Furthermore, students will critically reflect on their own positionality regarding the relationship between sound and place, considering their dual perspective as musicians and members of society.

Objectives:

Upon successful completion of this course, students will be able to:

- Identify and describe the constituent elements (keynotes, signals, soundmarks, etc.) of a given soundscape using the proper terminology.

- Discern and articulate the social, historical, and cultural factors embedded within and reflected by acoustic environments.
- Situate their own artistic work within broader discourses within the field of soundscape studies
- Employ diverse listening strategies to analyze sound phenomena.
- Create an original soundscape composition that demonstrates an understanding of sonic narrative, space, and structure.
- Integrate theoretical knowledge with practical experimentation to develop a creative project with a clear conceptual foundation.
- Critically reflect on their own listening habits and biases.

Type of course: Elective

Teacher: Josué Amador, Ph.D., is a music composer, researcher, and educator at Codarts Rotterdam and RASL. His practice is informed by sound studies, transdisciplinarity research, notions of Improvisation and Experimental Music.

Study load: 84 hours (3 ECTS)

Literature: It will be provided during the course

Recommended Literature:

- Bonnet, F.J., Namour, E., Bailey, B., Esquinca, R., Wullschleger, S., Ancira, A. (2018). Sound Before Meaning. Elnicho.
- LaBelle, B. (2019). Acoustic territories: Sound culture and everyday life. New York: Bloomsbury Academic.
- Schafer, R. M. (1994). The soundscape: Our sonic environment and the soundscape. Rochester, Vt: Destiny Books.
- Wrightson, K. (1999). An Introduction to Acoustic Ecology. Journal of Electroacoustic Music, Volume 12, March 1999.
- Zwintscher, A. (2019). Noise Thinks the Anthropocene: An Experiment in Noise Poetics.

Work forms: Group lessons. Min 6 students, Max 14. Open to all disciplines.

Assessment: Active participation with proof of participation provided with at least 80% attendance and completed assignments.

Sort of grading: Pass/fail

Language: English

Schedule: 7 sessions starting from March

Time: Wednesday, 14:30-17:00

Venue: t.b.a

Registration: Google Classroom

Information: jamador@codarts.nl

10/ The art of Transcription

Course content:

This elective offers a course in the art of transcription, based on the 19th and 20th century praxis of the transcriptions from orchestral and instrumental works for (mainly) piano and organ. The course starts with an analysis of significant transcriptions of the romantic and modern era, showing the main principles of the art of the transcription. Further the students are invited to work on their own transcriptions in dialogue with the teacher.

- Introduction (What is Transcription?)
- Romantic tradition: the transcription as the way to bring music close to people
- Creation: the musical thought as already a transcription of an abstract idea (Ferruccio Busoni)
- Modern final: the 20th century as the renewal of the art of the transcription

Objectives:

At the end of the course the students will have acquired knowledge about the practice of the transcription for different instruments in especially 19th and 20th century. Understanding of the specific characteristics of the given musical oeuvre, its form and structure, and its current instrumentation. Knowledge about what has to change making the transcription for a new instrument. Practical experience with the art of transcription using the instrumental techniques of the 19th and 20th century, as well as the modern techniques, reaching the new, personal art of own transcription.

Type of course:

Elective

Teachers:

Zuzana Ferjencikova is a concert organist, pianist and composer. She plays transcriptions for piano and organ starting by Franz Liszt, Ferruccio Busoni further to Jean Guillou. She has also written a number of transcriptions by works of Haydn, Mozart, Beethoven, Liszt, Tchaikovsky, Moussorgkij, Rachmaninow and others.

Aart Bergwerff is a Dutch concert organist and creator, author of numerous transcriptions, teacher at the organ department of Codarts, specifically for arrangement and organ building.

His mission is to make organ music visual by creating new ways in organ culture. High end cross-overs of organ music and performing arts, where organ music is being visualized in perfect symbiosis and where the organ is both center and decor. The ear is triggered by the eye and vice versa.

<u>Study load:</u>	84 hours (3 ECTS)
<u>Literature:</u>	Will be provided during the course
<u>Work forms:</u>	Group lessons of max. 10 students. Open to all classical instruments, preferably piano and organ. History, theory, analysis, instrumentation, writing, practice. 9 meetings of 3 hours + assignments (transcriptions or adequate article about transcription, to be discussed with the teacher).
<u>Assessment:</u>	Active participation is required as well as assignments (transcriptions or adequate article about transcription). 80% of attendance. Written transcription(s) or an adequate article about an aspect of transcription (when no own transcription is possible, which is decided by the teacher) at the end of the year will be asked.
<u>Sort of grading:</u>	Pass/fail. Hours in portfolio
<u>Language:</u>	English
<u>Schedule:</u>	9-10 meetings from October onwards
<u>Time:</u>	t.b.a.
<u>Venue:</u>	t.b.a. on location
<u>Registration:</u>	Google Classroom
<u>Information:</u>	zferjencikova@codarts.nl abergwerff@codarts.nl

11/ Music Analysis: Digital Tools, annotations, and visualizations

<u>Course content:</u>	<p>This elective offers an introduction to the use of software for music analysis, score annotations and visualizations. The course consists of three parts, with an introduction to specific computer apps, the adaptation of software solutions for each student, and lastly the integration of the outcome to students' research and performance.</p> <ul style="list-style-type: none">· Introduction: computer tools for music analysis· Individual development: customization of project per student· Integration into Artistic Research and/or performance
<u>Objectives:</u>	<p>Obtaining practical knowledge on computer aided analysis and audio-data visualisations for artistic research and performance.</p>
<u>Type of course:</u>	<p>Elective Face-to-Face, Webinars and homework</p>
<u>Teacher:</u>	<p>Michalis Cholevas is a musician, composer, and educator. He is performing on the Yayli Tanbur, Tarhu, Ney and the Saz. Born in Athens in 1977 he studied Byzantine music, the music of eastern Mediterranean cultures, classical and jazz piano as a teenager. He holds a BA Natural Sciences, an MA in Turkish Music, he followed M.Sc. studies in advanced Theoretical Physics and holds a Ph.D. title on improvisation analysis, performance, and education.</p>
<u>Study load:</u>	<p>56 hours (2 ECTS)</p>
<u>Literature:</u>	<p><u>Praat Manual</u> for Musicologists, <u>Makampedia.com</u> and <u>Sonic Visualiser</u></p>
<u>Work forms:</u>	<p>Group lessons of max. 15 students. Open to all classical instrumentalists + singers. Theory, discussion, use of computer apps. Assignments.</p>

<u>Assessment:</u>	Active participation is required, assignments. Proof of participation is provided with at least 80% attendance. The outcome of the analyses per project will be presented at the course's end.
<u>Sort of grading:</u>	Pass/fail. Hours in Portfolio
<u>Language:</u>	English
<u>Schedule:</u>	7 meetings of 3 hours from March onwards
<u>Time:</u>	Wednesdays 14:00-17:00
<u>Venue:</u>	WMDC
<u>Registration:</u>	Google Classroom
<u>Information:</u>	mcholevas@codarts.nl

12/ Experiments in Research

Course content:

This elective focuses on the data collection and intervention parts of students' work based on the Experiment Strategy in artistic research. During the course, students will be introduced to concepts of experiments through successful examples of existing research with the methods of Quasi Experiment, parametric experiment, and re-enactment. Each student will have the chance to design, monitor and fine-tune the experimental part of their research trajectory.

The course consists of three parts, with an introduction to the concept of experimental process in the arts, the design and adaptation of a process for each students' artistic research project, and lastly the process of the output, documentation and the implementation on interventions.

- Introduction: Experiments in Music
- Individual development: customization of project per student, experiment monitoring
- Development and Integration of the output into the intervention part of the research cycle

Objectives:

Designing, developing, and fine-tuning experiments for Data Collection and Intervention parts of the research cycle.

Type of course:

Elective | Face-to-Face, Webinars and homework

Teacher:

Michalis Cholevas is a musician, composer, and educator. He is performing on the Yayli Tanbur, Tarhu, Ney and the Saz. Born in Athens in 1977 he studied Byzantine music, the music of eastern Mediterranean cultures, classical and jazz piano as a teenager. He holds a BA Natural Sciences, an MA in Turkish Music, he followed M.Sc. studies in advanced Theoretical Physics and holds a Ph.D. title on improvisation analysis, performance, and education.

Job ter Haar is a cellist, specialized in chamber music. He plays on both modern and historical instruments. He specializes in the historical performance practice of Baroque, Classical and Romantic music. Currently he is working on a research project at

the Royal Academy of Music in London, focusing on 19th century performance strategies.

<u>Study load:</u>	56 hours (2 ECTS)
<u>Literature:</u>	Prezi presentation (link) + Report from Leif de Leeuw
<u>Work forms:</u>	Group lessons of max. 15 students. Open to all classical instrumentalists + singers. Practical examples, discussion, use of datasets. 7 meetings of 3 hours + assignments.
<u>Assessment:</u>	Active participation is required, assignments. Proof of participation is provided with at least 80% attendance. The outcome of the analyses per project will be presented at the course's end.
<u>Sort of grading:</u>	Pass/fail. Hours in Portfolio
<u>Language:</u>	English
<u>Schedule:</u>	7 meetings from March onwards
<u>Time:</u>	Tuesdays 10:00-13:00
<u>Venue:</u>	WMDC
<u>Registration:</u>	Google Classroom
<u>Information:</u>	mcholevas@codarts.nl